

# Quantifying the Qualitative:

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Testing a New Interdisciplinary Approach  
to the Multifaceted Task of Assessing  
Translated Song in Animated Film

Anne Oosthuizen  
(s2076144)

**MA Linguistics: Translation in Theory and Practice**  
Leiden University

1<sup>st</sup> Reader: Dr G.D.M. Jonk  
2<sup>nd</sup> Reader: Dr A.G. Dorst  
Submission: 1 June 2019

I hereby declare that this thesis is an original piece of work, written by myself alone. Any information and ideas taken from other sources are fully acknowledged in the text and notes.

Leiden, 30 May 2019

A handwritten signature in black ink, featuring a large, stylized initial 'A' followed by a series of loops and a long, sweeping underline that extends to the right.

## Acknowledgements

I would like to thank my supervisor, Dr Minke Jonk, for her timely and thorough feedback, Tim Reus, for being an inspiration, and Dr Lettie Dorst, for agonisingly truthful advice in times of great need.

*“Translators will always be criticised for the omission of those things they were not trying to include; they are not always given credit for what they succeeded in including.”*

– A. H. Fox Strangways

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## Chapter 1: Introduction

### 1.I. An interdisciplinary approach

This chapter offers a very brief overview of the subject and structure of this thesis. In addition to providing some context, it addresses the relevance of the research topic and outlines the research aims and hypothesis.

#### 1.I.i. Song translation

The translation of song lyrics is a practice that is said to date back to the 1<sup>st</sup> century.<sup>1</sup> It is therefore perhaps surprising that the topic of song translation has long been eschewed by translation scholars.<sup>2</sup> According to Susam-Sarajeva, a possible explanation could lie in the particular expertise required, as the analysis of a music-linked translation product demands not only near-fluency of both the source language (SL) and the target language (TL), but also extensive knowledge of music theory and dramatization.<sup>3</sup> The scarcity of academic attention could also be attributed to the question of whether or not song translation can, in fact, be called ‘translation’ or whether it should be viewed as ‘adaptation’ instead.<sup>4, 5</sup> This thesis employs the term ‘translation’ as is done by Franzon, who rightly points out that referring to the practice as ‘adaptation’ implies that ‘translation proper’ is an alternative method the song translator simply chose not to employ, when instead adaptation of the lyric is often the only viable option.<sup>6</sup>

The past two decades have seen a rather sudden rise in scholarly work pertaining to song translation.<sup>7</sup> Major academic contributions in the form of collections have come from

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<sup>1</sup> Dinda L. Gorlée, ed., *Song and Significance; Virtues and Vices of Vocal Translation* (Amsterdam: Rodopi, 2005), 18.

<sup>2</sup> Gorlée, *Song and Significance*, 7.

<sup>3</sup> Sebnem Susam-Sarajeva, “Translation and Music: Changing Perspectives, Frameworks and Significance,” *Translation and Music* 14, no. 2 (2008): 37.

<sup>4</sup> Yves Gambier, “Multimodality and Audiovisual Translation,” *MuTra 2006, Audiovisual Translation Scenarios: Conference Proceedings*, 3.

<sup>5</sup> Rocío García Jiménez, “Song translation and AVT: The Same Thing?” *Babel* 63, no. 2 (2017): 201.

<sup>6</sup> Paul Franzon, “Musical Comedy Translation: Fidelity and Format in the Scandinavian ‘My Fair Lady’,” in *Song and Significance; Virtues and Vices of Vocal Translation*, ed. Dinda L. Gorlée (Amsterdam: Rodopi, 2005), 265.

<sup>7</sup> Helen Julia Minors, *Music, Text and Translation* (London: Bloomsbury, 2013), 2.

Gorlée,<sup>8</sup> Minors<sup>9</sup> and Apter & Herman.<sup>10</sup> Whereas research in this area tended to limit itself to one genre (classical)<sup>11</sup> or cultural context (Western music),<sup>12</sup> recent studies have ventured into the realms of popular music.<sup>13, 14, 15</sup> The functional models proposed by Low<sup>16</sup> and Franzon<sup>17</sup> are among the most-cited,<sup>18, 19, 20</sup> as is Kaindl's<sup>21</sup> plurisemiotic approach<sup>22, 23, 24</sup> (these are discussed in Section 2.I). The term music-linked translation (MLT) may be used to emphasise the fact that song translation differs from 'standard' translation in that it is not predominantly concerned with preserving signifieds while replacing signifiers of the SL with those of the TL.<sup>25</sup> Rather, it is (verbal) text 'set to,' or linked with, music – song translation is as much concerned with preserving signifieds as it is with retaining the text's musico-verbal relationship. MLT can therefore be regarded as so-called 'constrained translation' (i.e. the translation of such texts that are bound to other communication media),<sup>26</sup> making the practice a challenge for translators and the product a challenge for researchers.

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<sup>8</sup> Gorlée, *Song and Significance*.

<sup>9</sup> Minors, *Music, Text and Translation*.

<sup>10</sup> Ronnie Apter and Mark Herman, *Translating for Singing; The Theory, Art and Craft of Translating Lyrics*, (London: Bloomsbury, 2016).

<sup>11</sup> Paul Franzon, "Choices in Song Translation: Singability in Print, Subtitles and Performance," *Translation and Music* 14, no. 2 (2008): 374.

<sup>12</sup> Minors, *Music, Text and Translation*, 4.

<sup>13</sup> Elaine Hewitt, "A Study of Pop-Song Translations," *Perspectives: Studies in Translatology* 8, no. 3 (2000): 187-195.

<sup>14</sup> e.g. Perullo and Fenn (2003); Mitchell (2003), in García Jiménez "Song translation and AVT," 202.

<sup>15</sup> Han Taesoo, Kim Hyeyon, Yelam Ju, Do-heyong Park and Seung-eun Sung, "Effective Song Translation Strategies; In Defence of Applying Different Strategies According to Features of the Source Text," *Interpreting and Translation Studies* 18, no. 2 (2014): 61-89.

<sup>16</sup> Peter Low, "Singable translations of songs," *Perspectives: Studies in Translatology* 11, no. 2 (2003), 87-103.

<sup>17</sup> Franzon, "Choices in Song Translation."

<sup>18</sup> Minors, *Music, Text and Translation*.

<sup>19</sup> Elena Gritsenko and Evgeniya Aleshinskaya, "Translation of Song Lyrics as Structure-Related Expressive Device," *Procedia* 231 (2016): 165-172.

<sup>20</sup> García Jiménez, "Song translation and AVT."

<sup>21</sup> Klaus Kaindl, "The Plurisemiotics of Pop Song Translation: Words, Music, Voice and Image," in *Song and Significance; Virtues and Vices of Vocal Translation*, ed. Dinda L. Gorlée (Amsterdam: Rodopi, 2005), 235-262.

<sup>22</sup> Minors, *Music, Text and Translation*.

<sup>23</sup> Fruela Fernández, "Scott Walker Sings Jacques Brel: Translation, Authorship and the Circulation of Music," *Translation Studies* 8, no. 3 (2015): 269-283.

<sup>24</sup> Isabella Marc, "Travelling Songs: On Popular Music Transfer and Translation," *IASPM@Journal* 5, no.2 (2015), 3-21.

<sup>25</sup> Harai Golomb, "Music-linked translation (MLT) and Mozart's operas: Theoretical, textual and practical approaches," in Gorlée (ed.), *Song and Significance*, 121-122.

<sup>26</sup> Roberto Mayoral, Dorothy Kelly and Natividad Gallardo. "Concept of Constrained Translation; Non-Linguistic Perspectives of Translation," *Meta* 33, no. 3 (1988), 356-367.

### 1.I.ii. Lip-synchronised dubbing

Another form of constrained translation is audiovisual translation (AVT),<sup>27</sup> which encompasses inter alia subtitling, voice-over and lip-synchronised dubbing (often simply ‘dubbing’).<sup>28</sup> While AVT is a relatively new practice,<sup>29</sup> and dubbing therefore a young topic within translation studies, it has received ample academic attention.<sup>30</sup> This interest is easily explained: multimedia are omnipresent in our society – almost everyone owns one or several TVs, PCs, tablets or smartphones<sup>31, 32</sup> – and the consummation of audiovisual material is immense.<sup>33</sup> Consequently, the demand for AVT has skyrocketed.<sup>34</sup> Popular online television networks such as Netflix are now producing foreign-language shows and dubbing them into English for US audiences.<sup>35</sup> Although the preference for subtitling versus lip-synchronised dubbing differs per country,<sup>36</sup> dubbing is the most common method used to translate children’s TV and animated film.<sup>37</sup> Along with the rising demand for AVT comes a growing interest in research on the topic.<sup>38</sup> One of the first to tackle the subject of lip-synchronised dubbing on an academic level was Fodor,<sup>39</sup> but by far the most-cited scholar on the subject is Chaume,<sup>40</sup> (more on dubbing in section 2.II).

<sup>27</sup> Luis Pérez-González, *Audiovisual Translation: Theories, Methods and Issues* (London: Routledge, 2014), 26.

<sup>28</sup> Frederic Chaume, *Audiovisual Translation: Dubbing* (London: Routledge, 2012), 1.

<sup>29</sup> Elena di Giovanni and Ives Gambier, *Reception Studies and Audiovisual Translation* (Amsterdam: John Benjamins, 2018), 156.

<sup>30</sup> Chaume, *Audiovisual Translation*, 2.

<sup>31</sup> “Number of TV households worldwide from 2010 to 2023 (in billions),” Statista, accessed 29 May 2019, <https://www.statista.com/statistics/268695/number-of-tv-households-worldwide/>

<sup>32</sup> Jacob Poushter, “Smartphone Ownership and Internet Usage Continues to Climb in Emerging Economies,” *Pew Research Center*, last modified 22 February 2016, <http://www.pewglobal.org/2016/02/22/smartphone-ownership-and-internet-usage-continues-to-climb-in-emerging-economies/>

<sup>33</sup> Gambier, “Multimodality and Audiovisual Translation,” 1.

<sup>34</sup> Jorge Díaz Cintas and Gunilla Anderman (eds.), *Audiovisual Translation: Language Transfer on Screen* (New York: Palgrave Macmillan, 2009), 1.

<sup>35</sup> Janko Roettgers, “Netflix’s Secrets to Success: Six Cell Towers, Dubbing and More,” *Variety*, last modified 8 March 2018, <https://variety.com/2018/digital/news/netflix-success-secrets-1202721847/>

<sup>36</sup> Chaume, *Audiovisual Translation*, 7.

<sup>37</sup> Julio de los Reyes Lozano, “Bringing All the Senses into Play: the Dubbing of Animated Films for Children,” *Palimpsestes* 30 (2017): 100.

<sup>38</sup> Pérez-González, *Audiovisual Translation*, 12.

<sup>39</sup> István Fodor, *Film Dubbing; Phonetic, Semiotic, Esthetic and Psychological Aspects, Third Edition* (Hamburg: Helmut Buske Verlag, 1976).

<sup>40</sup> Pérez-González, *Audiovisual Translation*, 22.

### 1.I.iii. Reus's research model

It is a combination of song translation and lip-synchronised dubbing with which this thesis concerns itself: the translation of songs for the purpose of dubbing in animated musical film. Needless to say, this is a niche – even within the specialised fields of MLT and AVT. Tim Reus is, to the best of my knowledge, the first to propose an interdisciplinary approach to the analysis of such multimodal texts: the Triangle of Aspects (ToA).<sup>41</sup> This model combines existing theories from the fields of song translation and dubbing<sup>42</sup> and introduces numerical data to “inherently qualitative questions,” rendering them less subjective.<sup>43</sup> The model is comprised of three categories: the musical, the visual and the verbal. These categories are further subdivided into ten aspects which, according to Reus, are at play in the analysis of a song in an audiovisual context (henceforth: ‘music-linked dub’). Section 2.III provides a description of the ten aspects, the model’s function and its potential uses. The aim of this thesis is to test the ToA by applying the model to the original (English) version and two different Dutch-language dubs of the same song. The analysis object (AO) is “For the First Time in Forever” from Disney’s 2013 animated musical *Frozen*.

### 1.II. *Frozen*, again?

In 2013 *Frozen* took the world by storm.<sup>44</sup> The animated musical grossed over €355 million in the US and €1.1 billion globally,<sup>45</sup> smashing box office records. *Frozen* went on to win two Academy Awards,<sup>46</sup> spawned two spin-offs,<sup>47, 48</sup> and is the most commercially

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<sup>41</sup> Tim Reus, “The Many Voices of Elsa and Anna: Introducing the Triangle of Aspects for Animated Musical Film Dubbing,” *VAKKI Publications* 8 (2017): 181-192.

<sup>42</sup> Tim Reus, “Exploring Skopos in the Dutch Dubbed Versions of the Songs of Disney's *Frozen*,” *New Voices in Translation Studies* 19 (2018): 2.

<sup>43</sup> Reus, “The Many Voices of Elsa and Anna,” 182.

<sup>44</sup> Herien Wensink, “Frozen: De Commerciële (Kunstzinnige) Truc van het Jaar,” *NRC*, last modified 31 December 2014. <https://www.nrc.nl/nieuws/2014/12/31/frozen-de-commerciële-kunstzinnige-truc-van-het-jaar-a1498333>

<sup>45</sup> “Frozen,” Box Office Mojo, accessed 29 April 2019, <https://www.boxofficemojo.com/movies/?id=frozen2013.htm>

<sup>46</sup> “Frozen – Awards,” IMDb, accessed on 29 April 2019, [https://www.imdb.com/title/tt2294629/awards?ref\\_=tt\\_awd](https://www.imdb.com/title/tt2294629/awards?ref_=tt_awd)

<sup>47</sup> *Frozen Fever* (2015): [https://www.imdb.com/title/tt4007502/?ref\\_=tt\\_rec\\_tt](https://www.imdb.com/title/tt4007502/?ref_=tt_rec_tt)

<sup>48</sup> *Olaf's Frozen Adventure* (2017): <https://www.imdb.com/title/tt5452780/>

successful animated film to date.<sup>49</sup> Now, nearly six years after its release, it seems as if the *Frozen*-hype has yet to die down. When the trailer for *Frozen II* was released in February of this year, it broke viewing figures worldwide.<sup>50</sup> The film's lasting success has been attributed to its apparently liberal stance, in particular its message of (female) self-empowerment,<sup>51</sup> positive representation of same-sex parenting,<sup>52</sup> and subversion of binary gender conceptions.<sup>53</sup> This could explain why *Frozen* has received a relatively generous amount of academic attention for an animated film.<sup>54, 55, 56</sup> From the perspective of translation scholars, a successful Disney musical such as this one represents a wealth of research material, having been translated into at least 48 languages.<sup>57</sup> Indeed, with *Frozen II* in sight, it is plain to see why the topic of this "cultural behemoth"<sup>58</sup> has not yet been exhausted.

### 1.III. Hypothesis and research aims

As mentioned above, this thesis attempts to test the ToA by employing the model in the analysis of three different versions of the same song sequence (i.e. the text in its multimodal entirety): "For the First Time in Forever" (EN), "Voor het Eerst in Al Die Jaren" (NL) and "Voor het Eerst in Heel Mijn Leven" (BE). In order to do so, it adheres to the method provided by Reus as closely as possible, replicating his research (described in Chapter 3) and using the results (Chapter 4) to present a commentary on the effectiveness and

<sup>49</sup> Beatrice Verhoeven and Cassidy Robinson, "30 Highest Grossing Animated Movies of All Time Worldwide," *The Wrap*, last modified 22 October 2018, <https://www.thewrap.com/30-highest-grossing-animated-movies-of-all-time/>

<sup>50</sup> Amy O'Connor, "Frozen 2 Trailer Smashes Record for Viewing Figures," *The Irish Times*, last modified on 19 February 2019, <https://www.irishtimes.com/culture/film/frozen-2-trailer-smashes-record-for-viewing-figures-1.3799076>

<sup>51</sup> Melena Ryzik, "Disney's 'Frozen' Kingdom," *The New York Times*, last modified on 19 February 2014, <https://www.nytimes.com/2014/02/20/movies/awardsseason/oscar-nominated-songs-with-familiar-composers.html>

<sup>52</sup> Lucinda Everett, "Why is Frozen So Popular? You Asked Google – Here's the Answer," *The Guardian*, last modified on 20 December 2016, <https://www.theguardian.com/commentisfree/2016/dec/20/google-autocomplete-why-frozen-film-so-popular>

<sup>53</sup> Dundes et al., "Storm Power, an Icy Tower and Elsa's Bower," 2-3.

<sup>54</sup> Kowalski & Bhalla (2018) "Viewing the Disney Movie *Frozen* through a Psychodynamic Lens," *Journal of Medical Humanities* 39, no. 2 (2018): 145-150.

<sup>55</sup> Michelle Resene, "From Evil Queen to Disabled Teen: *Frozen* Introduces Disney's First Disabled Princess," *Disability Studies Quarterly* 37, no. 2 (2017), <http://dx.doi.org/10.18061/dsq.v37i2.5310>

<sup>56</sup> Katrina Piatek- Jimenez and Christine M. Phelps, "Using Disney's 'Frozen' to Motivate Mathematics: Bringing Fractals into the Classroom," *Australian Primary Mathematics Classroom* 21, no. 2 (2016): 18-25.

<sup>57</sup> "List of Existing Dubs," Disney's *Frozen* Dub Collection, accessed 29 April 2019, <http://frozendubcollection.weebly.com/list-of-existing-dubs.html>

<sup>58</sup> Lauren Dundes, Madeline Streiff and Zachary Streiff, "Storm Power, an Icy Tower and Elsa's Bower: The Winds of Change in Disney's *Frozen*," *Social Sciences* 7, no. 86 (2018), 1.

potential uses of the model. The research involves ten different means of collecting data – one for every aspect – each of which is evaluated in Chapter 5.

The aim of this thesis is to answer the following questions: is the model's method practically applicable? Does the ToA succeed in what it sets out to do – quantifying the qualitative? What are its strengths and weaknesses? How might it be improved? Finally, and most importantly: the ToA is aimed at scholarly research, but could the model be employed for translation quality assessment (TQA) of musical numbers in film? I hypothesise that, while quantification of such an inherently qualitative AO as a music-linked dub may aid scholarly research by concretising otherwise largely subjective analysis, such data is unlikely to have much bearing on the quality of a translated product. It seems improbable that statistics can reflect all that is signified in a song, and thus will be of little use in the quality assessment of a song translation. However, if quantification can aid TQA, this would vastly broaden the applicability of the ToA. Whether Reus's interdisciplinary model works, and whether it has the potential for more, is what I endeavour to find out.

## Chapter 2: Literature review

Reus's ToA is an interdisciplinary approach to the assessment of music-linked dubs, combining the fields of MLT and AVT. In order to provide some context to the model, which is expanded upon in section 2.III, this chapter first discusses previous work done in these respective fields, in particular those which have been of influence to the ToA.

### 2.I. Song translation

This section provides an overview of the relevant theories and methods on MLT published in recent years.

#### 2.I.i. Low's pentathlon principle

One of the most influential theories on MLT put forward within translation studies is that of Peter Low. He likens the song translator to a pentathlete, having to spread their efforts evenly across the different events in order to be able to complete, let alone win, the competition. The same principle, he posits, applies to translators of song lyrics.<sup>59</sup> The 'pentathlon principle' is an overtly functional approach to MLT, throughout which Low repeatedly refers to Vermeer and Reiss's *skopos* theory.<sup>60</sup> The term *skopos* refers to "the purpose of a translation and of the action of translating."<sup>61</sup> Vermeer and Reiss claim that knowing the purpose of a target text (TT) is essential for determining a translation strategy.<sup>62</sup>

Low uses the pragmatic term 'singability,' which he suggests is the "logical result of thinking in terms of the specific purpose of the TT, its *skopos*."<sup>63</sup> The term has since been adopted by various other researchers writing about MLT.<sup>64, 65, 66</sup> Though seemingly popularised by Low, term has been around for some time, although never clearly defined.

<sup>59</sup> Low, "Singable translations of songs," 92.

<sup>60</sup> Low, "The Pentathlon Approach," 185-186; 189-192; 200; 204; 208; 210-211.

<sup>61</sup> Jeremy Munday, *Introducing Translation Studies, Forth Edition* (London: Routledge, 2016), 79.

<sup>62</sup> Low, "Singable translations of songs," 101.

<sup>63</sup> Low, "The Pentathlon Approach," 192.

<sup>64</sup> Franzon, "Choices in Song Translation."

<sup>65</sup> Taesoo et al., "Effective Song Translation Strategies."

<sup>66</sup> Gritsenko and Aleshinskaya, "Translation of Song Lyrics."

Nida takes a prescriptivist stance on singability, focussing on vowels only.<sup>67</sup> Durr mentions singability as one of seven components a song translator must pay heed to, but goes no further than to describe the term as “coherence in musico-textual diction.”<sup>68</sup> Singability as Low defines it can be understood as the arrangement of the words of the target lyric in such a way that they are ‘easy’ to sing on their corresponding note values. For example, long or high notes ideally carry words with open vowels (or possibly a diphthong) and few consonant clusters. Low’s approach is not a prescriptive one. Although he claims that “singability of a text is something best judged by experienced singers,” he also acknowledges that “even a tone-deaf translator can learn something about it.”<sup>69</sup>

‘Singability’ is the first of the five categories of the pentathlon principle, the others being ‘sense,’ ‘naturalness,’ ‘rhythm’ and ‘rhyme.’<sup>70</sup> Low claims that the translation of song lyrics often calls for “stretching” or “manipulating” of the semantic meaning of the ST.<sup>71</sup> He stresses that flexibility in this area is crucial. The aim of MLT is, in Low’s view, to create a TT which uses natural-sounding language. Like metre in verse, rhythm is not just about the number of syllables but also about stress patterns.<sup>72</sup> Low adds that translators may add or omit syllables to the melody in “acceptable places.” For instance, a syllable is best added on a melisma (a syllable sung to two or more notes<sup>73</sup>), and easily omitted on a repeated note.<sup>74</sup> As for rhyme, Low concedes that the importance of end rhyme is often so important in songs that it tends to govern the translator’s choice of lexis. While this means that rhyme at the end of a

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<sup>67</sup> Eugene A. Nida, *Toward a Science of Translating: With Special Reference to Principles and Procedures Involved in Bible Translating* (Leiden: Brill, 1964): 177.

<sup>68</sup> Paul Franzon, “Three Dimensions of Singability: An Approach to Subtitled and Sung Translations,” in *Text and Tune: On the Association of Music and Lyrics in Sung Verse*, eds. Teresa Proto, Paolo Canettieri and Gianluca Valenti (Bern: Peter Lang, 2015), 334.

<sup>69</sup> Low, “The Pentathlon Approach,” 193.

<sup>70</sup> Low, “Singable translations of songs,” 92.

<sup>71</sup> Low, “Singable translations of songs,” 94.

<sup>72</sup> “Rhythm,” in *A Dictionary of Stylistics, Third Edition*, ed. Katie Wales (New York: Routledge, 2011), 372-373.

<sup>73</sup> “Melisma,” in *The Oxford Companion to Music*, ed. Alison Latham (Oxford: Oxford University Press, 2011), <http://www.oxfordreference.com.ezproxy.leidenuniv.nl:2048/view/10.1093/acref/9780199579037.001.0001/acref-9780199579037-e-4338?rskey=AIPGZ1&result=4719>

<sup>74</sup> Low, “Singable translations of songs,” 97.

four-line stanza is best maintained, an *abab* rhyme scheme may, for example, be rendered as *abcb* in the TT.

The comparison of the translator to a pentathlete serves to illustrate that the translator of a multimodal text should not prioritise any one category as though it were untouchable: “[t]o consider anything sacrosanct *a priori* (either rhyme, metre, shape of phrases, or whatever) is to accept a constraint which may lead to great losses.”<sup>75</sup> Phrased this way, the pentathlon principle may sound more like a tool for expectation management than an MLT model. In fact, the message of Low’s proposed approach can be perceived as somewhat mixed. On the one hand, he cautions against prioritising any one category while, on the other hand, emphasising that following the *skopos* of a song – performance – logically means singability taking precedence over other categories. Nevertheless, the pentathlon principle remains a valuable antithesis to the prescriptive methods which precede it.

### *2.1.ii. Kaindl’s plurisemiotic approach*

Klaus Kaindl draws the attention away from classical music, focusing instead on pop-song translation. He points out that pop music is all around us, the ubiquitous amount of pop-song translations being a testimony to its significance.<sup>76</sup> He suggests that the reason for lack of prior academic attention may be that MLT does not allow for the sort of questions which generally arise in translation research (e.g. those pertaining to authorship and originality<sup>77</sup>). Kaindl follows a different line of questioning instead: one pertaining to the nonverbal dimensions of a text, and the meanings transmitted through verbal as well as musical/visual signs<sup>78</sup> – making his approach particularly relevant this thesis topic. In order to address the above questions, Kaindl draws on earlier work by Philip Tagg<sup>79</sup> and Andrew Goodwin.<sup>80</sup>

<sup>75</sup> Low, “Singable translations of songs,” 101.

<sup>76</sup> Kaindl, “The Plurisemiotics of Pop Song Translation,” 235.

<sup>77</sup> Kaindl, “The Plurisemiotics of Pop Song Translation,” 236.

<sup>78</sup> Kaindl, “The Plurisemiotics of Pop Song Translation,” 236.

<sup>79</sup> Philip Tagg, “Analysing Popular Music: Theory, Method and Practice,” *Popular Music* 2 (1982): 37-65.

Tagg suggests a ‘hermeneutic-semiological method’ for the analysis of pop songs.<sup>81</sup> He argues that, although musical hermeneutics is often criticised for its vagueness, it can, in combination with other musicological approaches, be a valuable lens with which to approach musical analysis. The combination Tagg proposes is of semiotics and sociology, a combination with which he touches upon polysystem theory.<sup>82</sup> Tagg stresses that a holistic view is key to any analysis of music, but to that of pop-songs in particular,<sup>83</sup> and puts forward a checklist of parameters of musical expression, comprised of eight different aspects.<sup>84</sup> He asserts that, since aspects may well be absent from the AO, the intended function of the checklist is merely to serve as a starting point for analysis.

For the analysis of visual elements, Kaindl employs terminology introduced by Goodwin in a paper on music videos and musico-visual narrative. Inspired by the concept of synaesthesia (i.e. co-operation of the senses), Goodwin describes three types of mediation between the different semiotic codes: illustration, amplification and disjuncture.<sup>85</sup> The codes serve an illustrational function when they parallel in terms of narrative. Amplification can be taken as the reinforcement of one code by another – to eliminate one would be to eliminate part of the narrative. Disjuncture occurs when semiotic codes contradict each other, creating dramatic irony.<sup>86</sup> Although Goodwin largely neglects the verbal code, Kaindl points out that the three codes are functionally interrelated and ought to be analysed as such.<sup>87</sup> While acknowledging that the field of translation studies has come a long way since the ‘cultural turn,’ Kaindl asserts that “there is still a lack of translation-relevant methods for the analysis

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<sup>80</sup> Andrew Goodwin, *Dancing in the Distraction Factory: Music Television and Popular Culture* (London: Routledge, 1993).

<sup>81</sup> Kaindl, “The Plurisemiotics of Pop Song Translation,” 245.

<sup>82</sup> Munday, *Introducing Translation Studies*, 108-110.

<sup>83</sup> Tagg, “Analysing Popular Music,” 6.

<sup>84</sup> Tagg, “Analysing Popular Music,” 8-9.

<sup>85</sup> Kaindl, “The Plurisemiotics of Pop Song Translation,” 252.

<sup>86</sup> “Irony: ~ dramatic,” in *A Dictionary of Stylistics*, ed. Wales, 240.

<sup>87</sup> Kaindl, “The Plurisemiotics of Pop Song Translation,” 252.

of nonverbal elements.”<sup>88</sup> His interdisciplinary approach no doubt served as primary inspiration for the model proposed by Reus, who cites Kaindl repeatedly in his pilot study.

### *2.1.iii. Franzon’s 5 strategies for song translation*

One of the more recent ‘big names’ in translation studies and MLT is Johan Franzon, whose work appears alongside that of Low and Kaindl in Gorlée’s highly influential collection of essays.<sup>89, 90</sup> Franzon starts off by redefining the concept of singability. He cautions that one ought to avoid confusing the evaluative ‘easy to sing’ with the descriptive ‘possible to sing.’<sup>91</sup> The latter seems preferred by Franzon and Low<sup>92</sup> alike, although the former also points out that even this interpretation is “tingled with subjectivity and resists definition.”<sup>93</sup> He posits that Low’s definition of the term may even be too narrow, pointing out that singability is sometimes viewed as parallel to ‘performativity.’<sup>94</sup> Franzon, while less performance-focussed than Low, also bases his definition of singability on *skopos* theory, taking it to mean “the attainment of musico-verbal unity between the text and the composition.”<sup>95</sup>

Franzon argues that this musico-verbal unity can fulfil three functions: prosodic, poetic, and semantic-reflexive.<sup>96</sup> He describes how a song lyric may display different kinds of match to the music. A prosodic match can be observed in the melody of the song, and in the text as “syllable count; rhythm; intonation, stress; sounds for easy singing,” while a poetic match concerns structure, manifesting in the text as “rhyme; segmentation of phrases/lines/stanzas; parallelism and contrast; location of key word.” A semantic-reflexive match is tied to the expression of the music itself, and can be seen in the text as “the story

<sup>88</sup> Kaindl, “The Plurisemiotics of Pop Song Translation,” 259.

<sup>89</sup> Francisco Javier Díaz Pérez, “Song and Significance: Review,” *Babel* 53, no. 2 (2007): 190–195.

<sup>90</sup> Apter and Herman, *Translating for Singing*, 4.

<sup>91</sup> Franzon, “Three Dimensions of Singability,” 334.

<sup>92</sup> Low, “Singable translations of songs.”

<sup>93</sup> Franzon, “Three Dimensions of Singability,” 334.

<sup>94</sup> Gutt (1991); Anderman (1999), in Low, “The Pentathlon Approach,” 192.

<sup>95</sup> Franzon, “Choices in Song Translation,” 375.

<sup>96</sup> Franzon, “Choices in Song Translation,” 376.

told, mood conveyed, character(s) expressed; description (word-painting); metaphor.”<sup>97</sup>

These functions correspond roughly to Low’s categories of naturalness, rhythm, rhyme and fidelity.<sup>98</sup> However, while Low includes singability as a fifth category, creating some ambiguity with regard to the application of his pentathlon principle, Franzon instead views singability as the end goal, to which the categories (i.e. prosodic, poetic, and semantic-reflexive) are instrumental.

## 2.II. Lip-synchronised dubbing

As with most forms of AVT, lip-synchronised dubbing has, in contrast to MLT, enjoyed plenty of academic interest.<sup>99</sup> Dubbing is one of the oldest forms of AVT, and still one of the most-used.<sup>100</sup> This section briefly outlines some relevant theories on the subject.

### 2.II.i. Fodor’s visual phonetics

Early studies into dubbing were primarily done by revoicing professionals. This meant that most of the writing on the subject was purely functional, but lacked theory.<sup>101</sup> One of the early pioneers of academic research in AVT and dubbing is István Fodor, who was a linguist and therefore had the tools at his disposal to approach the practice of lip-synchronised dubbing from a theoretical angle.<sup>102</sup> His ground-breaking publication of 1976 effectively established the sub-domain of AVT studies now known as lip or phonetic synchrony (which he calls ‘visual phonetics’).<sup>103</sup>

Fodor advocates a lip-synch which adheres as closely to the verbal ST as possible. To this end, the TT really ought to contain the same number of syllables as the ST. Moving away from the functional discourse and into a primarily product-oriented one, Fodor also posits

<sup>97</sup> Franzon, “Choices in Song Translation,” 390.

<sup>98</sup> Low, “Singable translations of songs,” 94-98.

<sup>99</sup> Chaume, *Audiovisual Translation*, 2.

<sup>100</sup> Elena di Giovanni and Ives Gambier. *Reception Studies and Audiovisual Translation* (Amsterdam: John Benjamins, 2018), 156.

<sup>101</sup> Chaume, “Synchronisation in Dubbing,” 36.

<sup>102</sup> Robert Paquin, “Revisiting the Classics; First Take on Film Dubbing,” *The Translator* 9, no. 2 (2003): 327-332.

<sup>103</sup> Chaume, “Synchronisation in Dubbing,” 38.

that, (ideally) ST bilabial plosives ought to be replaced by bilabial plosives in the TT.

Similarly, the translation of a word using open back vowels ought to use open back vowels as well.<sup>104</sup> This prescriptivist approach is later disputed by Chaume, who argues that any approximant of the phoneme will suffice.<sup>105</sup>

### 2.II.ii. Chaume's different types of synchrony

Whether the approach be professional<sup>106</sup> or functional,<sup>107</sup> theories regarding the practice of dubbing seem to concur on one thing: synchronisation is the most important aspect involved in dubbing. Although definitions of synchronisation differ in minor ways, it is important to note that 'synchronisation' is first and foremost an umbrella term for different types of *synchrony*. Earlier theories on dubbing have highlighted various important features at play in establishing a definition of the concept. While Luyken emphasises fidelity to the ST whilst attempting to replicate "the timing, phrasing and lip movements of the original,"<sup>108</sup> Agost talks of harmony between the visual and the verbal.<sup>109</sup> Chaves takes a filmic approach and places the responsibility for synchronisation with the dialogue writer, suggesting that they adapt the translation as much as is needed for visual synchrony.<sup>110</sup> From these diverging definitions, Chaume formulates his own:

*"Synchronization is one of the features of translation for dubbing, which consists of matching the target language translation and the articulatory and body movements of the screen actors and actresses, as well as matching the utterances and pauses in the translation and those of the source text."*<sup>111</sup>

<sup>104</sup> Fodor (1976) in Chaume, "Synchronisation in Dubbing," 50.

<sup>105</sup> Chaume, "Synchronisation in Dubbing," 50.

<sup>106</sup> Martín (1994); Ávila (1997); Gilabert, Ledesma and Trifol (2001), in Chaume, "Synchronisation in Dubbing," 36.

<sup>107</sup> Fodor (1976); Mayoral et al. (1988); Kahane (1990–1991); Zabalbeascoa (1993), in Chaume, "Synchronisation in Dubbing," 38.

<sup>108</sup> Georg-Michael Luyken, *Overcoming Linguistic Barriers in Television; Dubbing and Subtitling for the European Audience* (Manchester: European Institute for the Media, 1991), 73.

<sup>109</sup> Agost (1999), in Chaume, "Synchronisation in Dubbing," 43.

<sup>110</sup> Chaves (2000) in Chaume, "Models of Research," 4.

<sup>111</sup> Chaume, "Synchronisation in Dubbing," 43.

In light of the definition above, Chaume goes on to suggest three types of synchrony: (1) phonetic or lip synchrony, (2) kinetic synchrony or body movement synchrony and (3) isochrony (i.e. synchrony between utterances and pauses).<sup>112</sup> It should be noted that these terms pertain to discernible synchronisation only. In contrast to the practice of subtitling, dubbing is “blessed with absolute fidelity”<sup>113</sup> (i.e. uncontested). Chaume’s functional types of synchrony are therefore not concerned with semantic fidelity to the ST, although the implication remains that this is something the translator should aspire to.

It is worth mentioning that Chaume briefly touches upon music-linked dubbing but does not propose any concrete procedures. He claims that the reason for the apparent disregard for MLT in dubbing is because this is a strategy hardly used for musical film.<sup>114</sup> Even if the film is dubbed, the songs are generally subtitled. However, as mentioned above, (animated) children’s musical is one specific genre of musical film which is conventionally entirely dubbed.<sup>115</sup> It is therefore all the more surprising that this area of translation wealth has been ignored for thus long.

### 2.III. A Triangle of Aspects

This thesis takes Tim Reus to be the first to endeavour an interdisciplinary model specifically aimed at translation assessment of song in (animated) film. While Low and Franzon propose functional MLT models, these approaches are not fully applicable to the translation of songs in film, as none deal with the added challenge of a visual code. Similarly, much research has been done on lip-synchronised dubbing, but these studies rarely discuss song translations. Reus’s model combines the academic fields of MLT and dubbing.

According to its creator, the purpose of the ToA is “to help explore and analyse what effect

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<sup>112</sup> Chaume, “Models of Research,” 9.

<sup>113</sup> Cary (1969) in Pérez-González, *Audiovisual Translation*, 11.

<sup>114</sup> Chaume, *Audiovisual Translation*, 103-106.

<sup>115</sup> Tatiana Siegel, Scott Roxborough, Rhonda Richford and Clarence Tsui, “Inside the Weird World of International Dubbing,” *The Hollywood Reporter*, last modified 14 March 2013, <https://www.hollywoodreporter.com/news/argo-django-unchained-inside-weird-427453>

the dubbing of an animated musical film has on that film [...] by introducing numerical data to what are inherently qualitative questions.”<sup>116</sup> In his pilot study, published in 2017, Reus proposes that the model may be used to evaluate discrepancies in characterisation which arise from the translation process.<sup>117</sup> However, his second paper on the ToA showcases the model’s multi-applicability: the premise of this paper is that quantitative data may serve to reveal a song’s *skopos* or provide insight into the translation strategy with which it was rendered into the TL.<sup>118</sup> This does mean that the focus and presentation often differs between the two studies.

The model counts ten aspects, which are grouped into three categories: the musical, the visual and the verbal (see Image 1). The model’s unit of analysis is the multimodal phrase (often simply: ‘phrase’); a combination of the linguistic phrase (a group of words forming a coherent syntactic entity) and the musical phrase (several bars forming a coherent musical entity).<sup>119</sup> The following subsections outline the different aspects of the model and its functionalities.

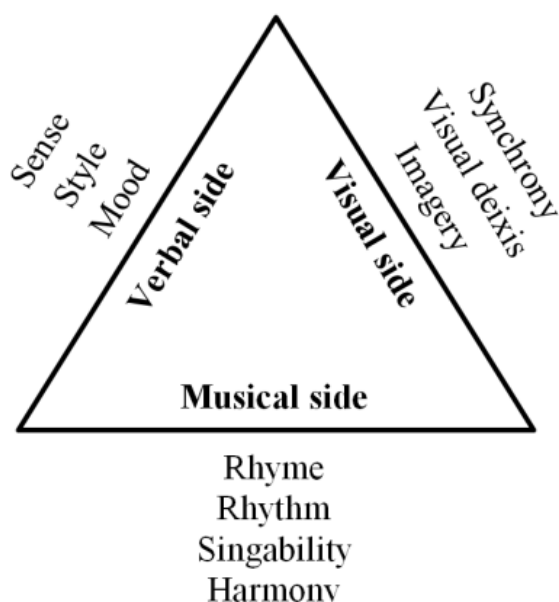


Image 1 – Visual representation of the ToA

<sup>116</sup> Reus, “The Many Voices of Elsa and Anna,” 182.

<sup>117</sup> Reus, “The Many Voices of Elsa and Anna,” 182.

<sup>118</sup> Reus, “Exploring Skopos,” 3.

<sup>119</sup> Reus, “The Many Voices of Elsa and Anna,” 183.

### 2.III.i. *The musical side*

The Triangle is comprised of ten aspects, four of which fall within the musical category. Drawing on Low's categories of the pentathlon principle here, Reus defines these aspects as: rhyme, rhythm, singability and harmony. Three of these may be assessed quantitatively (rhyme, rhythm and singability); the fourth (harmony) is a qualitative aspect.

Of the multimodal phrases which make up the AOs, rhyming phrases are counted and compared. Reus's papers both feature a source-target analysis, comparing one ST (English) to one TT (Dutch). However, the first counts unique rhymes<sup>120</sup> whereas Reus's second paper focuses on repeated rhymes.<sup>121</sup> Although Reus mentions that assonance and alliteration may also be considered,<sup>122</sup> both ToA papers consider end rhyme only.

The aspect of rhythm depends on two variables: syllable count and stress pattern. The pilot study measures stress in metrical feet,<sup>123</sup> while the second paper shifts its focus to the number of syllables per phrase.<sup>124</sup> Changes to either variable may result in unnatural-sounding intonation, causing the TT lyric to give a less coherent impression than the corresponding ST phrase.<sup>125</sup>

Reus's definition of singability is effectively the same as Franzon's. As a general rule of thumb, Reus suggests that "the more open the mouth and throat are, the easier [a syllable] is to sing."<sup>126</sup> The analysis focuses on vowels in prominent syllables (although no definition of 'prominent' is given).<sup>127</sup> Although pitch is alluded to as one of the ways in which "prominent vowels" may be distinguished from mundane ones,<sup>128</sup> the way in which it may affect singability in relation to certain vowel types is not addressed in the methodology of

<sup>120</sup> Reus, "The Many Voices of Elsa and Anna," 186-187.

<sup>121</sup> Reus, "Exploring Skopos," 7-8.

<sup>122</sup> Reus, "Exploring Skopos," 4.

<sup>123</sup> Reus, "The Many Voices of Elsa and Anna," 187.

<sup>124</sup> Reus, "Exploring Skopos," 8.

<sup>125</sup> Reus, "The Many Voices of Elsa and Anna," 183.

<sup>126</sup> Reus, "The Many Voices of Elsa and Anna," 183.

<sup>127</sup> Reus, "Exploring Skopos," 4.

<sup>128</sup> Reus, "The Many Voices of Elsa and Anna," 186.

either ToA paper. Instead, vowel quality is in Reus's pilot study described by means of the IPA vowel chart<sup>129</sup> while the second paper counts and compares the number of prominent vowels between the ST and TT.<sup>130</sup>

The final aspect, harmony, does not easily lend itself to quantitative assessment, according to Reus.<sup>131</sup> The term refers to the timbre and pitches of the music, the emotive quality they carry and their relation to the words of the lyrics. Features of harmony include chord type (e.g. major or minor) and chord progression, but also the song's tempo, melody and arrangement. These features affect interpretation of the lyrics in a way that Reus posits is largely subjective. In the pilot study, he suggests that, in order to make analysis of this aspect more substantial, the researcher ought to try and formulate their interpretation as concretely and elaborately as possible.<sup>132</sup> The second paper, however, makes an attempt at quantification by applying Goodwin's classification (illustration, amplification and disjuncture) to one or two-word descriptions of the emotional properties of the music.<sup>133</sup>

### *2.III.ii. The visual side*

There are three visual aspects to the Triangle: synchrony, visual deixis and imagery. The former two are identified by Reus as quantifiably assessable while the latter is not.

As explicated in 2.II.i and 2.II.ii, there are many definitions of synchrony (often used indiscriminately) within AVT research. Reus's definition of synchrony is said to combine Chaume's isochrony and lip synchrony – although the former is barely touched upon. Visually important syllables are identified and compared; syllables are considered visually important when the articulatory movements are distinct, often in close-up or extreme close-up shots.<sup>134</sup> Reus posits that, the closer the phonemes used in the TT are on the IPA chart to the

<sup>129</sup> Reus, "The Many Voices of Elsa and Anna," 186.

<sup>130</sup> Reus, "Exploring Skopos," 10.

<sup>131</sup> Reus, "Exploring Skopos," 5.

<sup>132</sup> Reus, "The Many Voices of Elsa and Anna," 184.

<sup>133</sup> Reus, "Exploring Skopos," 11.

<sup>134</sup> Reus, "Exploring Skopos," 5.

ones in the ST, the higher the synchronic quality. He also suggests that researchers describe every articulatory movement individually,<sup>135</sup> but does elaborate any further. In this second paper, discrepancy in lip-synch of visually important syllables is categorised using different ‘degrees of difference’: ‘no difference,’ ‘minor difference’ and ‘major difference.’<sup>136</sup>

The aspect of visual deixis is largely synonymous to Chaume’s kinetic synchrony, referring to facial expression and body movement.<sup>137</sup> Visual deixis combines kinetic synchrony with the concept of gestural deixis, described by Leviston as “requir[ing] gesture or presentation of [object].”<sup>138</sup> Instances of such non-verbal communication are counted and contrasted with the semantic meaning of the TT lyrics. Reus’s second paper quantifies discrepancy in visual deixis between the ST and the TT using the categories ‘retained,’ ‘altered,’ ‘removed’ or ‘added.’<sup>139</sup>

Imagery is one of the more multifaceted aspects in the Triangle; it takes into account various cinematic elements such as montage and *mise-en-scène*) as well as colour, form, and line – the three components which constitute the image.<sup>140</sup> According to Reus, visual imagery affects the way in which music is perceived, which, in turn, affects the audience’s interpretation of the lyrics.<sup>141</sup> He does not elaborate on how these moods may be classified. Reus does, however, stress that, like harmony, imagery is an aspect which is difficult to quantify; again, researchers are advised to describe their reasoning thoroughly.<sup>142</sup> In his second paper, he employs a method very similar to the one used for the aspect of harmony; applying the markers of illustration, amplification and disjuncture to short descriptions of the image’s effect(s).<sup>143</sup>

<sup>135</sup> Reus, “The Many Voices of Elsa and Anna,” 188.

<sup>136</sup> Reus, “Exploring Skopos,” 12.

<sup>137</sup> Chaume, “Synchronisation in Dubbing,” 41.

<sup>138</sup> Stephen C. Levinson, “Deixis,” in *International Encyclopedia of the Social & Behavioral Sciences*, ed. Neil J. Smelser and Paul B. Baltes (Oxford: Pergamon Press, 2001), 11948-11949.

<sup>139</sup> Reus, “Exploring Skopos,” 13.

<sup>140</sup> Monaco (2013) in Reus, “The Many Voices of Elsa and Anna,” 184.

<sup>141</sup> Reus, “Exploring Skopos,” 5.

<sup>142</sup> Reus, “The Many Voices of Elsa and Anna,” 184.

<sup>143</sup> Reus, “Exploring Skopos,” 14.

### 2.III.iii. *The verbal side*

The final category is comprised of three verbal aspects: sense, style and mood. The former two are described as quantifiable, whereas the latter is open to interpretation.

The aspect of sense is defined as the meaning contained within the verbal text. Sense is analysed across one or more multimodal phrases (as meaning is often not contained within just one phrase). Reus suggests that pragmatic intent be analysed by defining its communicative function.<sup>144</sup> Although he stresses that sense encompasses both semantic and pragmatic meaning, Reus's pilot study focusses on communicative function only.<sup>145</sup> The second paper employs his 'degrees of difference' again. For sense, 'major difference' is assigned to those TT phrases which carry a completely different pragmatic meaning than the corresponding ST lyric, while minor differences are generally discrepancies in connotation.<sup>146</sup>

The aspect of style manifests itself as an accumulation of lexical, grammatical and syntactic elements. For the analysis of style, Reus's pilot study employs the heuristic checklist proposed by Leech and Short, which serves to uncover various types of meaning through systematic textual analysis.<sup>147</sup> The checklist is primarily aimed at prose, although Reus does not mention this. His focus is on the assessment of sentence types. However, the second ToA paper appears to abandon the checklist altogether in favour of comparing one or two-word stylistic notes,<sup>148</sup> to which Reus adds that closer qualitative inspection is required to accurately describe idiomaticity of the text(s).<sup>149</sup>

Mood is described by Reus as "the verbal equivalent of harmony and imagery."<sup>150</sup> Depending for a large part on (verbal) context, its assessment draws upon the aspects of

<sup>144</sup> Wardhaugh (2006) in Reus, "The Many Voices of Elsa and Anna," 185.

<sup>145</sup> Reus, "The Many Voices of Elsa and Anna," 184-185.

<sup>146</sup> Reus, "Exploring Skopos," 6.

<sup>147</sup> Geoffrey Leech and Mick Short, *Style in Fiction: A Linguistic Introduction to English Fictional Prose, Second Edition* (Harlow: Pearson Education, 2007), 61-64.

<sup>148</sup> Reus, "Exploring Skopos," 23.

<sup>149</sup> Reus, "Exploring Skopos," 6.

<sup>150</sup> Reus, "The Many Voices of Elsa and Anna," 185.

narrative as described by Labov<sup>151</sup> (i.e. abstract, orientation, complication, resolution, coda and evaluation), allowing the researcher to situate the AO or even a single multimodal phrase within the larger narrative of the film. The narrative functions of metaphoric expressions, themes or instances of symbolism in the ST are contrasted with the TT. The most obvious element to the aspect of mood, according to Reus, is the story of the song itself.<sup>152</sup> It may be interesting to note that the aspect of mood is the only one apparently resisting any form of quantification, with Reus stating in his second paper that “elements of narrative of two different language versions are difficult to compare on a numerical basis.”<sup>153</sup>

#### 2.IV. *A priori* considerations

With regard to the theoretical framework, it is important to note that, while Reus adopts Franzon’s definition of singability, the ToA clearly reflects Low’s pentathlon approach. Apparently rejecting the idea of singability as end goal, it is more likely that the ToA simply has a different goal: scholarly analysis. Low’s categories – although aimed at translation in practice, like Franzon’s approach – lend themselves quite easily to a research model, especially one aimed at multimodal texts. That the ToA is intended as a functional, rather than a theoretical model, is evident from the way in which Reus explicitly advises future researchers.<sup>154</sup>

Both Reus’s pilot study and the follow-up paper are relatively short articles, which means that neither paper fully expands upon the methodology employed. The fact that Reus uses different means of collecting data in the two papers actually suggests that the specifics of the methodology may be tweaked in order to suit the research topic. However, potentially problematic information gaps are found in his descriptions of the data collection methods for the three qualitative aspects (harmony, imagery and mood). Neither paper outlines specific

<sup>151</sup> Robin Kemp, “Aspects of Narrative,” *Aspects of Literature*, accessed 29 April 2019, [https://crossref-it.info/articles/504/aspects-of-narrative](https://crossref.it/info/articles/504/aspects-of-narrative)

<sup>152</sup> Reus, “Exploring Skopos,” 5.

<sup>153</sup> Reus, “Exploring Skopos,” 17.

<sup>154</sup> Reus, “The Many Voices of Elsa and Anna,” 183; 184.

procedures for determining the semantic correspondence to these aspects, and even their definition is at times unclear. The same is true for the aspects of singability, synchrony and style. It initially seemed likely that this was Reus's intention, especially considering the text type's inherent difficulty.<sup>155</sup> Indeed, leaving the means of analysis vague could serve to accommodate for researchers' individual strengths and preferences. However, in private correspondence Reus has disclosed that any discrepancies between the methodologies of the two papers can be largely attributed to the fact that the ToA is still under development.<sup>156</sup>

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<sup>155</sup> Reus, "The Many Voices of Elsa and Anna," 181

<sup>156</sup> Reus in private LinkedIn correspondence with the author of this thesis, 8 March 2019 (Appendix 17).

## Chapter 3: Methodology

As mentioned above, the purpose of the ToA is concretisation of translation analysis with the use of numerical data. The following sections describe how, for the purposes of this thesis, the ToA was used to extract data from the ST and the two TTs.

### 3.I. Justification of method and materials

The ToA acknowledges the interplay of the verbal, visual and musical modes whilst assessing different aspects of these modes separately and quantitatively. The initial aim of this thesis was to investigate the effectiveness of the ToA, in particular this quantifying element, by reproducing Reus's pilot study, in which the model is first introduced. At the time, the second paper had not yet been published. In his first article, Reus analyses "For the First Time in Forever (Reprise)," in its original version, and the Dutch dub.<sup>157</sup> The aim of the thesis being to replicate his method as closely as possible, "For the First Time in Forever" (the full-length version) seemed like the obvious choice for an AO, being very similar, but not the same. However, in addition to the ST, this thesis applies the ToA to two Dutch-language versions of this song sequence (the official dubs released in the Netherlands and in Belgium). The reason for this is that there are different challenges involved with translating a multimodal product than with creating one. A comparison of TTs may therefore be more informative than a source-target comparison, since translation choices can be analysed in parallel. The value of this approach is also evidenced by the vast number of researchers choosing to compare two or more translations, rather than contrasting a translated product with the original.<sup>158, 159, 160</sup> For links to the primary sources, the three multimodal texts, see Appendices 1-3.

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<sup>157</sup> Reus, "The Many Voices of Elsa and Anna."

<sup>158</sup> Dinda L. Goriée, "Grieg's Swan Songs." *Semiotica* 142 (2002): 153-210.

<sup>159</sup> Kaindl, "The Plurisemiotics of Pop Song Translation."

<sup>160</sup> Franzon, "Musical Comedy Translation" and "Three Dimensions of Singability."

When the follow-up paper was released, it became clear from its diverging methodology that the data focus of the pilot study was not set in stone. This was convenient, as Reus's short pilot study left information gaps in several areas, making exact reproducibility challenging. Some of the more intuitive or elaborated upon means of data collection were therefore borrowed from his more recent publication. Where the methods seemingly built upon one another or were easily combined, this thesis employed both. Where, even with the additional information presented in the second paper, some methodological vagueness remained, some practical liberties have been taken (this is elaborated upon in the following sections).

### 3.II. Method: Musical aspects

The following paragraphs detail the data extracted for the quantitative aspects of rhyme, rhythm and singability, and the qualitative aspect of harmony, respectively.

#### 3.II.i. Rhyme

In order to quantify the aspect of rhyme, the rhyme schemes of the ST, TT1 and TT2 were established and compared. Using the classic prosodical method for determining rhyme scheme, each phrase ending in the same rhyme was assigned the same letter of the alphabet.<sup>161</sup> Image 2 shows the legend used for the classification of rhyming phrases.

|    |                              |
|----|------------------------------|
| A  | Rhyming word                 |
| A* | Repetition of rhyming word   |
| A~ | Approximately rhyming word   |
| /  | Unrhyming word               |
| *  | Repetition of unrhyming word |

Image 2 – Legend used to identify rhyme scheme (A used as example letter)

<sup>161</sup>“Rhyme scheme,” in *The Oxford Dictionary of Literary Terms*, Forth Edition, ed. Chris Baldick (Oxford: Oxford University Press, 2015), <http://www.oxfordreference.com.ezproxy.leidenuniv.nl:2048/view/10.1093/acref/9780198715443.001.0001/acref-9780198715443-e-985?rskey=IV3Gxs&result=1>

The above legend was devised for this thesis in order to facilitate a combination of the data foci from Reus's first and second ToA papers. Every phrase with unique rhyme (i.e. appearing for the first time in the song) was assigned the subsequent letter of the alphabet, starting with A. Phrases ending in a repeated rhyme were all assigned the same letter. A tilde was used to indicate approximant rhymes. Some phrases simply end on the same word; these phrases were assigned E\* to indicate repetition, rather than rhyme proper. Phrases ending in a word not rhyming with any other phrases in the song were assigned /, and repetitions of these words throughout the song were indicated with \* (see Appendix 4).

Rhyming phrases and the number of unique rhymes used in each text were compared, reflecting Reus's pilot study. Phrases sung by Anna or Elsa were considered separately – it should be noted that none of Anna's phrases rhyme with Elsa's and vice versa, so to consider them separately does not affect the percentages. In accordance with the second paper, the number of repeated rhyming phrases was also recorded, and rendered in percentages in order to display any discrepancy between the ST and the TTs more clearly.

### *3.II.ii. Rhythm*

For reasons expanded upon in section 5.II, this thesis employs the data collection method used in Reus's second paper; providing an overview of the total number of syllables in each multimodal text, including separate counts for phrases sung by Anna and by Elsa, as well as alteration of stress in the two translations.

First, the number of syllables was established for each phrase in all three source texts. The total number of syllables, the number of syllables sung by Anna and by Elsa were then counted and compared (see Appendix 5). Next, the stress pattern of each text was established. To this end, the ST and TTs were printed and, with the sheet music as visual aid and the song playing, the stress pattern for each phrase was meticulously mapped using <sup>˘</sup> to indicate unstressed syllables and <sup>ˈ</sup> to indicate stress (see Appendix 6). The intonation of phrases was

then compared across the three texts. Phrases with unnatural stress were identified, and it was established which TT phrases contained a higher, and which phrases contained a lower number of syllables than the ST, potentially resulting in altered stress. The intonation of phrases being subject to the performance of the voice artist, this does not always conform to the standard intonation patterns of the TL. It is also important to note that phrases were considered to have an altered stress pattern only when stressed syllables had been added or omitted at the start or end, or when any syllables had been inserted into or deleted from the middle part of the phrase, disrupting the metre. Combining the data foci of Reus's first and second paper, this thesis displays discrepancies in both syllable count and stress.

### 3.II.iii. Singability

As mentioned in the previous chapter, Reus states two factors which affect singability: vowel quality and pitch. Adhering to his approach, only 'prominent' vowel were isolated for analysis. As both characters are voiced by sopranos, syllables were considered prominent if they occurred in the upper register, posing an additional challenge to the singer.<sup>162</sup> The general range of a soprano is from C4 to C6,<sup>163</sup> hence any syllable sung on a note between C5 and C6 (see Image 3) can be considered high, and thus prominent. These notes were identified using the sheet music (see Appendix 8), and then analysed in terms of vowel quality.

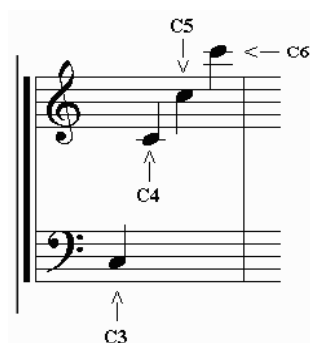


Image 3 – Visual representation of C3-6<sup>164</sup>

<sup>162</sup> Gorrée (2002) in Low, "The Pentathlon Approach," 193.

<sup>163</sup> Jonathan Harnum, *Basic Music Theory: How to Read, Write and Understand Written Music* (Sol-Ut Press, 2001), 35.

<sup>164</sup> Image from Basic Music Theory, accessed 29 April 2019, <https://www.basicmusictheory.com/c-major-scale>

The assessment method Reus adopts from Low pivots on the notion that, the more open the vowel is, the more ease one will have with singing it on high notes. In accordance with the pilot study, each prominent vowel was assessed according to vowel type (front, central or back, and open, mid or close). The average number of syllables was thereupon established per vowel type (see Appendix 7); a calculated percentage allows for a clear overview of the differences in vowel quality across the three texts. With regard to diphthongs, this thesis analysed the two or more vowels making up the diphthong separately, though note was made of the number of diphthongs occurring in each text (this is expanded upon in 4.I.iii). It should also be noted that the only vowel categorised as mid (central) is *schwa*; /ə/. While it does not contribute to the assessment of vowel quality, being neither open nor close, *schwa* occurs on a prominent note no less than four times throughout the ST and could therefore not simply be left out of the results, as it was in Reus's research.

### 3.II.iv. *Harmony*

The aspect of harmony is one which demands substantial knowledge of musical theory from the researcher. Reus, obviously musically inclined, does not make mention of any particular method or theory employed for his analysis of this musical aspect, leaving the practicalities largely up to the researcher.

This thesis has focused its assessment of harmony primarily on the analysis of chord progression, harmonic intervals and instrumentation. While age-old notions exist surrounding pitch and the emotive quality of individual tones or chords,<sup>165</sup> these musical connotations are nowadays viewed as a primarily socio-cultural phenomenon<sup>166</sup> and are hardly scientific enough to contribute to the assessment of harmony in any meaningful way. Possible affective

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<sup>165</sup> Rita Steblin, *A History of Key Characteristics in the Eighteenth and Early Nineteenth Centuries*, Second Revised Edition (Rochester, NY: University of Rochester Press, 2002), 4.

<sup>166</sup> Daniel J. Schneck, Dorita S. Berger and Geoffrey Rowland, *The Music Effect: Music Physiology and Clinical Applications* (London: Jessica Kingsley Publishers, 2006), 171.

qualities of pitch beyond the general connotations connected to major (positive) and minor (negative) chords in Western music were therefore disregarded.

For the analysis of chord progression and harmonic intervals, the research relied primarily on the sheet music (Appendix 8) and on the musico-psychological notion of sound concordance (consonance and dissonance). Effectively, dissonant chords or intervals carry “an inherent tension that seeks resolution” – the resolution being a consonant interval.<sup>167</sup> While the connotations of these intervals are highly subjective, and cannot be labelled as either positive or negative, their effect is physiologically discernible.<sup>168</sup> For the purpose of quantification, all dissonant chords and chord progressions were noted and compared to the lyrics of the ST and both TTs.

Instrumentation is related to timbre, and was assessed by listening carefully. This element is a prime example of the “largely subjective” research Reus mentions, which can only be made concrete through extensive description. An account was made of the perceived instrumentation, and contrasted with the meaning of the verbal text. Goodwin’s markers of illustration, amplification and disjuncture were used to determine the relationship of chord progression, harmonic intervals and instrumentation with the lyrics.

### 3.III. Method: Visual aspects

The following paragraphs describe the data collection process for the quantitative aspects of synchrony and visual deixis, and for the qualitative aspect of imagery.

#### 3.III.i. Synchrony

Comparison of the lip-synchrony between the ST and TTs requires identification of all visually important syllables (these are further discussed in 5.II.ii). In order to delimit whether a syllable could be considered visually important, this thesis set the following two

<sup>167</sup> Schneck, et al, *The Music Effect*, 195.

<sup>168</sup> Marjolein D. van der Zwaag, Joyce H.D.M. Westerink and Egon L. van den Broek. “Emotional and Psychophysiological Responses to Tempo, Mode, and Percussiveness.” *Musicae Scientiae* 15, no. 2 (2011): 251.

criteria: firstly, the syllable had to be visibly uttered with the character close enough on screen for the syllable to be distinguishable. An inventory was made of close-ups (face or face and shoulders), medium close-ups (visible from the chest up) and medium shots (frame cut-off at the waist or hips).<sup>169</sup> All shots in which a character was, by these standards, close enough and facing the camera were thereupon logged and time-coded (see Appendix 9). Secondly, the visual code being an animated one, syllables were deemed visually important if they were made to look distinctively articulated. For instance, a bilabial phoneme such as /m/ is generally quite distinct, as is the ‘o’-shape of the mouth for vowels such as /o/ or /ɒ/. Being more recognisable, disjuncture between such animated utterances and the verbal text will negatively impact the viewer’s perception of lip-synchrony.

Once all visually important syllables were identified, the phonetic correspondence of the TT words sung to that same note to their ST counterparts was analysed. The classification Reus applies is ‘no difference,’ ‘minor difference’ or ‘major difference,’ although he does not elaborate on how the “degree of difference” ought to be calibrated.<sup>170</sup> In order to render this difference somewhat more specific, a distinction was made between words which used the same vowel type as the ST word (front, central or back, and open, mid or close) and which used the same consonant type (bilabial, labiodental, dental, alveolar, postalveolar, palatal, velar, uvular, glottal or labiovelar). The frequency of these three categories (vowel types and consonant type) was then averaged. As was done in the category of singability, vowel quality in diphthongs was assessed by analysing the vowels making up the diphthong separately; the score was again averaged. Phonetic correspondence was thereupon assessed and categorised according to Reus’s classification (see Appendix 10).

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<sup>169</sup> Amy Villarejo, *Film Studies: The Basics* (New York: Routledge, 2007), 38.

<sup>170</sup> Reus, “Exploring Skopos,” 12.

### 3.III.ii. Visual deixis

All instances of visual were identified per multimodal phrase. It should be noted that instances of visual deixis do not differ between source and target, as these are part of the visuals and therefore remain unchanged. What may change, however, is the number of verbal referents to the visual deixis. While ST referents may not always be preserved in the TTs, it is also possible for TTs to add verbal reference to visual deixis where there was none in the ST. Thus, once identified, all instances of visual deixis in the ST were contrasted with the lyrics of both TTs in order to discover discrepancies in the number of verbal referents.

This thesis adopts the display of data as is done in Reus's second paper. Instances where visual deixis was left unaltered were classed as 'retained.' 'Altered' was used where the verbal text differed from the original in such a way that the new lyrics bore a different connection to the character's gesture or facial expression. Those instances in which the verbal text of the dub related to visual deixis where the ST lyrics did not were classed as 'added,' and where the translated text missed a verbal referent to visual deixis, 'removed' was used (see Appendix 11).

### 3.III.iii. Imagery

The assessment of the aspect of imagery requires thorough research into the way in which the montage and *mise-en-scène* of the AO relate to the music and lyrics. In his second paper, Reus employs Goodwin's markers of illustration, amplification and disjuncture to assess this relationship, but he never goes into detail about how a visual analysis of a song sequence is to be carried out.

This thesis used the "screening checklists" devised by Barsam and Monahan<sup>171</sup> as a starting point for the analysis of imagery. The aim of this checklist is to establish the effect of *mise-en-scène* by looking at framing, angle, character positioning, light and colour scheme,

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<sup>171</sup> Richard Barsam and Dave Monahan, *Looking at Movies: An Introduction to Film, Fifth Edition* (New York: W.W. Norton & Company, 2016), 209

movement and design. The analysis was carried out per shot, rather than per multimodal phrase – a method which naturally flows into a montage analysis as it subsequently becomes clear when a sequence uses many short shots consecutively and when it employs longer ones. For this purpose, an inventory was made of all 60 shots of which the song sequence is comprised. The qualitative data of the *mise-en-scène* analysis and quantitative data on montage was compiled into a spreadsheet (Appendix 12).

Once visual analysis of the AO was carried out, the notes on *mise-en-scène* and montage were reviewed in light of the lyrics of the ST, TT1 and TT2. For each of the three texts, it was determined per shot whether it illustrated, amplified or formed disjuncture with the verbal text. Quite a few shots could be seen to do none of the above, simply contributing to the flow of the sequence. Although Reus does not address this possibility, in this thesis such shots were categorised under ‘none.’

### 3.VI. Method: Verbal aspects

The paragraphs below explicate the method of data collection for the quantitative aspects of sense and style, and for the qualitative aspect of mood.

#### 3.VI.i. Sense

For assessment of the aspect of sense, any differences in meaning between the ST and both TTs were noted and described per multimodal phrase. Despite the aforementioned methodological discrepancy between his first and second paper, Reus seems to view sense as a combination of semantic meaning and pragmatic function.<sup>172</sup> Indeed, it appears that semantic meaning is rarely studied without its pragmatic counterpart,<sup>173, 174</sup> which is why this thesis combines the two into one analysis.

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<sup>172</sup> Reus, “The Many Voices of Elsa and Anna,” 185.

<sup>173</sup> Ronald Wardhaugh and Janet Fuller, *An Introduction to Sociolinguistics, Seventh Edition* (Hoboken: Wiley Blackwell, 2015), 248.

<sup>174</sup> Munday, *Introducing Translation Studies*, 39.

For reasons expanded upon in 5.II.ii, this thesis adopts the display of data as done in Reus's second paper, although in order to accommodate for the complexity that is the interplay between semantics and pragmatics, Reus's 'degrees of difference' had to be adapted somewhat. Cases where pragmatic intent breaches the gap between 'no difference' and negligible difference – often involving idiomatic expressions – were categorised as '(near-) full equivalence,' which largely corresponds to Reus's 'no difference.' The classifier 'partial semantic equivalence' was applied to those phrases which are a clear attempt at a faithful translation of the ST phrase, lack one or two semantic elements ('minor difference'). Multimodal phrases which bear connection to the ST only in light of the larger narrative but which are otherwise semantically unrelated to their corresponding ST phrase entirely, were classed under 'no semantic relation' ('major difference'). Finally, a fourth category was added: 'correspondence of sense.' This category was used for those multimodal phrases which require some interpretation of pragmatic intent, but are clearly aimed at replicating the effect(s) of the ST phrase. The classification of every phrase was compiled into a colour-coded spreadsheet (Appendix 13).

### 3.VI.ii. *Style*

As suggested by Reus, this thesis analyses style by employing the checklist developed by Leech and Short.<sup>175</sup> The checklist groups the stylistic features of the verbal text into four classes: lexical categories, grammatical categories, figures of speech, and context and cohesion. These classes are, in turn, subdivided into more specific categories. The checklist was employed thoroughly and all findings were documented (see Appendix 15). The data gathered through the use of this checklist is for a large part numerical, facilitating quantitative comparison between source and target. In line with Reus's pilot study, this thesis counts and compares the different sentence types used by the two characters (declarative, imperative,

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<sup>175</sup> Leech and Short, *Style in Fiction*, 61-64.

interrogative, expletive) in all three texts (Appendix 16). The additional data collected, especially under figures of speech and context/cohesion, facilitates the discovery of themes or patterns within each text, which naturally feeds into the assessment of the next and final aspect: mood.

### 3.VI.iii. *Mood*

Although this is not addressed in either ToA paper, it seems only sensible that the vast amount of data collected for the analysis of the aspect of style, with the use of the Leech and Short checklist, should be employed to study mood as well. The data on e.g. figures of speech, phonological schemes, tropes and metaphorical language (Appendix 15) were considered in light of the elements of narrative as suggested by Reus: character development, plot, setting and theme.<sup>176</sup> Verbal referents to these elements were counted, thus providing some quantitative data for comparison between the ST and the two dubs. As suggested by Reus, an extensive discussion of this data makes up the bulk of the results for this aspect.

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<sup>176</sup> Reus, "The Many Voices of Elsa and Anna," 185.

## Chapter 4: The Triangle of Aspects in practice

The chapter below provides an overview of the data extracted from the AOs by means of the ToA. These results are outlined in general terms, and some concrete examples are given. A discussion of the results in relation to the effectiveness of the model is presented in Chapter 5, and the raw data can be found in the supplement attached to this thesis (see Appendices).

### 4.I. Results: Musical aspects

In the following paragraphs the data collected for the quantitative aspects of rhyme, rhythm and singability, and for the qualitative aspect of harmony, are presented.

#### 4.I.i. Rhyme

All three texts contain a number of fifty-seven multimodal phrases. Of these phrases, thirty-six are sung by Anna, and eleven by Elsa. Figure 1 shows the number of rhyming phrases per AO, subdivided into phrases sung by Anna and phrases sung by Elsa. Also included is their percentage of the total number of phrases, for ease of comparison.

|                        | ST     |            | TT1    |            | TT2    |            |
|------------------------|--------|------------|--------|------------|--------|------------|
|                        | Number | % of total | Number | % of total | Number | % of total |
| <b>Rhyming phrases</b> | 51     | 87.9       | 48     | 82.8       | 44     | 75.9       |
| <i>Anna</i>            | 41     | 70.7       | 39     | 67.2       | 39     | 67.2       |
| <i>Elsa</i>            | 10     | 17.2       | 9      | 15.6       | 5      | 8.7        |

Figure 1 – Number of rhyming phrases per text and percentages of the total

The ST counts fifty-one rhyming phrases (87.9 percent of the total). Ten of these phrases are sung by Elsa and forty-one by Anna. TT1 contains three fewer rhyming phrases than the ST (82.8 percent). This in contrast to TT2, which counts only forty-four rhyming phrases (75.9 percent); four fewer than TT1 and seven fewer than the ST. Interestingly, Anna has the same number of rhyming phrases in TT2 as in TT1 (thirty-nine).

|                      | ST     |         | TT1    |         | TT2    |         |
|----------------------|--------|---------|--------|---------|--------|---------|
|                      | Number | Repeats | Number | Repeats | Number | Repeats |
| <b>Unique rhymes</b> | 17     | 2.0     | 18     | 1.7     | 15     | 1.9     |
| <i>Anna</i>          | 14     | 1.9     | 15     | 1.6     | 13     | 2.0     |
| <i>Elsa</i>          | 3      | 2.3     | 3      | 2.0     | 2      | 1.5     |

Figure 2 – Number of unique rhymes per text and average repeats

The number of unique rhymes used in each text is displayed in Figure 2, which also shows the average number of repeats of these rhymes. The number of unique rhymes used in the ST is seventeen, with fourteen unique rhymes sung by Anna and three by Elsa, who repeats hers more often. Combined assessment of Figures 1 and 2 reveals that TT2 not only contains fewer rhyming phrases, but uses fewer unique rhymes as well; its repetitiveness taking away some of the vibrancy of the original. An important point to note is that, while the fact that the characters' phrases do not rhyme with each other was convenient for the purposes of this table, it is improbable that this is a coincidence. What is rather more likely is that the way in which their lyrics appear to evade each other serves to illustrate the disconnectedness between the two sisters after years of isolation.

#### 4.I.ii. *Rhythm*

The aspect of rhythm was assessed by counting syllables and marking scansion (Appendices 5 and 6). The total syllable count, and the syllable count per phrase sung by Anna and by Elsa, are displayed in Figure 3.

|                             | ST  | TT1 | TT2 |
|-----------------------------|-----|-----|-----|
| <b>Total syllable count</b> | 450 | 455 | 453 |
| <i>Anna</i>                 | 364 | 368 | 367 |
| <i>Elsa</i>                 | 86  | 87  | 86  |

Figure 3 – Total syllable count per text

The general cadence of the song is iambic, although the melody does not follow a strict metre in the way that, for instance, a sonnet does. The fifty-seven phrases of the ST contain 450 syllables (an average of about 7.9 syllables per phrase). This number corresponds to the way in which the words are pronounced by the voice actress. For example, although the

word ‘actual’ (ST line 7) is generally considered trisyllabic (ac•tu•al),<sup>177</sup> the way in which it is sung in the (American) English version is ac•tual, and therefore contributes only two syllables to its line. Both TTs add to the total number of syllables in the verbal text – although to use the word ‘add’ is somewhat misleading, as closer inspection of the number of syllables per phrase reveals that syllables were omitted as well as added (see Figure 4).

|                                           | ST | TT1 | TT2 |
|-------------------------------------------|----|-----|-----|
| <b>Lines with unnatural stress</b>        | 3  | 8   | 16  |
| <b>Lines with a higher syllable count</b> | x  | 6   | 3   |
| <b>Lines with a lower syllable count</b>  | x  | 1   | 0   |
| <b>Lines with altered stress</b>          | x  | 3   | 3   |

Figure 4 – Differences in stress and syllable count between texts

Indeed, TT1 contains five more syllables than the ST, but in fact adds six and omits one. This happens with the rendering of “But then we laugh and talk all evening” (ST line 25; 9 syllables) into “Maar hij blijft gezellig praten” (TT1 line 25; 8 syllables). TT2 does not see any syllables omitted.

With regard to intonation, the ST already contains three phrases with unnatural stress. For instance, in the lyric “I won’t be alone” (˘ ˘ ˘ ˘ [ST line 17]), the word ‘be’ can be considered to bear unnatural stress due to the negation preceding it – ‘I won’t be alone,’ ‘I *won’t* be alone’ and ‘I won’t be *alone*’ all being more likely to bear stress in this context. Both TT1 and TT2 see this unnaturalness resolved with the rendering “Ben ik niet alleen” (˘ ˘ ˘ ˘ [TT1 and TT2 lines 17]), the stress on the word *niet* being perfectly intuitive. However, although both TTs manage to resolve some of the unnatural stress encountered in the ST, both see unnatural stress added as well. The primary cause of unnatural-sounding intonation in these texts is a combination of word choice and preservation of ST stress. Figure 4 shows that TT1 strays further from ST syllable count, but subsequently ends up with far fewer phrases containing unnatural stress than TT2.

<sup>177</sup> “Actual,” Merriam-Webster, accessed 29 April 2019, <https://www.merriam-webster.com/dictionary/actual>

#### 4.I.iii. Singability

All prominent vowels were isolated and analysed (see Figure 5). A total of thirty-one prominent syllables were identified using the sheet music. This number is effectively the same for each text, as all three are sung to the same melody, but because diphthongs were analysed as separate vowels, this number can be deceptive – the number of diphthongs is therefore included.

|                            | ST | TT1 | TT2 |
|----------------------------|----|-----|-----|
| <b>Prominent vowels</b>    | 37 | 32  | 33  |
| <i>of which diphthongs</i> | 6  | 1   | 2   |

Figure 5 – Number of prominent vowels per text

The quality of the vowels sung to prominent notes in the AOs is represented in Figure 6. TT1 contains significantly fewer open vowels than the ST (6.3 percent), while apparently favouring close vowels (37.5 percent). TT2 is the only text in which close to close-mid vowels make up more than half of the vowels sung to prominent notes (54.5 percent total). On the other hand, it contains nearly twice as many proper open vowels as TT1.

|                      | ST     |            | TT1    |            | TT2    |            |
|----------------------|--------|------------|--------|------------|--------|------------|
|                      | Number | % of total | Number | % of total | Number | % of total |
| <b>Open</b>          | 5      | 13.5       | 2      | 6.3        | 4      | 12.2       |
| <b>Open-mid</b>      | 9      | 24.3       | 9      | 28.1       | 5      | 15.2       |
| <b>Mid (central)</b> | 7      | 18.9       | 6      | 18.8       | 6      | 18.2       |
| <b>Close-mid</b>     | 8      | 21.6       | 3      | 9.4        | 6      | 18.2       |
| <b>Close</b>         | 8      | 21.6       | 12     | 37.5       | 12     | 36.4       |

Figure 6 – Vowel quality of prominent vowels per text and percentages of the total

While percentage-wise it would seem as though TT2 also contains fewer notes sung to *schwa* (mid/central), this number is actually the same as in TT1. Similarly, the two dubs contain an equal number of proper close vowels. A decrease in singability can be recognised in both TTs, although significantly more so in TT2 than in TT1.

#### 4.I.iv. Harmony

Tension is to musical analysis what markedness is to stylistic analysis of literature: where there is tension, the music has something to tell.<sup>178</sup> Tension can, for instance, be found in the suspended chords of the intro: the staccato Fsus4 chords, interchanged in high tempo with consonant F major, can be seen to reflect the excitement Anna feels when waking up on coronation day. The alteration of suspended and unsuspended chords is also present in the bridge. The outro sees a similar alternation of chords, but these chords are purely consonant (G to G/D). Anna's heightening excitement is further reflected in the music through modulation – from F to Gb between chorus 1b and verse 2a, and again to G for chorus 3a – and the ascending chord progression in the verses 1b and 2b (see Image 4 or Appendix 8).

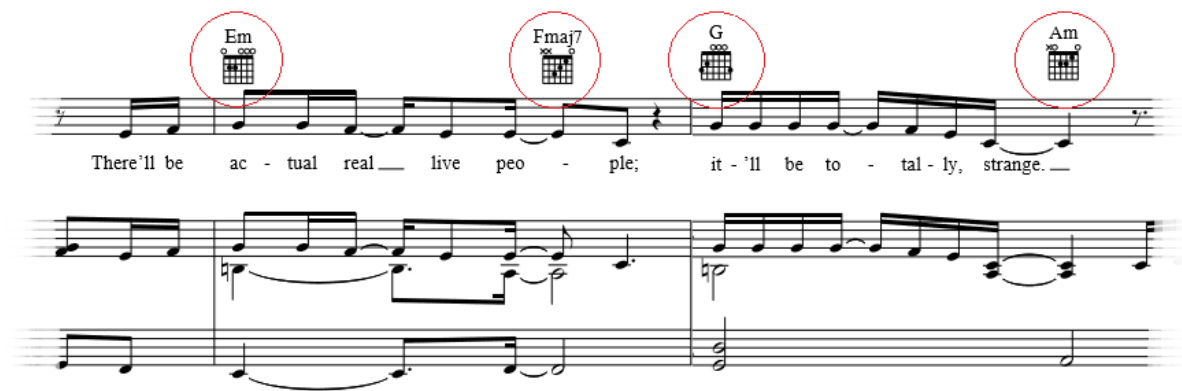


Image 4 – Ascending chord progression (from E minor to A minor) in verse 1b

Tension in the music also serves to illustrate the great difference in personality between the two sisters. In terms of instrumentation, Anna's parts are fully orchestrated, while Elsa's vocals are predominantly accompanied by wind instruments, particularly clarinet, and chimes – mimicking the light tinkle of icicles (Appendix 1 [02:16-02:40]). The interval between Anna's second chorus and Elsa's interlude is nine semitones down (major 6<sup>th</sup>), an imperfect consonant interval described as "unstable," "bright," and "tense."<sup>179</sup> Elsa's part, like Anna's, is in a major key however, her phrases can be seen to have a 'minor echo.'

<sup>178</sup> Liszka (1989) in Byron Almén, *A Theory of Musical Narrative* (Bloomington, IN: Indiana University Press, 2017), 52.

<sup>179</sup> Castiglioni (1959); Galilei (1638); Gervasoni (1800); Gianelli (1801); Rousseau (1782); Steiner (1975); Tartini (1754) in Marco Costa, Pio Enrico Ricci Bitti and Luisa Bonfiglioli. "Psychological Connotations of Harmonic Musical Intervals." *Psychology of Music* 28 (2000), 8.

For instance, the lyric “be the good girl you always have to be,” is followed by a clarinet playing the same melody again, but substituting a C for a C $\flat$  (Appendix 1 [02:26-02:28]). In a way, Elsa’s phrases are echoed back to her with a melancholy undertone. This variation on the melody makes a return, in Elsa’s voice this time (Image 5), and ending in a minor 2<sup>nd</sup> – which has been described as an interval of “anguish” and “finality.”<sup>180</sup>



Image 5 – Repetition of the melody with a minor variation in interlude a

In interlude b, it one of Anna’s phrases echoing Elsa’s melody (ST lines 40-45). The two melodies form dissonance as they join together three times in major 2<sup>nd</sup> (the interval of “torment” as well as “eagerness”<sup>181</sup>). This interval is made especially prominent with Elsa’s suspended note on “gate” in the final phrase of the interlude (Image 6).

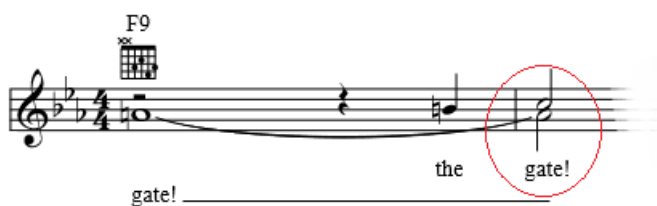


Image 6 – Anna and Elsa’s melodies joining together, forming dissonance in interlude b

This tension creates a subtle layer of irony when Anna repeats her sister’s words “It’s agony to wait // It’s agony to wait” (ST lines 42; 43) as she leaps into the courtyard with an excited smile on her face. This musico-visual ‘joke’ is unfortunately lost in both TTs, as TT1 omits

<sup>180</sup> Cooke (1959), in Costa et al., “Psychological Connotations,” 8.

<sup>181</sup> Castiglioni (1959); Galilei (1638); Gervasoni (1800); Gianelli (1801); Rousseau (1782); Steiner (1975); Tartini (1754) in Costa et al., “Psychological Connotations,” 8.

the reference to pain altogether by rendering these phrases as “Alleen omdat het hoort // Dit is zoals het hoort” (TT1 lines 42; 43), while TT2 translates the phrases very literally “De pijn hier in mijn maag // De pijn hier in mijn maag” (TT2 lines 42; 43).

Sometimes, a translation fits the music in ways the original text does not. In such cases, the music, obviously composed for the ST, can be seen to illustrate the lyrics of the TT. In TT1, the phrase “Eindelijk waait hier een frisse bries” (TT1 line 6) seems to be illustrated by the music with a flurry of arpeggios by wind instruments. However, the music being composed for the original, it may be safe to say that the music indeed performs an illustrative function to the visuals (Anna whooshing down the bannister of a spiral staircase), but not as directly to the lyrics (“Finally they’re opening up the gates” ST line 6). Yet, by inserting an idiomatic expression about wind in this phrase, TT1 makes it seem as though the instrumentation is tailored specifically to the translation.

#### 4.II. Results: Visual aspects

The paragraphs below detail the data for the quantitative aspects of synchrony and visual deixis, and for the qualitative aspect of imagery.

##### 4.II.i. Synchrony

Thirty-seven shots were identified as containing syllables visually important for the analysis of lip-synch (of which nine were close-ups, sixteen were medium close-ups, and twelve were medium shots). The corresponding syllables in TT1 and TT2 were compared in terms of the degree of difference in lip-synchrony. The results are shown in Figure 7.

|                        | ST    | TT1     |           |           | TT2     |           |           |
|------------------------|-------|---------|-----------|-----------|---------|-----------|-----------|
|                        | Total | No dif. | Min. dif. | Maj. dif. | No dif. | Min. dif. | Maj. dif. |
| <b>Close-up</b>        | 9     | 3       | 1         | 5         | 4       | 1         | 4         |
| <b>Medium close-up</b> | 16    | 5       | 2         | 8         | 6       | 1         | 8         |
| <b>Medium shot</b>     | 12    | 4       | 2         | 6         | 5       | 1         | 6         |

Figure 7 – Degrees of difference in lip-synchrony between texts

Twelve visually important syllables in TT1 were identified as being indistinguishable from the ST utterance in terms of lip-synchrony ('no difference'), the majority of which were in medium close-up. Five syllables were classed as 'minor difference' and nineteen differing significantly from their corresponding syllable in the ST ('major difference'). For TT2, the number of syllables presenting visual discrepancy to the ST was lower (eighteen 'major difference' and three 'minor difference'). The number of syllables indistinguishable from the corresponding ST utterance was higher in TT2 than in TT1. From this data, it would seem as though the creators of the Flemish version paid more heed to the lip-synchronising aspect of dubbing, although neither dub seems to have prioritised close-ups over less prominent shots.

#### 4.II.ii. *Visual deixis*

Thirty instances of visual deixis were identified, twenty-five of which were linked to a verbal reference in the ST. Whether this reference was retained, altered, removed or whether one was added is outlined in Figure 8. For ease of comparison, the percentages of the total number of instances of visual deixis are included.

|                 | TT1    |            | TT2    |            |
|-----------------|--------|------------|--------|------------|
|                 | Number | % of total | Number | % of total |
| <b>Retained</b> | 18     | 60.0       | 16     | 53.3       |
| <b>Altered</b>  | 6      | 20.0       | 3      | 10.0       |
| <b>Removed</b>  | 2      | 6.7        | 7      | 23.3       |
| <b>Added</b>    | 1      | 3.3        | 0      | 0.0        |

Figure 8 – Verbal references to visual deixis in the TTs, and percentages of the total

TT1 sees eighteen verbal references to visual deixis retained (60 percent of the total). Five were altered, which meant the verbal reference either lacked something signified in the ST, or made explicit something the ST did not. For instance, ST line 31 ("I could be noticed by someone") shows Anna interacting with a painting, reaching out a hand to be 'kissed' by the man depicted (Appendix 1 [01:54-01:58]). TT1 renders this lyric as "Kan iemand vragen om mijn hand" (TT1 line 31), thereby adding a visual joke (implying the metaphorical hand-in-marriage, but presenting an actual hand). Two verbal references to visual deixis were

removed in TT1, and one was added. The latter concerns TT1 line 48, with Anna singing “Zal ik weer nieuwe mensen zien,” while excitedly smiling at the arriving guests (Appendix 2 [02:59-03:02]). The corresponding ST line is “I’m getting what I’m dreaming of” and contains no verbal referent to this instance of visual deixis. TT2 retains sixteen verbal references (53.3 percent), and alters three. Seven such references were removed, but none were added.

#### *4.II.iii. Imagery*

One of the major ways in which imagery manifests in this song sequence is through the use of colour. One of the very first shots shows Anna running through a hallway, the black and green of her dress forming a stark contrast to the white and red of the walls (see Image 7). Although this contrast could be ascribed to aesthetic considerations, closer inspection reveals that the colour of the environment in which the characters find themselves often carries symbolic meaning.



Image 7 – Still of shot 5 showcasing the contrast in colour between Anna and the castle interior

The moments when Anna blends into the background are when she ventures outside or when she enters her make-believe world of paintings. This is the universe she has created for herself, for lack of real-life companionship, as alluded to during an earlier song (“Do You Want to Build a Snowman”), in which Anna reveals she has “started talking to the pictures on

the wall.” This room is where Anna finds she can temporarily escape her loneliness - the wallpaper is conveniently the same colour as her dress (Image 8).



Image 8 – Still of shot 24, Anna entering the room with all the paintings

Anna does not only interact with the paintings in the castle, but also with other humanoid inanimate objects, such as sculptures and knights' armour. These objects are all in colours very similar to the walls or floors of the castle, emphasising their inanimateness. In verse 2, Anna projects her dreams of a love interest onto a bust: “I suddenly see him standing there / A beautiful stranger, tall and fair” (ST lines 23; 24). In TT1, the lyrics create some dramatic irony when she sings “En plotseling zie ik hem dan staan / Een prachtige prins, hij lacht spontaan,” while the visuals reveal the rather stern-looking face of the bust (Image 9).



Image 9 – Still of shot 20, close-up of the bust

TT2 takes this irony to an even higher level with the corresponding lyric “Die man met zijn mooiste kleren aan” (TT2 line 24), even though the bust obviously has no body to put any clothes on. These are both instances in which the TT lyrics form disjuncture with the visuals, with comedic effect.

Anna is not the only one who interacts with the artwork in the castle. As she prepares for her coronation, Elsa whispers her mantra “conceal, don’t feel,” under the watchful eye of her father’s portrait. When she sings “put on a show” (ST line 38), she uses the painting to act out the coronation ceremony (Image 10). However, the colour scheme reveals how ill at ease she is taking on this role.



Image 10 – Still of shot 39 showing the contrast of Elsa’s cold colours against her father’s portrait

The clash between Elsa’s cold colours and the warm tones of the painting cannot be but significant, especially considering the way in which Anna perfectly blends into her painted scenes. The colour scheme therefore takes on an amplifying function. This function is largely retained with the translation of the corresponding part of this phrase in TT2, which reads “het masker op” (TT2 line 38), although the link is not as directly obvious (with Elsa quite literally putting on a show, but not a mask). In TT1, amplifying function of the colours is lost in its entirety, as this translated phrase hardly bears connection to the visuals at all (“doe niets dat iets verraad” [TT1 line 38]).

#### 4.III. Results: Verbal aspects

The following paragraphs present the data for the quantitative aspects of sense and style, and the qualitative aspect of mood, respectively.

##### 4.III.i. Sense

Discrepancies in semantic meaning and pragmatic function between the two TTs were established using a classification adapted from Reus's degrees of difference. The results are presented in Figure 9.

|                                | TT1 | TT2 |
|--------------------------------|-----|-----|
| <b>(Near-)full equivalence</b> | 9   | 13  |
| <b>Partial equivalence</b>     | 10  | 26  |
| <b>No semantic relation</b>    | 13  | 10  |
| <b>Correspondence of sense</b> | 25  | 8   |

Figure 9 – Degrees of semantic equivalence and correspondence of sense

Nine multimodal phrases in TT1 were classed as '(near-)full equivalence,' whereas TT2 contained four more phrases with virtually no difference to the ST. An example of (near-)full equivalence is ST line 22 ("I suddenly see him standing there"), which was translated as "En plotseling zie ik hem dan staan" and "En plotseling zie ik hem daar staan" in the Dutch and Flemish versions, respectively. Strictly speaking, TT1 can be seen to omit the word 'there,' while TT2 retains it (*daar*). However, though in English 'to stand' is in this context a transitive verb (requiring the addition of 'there'<sup>182</sup>), the Dutch equivalent *staan* is more commonly used intransitively, thus allowing for a perfectly idiomatic translation which sees 'there' omitted.<sup>183</sup> It might even be argued that, with the inclusion of *daar*, TT2 runs the risk of venturing into 'translationese' territory. The vast majority of phrases in TT2 were classed as 'partial equivalence,' whereas for TT1, the majority of phrases were classed as 'correspondence of sense.' Considering this data, tentative speculations could be made

<sup>182</sup> "Stand," Merriam- Webster, accessed 29 April 2019, <https://www.merriam-webster.com/dictionary/stand>

<sup>183</sup> "Staan (geen afbreking); onovergankelijk werkwoord," Dikke Van Dale Online, accessed (via Leiden University Proxy) 29 April 2019, <https://www.vandale.nl/zoeken/o/zoeken.do>

regarding the priorities of the translators of both dubs. For instance, it would seem as though TT2 favours semantic fidelity, while TT1 prioritises pragmatic function. However, research on a much larger scale would be required in order to substantiate such claims.

#### 4.III.ii. Style

The different sentence types used by Anna and Elsa are displayed in Figure 10. It should be noted that sentence types could not always be determined per multimodal phrase, as sentences often span several phrases (see Appendix 16). In such cases, the phrase containing the determining sentence-type element was classed as such while the other sentence fragments were categorised as ‘unidentifiable fragment.’

|                           | ST   |      | TT1  |      | TT2  |      |
|---------------------------|------|------|------|------|------|------|
|                           | Anna | Elsa | Anna | Elsa | Anna | Elsa |
| <b>Declarative</b>        | 23   | 2    | 24   | 2    | 20   | 1    |
| <b>Imperative</b>         | 1    | 9    | 2    | 7    | 2    | 8    |
| <b>Interrogative</b>      | 2    | 0    | 1    | 0    | 1    | 0    |
| <b>Expletive</b>          | 1    | 0    | 4    | 0    | 0    | 0    |
| <b>Unidentified frag.</b> | 19   | 0    | 15   | 2    | 22   | 2    |

Figure 10 – Sentence types per multimodal phrase text

In the ST, Anna speaks predominantly in declaratives, but also uses one imperative (“Tonight imagine me, gown and all” [ST line 19]), one expletive “But, wow, am I so ready for this change” [ST line 9]) and two interrogatives. Elsa uses mostly imperatives, and only two declarative sentences. While Anna’s sentences frequently span several phrases, Elsa’s are short and self-contained. In TT1, Anna uses even more declarative sentences than in the ST. The Dutch version also adds three more lyrics of an expletive nature (in addition to *wauw* [TT1 line 19], Anna also exclaims *ou-là-là* [TT1 line 21], *oké* [TT1 line 32] and *ja* [TT1 line 56]). In TT2 Anna uses only twenty declaratives, mostly because so many of her lyrics span more than a single phrase. She also uses two imperatives and one interrogative (“Ben ik uitgelaten of in extase?” [TT2 line 14]), but no expletives. Elsa’s clipped manner of speech loses its edge as her sentences are drawn out across phrases in both TTs.

#### 4.III.iii. Mood

Figures of speech and elements of context and cohesion as revealed through the use of the checklist by Leech & Short are considered in light of character development, plot, setting and theme.

In reference to the Labovian aspects of narrative, “For the First Time in Forever” can be seen to fulfil an orientational function: in addition to ‘setting the stage,’ it primarily serves to establish characterisation of the two protagonists. In the ST, Anna has a very distinct tone of voice. A major contributor to the characterisation of the younger of the two princess sisters is her quirky-colloquial American-teen English.<sup>184</sup> A prime example is her use of the word ‘totally’ (ST lines 8; 26; 32). The ST plays around with this, intentionally changing her register for comedic effect when, for instance, she imagines how the evening will play out: “Tonight imagine me gown and all / Fetchingly draped against the wall / The picture of sophisticated grace” (ST lines 19-21). What follows serves to highlight that, as quickly as Anna dips into formality, she can jump out of it again; “I wanna stuff some chocolate in my face,” she sings, mouth full (ST line 24). TT1 loses some of Anna’s distinctive colloquialness, in particular with the translation of the first phrase of the chorus, and the song title, “For the first time in forever.” This phrase bears contains the characteristic hyperbole of American (internet) slang,<sup>185, 186</sup> which is not easily translated into Dutch. Instead, TT1 transforms the phrase into “Voor het eerst in al die jaren,” rendering the long period of isolation more literally. TT2 sees this lyric rendered as “Voor het eerst in heel mijn leven.” Although it is possible to interpret this as a hyperbole as well, the phrase does not bear the same idiomatic connotations as its ST counterpart. Instead, it could create confusion among

<sup>184</sup> Elias Muahanna, “Translating Frozen Into Arabic,” *The New Yorker*. 30 May 2014,

<https://www.newyorker.com/books/page-turner/translating-frozen-into-arabic>

<sup>185</sup> Jessica Bennett, “OMG! The Hyperbole of Internet-Speak,” *The New York Times*. 28 November 2015.

<https://www.nytimes.com/2015/11/29/fashion/death-by-internet-hyperbole-literally-dying-over-this-column.html>

<sup>186</sup> Vinson Cunningham, “The Image of American Hyperbole,” *The New Yorker*, 25 June 2017,

<https://www.newyorker.com/culture/photo-booth/kmart-image-of-american-hyperbole>

viewers – and going by some of the comments on YouTube, it does.<sup>187</sup> After all, the audience knows Anna and Elsa used to have a rather normal social life, before the death of their parents, and may therefore wonder if this is misinformation might be a consequence of Anna's altered memory. In terms of register, Anna is considerably more formal in TT2 (e.g. “Wat chocolade, vlug, in allerijl” [TT2 line 24]; “liefde zonder schroom” [TT2 line 52]). While the Flemish dub apparently struggles with Anna's all-American teen style, it excels in rendering Elsa's elusiveness. In the ST, Elsa speaks almost exclusively in idiomatic expressions (e.g. “*Conceal, don't feel, put on a show / Make one wrong move* and everyone will know” [ST lines 38; 39]), which contributes to the inaccessible nature of her character. While TT1 loses most of Elsa's metaphors (“Voel niets, doe niets dat iets verraadt / Want één verkeerde stap en 't is te laat” (TT1 lines 38; 39)), TT2 mimics her use of figurative language “*Geen blik, geen snik, het masker op / Eén foutje en de boel staat op z'n kop*” [TT2 lines 38; 39]) and retains this aspect of her characterisation, although arguably fails to capture the gravity of the situation with the sudden change of register in the latter line.

The obviously rather traumatic experience of losing both parents at once manifests much stronger in Elsa than it does in Anna, presumably due to the added anxiety resulting from having to hide her ice powers from everyone, including her younger sister. The mantra her father left her with – “conceal it, don't feel it, don't let it show” – are reflected in her lyrics, which are repeated once throughout. In fact, the Elsa-phrases not repeated by Elsa herself are repeated by her sister (ST lines 40-45), with the exception of one instance of elegant variation: “Conceal, don't feel, don't let them know” (ST line 54). Both TTs substitute this variation with a repetition of line 38, leaving Elsa with absolutely no unique phrases to her part. This only emphasises the rigidity with which the princess has lived her life up until now, the rigidity she attempts to rid herself of with “Let it Go.”

<sup>187</sup> JorporXx (Mark de Groot), “De Vlaamse tekst mist alleen het punt nogal. Voor het eerst in heel mijn leven? Kom zeg, de jaren voordat de poorten dichtgingen waren er ook nog :P Weer een nadeel van te direct willen vertalen,” comment on video by mermaiddream88, 14 February 2014, <https://www.youtube.com/watch?v=LfIVXKJNq40>

Setting is something the creators of *Frozen* play around with. Inspired by Anderson's "The Snow Queen," the film is first and foremost a fairy tale – but it is precisely the fairy tale cliché the songwriters of *Frozen* aimed to avoid.<sup>188</sup> By leaning into viewer's expectations of princesses who are graceful and poised, they create dramatic irony with lyrics such as "Don't know if I'm elated of gassy / But I'm somewhere in that zone" (ST lines 14; 15). The delight being, of course, at the unexpected use of the word 'gassy.' This sort of joke is weakened in TT1, which renders it "M'n maag speelt wat op van de zenuwen / Maar daar kom ik wel overheen," omitting the element of surprise. TT2 somehow removes all humour from these lyrics ("Ben ik uitgelaten of in extase? / Dit is echt een fenomeen"). It may be interesting to note that TT1 inserts another one of these little jokes relating to setting into the lyrics. Where in the ST, Anna sings "And I know it is totally crazy / To dream I'd find romance" (ST lines 32; 33) – rendered in TT2 quite beautifully as "En ik weet, 'k zal de liefde niet vinden / Al bij mijn eerste dans" – TT1 actually takes the liberty to refer back to its own origins: the novel. The corresponding lyrics read "En oké, in het echt gaat het anders / Dan in kasteelromans," which can be seen as funny in a different, intermedial-reference sort of way.

As mentioned before, a prominent theme in *Frozen* is isolation. Elsa voluntarily isolates herself from the world, to protect her loved ones from her own powers, but Anna, who is shut in with her, is consequently starved for social interaction. This is reflected in a most interesting way in the personal pronouns used by the two characters. Whereas Anna uses 'I,' 'they,' 'we,' 'it,' and 'him,' Elsa only uses 'you' and 'them.' Although this juxtaposition of the self-referent 'you' and 'them' is not retained in either TT, the element of isolation is. In both translations, Anna uses an array of personal pronouns while Elsa only uses *niemand*. A reinforcement of this theme, Elsa's sparse and particular use of pronouns is also in line with her elusive character.

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<sup>188</sup> "Songwriters Behind Frozen Let Go Of The Princess Mythology," NPR, last modified 10 April 2014, <https://www.npr.org/2014/04/10/301420227/songwriters-behind-frozen-let-go-of-the-princess-mythology>

## Chapter 5: Discussion

This chapter considers applicability of the ToA in light of the results described in the previous chapter. It first addresses the element of quantification, central to the model, and discusses the benefits and potential pitfalls of this approach. It also reflects upon some obstacles encountered during the research process and proposes suggestions for improvement. Finally, this chapter reviews the ToA's potential as a tool for quality assessment of multimodal translations.

### 5.I. Quantifying the qualitative

This chapter outlines the implications of the results presented in Chapter 4 by addressing the quantification of each aspect separately – with the exception of the qualitative aspects of harmony, imagery and mood – and discusses the way in which the introduction of numerical data affected assessment.

#### 5.I.i. *Quantification per aspect*

Rhyme is an aspect which is easily quantifiable. The method used for determining rhyme scheme is straightforward and effective. Establishing the number of repeated rhymes and unique rhymes used, as Reus does, provides a welcome insight into the potential translation strategy employed in the creation of a TT – especially when combined (Figures 1 and 2). On a macro level, roughly grouping the first three categories of the legend (rhyme; approximate rhyme; repeated rhyme) together as 'rhyme' and the latter two as 'no rhyme' (no rhyme; repetition) would allow for a general numerical overview of how much TTs diverge from the original rhyme scheme, and from each other. This method could be employed in large-scale assessments of translated multimodal products. In short, the methodology for rhyme is clear-cut, multi-applicable and lends itself perfectly to quantification; this is an aspect which requires little to no improvement.

For the aspect of rhythm, an attempt was made to replicate the method employed in the pilot study, dividing multimodal phrases up into metrical feet. However, it soon became clear that these units of measurement are not easily applied to music-linked texts. Indeed, while the musical metre borrows some of its terminology from poetic metre, the two are distinctly different concepts.<sup>189</sup> This is presumably why, in his second paper, Reus abandons this method for determining rhythm in favour of syllable count and stress pattern – types of analysis which both are relatively straightforward and reproducible. Data focus as presented in Figure 4 also has more bearing on the translation process, rather than the product, which appears to be the intended use of the ToA in Reus’s second paper. Provided researchers maintain this method, the aspect of rhythm can be seen as satisfactorily quantifiable.

The definition of ‘prominent syllables’ is as of yet unclear, presenting some difficulty regarding the quantitative assessment of the aspect of singability. However, this is an obstacle easily overcome – by providing a working definition (this will be addressed in 5.III.i). Once properly defined, the quantification of prominent syllables should not prove much of a problem. In this thesis, following Reus’s approach, the sole focus of this aspect was on vowel quality (to emphasise this, Figure 5 shows the number of ‘prominent vowels’ – not syllables). Since all three texts follow the same melody, the number of prominent vowels is the same for the ST and both TTs, rendering the number of vowels contained within diphthongs a potentially misleading variable. This thesis maintains that the acknowledgement of the number of diphthongs, as well as the occurrence of *schwa*, is vital for an unbiased display of data. So long as these factors taken into consideration, and a concrete definition of ‘prominent syllables’ is established, quantitative assessment of the aspect of singability should be possible.

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<sup>189</sup> “Metre,” in Latham (ed.), *The Oxford Companion to Music*,  
<http://www.oxfordreference.com.ezproxy.leidenuniv.nl:2048/view/10.1093/acref/9780199579037.001.0001/acref-9780199579037-e-4387?rskey=tTEqM&result=1>

Due to the scarcely-defined concept of ‘visually important syllables’ and the lack of a concrete method for determining phonetic correspondence, the method of assessment for the aspect of synchrony was largely improvised. Averaging the occurrence of vowel and consonant types may not necessarily be the best method, but it is one way of adding a quantitative element to qualitative analysis. Quantification thus proves possible, and indeed quite fruitful. For instance, the numerical data gathered using this method suggests that the Flemish dub prioritised synchrony over musical elements such as rhythm and rhyme (see 4.II.ii). Of course, it would be preferable if no improvisation was required – especially with regard to reproducibility. An alternative method is therefore proposed in 5.III.ii.

Visual deixis may be quantified by counting instances in which it is retained, altered, removed or added. However, the marriage of kinetic synchrony (Chaume) and gestural deixis (Levinson) presents some difficulty for the assessment and subsequent quantification of those multimodal phrases which happen to contain both (such as TT1 line 31, see 4.II.ii). One way in which this might be avoided is to classify different types of visual deixis (e.g. facial expression, interactional gesture, referential gesture etc.), in order to make concrete their relation to and effect on the verbal text. This approach would allow for more content-based comparisons while preserving the quantifying element of the current assessment method.

Sense is a notoriously qualitative area of analysis.<sup>190</sup> The interwovenness of semantic and pragmatic meaning (elaborated upon in 5.II.ii) and the inevitably subjective interpretation of lyrics makes devising a reproducible method for this aspect difficult. Improvisation of a QTA method accounting for semantic *and* pragmatic fidelity was a challenge essentially outside the scope of this thesis, yet an attempt was made for want of a readily applicable method in either ToA paper. Although the pilot study suggests previous theories on communicative functions of speech acts could aid quantification of this aspect, such a method

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<sup>190</sup> Reus, “The Many Voices of Elsa and Anna,” 189.

would focus on the pragmatic element of meaning only. If Reus's suggested approach is to be employed as the standard method for the assessment of sense, what ought to be adapted is not so much the method of data collection but indeed the description of the aspect itself, which at present sways across the spectrum of 'meaning' quite undefined.

While Reus proposes the checklist by Leech & Short as a means of analysis for the aspect of style,<sup>191</sup> his pilot study considers only sentence types and the follow-up paper seems to abandon both in favour of comparing stylistic notes.<sup>192</sup> This is all the more surprising considering the fact that the checklist actually has a strong numerical component built-in, facilitating the quantification of a multitude of elements all contributing to the overall style of the AO(s). Quantifying style through sentence types alone is, however, a rather difficult task in which the multimodal phrases can prove a hindrance as sentences often span several phrases, a practical obstacle discussed in 5.II.iii. This thesis adhered to the presentation of data as was done in Reus's first publication, but a lot of valuable data was thereby disregarded (Appendix 15).

#### *5.I.ii. The benefits and pitfalls of quantification*

Despite methodological information gaps, application of the model yielded valuable results. The numerical data collected allows for relatively unbiased assessment and formulation of conclusions. For instance, from the data presented in Chapter 4, the following conclusions may be drawn: firstly, with regard to the extra-linguistic aspects, TT1 seems to favour music aspects whereas TT2 prioritises the visual. TT1 can also be seen to take greater liberties, straying from the original in terms of both form and content, while TT2 apparently displays a more conservative stance on fidelity. This is illustrated in particular by the data collected for the aspect of sense, where TT1 and TT2 almost seem to occupy opposite ends of

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<sup>191</sup> Reus, "The Many Voices of Elsa and Anna," 185.

<sup>192</sup> Reus, "Exploring Skopos," 23.

the ‘literal vs. free-debate’<sup>193</sup> (see 4.III.i). The ToA accommodates for such inferences which are without value judgement. Another benefit of the approach is that the thorough, systematic analysis of the ten aspect means that the chances of some elements being overlooked are quite slim. The independent assessment of each aspect independently provides a clear overview, facilitating insight into which (categories of) aspects may have been prioritised over others and rendering it particularly well-suited to research for such a purpose as the one proposed in Reus’s second paper.

Purpose of analysis is something that has to be determined *a priori*. Unlike models such as the checklists by Leech and Short or Barsam and Monahan, which serve to uncover elements of the AO that might otherwise go unnoticed, the ToA is used to quantify targeted research. Proving itself a rather multi-applicable model, data gathered through use of the ToA (and the way such data is displayed) may vary. The data presented in Reus’s pilot study will, for instance, be of little use if one is trying to determine the translation’s *skopos*. Without a clear purpose, the numerical data is at risk of begging the ‘so what?’ question. This is why the intended function of the Triangle ought to be clear from the start. Consequently, this makes a single, detailed methodology for the ToA near-impossible. Researchers are therefore advised to describe their individual methods as thoroughly as possible, so that others may replicate or build upon their research.

#### 5.I.iii. *On the assessment of qualitative aspects*

Finally, the functionality of the methods used to assess the aspects of harmony, imagery and mood ought to be addressed as well. This is another area in which Reus leaves the particulars of the method up to the researcher, claiming that these three aspects are “inherently qualitative” and advising researchers to describe their analyses in great detail, as to justify their inevitably subjective conclusions. It is clearly neither the aim nor pretence of

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<sup>193</sup> Munday, *Introducing Translation Studies*, 19-23.

the ToA to quantify these three aspects. While in the absence of more concrete instructions, the three aspects were identified *a priori* as “potentially problematic” in this thesis (see subsection 2.III.iv), it could be argued that the qualitative nature of these aspects in particular actually warrants a flexible approach. After all, the results of a qualitative analysis will always be subject to the researchers’ abilities, and indeed may be likely to yield more substantive results if researchers are free to play into their own strengths. Although Reus’s second paper makes an attempt at providing numerical data to substantiate its analysis, this thesis posits that the original approach is in fact better suited to these particular aspects. Although one of the main aims of the ToA is quantification, the fact that each side of the Triangle contains one qualitative aspect should be justifiable considering the qualitative nature of the AOs for which it was intended.

## 5.II. Applicability: Methodological obstacles

An unanticipated but ultimately rather significant portion of the work done for this thesis was the ‘filling in’ of information gaps. The following subsections outline some subsequent obstacles encountered with regard to practical applicability of the ToA.

### 5.II.i. *Semantic and pragmatic meaning*

One of the more challenging information gaps to bridge was the lack of a definition of ‘meaning’ for the aspect of sense. An attempt was made to assess semantic and pragmatic meaning independently (Appendix 14), but the lack of a specific method for assessment of either made for a trying analysis process. Ultimately, the two were found to be inextricably linked to such an extent that semantic meaning could not be assessed per multimodal phrase without consideration of pragmatic intent, and vice versa. To this end, the categorisation was adapted, allowing for a combined – still highly subjective – assessment of pragmatic and semantic meaning across phrases (see Appendix 13 and Figure 9).

While sense may be a notoriously qualitative topic, it is one translation scholars have discussed for centuries. Countless theories have been proposed and models for effective translation of sense – and indeed the assessment of semantic fidelity<sup>194</sup> – have been devised. To disregard such models in favour of communicative function analysis seems like rather a waste of prior scholarly work. Employment or recommendation of one such model would potentially suffice to eliminate vagueness from the methodology for this aspect.

#### *5.II.ii. The multimodal phrase as a unit of analysis*

Having units of analysis served both as a useful starting point and delimiter for assessment – where applicable. However, these units were found particularly useful only for the analyses of the aspects of rhyme and rhythm. While the multimodal phrase was largely irrelevant to the assessment of singability, harmony, synchrony, visual deixis, imagery and mood, it actually hindered analysis of both sense and style. The reason for this is that assessment of both of these verbal aspects heavily relies on meaning conveyed through verbal signifiers, often spanning phrases. For the aspect of sense, this meant that some multimodal phrases had to be viewed in relation to subsequent ones (e.g. TT2 line 32, which can be seen to combine ST lines 32 and 33), and could thus not be quantified as a stand-alone unit. The assessment of the aspect of style required conversion into percentages for the sake of comparison, as most sentence types could only be analysed across two or more phrases (see Appendix 16).

The only obvious solution to this issue seems to be to dispose of the multimodal phrase altogether. That way, the restrictive division of the AO is lifted and no longer poses an obstacle for the assessment of those aspects which cannot be confined to a single phrase. Instead, separate units of reference might be applied to the three types of aspects (e.g. ‘measures’ for musical aspects, ‘shots’ for visual aspects and ‘lines’ for verbal aspects).

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<sup>194</sup> e.g. House (1997) in Munday, *Introducing Translation Studies*, 91-94.

Although this approach would mean the loss of a common denominator, the multimodal phrase was already inconsequential (i.e. not employed in the quantification or discussion of data) for six out of ten aspects, and could therefore be argued to do more harm than good.

### 5.III. Applicability: Conceptual vagueness

It appears that, where practical applicability of the ToA presents difficulty, the primary obstacle can often be ascribed to methodological ambiguity. This section discusses issues regarding conceptual vagueness and puts forward some suggestions for improvements regarding definition of concepts.

#### 5.III.i. *'Prominent syllables' and singability*

One of the questions which arose during the writing of Chapter 3 of this thesis concerned Reus' notion of 'prominent syllables,' relevant to the aspect of singability. This is not something addressed in either ToA paper, both of which simply state that some syllables are more prominent than others "as a result of length, pitch, or a combination of both."<sup>195</sup> Although Low's rules of thumb concerning open vowels and consonant clusters are referenced,<sup>196</sup> exactly how these elements are weighed or how, specifically, singability is thereupon calibrated is not expanded upon. In his results, Reus only considers vowel quality, asserting vowels are "a syllable's primary contributor to its singability."<sup>197</sup> The improvised principle of 'pitch = prominence' was therefore employed in this thesis to delimit the concept of prominent syllables (see Image 2).

A working definition of a prominent syllable could be something along the lines of: "a syllable occurring on a quarter note (or longer) *as well as* in the upper register of the voice type for which the part is written." 'Level of singability' could then be further defined as a combination of vowel type (open, mid or close) in relation to succeeding consonant cluster

<sup>195</sup> Reus, "The Many Voices of Elsa and Anna" 186.

<sup>196</sup> Reus, "Exploring Skopos," 4-5.

<sup>197</sup> Reus, "Exploring Skopos," 10.

(e.g. no consonant, one or two consonants, three or more consonants) as occurring on a prominent syllable. A scheme would have to be devised which, for example, equates open vowel + no consonant to “singable 1,” open vowel + one or two consonants *or* mid vowel + no consonants to “singable 2” etc. – with singable 1 being “most singable” and singable 5 “least singable” (see Image 11). This way, singability of a translation may be contrasted to the singability of the ST (or to another TT) in a relatively concrete manner.

|                  | open       | mid        | close      |
|------------------|------------|------------|------------|
| <b>none</b>      | singable 1 | singable 2 | singable 3 |
| <b>1 or 2</b>    | singable 2 | singable 3 | singable 4 |
| <b>3 or more</b> | singable 3 | singable 4 | singable 5 |

Image 11 – Visual representation of a hypothetical grading scheme for singability

### 5.III.ii. ‘Visually important syllables’ and synchrony

The concept of ‘visually important syllables,’ relevant to the aspect of synchrony, is less ill-defined than that of ‘prominent syllables,’ but nonetheless remains somewhat hazy. Reus’s second paper suggests that the visible mouth shapes be “described, and then compared to the verbal utterances in both languages.” While it is mentioned that (extreme) close-ups are of greater influence than other shots in which the mouth is visible, neither paper provides an explicit method for determining verbal correspondence. In an attempt to concretise his approach, this thesis averaged similarity in vowel type and consonant type (see Appendix 10), but this was a complex undertaking which yielded questionable results. For instance, only after the data was extracted from the primary texts did it occur to me that the difference between open and close vowels is a lot more visible than the difference between front and back vowels. Similarly, it is generally difficult to see what happens deep inside the mouth, so the difference between any inner-mouth consonants (alveolar, palatal, velar etc.) is negligible. The Fodor-like levels of accuracy with which this thesis determined synchrony may not be quite necessary.

Visually important syllables could, alternatively, be defined as “any syllable occurring in a close-up, extreme close-up or medium shot in which the character is facing the camera *and* which can be clearly identified as either: a bilabial, labiodental, dental consonant *or* an open vowel.” Researchers may then employ a scheme similar to the one proposed for the definition of ‘singability’ (Image 11) in order to determine ‘levels of phonetic correspondence’ – for instance, by assessing correspondence of vowel type in relation to consonant type. The establishment of such parameters might make the formulation of a more clear-cut definition of the aspect in question possible, e.g.: “synchrony is a combination of the level of phonetic correspondence and isochrony, or utterance length.” It is worth mentioning that, following Reus’s approach, this thesis has disregarded isochrony almost entirely, although I am of the opinion this is a vital element of the aspect of synchrony and, as such, should not be left out of its assessment.

### 5.III.iii. *Defining difference*

There are two points to be made about the ‘degrees of difference,’ which Reus employs as a means of categorising levels of discrepancy between the ST and the TT for the aspects of synchrony and sense. The first is that the categorisation is – perhaps rather obviously – entirely subjective and therefore nearly impossible to define. The word ‘nearly’ is used here because the degrees of difference are employed to describe source-target discrepancies within two aspects, one of which is much more easily quantified than the other. Consequently, ‘no difference’ can mean either ‘*absolutely* no difference’ (synchrony) or ‘*very little* difference’ (sense).

The second point to be made is that the degrees of difference have neither bearing on content, nor quality. Classing a phrase under ‘minor difference’ says nothing about the way in which its discrepancy with the ST *affects* the music-linked dub. Perhaps a more constructive classification would be the one Kaindl borrows from Goodwin (illustration, amplification,

disjuncture) Reus already applies to the qualitative aspects of harmony and imagery,<sup>198</sup> but which could also serve as a means of concretising the effect of translation choices upon the TT(s) within other aspects of the Triangle, such as the aspects of synchrony and sense.

#### 5.IV. Rethinking the Triangle

This thesis would like to propose two structural ways in which the ToA might be improved. The first concerns the aspect of rhyme, which is classified by Reus as a musical aspect, but might belong elsewhere. Although rhyme is something strongly associated with song (especially in Western cultures), it does not solely exist within the mode of music – the most obvious example of its existence outside of this mode is poetry, but it also occurs in other forms of literature. While rhyme can, and does, exist outside of the musical mode, it is absolutely inseparable from another: language. Indeed, rhyme cannot exist outside the verbal realm; its chief characteristic (that which makes rhyme *rhyme*, i.e. phonetic likeness) is an inherently verbal one. This thesis therefore recommends that rhyme be relocated to the verbal side of the Triangle.

It has been suggested above that sentence types may not be the most suitable way in which the aspect of style may be quantified. Instead, the checklist by Leech & Short was put forward as a potential tool for analysis. In subsection 3.III.iii of this thesis, the same checklist was proposed as a starting point for the analysis of the aspect of mood. The first two categories of the checklist (lexical and grammatical) can be seen to apply to the aspect of style, while the latter two (figures of speech, and context and cohesion) are more applicable to mood. However, considering that the purpose of the checklist is a heuristic one,<sup>199</sup> it could be argued that not just the method, but the two aspects, would be best considered as one whole. Hence, this thesis suggests a joint aspect of style, which incorporates mood and subsequently takes its place as the qualitative aspect on the verbal side of the triangle.

<sup>198</sup> Reus, “Exploring Skopos,” 11; 14.

<sup>199</sup> Leech and Short, *Style in Fiction*, 105.

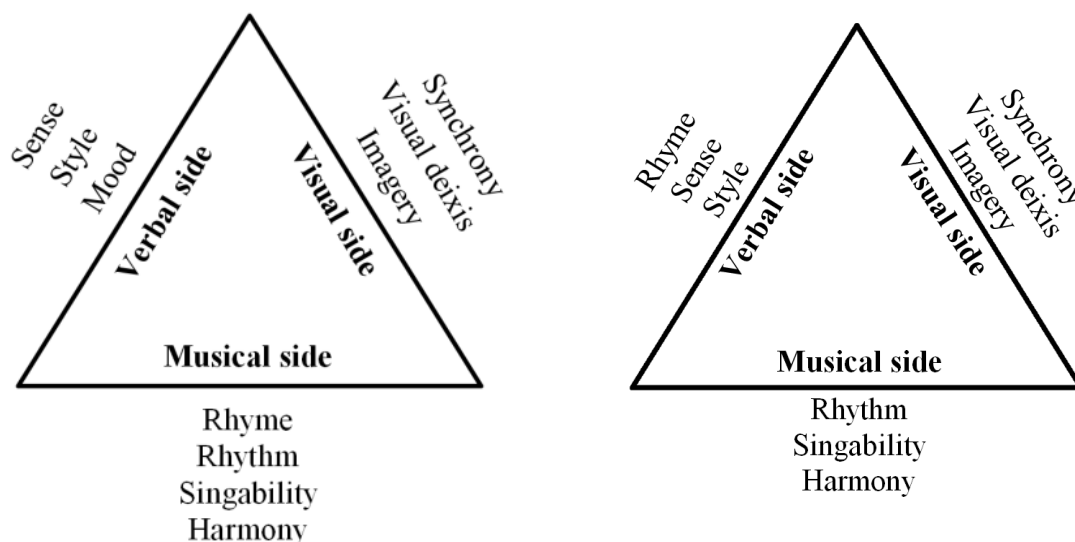


Image 12 – Visual representation of the original ToA (left) and the proposed revised version (right)

The potential improvements proposed above are incorporated in a revised version of the ToA, shown in Image 12. The suggestions see the aspect of rhyme re-established as a verbal aspect, while style and mood are fused into one qualitative aspect on that same side of the Triangle. Consequently, the three aspects left on the musical side would be rhythm, singability and the qualitative aspect of harmony. The visual side remains unaltered.

#### 5.IV. The Triangle of Aspects as quality assessment tool

With the ToA, Reus takes a great first step in creating a potentially invaluable interdisciplinary model for the analysis of multimodal texts. While there are more than a couple of information gaps left to fill in, and perhaps even some structural adaptations to be considered, the model is already effective as is. The assessments of unnatural stress and lip-synchrony discussed in sections 4.I.ii and 4.II.ii, for instance, indicate different priorities set by the translators of the Dutch and Flemish versions of the song. Indeed, application of the ToA provides relatively unbiased insight into both the translation choices made in the creation of a music-linked dub and the effect this has on the narrative in terms of characterisation, mood etc. At best, the model has the potential to be a means of truly quantifying the inherently qualitative notion of ‘equivalence’ (provided quantification is

aimed at how a translated product is affected by translation choices); at worst it is a tool aiding the researcher in methodically verbalising an otherwise subjective translation assessment. The ToA fills a niche within translation studies which can, considering the ever-expanding application of AVT in modern society, only be expected to grow in importance over the next decade.

Outside of translation studies, I see the potential for the ToA to be employed for commercial purposes. Low suggests that equivalence is best approximated through a “balancing of [...] different criteria.”<sup>200</sup> While he identifies five, and Reus ten (which I then turn into nine), the translator’s aim remains the same: approximation through compensation.<sup>201</sup> Of course, the way in which inevitable loss is compensated for is dependent on the translation strategy adopted by the translator, and the aspects he or she subsequently chooses to prioritise. Which aspects are prioritised is something the ToA can serve to uncover, and this is also how I believe it may be utilised commercially. The model might, for instance, be used to gain insight into the translation strategies employed in music-linked dubbing – be it song sequences of one film into different TLs (e.g. *Frozen II* in Norwegian, Hungarian and Portuguese) or song sequences in different films with similar *skopi* (e.g. three Italian dubs of Disney animated films released in the last ten years). Having numerical evidence of prioritisation of certain aspects of the dub could then be combined with data on the reception of that same film by TL audiences. If a correlation between prioritisation of certain aspects and the popularity of a dubbed film with a native audience is found, such data could potentially aid the design of a ‘dubbing success formula.’ This combination of intratextual and paratextual data would make the ToA a part of TQA. As such, the model has the potential to not only serve translation scholars, but the dubbing market as well.

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<sup>200</sup> Low, “The Pentathlon Approach,” 191.

<sup>201</sup> Apter and Herman, *Translating for Singing*, 3.

## Chapter 6: Conclusion

For this thesis I tested the ToA, presumed to be the first interdisciplinary approach specifically aimed at songs in (animated) film, by employing the model in the analysis of three different versions of the same song sequence from *Frozen*. Adhering to the method of its creator, Tim Reus, the research was replicated as closely as possible. This involved ten different means of collecting data, the results of which were used to discuss the model's effectiveness. The two articles published on the ToA have different data foci, and therefore use somewhat diverging methods. However, neither methodology was described in enough detail to facilitate direct applicability, and some information gaps had to be filled in with improvised methods. Once a functioning methodology had been established, however, quantification proved possible for seven out of ten aspects – the other three being so-called qualitative aspects.

Quantitative data indeed facilitates the formulation of relatively objective conclusions, and its systematic approach to analysis means any ToA assessment will likely be a thorough one. Application of the ToA can prove insightful, provided a clear purpose for assessment is established *a priori*, and data focus is adapted accordingly. Suggested improvements included: mode-specific units of analysis to replace the 'multimodal phrase,' a clear definition of concepts (especially with regard to 'prominent syllables,' 'visually important syllables' and 'sense'), and the use of content-based markers of assessment instead of the 'degrees of difference.' With regard to the Triangle itself, this thesis proposed that the aspect of rhyme be recognised as a verbal, rather than a musical aspect, and that the aspect of mood be fused with the aspect of style.

I hypothesised that quantification would be of little use in the quality assessment of an audiovisual song sequence, as such results are largely inconsequential in isolation. Indeed, numerical data alone is unlikely to serve TQA sufficiently. However, the ToA fills a niche

within the – arguably also niche – field of study related to music-linked dubbing. Whereas the analysis of such text types has been almost exclusively qualitative, Reus's model functions as a means of concretising conclusions. Due to its quantitative nature, the model shows the potential to be employed for commercial purposes. In combination with viewing figures, the ToA could be used to formulate a 'dubbing success formula.' As such, Reus's model could evolve into an invaluable tool for quality assessment of multimodal texts, although research on a much larger scale and with a single standardised method would have to be carried out in order to substantiate this claim.

In conclusion, the ToA leaves room for improvement, both methodologically and structurally, but the model's strong potential I trust to have demonstrated here. I can only hope this thesis may prove constructive to its further development.

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## Appendices

The following is a collection of all the documentation of the research conducted for the sake of the present thesis. Appendices 1-3 are the primary sources, which were analysed through various means (presented in appendices 4-16). Like the chapters concerning methodology and results, these appendices are organised per aspect for ease of reference. Finally, this supplement also includes record of the private correspondence between the author of this thesis and Tim Reus (appendix 17).

### *Appendix 1*

The song sequence of “For the First Time in Forever” in the original English (the full ST).

<https://drive.google.com/open?id=1Hlef5QY915T-4a0JWlInU9oYzP1SnCGh>

### *Appendix 2*

The song sequence of “Voor het Eerst in Al Die Jaren” in Netherlands Dutch (TT1).

<https://drive.google.com/open?id=1xyK7bf5aCqR30lcqpcA3lov5jnxKpYDF>

### *Appendix 3*

The song sequence of “Voor het Eerst in Heel Mijn Leven” in Flemish Dutch (TT2).

<https://drive.google.com/open?id=1rfjzfyWiSO9nn3yj8pc6wRjhBoL5M327>

## Appendix 4

Rhyme scheme of the ST, TT1 and TT2, including legend and number of rhyming phrases unrhyming phrases and unique rhymes (continued overleaf).

| Section     | Character | ST lyrics                                      | Rhyme | TT1 lyrics                                | Rhyme | TT2 lyrics                               | Rhyme |
|-------------|-----------|------------------------------------------------|-------|-------------------------------------------|-------|------------------------------------------|-------|
| Verse 1a    | Anna      | The window is open, so's that door             | A     | De ramen gaan open en kijk die deur       | A     | De ramen gaan open en kijk die deur      | A     |
|             |           | I didn't know they did that anymore            | A     | De hele hal heeft nu al veel meer kleur   | A     | De hele hal heeft nu al veel meer kleur  | A     |
|             |           | Who knew we owned eight thousand salad plates? | B     | En kijk, we hebben zelfs een feestservies | B     | Wel duizend borden met een gouden bord   | B     |
|             |           | For years I've roamed these empty halls        | C     | Te lang was dit een lege hal              | C     | Al jaren leef ik zonder doel             | C     |
|             |           | Why have a ballroom with no balls?             | C     | In onze balzaal nooit een bal             | C     | In dit paleis zonder gevoel              | C     |
|             |           | Finally they're opening up the gates           | B     | Eindelijk waait hier een frisse bries     | B     | Eindelijk, ze openen de poort            | B     |
| Verse 1b    | Anna      | There'll be actual real live people            | /     | En er komen echte mensen                  | /     | Al die blij, echte mensen                | /     |
|             |           | It'll be totally strange                       | D     | Da's even wennen misschien                | D     | Ik zie ze allemaal staan                 | D     |
|             |           | But, wow, am I so ready for this change        | D     | Maar, wauw, wat heb ik daarnaar uitgezien | D     | En ik kan die verandering wel aan        | D     |
| Chorus 1a   | Anna      | 'Cause for the first time in forever           | E     | Want voor het eerst na al die jaren       | E     | Want voor het eerst in heel mijn leven   | E     |
|             |           | There'll be music, there'll be light           | F     | Klinkt hier straks weer feestgezang       | F     | Klinkt muziek en is er licht             | F     |
|             |           | For the first time in forever                  | E*    | Voor het eerst na al die jaren            | E*    | Voor het eerst in heel mijn leven        | E*    |
|             |           | I'll be dancing through the night              | F     | Zal ik dansen urenlang                    | F     | Dans ik met een blij gezicht             | F     |
| Chorus 1b   | Anna      | Don't know if I'm elated or gassy              | /     | M'n maag speelt wat op van de zenuwen     | /     | Ben ik uitgelaten of in extase?          | /     |
|             |           | But I'm somewhere in that zone                 | G     | Maar daar kom ik wel overheen             | G     | Dit is echt een fenomeen                 | G     |
|             |           | Cause for the first time in forever            | E*    | Want voor het eerst na al die jaren       | E*    | Want voor het eerst in heel mijn leven   | E*    |
|             |           | I won't be alone                               | G     | Ben ik niet alleen                        | G     | Ben ik niet alleen                       | G     |
| Bridge      | Anna      | (spoken text)                                  | /     | (spoken text)                             | /     | (spoken text)                            | /     |
| Verse 2a    | Anna      | Tonight imagine me, gown and all               | H     | En straks, ik denk zo rond zeven uur      | H     | Vanavond met baljurk in de zaal          | H     |
|             |           | Fetchingly draped against the wall             | H     | Sta ik bevallig bij de muur               | H     | Mooi gedrapeerd tegen een paal           | H     |
|             |           | The picture of sophisticated grace             | I     | Een toonbeeld van verfijning, ou-là-là    | I     | Het toonbeeld van een koninklijke stijl  | I     |
|             |           | I suddenly see him standing there              | J     | En plotseling zie ik hem dan staan        | J     | En plotseling zie ik hem daar staan      | D     |
|             |           | A beautiful stranger, tall and fair            | J     | Een prachtige prins, hij lacht spontaan   | J     | Die man met zijn mooiste kleren aan      | D     |
|             |           | I wanna stuff some chocolate in my face        | I     | Van schrik stop ik m'n mond vol chocola   | I     | Wat chocolade, vlug, in allerijl         | I     |
| Verse 2b    | Anna      | But then we laugh and talk all evening         | /     | Maar hij blijft gezellig praten           | /     | Maar heel de avond blijft hij bij mij    | /     |
|             |           | Which is totally bizarre                       | K     | En hij lacht om wat ik doe                | K     | En dat is toch wel heel erg raar         | J     |
|             |           | Nothing like the life I've lead so far         | K     | Hoe anders was mijn leven tot nu toe      | K     | Vroeger ging het anders eerlijk waar     | J     |
| Chorus 2a   | Anna      | For the first time in forever                  | E     | Voor het eerst na al die jaren            | E     | Voor het eerst in heel mijn leven        | E     |
|             |           | There'll be magic, there'll be fun             | L     | Krijgt de dag een gouden rand             | L     | Zal ik naar een dansfeest gaan           | D     |
|             |           | For the first time in forever                  | E*    | Voor het eerst na al die jaren            | E*    | Voor het eerst in heel mijn leven        | E*    |
|             |           | I could be noticed by someone                  | L     | Kan iemand vragen om mijn hand            | L     | Misschien ziet iemand mij nu staan       | D     |
| Chorus 2b   | Anna      | And I know it is totally crazy                 | /     | En oké, in het echt gaat het anders       | /     | En ik weet, 'k zal de liefde niet vinden | /     |
|             |           | To dream I'd find romance                      | M     | Dan in kasteelromans                      | M     | Al bij mijn eerste dans                  | K     |
|             |           | But for the first time in forever              | E*    | Maar voor het eerst na al die jaren       | E*    | Maar voor het eerst in heel mijn leven   | E*    |
|             |           | At least I've got a chance                     | M     | Maak ik nu echt een kans                  | M     | Krijg ik nu toch een kans                | K     |
| Interlude a | Elsa      | Don't let them in, don't let them see          | N     | Laat niemand toe, spreek niemand aan      | N     | Laat niemand toe, kijk niemand aan       | /     |
|             |           | Be the good girl you always have to be         | N     | Wees gehoorzaam en ga hier niet vandaan   | N     | Je moet altijd het brave meisje zijn     | /     |
|             |           | Conceal, don't feel, put on a show             | O     | Voel niets, doe niets dat iets verradt    | O     | Geen blik, geen snik, het masker op      | L     |
|             |           | Make one wrong move and everyone will know     | O     | Want één verkeerde stap en 't is te laat  | O     | Eén foutje en de boel staat op z'n kop   | L     |

|             |               |                                          |           |                                         |           |                                        |           |
|-------------|---------------|------------------------------------------|-----------|-----------------------------------------|-----------|----------------------------------------|-----------|
| Interlude b | Elsa          | But it's only for today                  | P         | Gelukkig duurt het maar een dag         | /         | 't Is alleen maar voor vandaag         | M         |
|             | Anna          | It's only for today                      | P*        | Al duurt het maar een dag               | *         | Alleen maar voor vandaag               | M*        |
|             | Elsa          | It's agony to wait                       | P~        | Alleen omdat het hoort                  | P         | De pijn hier in mijn maag              | M         |
|             | Anna          | It's agony to wait                       | P*        | Dit is zoals het hoort                  | P*        | De pijn hier in mijn maag              | M*        |
|             | Elsa          | Tell the guards to open up the gate      | P~        | Goed dan, wachter, open nu de poort     | P         | Wachters, ga, en open nu de poort      | /         |
|             | Anna          | The gate                                 | P*        | De poort                                | P*        | De poort                               | *         |
| Chorus 3a   | Anna          | For the first time in forever            | E         | Voor het eerst na al die jaren          | E         | Voor het eerst in heel mijn leven      | E         |
|             | Elsa          | Don't let them in, don't let them see    | N         | Laat niemand toe, spreek niemand aan    | N         | Laat niemand toe, kijk niemand aan     | /         |
|             | Anna          | I'm getting what I'm dreaming of         | Q         | Zal ik weer nieuwe mensen zien          | Q         | Durf ik geloven in mijn droom          | N         |
|             | Elsa          | Be the good girl you always have to be   | N         | Wees gehoorzaam en ga hier niet vandaan | N         | Je moet altijd het brave meisje zijn   | /         |
|             | Anna          | A chance to change my lonely world       | /         | Ik hoop op nieuw geluksgevoel           | /         | Een kans voor een heel nieuw verhaal   | /         |
|             | Elsa          | Conceal                                  | /         | Zeg niets                               | /         | Geen blik                              | /         |
|             | Anna          | A chance to find true love               | Q         | En liefde zelfs misschien               | Q         | Voor liefde zonder schroom             | N         |
|             | Elsa          | Conceal, don't feel, don't let them know | O         | Voel niets, doe niets dat iets verradt  | O         | Geen blik, geen snik, het masker op    | L         |
| Chorus 3b   | Anna          | I know it all ends tomorrow              | O~        | Maar morgen zal alles voorbij zijn      | /         | En morgen zal het voorbij zijn         | /         |
|             |               | So it has to be today                    | P         | Dus vandaag, 't is wat ik zeg:          | R         | Dus vandaag is echt mijn dag           | O         |
|             |               | Cause for the first time in forever      | E         | Ja, voor het eerst na al die jaren      | E         | Want voor het eerst in heel mijn leven | E         |
|             |               | For the first time in forever            | E*        | Voor het eerst na al die jaren          | E*        | Voor het eerst in heel mijn leven      | E*        |
|             |               | Nothing's in my way                      | P         | Staat niets mij in de weg               | R         | Voel ik dat het mag                    | O         |
|             |               |                                          |           |                                         |           |                                        |           |
|             | <b>Legend</b> |                                          |           |                                         |           |                                        |           |
|             | A             | Rhyming word                             | 40        |                                         | 41        |                                        | 37        |
|             | A*            | Repetition of rhyming word               | 8         |                                         | 7         |                                        | 7         |
|             | A~            | Approximately rhyming word               | 3         |                                         | 0         |                                        | 0         |
|             | /             | Unrhyming word                           | 7         |                                         | 9         |                                        | 13        |
|             | *             | Repetition of unrhyming word             | 0         |                                         | 1         |                                        | 1         |
|             |               | <b>Rhyming phrases</b>                   | <b>51</b> |                                         | <b>48</b> |                                        | <b>44</b> |
|             |               | <b>Unrhyming phrases</b>                 | <b>7</b>  |                                         | <b>10</b> |                                        | <b>14</b> |
|             |               | <b>Number of unique rhymes</b>           | <b>17</b> |                                         | <b>18</b> |                                        | <b>15</b> |

## Appendix 5

Syllable count of the ST, TT1 and TT2, including the number of syllables per character and the total (continued overleaf).

| Section     | Character | ST lyrics                                      | Syllables | TT1 lyrics                                | Syllables | TT2 lyrics                               | Syllables |
|-------------|-----------|------------------------------------------------|-----------|-------------------------------------------|-----------|------------------------------------------|-----------|
| Verse 1a    | Anna      | The window is open, so's that door             | 9         | De ramen gaan open en kijk die deur       | 10        | De ramen gaan open en kijk die deur      | 10        |
|             |           | I didn't know they did that anymore            | 10        | De hele hal heeft nu al veel meer kleur   | 10        | De hele hal heeft nu al veel meer kleur  | 10        |
|             |           | Who knew we owned eight thousand salad plates? | 10        | En kijk, we hebben zelfs een feestservies | 10        | Wel duizend borden met een gouden bord   | 10        |
|             |           | For years I've roamed these empty halls        | 8         | Te lang was dit een lege hal              | 8         | Al jaren leef ik zonder doel             | 8         |
|             |           | Why have a ballroom with no balls?             | 8         | In onze balzaal nooit een bal             | 8         | In dit paleis zonder gevoel              | 8         |
|             |           | Finally they're opening up the gates           | 9         | Eindelijk waait hier een frisse bries     | 9         | Eindelijk, ze openen de poort            | 9         |
| Verse 1b    | Anna      | There'll be actual real live people            | 8         | En er komen echte mensen                  | 8         | Al die blij, echte mensen                | 8         |
|             |           | It'll be totally strange                       | 7         | Da's even wennen misschien                | 7         | Ik zie ze allemaal staan                 | 7         |
|             |           | But, wow, am I so ready for this change        | 10        | Maar, wauw, wat heb ik daarnaar uitgezien | 10        | En ik kan die verandering wel aan        | 10        |
| Chorus 1a   | Anna      | 'Cause for the first time in forever           | 9         | Want voor het eerst na al die jaren       | 9         | Want voor het eerst in heel mijn leven   | 9         |
|             |           | There'll be music, there'll be light           | 7         | Klinkt hier straks weer feestgezang       | 7         | Klinkt muziek en is er licht             | 7         |
|             |           | For the first time in forever                  | 8         | Voor het eerst na al die jaren            | 8         | Voor het eerst in heel mijn leven        | 8         |
|             |           | I'll be dancing through the night              | 7         | Zal ik dansen urenlang                    | 7         | Dans ik met een blij gezicht             | 7         |
| Chorus 1b   | Anna      | Don't know if I'm elated or gassy              | 10        | M'n maag speelt wat op van de zenuwen     | 10        | Ben ik uitgelaten of in extase?          | 11        |
|             |           | But I'm somewhere in that zone                 | 7         | Maar daar kom ik wel overheen             | 8         | Dit is echt een fenomeen                 | 7         |
|             |           | Cause for the first time in forever            | 9         | Want voor het eerst na al die jaren       | 9         | Want voor het eerst in heel mijn leven   | 9         |
|             |           | I won't be alone                               | 5         | Ben ik niet alleen                        | 5         | Ben ik niet alleen                       | 5         |
| Bridge      | Anna      | (spoken text)                                  |           | (spoken text)                             |           | (spoken text)                            |           |
| Verse 2a    | Anna      | Tonight imagine me gown and all                | 9         | En straks, ik denk zo rond zeven uur      | 9         | Vanavond met baljurk in de zaal          | 9         |
|             |           | Fetchingly draped against the wall             | 8         | Sta ik bevallig bij de muur               | 8         | Mooi gedrapeerd tegen een paal           | 8         |
|             |           | The picture of sophisticated grace             | 10        | Een toonbeeld van verfijning, ou-là-là    | 10        | Het toonbeeld van een koninklijke stijl  | 10        |
|             |           | I suddenly see him standing there              | 9         | En plotseling zie ik hem dan staan        | 9         | En plotseling zie ik hem daar staan      | 9         |
|             |           | A beautiful stranger, tall and fair            | 9         | Een prachtige prins, hij lacht spontaan   | 9         | Die man met zijn mooiste kleren aan      | 9         |
|             |           | I wanna stuff some chocolate in my face        | 10        | Van schrik stop ik m'n mond vol chocola   | 10        | Wat chocolade, vlug, in allerijl         | 10        |
| Verse 2b    | Anna      | But then we laugh and talk all evening         | 9         | Maar hij blijft gezellig praten           | 8         | Maar heel de avond blijft hij bij mij    | 9         |
|             |           | Which is totally bizarre                       | 7         | En hij lacht om wat ik doe                | 7         | En dat is toch wel heel erg raar         | 8         |
|             |           | Nothing like the life I've lead so far         | 9         | Hoe anders was mijn leven tot nu toe      | 10        | Vroeger ging het anders eerlijk waar     | 9         |
| Chorus 2a   | Anna      | For the first time in forever                  | 8         | Voor het eerst na al die jaren            | 8         | Voor het eerst in heel mijn leven        | 8         |
|             |           | There'll be magic, there'll be fun             | 7         | Krijgt de dag een gouden rand             | 7         | Zal ik naar een dansfeest gaan           | 7         |
|             |           | For the first time in forever                  | 8         | Voor het eerst na al die jaren            | 8         | Voor het eerst in heel mijn leven        | 8         |
|             |           | I could be noticed by someone                  | 8         | Kan iemand vragen om mijn hand            | 8         | Misschien ziet iemand mij nu staan       | 8         |
| Chorus 2b   | Anna      | And I know it is totally crazy                 | 10        | En oké, in het echt gaat het anders       | 10        | En ik weet, 'k zal de liefde niet vinden | 10        |
|             |           | To dream I'd find romance                      | 6         | Dan in kasteelromans                      | 6         | Al bij mijn eerste dans                  | 6         |
|             |           | But for the first time in forever              | 9         | Maar voor het eerst na al die jaren       | 9         | Maar voor het eerst in heel mijn leven   | 9         |
|             |           | At least I've got a chance                     | 6         | Maak ik nu echt een kans                  | 6         | Krijg ik nu toch een kans                | 6         |
| Interlude a | Elsa      | Don't let them in, don't let them see          | 8         | Laat niemand toe, spreek niemand aan      | 8         | Laat niemand toe, kijk niemand aan       | 8         |
|             |           | Be the good girl you always have to be         | 10        | Wees gehoorzaam en ga hier niet vandaan   | 10        | Je moet altijd het brave meisje zijn     | 10        |
|             |           | Conceal, don't feel, put on a show             | 8         | Voel niets, doe niets dat iets verradt    | 8         | Geen blik, geen snik, het masker op      | 8         |
|             |           | Make one wrong move and everyone will know     | 10        | Want één verkeerde stap en 't is te laat  | 10        | Eén foutje en de boel staat op z'n kop   | 10        |

|             |              |                                          |     |                                         |     |                                        |     |
|-------------|--------------|------------------------------------------|-----|-----------------------------------------|-----|----------------------------------------|-----|
| Interlude b | Elsa         | But it's only for today                  | 7   | Gelukkig duurt het maar een dag         | 8   | 't Is alleen maar voor vandaag         | 7   |
|             | Anna         | It's only for today                      | 6   | Al duurt het maar een dag               | 6   | Alleen maar voor vandaag               | 6   |
|             | Elsa         | It's agony to wait                       | 6   | Alleen omdat het hoort                  | 6   | De pijn hier in mijn maag              | 6   |
|             | Anna         | It's agony to wait                       | 6   | Dit is zoals het hoort                  | 6   | De pijn hier in mijn maag              | 6   |
|             | Elsa         | Tell the guards to open up the gate      | 9   | Goed dan, wachter, open nu de poort     | 9   | Wachters, ga, en open nu de poort      | 9   |
|             | Anna         | The gate                                 | 2   | De poort                                | 2   | De poort                               | 2   |
| Chorus 3a   | Anna         | For the first time in forever            | 8   | Voor het eerst na al die jaren          | 8   | Voor het eerst in heel mijn leven      | 8   |
|             | Elsa         | Don't let them in, don't let them see    | 8   | Laat niemand toe, spreek niemand aan    | 8   | Laat niemand toe, kijk niemand aan     | 8   |
|             | Anna         | I'm getting what I'm dreaming of         | 8   | Zal ik weer nieuwe mensen zien          | 8   | Durf ik geloven in mijn droom          | 8   |
|             | Elsa         | Be the good girl you always have to be   | 10  | Wees gehoorzaam en ga hier niet vandaan | 10  | Je moet altijd het brave meisje zijn   | 10  |
|             | Anna         | A chance to change my lonely world       | 8   | Ik hoop op nieuw geluksgevoel           | 8   | Een kans voor een heel nieuw verhaal   | 8   |
|             | Elsa         | Conceal                                  | 2   | Zeg niets                               | 2   | Geen blik                              | 2   |
|             | Anna         | A chance to find true love               | 6   | En liefde zelfs misschien               | 6   | Voor liefde zonder schroom             | 6   |
|             | Elsa         | Conceal, don't feel, don't let them know | 8   | Voel niets, doe niets dat iets verradt  | 8   | Geen blik, geen snik, het masker op    | 8   |
| Chorus 3b   | Anna         | I know it all ends tomorrow              | 8   | Maar morgen zal alles voorbij zijn      | 9   | En morgen zal het voorbij zijn         | 8   |
|             |              | So it has to be today                    | 7   | Dus vandaag, 't is wat ik zeg:          | 7   | Dus vandaag is echt mijn dag           | 7   |
|             |              | Cause for the first time in forever      | 9   | Ja, voor het eerst na al die jaren      | 9   | Want voor het eerst in heel mijn leven | 9   |
|             |              | For the first time in forever            | 8   | Voor het eerst na al die jaren          | 8   | Voor het eerst in heel mijn leven      | 8   |
|             |              | Nothing's in my way                      | 5   | Staat niets mij in de weg               | 6   | Voel ik dat het mag                    | 5   |
|             |              |                                          |     |                                         |     |                                        |     |
|             | <b>TOTAL</b> | Anna + Elsa                              | 450 |                                         | 455 |                                        | 453 |
|             |              | Just Anna                                | 364 |                                         | 368 |                                        | 367 |
|             |              | Just Elsa                                | 86  |                                         | 87  |                                        | 86  |

## Appendix 6.a

Scan of the work sheets used to determine the intonation pattern of the ST, including legend  
(continued overleaf).

EN

|    |                                                |    |                                         |
|----|------------------------------------------------|----|-----------------------------------------|
| 9  | The window is open, so's that door             | 9  | Tonight imagine me gown and all         |
| 10 | I didn't know they did that anymore            | 8  | Fetchingly draped against the wall      |
| 10 | Who knew we owned eight thousand salad plates? | 10 | The picture of sophisticated grace      |
| 8  | For years I've roamed these empty halls        | 9  | I suddenly see him standing there       |
| 8  | Why have a ballroom with no balls?             | 9  | A beautiful stranger, tall and fair     |
| 9  | Finally they're opening up the gates           | 10 | I wanna stuff some chocolate in my face |
| 8  | There'll be actual real live people            | 9  | But then we laugh and talk all evening  |
| 7  | It'll be totally strange                       | 7  | Which is totally bizarre                |
| 10 | But, wow, am I so ready for this change        | 9  | Nothing like the life I've lead so far  |
| 9  | 'Cause for the first time in forever           | 8  | For the first time in forever           |
| 7  | There'll be music, there'll be light           | 7  | There'll be magic, there'll be fun      |
| 8  | For the first time in forever                  | 8  | For the first time in forever           |
| 7  | I'll be dancing through the night              | 8  | I could be noticed by someone           |
| 10 | Don't know if I'm elated or gassy              | 10 | And I know it is totally crazy          |
| 7  | But I'm somewhere in that zone                 | 6  | To dream I'd find romance               |
| 9  | Cause for the first time in forever            | 9  | But for the first time in forever       |
| 5  | I won't be alone                               | 6  | At least I've got a chance              |

8 Don't let them in, don't let them see

10 Be the good girl you always have to be

8 Conceal, don't feel, put on a show

10 Make one wrong move and everyone will know

7 But it's only for today

6 It's only for today

6 It's agony to wait

6 It's agony to wait

9 Tell the guards to open up the gate

2 The gate

8 For the first time in forever

8 Don't let them in, don't let them see

8 I'm getting what I'm dreaming of

10 Be the good girl you always have to be

8 A chance to change my lonely world

2 Conceal

6 A chance to find true love

8 Concel, don't feel, don't let them know

8 I know it all ends tomorrow

7 So it has to be today

9 Cause for the first time in forever

8 For the first time in forever

5 Nothing's in my way

- stressed  
U unstressed  
o unnatural stress

## Appendix 6.b

Scan of the work sheets used to determine the intonation pattern of TT1, including legend (continued overleaf).

NC

|      |                                           |      |                                         |
|------|-------------------------------------------|------|-----------------------------------------|
| → 10 | De ramen gaan open en kijk die deur       | 9    | En straks, ik denk zo rond zeven uur    |
| 10   | De hele hal heeft nu al veel kleur        | 8    | Sta ik bevallig bij de muur             |
| 10   | En kijk, we hebben zelfs een feestservies | 10   | Een toonbeeld van verfijning, ou-là-là  |
| 8    | Te lang was dit een lege hal              | 9    | En plotseling zie ik hem dan staan      |
| 8    | In onze balzaal nooit een bal             | 9    | Een prachtige prins, hij lacht spontaan |
| 9    | Eindelijk waait hier een frisse bries     | 10   | Vol schrik stop ik m'n mond vol chocola |
| 8    | En er komen echte mensen                  | → 8  | Maar hij blijft gezellig praten         |
| 7    | Da's even wennen misschien                | 7    | En hij lacht om wat ik doe              |
| 10   | Maar, wauw, wat heb ik daarnaar uitgezien | → 10 | Hoe anders was mijn leven tot nu toe    |
| 9    | Want voor het eerst na al die jaren       | 8    | Voor het eerst na al die jaren          |
| 7    | Klinkt hier straks weer feestgezing       | 7    | Krijgt de dag een gouden rand           |
| 8    | Voor het eerst na al die jaren            | 8    | Voor het eerst na al die jaren          |
| 7    | Zal ik dansen urenlang                    | 8    | Kan iemand vragen om mijn hand          |
| 10   | M'n maag speelt wat op van de zenuwen     | 10   | En oké, in het echt gaat het anders     |
| → 8* | Maar daar kom ik wel overheen             | 6    | Dan in kasteelromans                    |
| 9    | Want voor het eerst na al die jaren       | 9    | Maar voor het eerst na al die jaren     |
| 5    | Ben ik niet alleen                        | 6    | Maak ik nu echt een kans                |

- 8      U - U - U - U -      → 9\*      U - U - U - U -  
Laat niemand toe, spreek niemand aan      Maar morgen zal alles voorbij zijn
- 10      - U - U - U - U -  
Wees gehoorzaam en ga hier niet vandaan      7      - U - U - U -  
Dus vandaag, 't is wat ik zeg:
- 8      U - U - U - U -  
Voel niets, doe niets dat iets verraaft      9      U - U - U - U -  
Ja, voor het eerst na al die jaren
- 10 •      U - U - U - U -  
Want één verkeerde stap en 't is te laat      8      U - U - U - U -  
Voor het eerst na al die jaren
- 8      U - U - U - U -  
Gelukkig duurt het maar een dag      → 6      U - U - U -  
Staat niets mij in de weg
- 6      U - U - U -  
Al duurt het maar een dag
- 6      U - U - U -  
Alleen omdat het hoort
- 6 •      U - U - U -  
Dit is zoals het hoort
- 9      - U - U - U - U -  
Goed dan, wacht, open nu de poort
- 2      U -  
De poort
- 3      U - U - U - U -  
Voor het eerst na al die jaren
- 8      U - U - U - U -  
Laat niemand toe, spreek niemand aan
- 8      U - U - U - U -  
Zal ik weer nieuwe mensen zien
- 10      - U - U - U - U -  
Wees gehoorzaam en ga hier niet vandaan
- 8      U - U - U - U -  
Ik hoop op nieuw geluksgevoel
- 2      U -  
Zeg niets
- 6      U - U - U -  
En liefde zelfs misschien
- 8      U - U - U - U -  
Voel niets, doe niets dat iets verraaft

- stressed  
U unstressed  
→ syllable count  
• unnatural stress  
\* altered stress  
(mid-phrase)

## Appendix 6.c

Scan of the work sheets used to determine the intonation pattern of TT2, including legend (continued overleaf).

BE

|        |                                         |      |                                          |
|--------|-----------------------------------------|------|------------------------------------------|
| → 10   | De ramen gaan open en kijk die deur     | 9 *  | Vanavond met baljurk in de zaal          |
| 10     | De hele hal heeft nu al veel kleur      | 8 *  | Mooi gedrapeerd tegen een paal           |
| 10 *   | Wel duizend borden met een gouden boord | 10   | Het toonbeeld van een koninklijke stijl  |
| 8      | Al jaren leef ik zonder doel            | 9    | En plotseling zie ik hem daar staan      |
| 8 *    | In dit paleis zonder gevoel             | 9    | Die man met zijn mooiste kleren aan      |
| 9 *    | Eindelijk, ze openen de poort           | 10 * | Wat chocolade, vlug, in allerijl         |
| 8      | Al die blij, echte mensen               | 9    | Maar heel de avond blijft hij bij mij    |
| 7      | Ik zie ze allemaal staan                | → 8  | En dat is toch wel heel erg raar         |
| 10     | En ik kan die verandering wel aan       | 9    | Vroeger ging het anders eerlijk waar     |
| 9      | Want voor het eerst in heel mijn leven  | 8    | Voor het eerst in heel mijn leven        |
| 7      | Klinkt muziek en is er licht            | 7 *  | Zal ik naar een dansfeest gaan           |
| 8      | Voor het eerst in heel mijn leven       | 8    | Voor het eerst in heel mijn leven        |
| 7 *    | Dans ik met een blij gezicht            | 8 *  | Misschien ziet iemand mij nu staan       |
| → 11 * | Ben ik uitgelaten of in extase?         | 10   | En ik weet, 'k zal de liefde niet vinden |
| 7      | Dit is echt een fenomeen                | 6    | Al bij mijn eerste dans                  |
| 9      | Want voor het eerst in heel mijn leven  | 9    | Maar voor het eerst in heel mijn leven   |
| 5      | Ben ik niet alleen                      | 6 *  | Krijg ik nu toch een kans                |

- 8      -   -   -   -   -   -  
Laat niemand toe, kijk niemand aan
- 10 \*      -   -   -   -   -   -  
Je moet altijd het brave meisje zijn
- 8      -   -   -   -   -   -  
Geen blik, geen snik, het masker op
- 10 \*      -   -   -   -   -   -  
Eén foutje en de boel staat op z'n kop
- 7      -   -   -   -   -   -  
't Is alleen maar voor vandaag
- 6      -   -   -   -   -   -  
Alleen maar voor vandaag
- 6      -   -   -   -   -   -  
• De pijn hier in mijn maag
- 6      -   -   -   -   -   -  
• De pijn hier in mijn maag
- 9      -   -   -   -   -   -  
Wachters, ga, en open nu de poort
- 2      -   -   -   -   -   -  
De poort
- 8      -   -   -   -   -   -  
Voor het eerst in heel mijn leven
- 8      -   -   -   -   -   -  
Laat niemand toe, kijk niemand aan
- 8      -   -   -   -   -   -  
• Durf ik geloven in mijn droom
- 10 \*      -   -   -   -   -   -  
Je moet altijd het brave meisje zijn
- 8      -   -   -   -   -   -  
• Een kans voor een heel nieuw verhaal
- 2      -   -   -   -   -   -  
Geen blik
- 6      -   -   -   -   -   -  
Voor liefde zonder schroom
- 8      -   -   -   -   -   -  
Geen blik, geen snik, het masker op

- 8 \*      -   -   -   -   -   -  
En morgen zal het voorbij zijn
- 7      -   -   -   -   -   -  
Dus vandaag is echt mijn dag
- 9      -   -   -   -   -   -  
Want voor het eerst in heel mijn leven
- 8      -   -   -   -   -   -  
Voor het eerst in heel mijn leven
- 5      -   -   -   -   -   -  
Voel ik dat het mag

- stressed  
 u unstressed  
 → syllable count  
 • unnatural stress  
 \* altered stress  
 (mid-phrase)

## Appendix 7

Phonetic transcription and vowel type of prominent syllables for the ST, TT1 and TT2, including legend and total number of vowel types (continued overleaf).

| Section     | Character | ST lyrics                                              | Syllable    | Vowel type | TT1 lyrics                                        | Syllable   | Vowel type | TT2 lyrics                                           | Syllable    | Vowel type |
|-------------|-----------|--------------------------------------------------------|-------------|------------|---------------------------------------------------|------------|------------|------------------------------------------------------|-------------|------------|
| Verse 1a    | Anna      | The window is open, so's that door                     |             |            | De ramen gaan open en kijk die deur               |            |            | De ramen gaan open en kijk die deur                  |             |            |
|             |           | I didn't know they did that anymore                    |             |            | De hele hal heeft nu al veel meer kleur           |            |            | De hele hal heeft nu al veel meer kleur              |             |            |
|             |           | Who knew we owned eight <b>thous</b> and salad plates? | /θaʊ/       | F-O>B-C    | En kijk, we hebben <b>zelfs</b> een feestservies  | /zɛlfs/    | F-Om       | Wel duizend borden <b>met</b> een gouden boord       | /mɛt/       | F-Om       |
|             |           | For years I've roamed these empty halls                |             |            | Te lang was dit een lege hal                      |            |            | Al jaren leef ik zonder doel                         |             |            |
| Verse 1b    | Anna      | Why have a ballroom with no balls?                     |             |            | In onze balzaal nooit een bal                     |            |            | In dit paleis zonder gevoel                          |             |            |
|             |           | Finally they're opening up the gates                   |             |            | Eindelijk waait hier een frisse bries             |            |            | Eindelijk, ze openen de poort                        |             |            |
|             |           | There'll be actual real live people                    |             |            | En er komen echte mensen                          |            |            | Al die blijde, echte mensen                          |             |            |
|             |           | It'll be totally strange                               |             |            | Da's even wennen misschien                        |            |            | Ik zie ze allemaal staan                             |             |            |
| Chorus 1a   | Anna      | But, wow, am I so ready for this change                |             |            | Maar, wauw, wat heb ik daarnaar uitgezien         |            |            | En ik kan die verandering wel aan                    |             |            |
|             |           | Cause for the <b>first</b> time in forever             | /fɜrst/     | C-Om       | Want voor het <b>eerst</b> na al die jaren        | /ɪrst/     | F-C        | Want voor het <b>eerst</b> in heel mijn leven        | /ɪrst/      | F-C        |
|             |           | There'll be music, there'll be light                   |             |            | Klinkt hier straks weer feestgezang               |            |            | Klinkt muziek en is er licht                         |             |            |
|             |           | For the <b>first</b> time in forever                   | /fɜrst/     | C-Om       | Voor het <b>eerst</b> na al die jaren             | /ɪrst/     | F-C        | Voor het <b>eerst</b> in heel mijn leven             | /ɪrst/      | F-C        |
| Chorus 1b   | Anna      | I'll be dancing through the night                      |             |            | Zal ik dansen urenlang                            |            |            | Dans ik met een blij gezicht                         |             |            |
|             |           | Don't know if I'm elated or gassy                      |             |            | M'n maag speelt wat op van de zenuwen             |            |            | Ben ik uitgelaten of in extase?                      |             |            |
|             |           | But I'm somewhere in <b>that zone</b>                  | /ðæt/zo:n/  | F-O; B-Cm  | Maar daar kom ik wel <b>overheen</b>              | /vɑj/he:n/ | C-M; F-Cm  | Dit is echt een <b>fenomeen</b>                      | /no:/me:n/  | B-Cm; F-Cm |
|             |           | Cause for the first time in fore <b>ver</b>            | /vɑj/       | C-M        | Want voor het eerst na al die <b>jaren</b>        | /ran/      | C-M        | Want voor het eerst in heel mijn <b>leven</b>        | /van/       | C-M        |
| Bridge      | Anna      | I won't be alone                                       |             |            | Ben ik niet alleen                                |            |            | Ben ik niet alleen                                   |             |            |
|             |           | (spoken text)                                          |             |            | (spoken text)                                     |            |            | (spoken text)                                        |             |            |
|             |           | Tonight imagine me gown and all                        |             |            | En straks, ik denk zo rond zeven uur              |            |            | Vanavond met baljurk in de zaal                      |             |            |
|             |           | Fetchingly draped against the wall                     |             |            | Sta ik bevallig bij de muur                       |            |            | Mooi gedrapeerd tegen een paal                       |             |            |
| Verse 2a    | Anna      | The picture of <b>sophisticated</b> grace              | /fɪs/       | F-C        | Een toonbeeld van <b>verfijning</b> , ou-là-là    | /fɛɪ/      | F-Om>F-C   | Het toonbeeld van een <b>koninklijke</b> stijl       | /ko/        | B-Cm       |
|             |           | I suddenly see him standing there                      |             |            | En plotseling zie ik hem dan staan                |            |            | En plotseling zie ik hem daar staan                  |             |            |
|             |           | A beautiful stranger, tall and fair                    |             |            | Een prachtige prins, hij lacht spontaan           |            |            | Die man met zijn mooiste kleren aan                  |             |            |
|             |           | I wanna stuff some chocolate in my face                |             |            | Van schrik stop ik m'n mond vol chocola           |            |            | Wat chocolade, vlug, in allerijl                     |             |            |
| Verse 2b    | Anna      | But then we laugh and talk all evening                 |             |            | Maar hij blijft gezellig praten                   |            |            | Maar heel de avond blijft hij bij mij                |             |            |
|             |           | Which is totally bizarre                               |             |            | En hij lacht om wat ik doe                        |            |            | En dat is toch wel heel erg raar                     |             |            |
|             |           | Nothing like the life I've lead so far                 |             |            | Hoe anders was mijn leven tot nu toe              |            |            | Vroeger ging het anders eerlijk waar                 |             |            |
|             |           | For the <b>first</b> time in forever                   | /fɜrst/     | C-Om       | Voor het <b>eerst</b> na al die jaren             | /ɪrst/     | F-C        | Voor het <b>eerst</b> in heel mijn leven             | /ɪrst/      | F-C        |
| Chorus 2a   | Anna      | There'll be magic, there'll be fun                     |             |            | Krijgt de dag een gouden rand                     |            |            | Zal ik naar een dansfeest gaan                       |             |            |
|             |           | For the <b>first</b> time in fore <b>ver</b>           | /fɜrst/vɑj/ | C-Om; C-M  | Voor het <b>eerst</b> na al die <b>jaren</b>      | /ɪrst/ran/ | F-C; C-M   | Voor het <b>eerst</b> in heel mijn <b>leven</b>      | /ɪrst/van/  | F-C; C-M   |
|             |           | I could be noticed by someone                          |             |            | Kan iemand vragen om mijn hand                    |            |            | Misschien ziet iemand mij nu staan                   |             |            |
|             |           | And I know it is totally crazy                         |             |            | En oké, in het echt gaat het anders               |            |            | En ik weet, 'k zal de liefde niet vinden             |             |            |
| Chorus 2b   | Anna      | To dream I'd find <b>romance</b>                       | /ro//mæns/  | B-Cm; F-O  | Dan in kasteel <b>romans</b>                      | /ro//mans/ | B-Cm; F-O  | Al bij mijn <b>eerste dans</b>                       | /sta//dans/ | C-M; F-O   |
|             |           | But for the <b>first</b> time in fore <b>ver</b>       | /fɜrst/vɑj/ | C-Om; C-M  | Maar voor het <b>eerst</b> na al die <b>jaren</b> | /ɪrst/ran/ | F-C; C-M   | Maar voor het <b>eerst</b> in heel mijn <b>leven</b> | /ɪrst/van/  | F-C; C-M   |
|             |           | At least I've got a chance                             |             |            | Maak ik nu echt een kans                          |            |            | Krijg ik nu toch een kans                            |             |            |
|             |           | Don't let them in, don't let them see                  |             |            | Laat niemand toe, spreek niemand aan              |            |            | Laat niemand toe, kijk niemand aan                   |             |            |
| Interlude a | Elsa      | Be the good girl you always have to be                 |             |            | Wees gehoorzaam en ga hier niet vandaan           |            |            | Je moet altijd het brave meisje zijn                 |             |            |
|             |           | Conceal, don't feel, put on a show                     |             |            | Voel niets, doe niets dat iets verradt            |            |            | Geen blik, geen snik, het masker op                  |             |            |
|             |           | Make one wrong move and everyone will know             |             |            | Want één verkeerde stap en 't is te laat          |            |            | Eén foutje en de boel staat op z'n kop               |             |            |
|             |           |                                                        |             |            |                                                   |            |            |                                                      |             |            |

|             |                |                                            |                    |                 |                                             |                   |                 |                                               |                   |                 |           |
|-------------|----------------|--------------------------------------------|--------------------|-----------------|---------------------------------------------|-------------------|-----------------|-----------------------------------------------|-------------------|-----------------|-----------|
| Interlude b | Elsa           | But it's only for today                    |                    |                 | Gelukkig duurt het maar een dag             |                   |                 | 't is alleen maar voor vandaag                |                   |                 |           |
|             | Anna           | It's only for today                        |                    |                 | Al duurt het maar een dag                   |                   |                 | Alleen maar voor vandaag                      |                   |                 |           |
|             | Elsa           | It's agony to wait                         |                    |                 | Alleen omdat het hoort                      |                   |                 | De pijn hier in mijn maag                     |                   |                 |           |
|             | Anna           | It's agony to <b>wait</b>                  | /weɪt/             | F-Cm>F-C        | Dit is zoals het <b>hoort</b>               | /hɔːrt/           | B-Om            | De pijn hier in mijn <b>maag</b>              | /maːy/            | F-O             |           |
| Chorus 3a   | Elsa           | Tell the guards to <b>open</b> up the gate | /o/                | B-Cm            | Goed dan, wachtter, <b>open</b> nu de poort | /o/               | B-Cm            | Wachters, ga, en <b>open</b> nu de poort      | /o/               | B-Cm            |           |
|             | Anna           | The <b>gate</b>                            | /geɪt/             | F-Cm>F-C        | De <b>poort</b>                             | /pɔːrt/           | B-Om            | De <b>poort</b>                               | /pɔːrt/           | B-Om            |           |
|             | Anna           | For <b>the first</b> time in forever       | /ðə//fɜːrst/       | C-Om; C-M       | Voor <b>het eerst</b> na al die jaren       | /het//ɪːrst/      | F-Om; F-C       | Voor <b>het eerst</b> in heel mijn leven      | /het//ɪːrst/      | F-C; C-M        |           |
|             | Elsa           | Don't let them in, don't let them see      |                    |                 | Laat niemand toe, spreek niemand aan        |                   |                 | Laat niemand toe, kijk niemand aan            |                   |                 |           |
|             | Anna           | I'm getting what I'm dreaming of           |                    |                 | Zal ik weer nieuwe mensen zien              |                   |                 | Durf ik geloven in mijn droom                 |                   |                 |           |
|             | Elsa           | Be the good girl you always have to be     |                    |                 | Wees gehoorzaam en ga hier niet vandaan     |                   |                 | Je moet altijd het brave meisje zijn          |                   |                 |           |
|             | Anna           | A chance to change <b>my lonely</b> world  | /maɪ//loːn/        | F-O>F-C; B-Cm   | Ik hoop op nieuw <b>geluks</b> gevoel       | /xə//lʏks/        | C-M; F-C        | Een kans voor een <b>heel nieuw</b> verhaal   | /heːl//niuw/      | F-Cm; F-C>B-C   |           |
|             | Elsa           | Conceal                                    |                    |                 | Zeg niets                                   |                   |                 | Geen blik                                     |                   |                 |           |
| Chorus 3b   | Anna           | A <b>chance</b> to find true love          | /tjæns/            | F-O             | En <b>liefde</b> zelfs misschien            | /liːf/            | F-C             | Voor <b>liefde</b> zonder schroom             | /liːf/            | F-C             |           |
|             | Elsa           | Conceal, don't feel, don't let them know   |                    |                 | Voel niets, doe niets dat iets verraadt     |                   |                 | Geen blik, geen snik, het masker op           |                   |                 |           |
|             | Anna           | I know it all ends tomorrow                |                    |                 | Maar morgen zal alles voorbij zijn          |                   |                 | En morgen zal het voorbij zijn                |                   |                 |           |
|             |                | So it has to be <b>today</b>               | /tuː/ /deɪ/        | B-C; F-Cm>F-C   | Dus vandaag, 't is wat <b>ik zeg</b> :      | /ɪk//zɛx/         | F-C; F-Om       | Dus vandaag is echt <b>mijn dag</b>           | /mein//daɪ/       | F-Om>F-C; F-O   |           |
|             |                | Cause for <b>the first</b> time in forever | /ðə//fɜːrst//vəɪ/  | C-M; C-Om; C-M  | Ja, voor <b>het eerst</b> na al die jaren   | /het//ɪːrst//rən/ | F-Om; F-C; C-M  | Want voor <b>het eerst</b> in heel mijn leven | /het//ɪːrst//vən/ | F-Om; F-C; C-M  |           |
|             |                | For <b>the first</b> time in forever       | /ðə//fɜːrst//fɔːɪ/ | C-M; C-Om; B-Om | Voor <b>het eerst</b> na al die jaren       | /het//ɪːrst//jəː/ | F-Om; F-C; F-O  | Voor <b>het eerst</b> in heel mijn leven      | /het//ɪːrst//le/  | F-Om; F-C; F-Cm |           |
|             |                | Nothing's in my <b>way</b>                 | /weɪ/              | F-Cm>F-C        | Staat niets mij in de <b>weg</b>            | /ʊɛx/             | F-Om            | Voel ik dat het <b>mag</b>                    | /maɪ/             | F-O             |           |
|             |                |                                            |                    |                 |                                             |                   |                 |                                               |                   |                 |           |
|             | <b>Abbrev.</b> | <b>Distinct vowel type</b>                 | <b>ST Anna</b>     | <b>ST Elsa</b>  |                                             | <b>TT1 Anna</b>   | <b>TT1 Elsa</b> |                                               | <b>TT2 Anna</b>   | <b>TT2 Elsa</b> |           |
|             | F-O            | Front, open                                |                    | 5               | 0                                           |                   | 2               | 0                                             |                   | 4               | 0         |
|             | F-Om           | Front, open-mid                            |                    | 0               | 0                                           |                   | 7               | 0                                             |                   | 4               | 0         |
|             | F-C            | Front, close                               |                    | 6               | 0                                           |                   | 12              | 0                                             |                   | 11              | 0         |
|             | F-Cm           | Front, close-mid                           |                    | 4               | 0                                           |                   | 1               | 0                                             |                   | 3               | 0         |
|             | C-O            | Central, open                              |                    | 0               | 0                                           |                   | 0               | 0                                             |                   | 0               | 0         |
|             | C-Om           | Central, open-mid                          |                    | 8               | 0                                           |                   | 0               | 0                                             |                   | 0               | 0         |
|             | C-M            | Central, mid                               |                    | 7               | 0                                           |                   | 6               | 0                                             |                   | 6               | 0         |
|             | C-C            | Central, close                             |                    | 0               | 0                                           |                   | 0               | 0                                             |                   | 0               | 0         |
|             | C-Cm           | Central, close-mid                         |                    | 0               | 0                                           |                   | 0               | 0                                             |                   | 0               | 0         |
|             | B-O            | Back, open                                 |                    | 0               | 0                                           |                   | 0               | 0                                             |                   | 0               | 0         |
|             | B-Om           | Back, open-mid                             |                    | 1               | 0                                           |                   | 2               | 0                                             |                   | 1               | 0         |
|             | B-C            | Back, close                                |                    | 2               | 0                                           |                   | 0               | 0                                             |                   | 1               | 0         |
|             | B-Cm           | Back, close-mid                            |                    | 3               | 1                                           |                   | 1               | 1                                             |                   | 2               | 1         |
|             |                | <b>TOTAL</b>                               |                    |                 | <b>37</b>                                   |                   |                 | <b>32</b>                                     |                   |                 | <b>33</b> |
|             |                | <i>of which diphthongs</i>                 |                    |                 | <b>6</b>                                    |                   |                 | <b>1</b>                                      |                   |                 | <b>2</b>  |
|             |                | open                                       |                    |                 | 5                                           |                   |                 | 2                                             |                   |                 | 4         |
|             |                | open-mid                                   |                    |                 | 9                                           |                   |                 | 9                                             |                   |                 | 5         |
|             |                | mid (central)                              |                    |                 | 7                                           |                   |                 | 6                                             |                   |                 | 6         |
|             |                | close-mid                                  |                    |                 | 8                                           |                   |                 | 3                                             |                   |                 | 6         |
|             |                | close                                      |                    |                 | 8                                           |                   |                 | 12                                            |                   |                 | 12        |

## Appendix 8

Scan of the sheet music of the ST for vocals and piano, including notes on harmony and phonetic transcription of prominent syllables (continued overleaf).

**FOR THE FIRST TIME IN FOREVER** <sup>1</sup>

Music and Lyrics by KRISTEN ANDERSON-LOPEZ  
and ROBERT LOPEZ

**With excitement**

*mf*

*With pedal*

ANNA: The win-dow is o - pen! So's\_ that door!\_ 1

did - n't know they did that an - y - more.\_ Who knew we owned\_ eight thou - sand sal - ad

plates? For years I've roamed\_ these emp - ty halls.\_

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2

*I p. 4th* *IV maj 3rd* *min 7th* *maj 7th*

Fmaj7 Bb/F Dm Dm/C

Why have a ball - room with no balls? — Fi - nal - ly, — they're o - p'ning up — the

*C* *Bb* *G* *D*

*min 6th* *maj 6th* *min 2nd* *maj 2nd*

Bm7b5 G7 Em Fmaj7

gates! There'll be ac - tual real — live peo - ple;

*F* *G* *A*

*maj 2nd* *dim 5th* *maj 6th*

G Am Eb

it - 'll be to - tal - ly, strange. — But, wow! am I — so read - y for — this

*Bb* *C* *Bb* *A*

**Expressively** *3: r/\**

C(sus2/4) F/A Bb(add2)

change! 'Cause for the first time in for - ev - er, there'll be

*G* *C* *Bb* *A* *G*

*cresc.* *f*

3

C/E F(add2) F/E Dm

mu - sic, there'll be light. For the first time in for - ev -

*Handwritten: 13:1/\**

Am Eb A7

- er, I'll be danc - ing through the night. Don't

*Handwritten: 12:1/\**

Dm Dm/C Bbmaj7

know if I'm e - lat - ed or gas - sy, but I'm some - where in that

*Handwritten: 12:1*

G9/B F5/Ab Bbsus2

zone. 'Cause for the first time in for - ev - er, \_\_\_\_\_

*Handwritten: 10:1* *Handwritten: 12:1/\**

## Excited again

C7sus Fsus F Fsus F  
 I won't be a - lone. (Spoken:) I can't wait to meet everyone. (gasp) What if I meet...

Fsus F Gb I Cb/Gb IV  
 THE one? (Sung:) To - night, i - mag - ine me, gown - and all, -

Gbmaj7 I Cb/Gb IV Gb I Gb/Bb /Is/ III  
 fetch - ing - ly draped a - gainst the wall, the pic - ture of so - phis - ti - cat - ed

Dbsus 4th V Db Gb Cb/Gb  
 grace. I sud - den - ly see him stand - ing there: a

Gbmaj7      Cb/Gb      Ebm      Ebm/Db

beau - ti - ful strang - er, tall and fair. I wan - na stuff some choc - 'late in my

Cm7b5      Ab9      Fm      Gb

face! But then we laugh and talk all eve - ning, which is

Ab      Bbm      Fb

to - tal - ly bi - zarre, noth - ing like the life I've led so

Dbsus      Dbsus/Cb      Gb/Bb      Cb(add2)

far. For the first time in for - ev -

*cresc.*      *f*

13:11

er, there'll be mag - ic, there'll be fun. — For the  
 first time in for - ev - er, I could be no - ticed by — some - one. —  
 And I know it is to - tal - ly cra - zy to  
 dream I'd find — ro - mance, but for the first time in for - ev -

Chords: Db/F, Gb(add2), Gb/F, Ebm, Bbm, Fb, Bb7, Ebm, Ebm/Db, Cbmaj7, Cm7b5, Gbm6/Bb, Gb/Cb.

Handwritten notes: 13:01, 12:01, 10:01, 13:01.

Handwritten: /ar/

Db7sus

er, \_\_\_\_\_ at least I've got a chance.

Gb5

Db/F

Handwritten: Gb, Ab

Eb5

Bbm

Ab/C

ELSA: Don't let them in; don't let them see;

*p*

Db

Ab5

Abm/Cb

be the good girl you always have to be.

Handwritten: echo in minor!

Eb5  
 Con - ceal,

Bbm  
 don't feel,

Ab/C Db  
 put on a show. Make

Ab5 Abm/Cb Eb5  
 one wrong move, and ev - 'ry - one will know.

Db/F Gb Gb/Fb  
 But it's on - ly for to - day. ANNA: It's on - ly for to - day! It's ag - o - ny to

Ab Ab/Gb Am7b5 N.C.  
 wait! It's ag - o - ny to wait! Tell the guards to o - pen up the

*cresc.* *mf* *rall.*

*dissouance* *10/18*

A little broader

Handwritten: *dissanance!* (with arrow pointing to the first measure of the vocal line)

Handwritten: *12/11* (above the first measure)

Handwritten: *12/11* (above the second measure)

Handwritten: *13/11* (above the third measure)

Chord: F9

Chord: N.C.

Chord: G/B

Lyrics: gate! the gate! For the first time in for - ev -

Dynamic: *mf cresc.*

Dynamic: *ff*

Chord: C(add2)

Chord: D/F#

Lyrics: er, I'm get - ting what I'm dream - ing of: —  
ELSA: Don't let them in; — don't let them see.

Chord: G

Chord: G/F#

Chord: Em

Lyrics: Be the good girl you al - ways have — to a chance to change — my lone -

Chord: Bm

Chord: F

Lyrics: ly world, Con - ceal; a chance to find — true love. —

10

B7

Em

Em/D

con - ceal, don't feel, don't let them I know it all ends to - mor - row, so it

Cmaj7

C#m7b5

A7

N.C.

G/B

has to be to - day. 'Cause for the first time in for - ev -

G/C

G/D

A7/E

Cm/Eb

- er, for the first time in for - ev - er,

C/D

G

G/D

G

N.C.

noth-ing's in my way!

## Appendix 9

Identification of visually important syllables, including time stamps (continued overleaf).

Legend:

**Abbrev.      Vowel type**

|      |                    |
|------|--------------------|
| F-O  | Front, open        |
| F-Om | Front, open-mid    |
| F-C  | Front, close       |
| F-Cm | Front, close-mid   |
| C-O  | Central, open      |
| C-Om | Central, open-mid  |
| C-M  | Central, mid       |
| C-C  | Central, close     |
| C-Cm | Central, close-mid |
| B-O  | Back, open         |
| B-Om | Back, open-mid     |
| B-C  | Back, close        |
| B-Cm | Back, close-mid    |

**Abbrev.      Shot type**

|     |                 |
|-----|-----------------|
| CU  | Close-up        |
| MCU | Medium close-up |
| MS  | Medium shot     |

[00:05-00:06] MS

|            |                                      |
|------------|--------------------------------------|
| <b>ST</b>  | "The <u>w</u> indow is <u>o</u> pen" |
| <b>TT1</b> | "De <u>r</u> amen gaan <u>o</u> pen" |
| <b>TT2</b> | "De <u>r</u> amen gaan <u>o</u> pen" |

[00:07-00:10] CU

|            |                                                                    |
|------------|--------------------------------------------------------------------|
| <b>ST</b>  | "I didn't know they did <u>th</u> at any <u>m</u> ore"             |
| <b>TT1</b> | " <u>D</u> e hele hal heeft nu <u>a</u> l veel meer <u>k</u> leur" |
| <b>TT2</b> | " <u>D</u> e hele hal heeft nu <u>a</u> l veel meer <u>k</u> leur" |

[00:38-00:39] MCU

|            |                                   |
|------------|-----------------------------------|
| <b>ST</b>  | "There'll be <u>m</u> usic"       |
| <b>TT1</b> | "Klinkt hier <u>s</u> traks weer" |
| <b>TT2</b> | "Klinkt <u>m</u> uziek en"        |

[00:44-00:46] CU

|            |                       |
|------------|-----------------------|
| <b>ST</b>  | "fore <u>v</u> er"    |
| <b>TT1</b> | "die ja <u>r</u> en"  |
| <b>TT2</b> | "mijn le <u>v</u> en" |

[00:52-56] MCU

- ST "know if I'm elated or gassy,  
but I'm somewhere in that zone"
- TT1 "maag speelt wat op van de zenuwen,  
maar daar kom ik wel overheen"
- TT2 "ik uitgelaten of in extase?  
Dit is echt een fenomeen"

[01:06-01:11] MS to MCU

- ST "I can't wait to meet everyone –  
what if I meet the one?"
- TT1 "Ik kan niet wachten tot ik de gasten ontmoet –  
misschien ontmoet ik de ware wel!"
- TT2 "Ik kan niet wachten om iedereen te ontmoeten –  
misschien ontmoet ik 'die ene!'!"

[01:53-01:57] CU

- ST "I could be noticed by someone"
- TT1 "Kan iemand vragen om mijn hand"
- TT2 "Misschien ziet iemand mij nu staan"

[02:18-02:22] MS

- ST "Don't let them in, don't let them see"
- TT1 "Laat niemand toe, spreek niemand aan"
- TT2 "Laat niemand toe, kijk niemand aan"

[02:25-02:26] MS

- ST "you always have to be"
- TT1 "en ga hier niet vandaan"
- TT2 "het brave meisje zijn"

[02:36-02:38] MS

- ST "everyone will know"
- TT1 "stap en 't is te laat"
- TT2 "boel staat op z'n kop"

[02:39-02:41] MCU

- ST "But it's only for today"
- TT1 "Gelukkig duurt het maar een dag"
- TT2 "'t Is alleen maar voor vandaag"

[02:41-02:42] CU

- ST "It's only for today"
- TT1 "Al duurt het maar een dag"
- TT2 "Alleen maar voor vandaag"

[02:42-02:43] MCU

- ST "It's agony to wait"
- TT1 "Alleen omdat het hoort"
- TT2 "De pijn hier in mijn maag"

[02:46-02:48] MCU

**ST** “tell the guards to open up”

**TT1** “goed dan, wachter, open nu”

**TT2** “wachters, ga, en open nu”

[03:00-03:02] MS

**ST** “dreaming of”

**TT1** “mensen zien”

**TT2** “in mijn droom”

[03:06-03:07] MCU

**ST** “change my lonely world”

**TT1** “nieuw geluksgevoel”

**TT2** “een heel nieuw verhaal”

[03:12-03:14] MCU

**ST** “Conceal, don’t feel, don’t let them”

**TT1** “Voel niets, doe niets dat iets ver–”

**TT2** “Geen blik, geen snik, het masker”

[03:18-03:19] MCU

**ST** “today”

**TT1** “ik zeg”

**TT2** “mijn dag”

[03:28-03:31] MS

**ST** “forever”

**TT1** “die jaren”

**TT2** “mijn leven”

[03:33-03:37] MS

**ST** “in my way”

**TT1** “in de weg”

**TT2** “dat het mag”

## Appendix 10

Vowel type and transcription of visually important syllables, including legend and degrees of difference (continued overleaf).

| Time code     | Visually important syllables                                                                                            | Vowel type and transcription                                          | Front/central/back | Open/mid/close | Consonant |
|---------------|-------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------|--------------------|----------------|-----------|
| [00:05-00:06] |                                                                                                                         |                                                                       |                    |                |           |
| ST            | "The <u>w</u> indow is <u>o</u> pen"                                                                                    | /wɪ/ BL, F-C; /o/ x, B-Cm                                             | ST                 | ST             | ST        |
| TT1           | "De <u>r</u> amen gaan <u>o</u> pen"                                                                                    | /ra:/ U, F-O; /o/ x, B-Cm                                             |                    |                |           |
| TT2           | "De <u>r</u> amen gaan <u>o</u> pen"                                                                                    | /ra:/ U, F-O; /o/ x, B-Cm                                             |                    |                |           |
| [00:07-00:10] |                                                                                                                         |                                                                       |                    |                |           |
| ST            | "I didn't know they did <u>th</u> at any <u>m</u> ore"                                                                  | /aɪ/ F-O>F-C; /ðæt/D, F-O; /mɔ:ɪ/ BL, B-Om                            | ST                 | ST             | ST        |
| TT1           | " <u>D</u> e hele hal heeft nu <u>a</u> l veel meer <u>k</u> leur"                                                      | /dɑ/ A, C-M; /a/ x, F-O; /klø:r/ V, F-Cm                              |                    |                |           |
| TT2           | " <u>D</u> e hele hal heeft nu <u>a</u> l veel meer <u>k</u> leur"                                                      | /dɑ/ A, C-M; /a/ x, F-O; /klø:r/ V, F-Cm                              |                    |                |           |
| [00:38-00:39] |                                                                                                                         |                                                                       |                    |                |           |
| ST            | "There'll be <u>m</u> usic"                                                                                             | /mju:/ BL, B-C                                                        | ST                 | ST             | ST        |
| TT1           | "Klinkt hier <u>s</u> traks weer"                                                                                       | /straks/ A, F-O                                                       |                    |                |           |
| TT2           | "Klinkt <u>m</u> uziek en"                                                                                              | /zik/ A, F-C                                                          |                    |                |           |
| [00:44-00:46] |                                                                                                                         |                                                                       |                    |                |           |
| ST            | "fore <u>v</u> er"                                                                                                      | /vəɪ/ LD, C-M                                                         | ST                 | ST             | ST        |
| TT1           | "die <u>j</u> aren"                                                                                                     | /rən/ U, C-M                                                          |                    |                |           |
| TT2           | "mijn <u>l</u> even"                                                                                                    | /vən/ LD, C-M                                                         |                    |                |           |
| [00:52-56]    |                                                                                                                         |                                                                       |                    |                |           |
| ST            | "know if I'm <u>e</u> lated or gassy,<br>but I'm <u>s</u> omewhere in that <u>z</u> one"                                | /leɪ/ A, F-Cm>F-C<br>/sʌm/ A, B-Om; /zo:n/ A, B-Cm                    | ST                 | ST             | ST        |
| TT1           | "maag speelt wat <u>o</u> p van de zenuwen,<br>maar daar <u>k</u> om ik wel over <u>h</u> een"                          | /op/ x, B-O<br>/kom/ V, B-O; /he:n/ G, F-Cm                           |                    |                |           |
| TT2           | "ik uitgel <u>a</u> ten of in extase?<br>Dit is <u>e</u> cht een fenome <u>n</u> ee"                                    | /la:/ A, F-O<br>/ɛɪt/ x, F-Om; /me:n/ BL, F-Cm                        |                    |                |           |
| [01:06-01:11] |                                                                                                                         |                                                                       |                    |                |           |
| ST            | "I can't <u>w</u> ait to meet everyone –<br>what if I <u>m</u> ee <u>t</u> the <u>o</u> ne?"                            | /weɪt/ LV, F-Cm>F-C; /wʌn/ LV, B-Om<br>/mi:t/ BL, F-C; /wʌn/ LV, B-Om | ST                 | ST             | ST        |
| TT1           | "Ik kan niet <u>w</u> achten tot ik de gasten ont <u>m</u> oet –<br>misschien ont <u>m</u> oet ik de <u>w</u> are wel!" | /vax/ LD, F-O; /mut/ LD, B-C<br>/mut/ LD, B-C; /vɑ:rə/ LD, C-M        |                    |                |           |
| TT2           | "Ik kan niet <u>w</u> achten om iedereen te ont <u>m</u> oeten –<br>misschien ont <u>m</u> oet ik 'die <u>e</u> ne'!"   | /vax/ LD, F-O; /mut/ LD, B-C<br>/mut/ LD, B-C; /ɛ:nə/ x, F-Om         |                    |                |           |
| [01:53-01:57] |                                                                                                                         |                                                                       |                    |                |           |
| ST            | "I could be <u>n</u> oticed by some <u>n</u> ee"                                                                        | /aɪ/ x, F-O>F-C; /no/ AV, B-Cm; /baɪ/ LD, F-O>F-C; /wʌn/ LV, B-Om     | ST                 | ST             | ST        |
| TT1           | " <u>K</u> an iemand <u>v</u> ragen <u>o</u> m mijn <u>h</u> and"                                                       | /kan/ V, F-O; /vra:/ LD, F-O; /ɒm/ x, B-O; /hant/ G, F-O              |                    |                |           |
| TT2           | " <u>M</u> isschien ziet iemand <u>m</u> ij nu <u>s</u> taan"                                                           | /mis/ BL, F-C; /i:/ x, F-C; /mɛɪ/ BL, F-Om>F-C; /sta:n/ A, F-O        |                    |                |           |
| [02:18-02:22] |                                                                                                                         |                                                                       |                    |                |           |
| ST            | " <u>D</u> on't let them in, <u>d</u> on't let them <u>s</u> ee"                                                        | /dont/ A, B-Cm; /dont/ A, B-Cm; /si:/ A, F-C                          | ST                 | ST             | ST        |
| TT1           | " <u>L</u> a <u>a</u> t niemand toe, <u>s</u> pre <u>e</u> k niemand <u>a</u> an"                                       | /la:t/ A, F-O; /spre:k/ A, F-Cm; /a:n/ x, F-O                         |                    |                |           |
| TT2           | " <u>L</u> a <u>a</u> t niemand toe, <u>k</u> ijk niemand <u>a</u> an"                                                  | /la:t/ A, F-O; /kɛɪk/ V, F-Om>F-C; /a:n/ x, F-O                       |                    |                |           |
| [02:25-02:26] |                                                                                                                         |                                                                       |                    |                |           |
| ST            | "you always have to <u>b</u> e"                                                                                         | /bi:/ BL, F-C                                                         | ST                 | ST             | ST        |
| TT1           | "en <u>g</u> a hier niet vandaan"                                                                                       | /da:n/ A, F-O                                                         |                    |                |           |
| TT2           | "het brave meisje <u>z</u> ijn"                                                                                         | /zɛɪn/ A, F-Om>F-C                                                    |                    |                |           |
| [02:36-02:38] |                                                                                                                         |                                                                       |                    |                |           |
| ST            | "everyone will <u>k</u> now"                                                                                            | /no:/ A, B-Cm                                                         | ST                 | ST             | ST        |
| TT1           | "stap en 't is te <u>l</u> a <u>a</u> t"                                                                                | /la:t/ A, F-O                                                         |                    |                |           |
| TT2           | "boel staat op z'n <u>k</u> op"                                                                                         | /kop/ V, B-O                                                          |                    |                |           |



## Appendix 11.a

Visual deixis rationale, including indication of verbal reference to deixis in the ST and retention, alteration, deletion or addition in TT1 (continued overleaf).

| Section     | Character | ST lyrics                                      | Deixis | Verb.r |                                                                | TT1 lyrics                                | Verb.r | Rationale                                                                 |
|-------------|-----------|------------------------------------------------|--------|--------|----------------------------------------------------------------|-------------------------------------------|--------|---------------------------------------------------------------------------|
| Verse 1a    | Anna      | The window is open, so's that door             | Yes    | Yes    | Looks from window to direction of door                         | De ramen gaan open en kijk die deur       | Yes    |                                                                           |
|             |           | I didn't know they did that anymore            | No     | No     |                                                                | De hele hal heeft nu al veel meer kleur   | No     |                                                                           |
|             |           | Who knew we owned eight thousand salad plates? | Yes    | Yes    | Picks up a plate from one stack and places it on another       | En kijk, we hebben zelfs een feestservies | Yes    |                                                                           |
|             |           | For years I've roamed these empty halls        | Yes    | Yes    | Gestures at hall                                               | Te lang was dit een lege hal              | Yes    |                                                                           |
|             |           | Why have a ballroom with no balls?             | Yes    | Yes    | Raises arms questioningly                                      | In onze balzaal nooit een bal             | Yes    |                                                                           |
|             |           | Finally they're opening up the gates           | No     | No     |                                                                | Eindelijk waait hier een frisse bries     | No     |                                                                           |
| Verse 1b    | Anna      | There'll be actual real live people            | Yes    | Yes    | Shakes armoured hand as if per greeting                        | En er komen echte mensen                  | Yes    |                                                                           |
|             |           | It'll be totally strange                       | Yes    | Yes    | Clumsily disposes of arm inside armour; awkwardly shuffles off | Da's even wennen misschien                | Yes    |                                                                           |
|             |           | But, wow, am I so ready for this change        | No     | No     |                                                                | Maar, wauw, wat heb ik daarnaar uitgezien | No     |                                                                           |
| Chorus 1a   | Anna      | 'Cause for the first time in forever           | No     | No     |                                                                | Want voor het eerst na al die jaren       | No     |                                                                           |
|             |           | There'll be music, there'll be light           | No     | No     |                                                                | Klinkt hier straks weer feestgezing       | No     |                                                                           |
|             |           | For the first time in forever                  | No     | No     |                                                                | Voor het eerst na al die jaren            | No     |                                                                           |
|             |           | I'll be dancing through the night              | Yes    | Yes    | Swings back and forth as if dancing                            | Zal ik dansen urenlang                    | Yes    |                                                                           |
| Chorus 1b   | Anna      | Don't know if I'm elated or gassy              | Yes    | Yes    | Beats chest with fist to alleviate flatulence                  | M'n maag speelt wat op van de zenuwen     | Yes    |                                                                           |
|             |           | But I'm somewhere in that zone                 | Yes    | Yes    | Wiggles open hands to signal approximation                     | Maar daar kom ik wel overheen             | Yes    | Not quite denoting approximation but 'wel' can be linked to hand gestures |
|             |           | Cause for the first time in forever            | No     | No     |                                                                | Want voor het eerst na al die jaren       | No     |                                                                           |
|             |           | I won't be alone                               | No     | No     |                                                                | Ben ik niet alleen                        | No     |                                                                           |
| Bridge      | Anna      | (spoken text)                                  | x      | x      |                                                                | (spoken text)                             | x      |                                                                           |
| Verse 2a    | Anna      | Tonight imagine me, gown and all               | Yes    | Yes    | Wraps herself in curtain as if it were a gown                  | En straks, ik denk zo rond zeven uur      | Yes    | Nothing about a gown, nothing referring to draping herself in a curtain   |
|             |           | Fetchingly draped against the wall             | Yes    | Yes    | Leans against a pillar                                         | Sta ik bevallig bij de muur               | Yes    |                                                                           |
|             |           | The picture of sophisticated grace             | Yes    | Yes    | Rotates shoulder and swings rope in alluring manner            | Een toonbeeld van verfijning, ou-là-là    | Yes    |                                                                           |
|             |           | I suddenly see him standing there              | Yes    | Yes    | Tucks hair behind ear as if suddenly shy or nervous            | En plotseling zie ik hem dan staan        | Yes    |                                                                           |
|             |           | A beautiful stranger, tall and fair            | Yes    | No     | Approaches bust while fanning herself in a flirty way          | Een prachtige prins, hij lacht spontaan   | No     |                                                                           |
|             |           | I wanna stuff some chocolate in my face        | Yes    | Yes    | Stuffs her mouth with chocolate                                | Van schrik stop ik m'n mond vol chocola   | Yes    |                                                                           |
| Verse 2b    | Anna      | But then we laugh and talk all evening         | Yes    | Yes    | Makes conversational hand gestures                             | Maar hij blijft gezellig praten           | Yes    |                                                                           |
|             |           | Which is totally bizarre                       | Yes    | No     | Presses face against bust in a familiar way                    | En hij lacht om wat ik doe                | No     |                                                                           |
|             |           | Nothing like the life I've lead so far         | Yes    | No     | Reaches for bust looking guilty                                | Hoe anders was mijn leven tot nu toe      | No     |                                                                           |
| Chorus 2a   | Anna      | For the first time in forever                  | No     | No     |                                                                | Voor het eerst na al die jaren            | No     |                                                                           |
|             |           | There'll be magic, there'll be fun             | Yes    | Yes    | Curtseys a man in a painting                                   | Krijgt de dag een gouden rand             | Yes    | Gouden rand' referring to the frame of the first painting she enters      |
|             |           | For the first time in forever                  | Yes    | No     | Longingly places hand on painting                              | Voor het eerst na al die jaren            | No     |                                                                           |
|             |           | I could be noticed by someone                  | Yes    | Yes    | Reaches out hand to be 'kissed' by man in painting             | Kan iemand vragen om mijn hand            | Yes    | Presenting hand while singing 'hand'                                      |
| Chorus 2b   | Anna      | And I know it is totally crazy                 | Yes    | No     |                                                                | En oké, in het echt gaat het anders       | No     |                                                                           |
|             |           | To dream I'd find romance                      | Yes    | Yes    | Situates herself into famous romantic rococco painting         | Dan in kasteelromans                      | Yes    | Reference to another place, another time                                  |
|             |           | But for the first time in forever              | No     | No     |                                                                | Maar voor het eerst na al die jaren       | No     |                                                                           |
|             |           | At least I've got a chance                     | Yes    | Yes    | Shrugs as she sighs longingly                                  | Maak ik nu echt een kans                  | Yes    |                                                                           |
| Interlude a | Elsa      | Don't let them in, don't let them see          | Yes    | Yes    | Closes eyes at 'see'; turns away from arriving crowds          | Laat niemand toe, spreek niemand aan      | Yes    | Retaining shielding oneself, but no reference to seeing                   |
|             |           | Be the good girl you always have to be         | No     | No     |                                                                | Wees gehoorzaam en ga hier niet vandaan   | No     |                                                                           |
|             |           | Conceal, don't feel, put on a show             | Yes    | Yes    | In front of painting, acts out the coronation ceremony alone   | Voel niets, doe niets dat iets verradt    | Yes    | Does not put on a show                                                    |
|             |           | Make one wrong move and everyone will know     | Yes    | Yes    | Wrong move illustrated: freeing stuff                          | Want één verkeerde stap en 't is te laat  | Yes    | Reference to doing something wrong but not stepping anywhere              |

|             |      |                                          |     |     |                                                        |                                         |     |                                                              |
|-------------|------|------------------------------------------|-----|-----|--------------------------------------------------------|-----------------------------------------|-----|--------------------------------------------------------------|
| Interlude b | Elsa | But it's only for today                  | Yes | Yes | Balls hands into fists determinedly                    | Gelukkig duurt het maar een dag         | Yes |                                                              |
|             | Anna | It's only for today                      | No  | No  |                                                        | Al duurt het maar een dag               | No  |                                                              |
|             | Elsa | It's agony to wait                       | No  | No  |                                                        | Alleen omdat het hoort                  | No  |                                                              |
|             | Anna | It's agony to wait                       | No  | No  |                                                        | Dit is zoals het hoort                  | No  |                                                              |
|             | Elsa | Tell the guards to open up the gate      | Yes | Yes | Opens up the doors as she gives the order to open gate | Goed dan, wacht, open nu de poort       | Yes |                                                              |
|             | Anna | The gate                                 | Yes | Yes | Impatiently shuffels back and forth before gates       | De poort                                | Yes |                                                              |
|             | Anna | For the first time in forever            | No  | No  |                                                        | Voor het eerst na al die jaren          | No  |                                                              |
|             | Elsa | Don't let them in, don't let them see    | No  | No  |                                                        | Laat niemand toe, spreek niemand aan    | No  |                                                              |
| Chorus 3a   | Anna | I'm getting what I'm dreaming of         | Yes | No  | Smiles shily but excitedly at arriving guests          | Zal ik weer nieuwe mensen zien          | Yes | Excitedly looks and smiles at people she's never seen before |
|             | Elsa | Be the good girl you always have to be   | No  | No  |                                                        | Wees gehoorzaam en ga hier niet vandaan | No  |                                                              |
|             | Anna | A chance to change my lonely world       | No  | No  |                                                        | Ik hoop op nieuw geluksgevoel           | No  |                                                              |
|             | Elsa | Conceal                                  | No  | No  |                                                        | Zeg niets                               | No  |                                                              |
|             | Anna | A chance to find true love               | No  | No  |                                                        | En liefde zelfs misschien               | No  |                                                              |
|             | Elsa | Conceal, don't feel, don't let them know | No  | No  |                                                        | Voel niets, doe niets dat iets verraad  | No  |                                                              |
|             | Anna | I know it all ends tomorrow              | No  | No  |                                                        | Maar morgen zal alles voorbij zijn      | No  |                                                              |
|             |      | So it has to be today                    | No  | No  |                                                        | Dus vandaag, 't is wat ik zeg:          | No  |                                                              |
| Chorus 3b   |      | Cause for the first time in forever      | No  | No  |                                                        | Ja, voor het eerst na al die jaren      | No  |                                                              |
|             |      | For the first time in forever            | No  | No  |                                                        | Voor het eerst na al die jaren          | No  |                                                              |
|             |      | Nothing's in my way                      | Yes | Yes | Spreads her arms wide, free; gets hit by a horse       | Staat niets mij in de weg               | Yes |                                                              |
|             |      |                                          |     |     |                                                        |                                         |     |                                                              |
|             |      |                                          |     |     |                                                        | Visual deixis:                          |     |                                                              |
|             |      |                                          |     |     |                                                        | Retained                                | 18  |                                                              |
|             |      |                                          |     |     |                                                        | Altered                                 | 6   |                                                              |
|             |      |                                          |     |     |                                                        | Removed                                 | 2   |                                                              |
|             |      |                                          |     |     |                                                        | Added                                   | 1   |                                                              |
|             |      |                                          |     |     |                                                        |                                         |     |                                                              |
|             |      |                                          | Yes | 30  | 26                                                     |                                         |     |                                                              |
|             |      |                                          | No  | 27  | 31                                                     |                                         |     |                                                              |

## Appendix 11.b

Visual deixis rationale, including indication of verbal reference to deixis in the ST and retention, alteration, deletion or addition in TT2 (continued overleaf).

| Section     | Character | ST lyrics                                      | Deixis | Verb.r |                                                                | TT2 lyrics                               | Verb.r | Rationale                                            |
|-------------|-----------|------------------------------------------------|--------|--------|----------------------------------------------------------------|------------------------------------------|--------|------------------------------------------------------|
| Verse 1a    | Anna      | The window is open, so's that door             | Yes    | Yes    | Looks from window to direction of door                         | De ramen gaan open en kijk die deur      | Yes    |                                                      |
|             |           | I didn't know they did that anymore            | No     | No     |                                                                | De hele hal heeft nu al veel meer kleur  | No     |                                                      |
|             |           | Who knew we owned eight thousand salad plates? | Yes    | Yes    | Picks up a plate from one stack and places it on another       | Wel duizend borden met een gouden boord  | Yes    |                                                      |
|             |           | For years I've roamed these empty halls        | Yes    | Yes    | Gestures at hall                                               | Al jaren leef ik zonder doel             | Yes    |                                                      |
|             |           | Why have a ballroom with no balls?             | Yes    | Yes    | Raises arms questioningly                                      | In dit paleis zonder gevoel              | Yes    |                                                      |
| Verse 1b    | Anna      | Finally they're opening up the gates           | No     | No     |                                                                | Eindelijk, ze openen de poort            | No     |                                                      |
|             |           | There'll be actual real live people            | Yes    | Yes    | Shakes armoured hand as if per greeting                        | Al die blijde, echte mensen              | Yes    |                                                      |
|             |           | It'll be totally strange                       | Yes    | Yes    | Clumsily disposes of arm inside armour; awkwardly shuffles off | Ik zie ze allemaal staan                 | Yes    | No reference to strangeness at all                   |
|             |           | But, wow, am I so ready for this change        | No     | No     |                                                                | En ik kan die verandering wel aan        | No     |                                                      |
|             |           | 'Cause for the first time in forever           | No     | No     |                                                                | Want voor het eerst in heel mijn leven   | No     |                                                      |
| Chorus 1a   | Anna      | There'll be music, there'll be light           | No     | No     |                                                                | Klinkt muziek en is er licht             | No     |                                                      |
|             |           | For the first time in forever                  | No     | No     |                                                                | Voor het eerst in heel mijn leven        | No     |                                                      |
|             |           | I'll be dancing through the night              | Yes    | Yes    | Swings back and forth as if dancing                            | Dans ik met een blij gezicht             | Yes    |                                                      |
|             |           | Don't know if I'm elated or gassy              | Yes    | Yes    | Beats chest with fist to alleviate flatulence                  | Ben ik uitgelaten of in extase?          | Yes    | No connection with beating chest                     |
|             |           | But I'm somewhere in that zone                 | Yes    | Yes    | Wiggles open hands to signal approximation                     | Dit is echt een fenomeen                 | Yes    | Not denoting approximation at all                    |
| Chorus 1b   | Anna      | Cause for the first time in forever            | No     | No     |                                                                | Want voor het eerst in heel mijn leven   | No     |                                                      |
|             |           | I won't be alone                               | No     | No     |                                                                | Ben ik niet alleen                       | No     |                                                      |
|             |           | (spoken text)                                  | x      | x      |                                                                | (spoken text)                            | x      |                                                      |
|             |           | Tonight imagine me, gown and all               | Yes    | Yes    | Wraps herself in curtain as if it were a gown                  | Vanavond met baljurk in de zaal          | Yes    |                                                      |
|             |           | Fetchingly draped against the wall             | Yes    | Yes    | Leans against a pillar                                         | Mooi gedrapeerd tegen een paal           | Yes    |                                                      |
| Verse 2a    | Anna      | The picture of sophisticated grace             | Yes    | Yes    | Rotates shoulder and swings rope in alluring manner            | Het toonbeeld van een koninklijke stijl  | Yes    | No reference to sophistication or grace              |
|             |           | I suddenly see him standing there              | Yes    | Yes    | Tucks hair behind ear as if suddenly shy or nervous            | En plotseling zie ik hem daar staan      | Yes    |                                                      |
|             |           | A beautiful stranger, tall and fair            | Yes    | No     | Approaches bust while fanning herself in a flirty way          | Die man met zijn mooiste kleren aan      | No     |                                                      |
|             |           | I wanna stuff some chocolate in my face        | Yes    | Yes    | Stuffs her mouth with chocolate                                | Wat chocolade, vlug, in allerijl         | Yes    |                                                      |
|             |           | But then we laugh and talk all evening         | Yes    | Yes    | Makes conversational hand gestures                             | Maar heel de avond blijft hij bij mij    | Yes    | No reference to laughing or talking                  |
| Verse 2b    | Anna      | Which is totally bizarre                       | Yes    | No     | Presses face against bust in a familiar way                    | En dat is toch wel heel erg raar         | No     |                                                      |
|             |           | Nothing like the life I've lead so far         | Yes    | No     | Reaches for bust looking guilty                                | Vroeger ging het anders eerlijk waar     | No     |                                                      |
|             |           | For the first time in forever                  | No     | No     |                                                                | Voor het eerst in heel mijn leven        | No     |                                                      |
|             |           | There'll be magic, there'll be fun             | Yes    | Yes    | Curtsies a man in a painting                                   | Zal ik naar een dansfeest gaan           | Yes    | Curtsies as if at a ball                             |
|             |           | For the first time in forever                  | Yes    | No     | Longingly places hand on painting                              | Voor het eerst in heel mijn leven        | No     |                                                      |
| Chorus 2a   | Anna      | I could be noticed by someone                  | Yes    | Yes    | Reaches out hand to be 'kissed' by man in painting             | Misschien ziet iemand mij nu staan       | Yes    |                                                      |
|             |           | And I know it is totally crazy                 | Yes    | No     |                                                                | En ik weet, 'k zal de liefde niet vinden | No     |                                                      |
|             |           | To dream I'd find romance                      | Yes    | Yes    | Situates herself into famous romantic rococco paintiing        | Al bij mijn eerste dans                  | Yes    | No reference to dancing                              |
|             |           | But for the first time in forever              | No     | No     |                                                                | Maar voor het eerst in heel mijn leven   | No     |                                                      |
|             |           | At least I've got a chance                     | Yes    | Yes    | Shrugs as she sighs longingly                                  | Krijg ik nu toch een kans                | Yes    |                                                      |
| Interlude a | Elsa      | Don't let them in, don't let them see          | Yes    | Yes    | Closes eyes at 'see'; turns away from arriving crowds          | Laat niemand toe, kijk niemand aan       | Yes    |                                                      |
|             |           | Be the good girl you always have to be         | No     | No     |                                                                | Je moet altijd het brave meisje zijn     | No     |                                                      |
|             |           | Conceal, don't feel, put on a show             | Yes    | Yes    | In front of painting, acts out the coronation ceremony alone   | Geen blik, geen snik, het masker op      | Yes    | Does not put on a mask                               |
|             |           | Make one wrong move and everyone will know     | Yes    | Yes    | Wrong move illustrated: freezing stuff                         | Eén foutje en de boel staat op z'n kop   | Yes    | Reference to something wrong but nothing upside down |
|             |           |                                                |        |        |                                                                |                                          |        |                                                      |

|             |      |                                          |     |     |                                                        |                                        |     |                       |
|-------------|------|------------------------------------------|-----|-----|--------------------------------------------------------|----------------------------------------|-----|-----------------------|
| Interlude b | Elsa | But it's only for today                  | Yes | Yes | Balls hands into fists determinedly                    | 't Is alleen maar voor vandaag         | Yes |                       |
|             | Anna | It's only for today                      | No  | No  |                                                        | Alleen maar voor vandaag               | No  |                       |
|             | Elsa | It's agony to wait                       | No  | No  |                                                        | De pijn hier in mijn maag              | No  |                       |
|             | Anna | It's agony to wait                       | No  | No  |                                                        | De pijn hier in mijn maag              | No  |                       |
|             | Elsa | Tell the guards to open up the gate      | Yes | Yes | Opens up the doors as she gives the order to open gate | Wachters, ga, en open nu de poort      | Yes |                       |
|             | Anna | The gate                                 | Yes | Yes | Impatiently shuffels back and forth before gates       | De poort                               | Yes |                       |
| Chorus 3a   | Anna | For the first time in forever            | No  | No  |                                                        | Voor het eerst in heel mijn leven      | No  |                       |
|             | Elsa | Don't let them in, don't let them see    | No  | No  |                                                        | Laat niemand toe, kijk niemand aan     | No  |                       |
|             | Anna | I'm getting what I'm dreaming of         | Yes | No  | Smiles shily but excitedly at arriving guests          | Durf ik geloven in mijn droom          | No  |                       |
|             | Elsa | Be the good girl you always have to be   | No  | No  |                                                        | Je moet altijd het brave meisje zijn   | No  |                       |
|             | Anna | A chance to change my lonely world       | No  | No  |                                                        | Een kans voor een heel nieuw verhaal   | No  |                       |
|             | Elsa | Conceal                                  | No  | No  |                                                        | Geen blik                              | No  |                       |
|             | Anna | A chance to find true love               | No  | No  |                                                        | Voor liefde zonder schroom             | No  |                       |
|             | Elsa | Conceal, don't feel, don't let them know | No  | No  |                                                        | Geen blik, geen snik, het masker op    | No  |                       |
| Chorus 3b   | Anna | I know it all ends tomorrow              | No  | No  |                                                        | En morgen zal het voorbij zijn         | No  |                       |
|             |      | So it has to be today                    | No  | No  |                                                        | Dus vandaag is echt mijn dag           | No  |                       |
|             |      | Cause for the first time in forever      | No  | No  |                                                        | Want voor het eerst in heel mijn leven | No  |                       |
|             |      | For the first time in forever            | No  | No  |                                                        | Voor het eerst in heel mijn leven      | No  |                       |
|             |      | Nothing's in my way                      | Yes | Yes | Spreads her arms wide, free; gets hit by a horse       | Voel ik dat het mag                    | Yes | Nothing is in her way |
|             |      |                                          |     |     |                                                        | Visual deixis:                         |     |                       |
|             |      |                                          |     |     |                                                        | Retained                               | 18  |                       |
|             |      |                                          |     |     |                                                        | Altered                                | 6   |                       |
|             |      |                                          |     |     |                                                        | Removed                                | 2   |                       |
|             |      |                                          |     |     |                                                        | Added                                  | 1   |                       |
|             |      |                                          | Yes | 30  | 26                                                     |                                        |     |                       |
|             |      |                                          | No  | 27  | 31                                                     |                                        |     |                       |

## Appendix 12.a

Notes on mise-en-scène analysis, including legend (continued overleaf).

| Shot | Timestamp   | Screenshot | Character      | Notes on mis-en-scène                                                                                               | ST | TT1 | TT2 |
|------|-------------|------------|----------------|---------------------------------------------------------------------------------------------------------------------|----|-----|-----|
| 1    | 00:00-00:04 | x          | Anna           | Anna running through hall, camera pans. Movement.                                                                   |    |     |     |
| 2    | 00:04-00:06 | 1.1; 1.2   | Anna           | Anna from the back (shadow). Then, illuminated by light from opened window, turns around.                           |    |     |     |
| 3    | 00:06-00:11 | 2.1; 2.2   | Anna           | Dark to light. Focus shift from doors to Anna's face (sings "that door").                                           |    |     |     |
| 4    | 00:11-00:14 | 3          | Anna           | Warm tones, despite the green. Anna centre of stacks of plates.                                                     |    |     |     |
| 5    | 00:14-00:16 | 4          | Anna           | Colourful contrast between red/white of interior and black/green of Anna's dress.                                   |    |     |     |
| 6    | 00:16-00:19 | 5          | Anna           | Low angle, showing vast emptiness of the darkish hall. Anna glides through light beam (dominance).                  |    |     |     |
| 7    | 00:19-00:21 | 6          | Anna           | Dark. Screen cut horizontally in half by floor. Anna on the top half going down.                                    |    |     |     |
| 8    | 00:21-00:24 | 7          | Anna           | Birdseye view. Dark. Music complements sliding down spiral staircase.                                               |    |     |     |
| 9    | 00:24-00:29 | 8.1; 8.2   | Anna           | Darkish. Anna's dress stands out against wall. Armour of the same grey as the floor (as inanimate as castle).       |    |     |     |
| 10   | 00:29-00:31 | 9          | Anna           | Anna leaning out of the darkness inside into the light outside.                                                     |    |     |     |
| 11   | 00:31-00:33 | 10         | Anna           | Over-shoulder shot. Diagonal across screen contrasts dark/light. Anna in dark; bright sky/sails behind wall.        |    |     |     |
| 12   | 00:33-00:37 | 11         | Anna           | Colour contrast disappears, Anna's dress same tones as outer wall.                                                  |    |     |     |
| 13   | 00:37-00:38 | 12         | Anna           | Medium close-up as Anna comes out of the shadow as she sings "light."                                               |    |     |     |
| 14   | 00:38-00:44 | 13         | Anna           | Over the wall is bright blues/greens (opposite from castle interior).                                               |    |     |     |
| 15   | 00:44-00:47 | 14         | Anna           | Close-up of face in sunlight. Anna's back to the dark castle is emphasised by reflection in the glass.              |    |     |     |
| 16   | 00:47-00:52 | 15         | Anna           | Long shot, amplifying the sense of liberation as Anna swings.                                                       |    |     |     |
| 17   | 00:52-00:57 | 16.1; 16.2 | Anna           | Conversational medium close-up (jokes).                                                                             |    |     |     |
| 18   | 00:57-01:11 | 17.1; 17.2 | Anna           | Slow zoom as Anna dances into the light to talk to some ducklings.                                                  |    |     |     |
| 19   | 01:11-01:23 | 18.1; 18.2 | Anna           | Shot cut vertically in half. Anna enters from left (blues: outside), right side is red/white. Assimilates with red. |    |     |     |
| 20   | 01:23-01:25 | x          | Bust           | Bust is reddish brown, blends with wall (also inanimate as castle).                                                 |    |     |     |
| 21   | 01:25-01:35 | 19.1; 19.2 | Anna           | Anna positioned between bust and food, but slow zoom centres her and bust. Agility contrasted with stillness.       |    |     |     |
| 22   | 01:35-01:39 | 20.1 20.2  | Anna           | Camera pans along with dancing Anna, moving into the light again. Long shot.                                        |    |     |     |
| 23   | 01:39-01:40 | 21         | Bust           | Contrast between bright cake and dark bust.                                                                         |    |     |     |
| 24   | 01:40-01:44 | 22         | Anna           | Long shot from above. Dark room. Doorway shows red/white but these walls are green.                                 |    |     |     |
| 25   | 01:44-01:49 | 23         | Anna           | Greens facilitate Anna's assimilation with paintings. Slow zoom in, strengthening the illusion.                     |    |     |     |
| 26   | 01:49-01:53 | 24.1; 24.2 | Anna           | Slow zoom out, the illusion is broken again. Emphasis on loneliness.                                                |    |     |     |
| 27   | 01:53-01:58 | 25.1; 25.2 | Anna           | Close-up of face and hand. Anna's fair skin (dominance) against dark painting.                                      |    |     |     |
| 28   | 01:58-02:01 | 26         | Anna           | Anna as the only moving thing, camera also still. Face mimicks sternness of painting.                               |    |     |     |
| 29   | 02:01-02:02 | x          | Anna           | Bench the same colour as wall.                                                                                      |    |     |     |
| 30   | 02:02-02:05 | 27         | Anna           | Anna as the only moving thing. Face mimicks frivolity of painting.                                                  |    |     |     |
| 31   | 02:05-02:13 | 28         | Anna           | Slow zoom as music tempo dies down.                                                                                 |    |     |     |
| 32   | 02:13-02:20 | 29         | Elsa           | Slow zoom. Elsa's face and hair the same colour as window frames, dress dark as background.                         |    |     |     |
| 33   | 02:20-02:23 | 30         | Elsa           | Over-shoulder shot. Dark blues outside. Elsa's reflection in the window (introspective).                            |    |     |     |
| 34   | 02:23-02:25 | 31         | Elsa           | Room is greyish. Light on painting of father and royal mantle (dominance).                                          |    |     |     |
| 35   | 02:25-02:27 | x          | Elsa           | Gloves are a few shades lighter than dress, clash/stand out.                                                        |    |     |     |
| 36   | 02:27-02:28 | 32         | Dad (painting) | Father in warm tones (gold/red).                                                                                    |    |     |     |
| 37   | 02:28-02:30 | 33         | Elsa           | Wide shot from above, making Elsa seem small.                                                                       |    |     |     |

|    |               |                |      |                                                                                                              |    |    |    |
|----|---------------|----------------|------|--------------------------------------------------------------------------------------------------------------|----|----|----|
| 38 | 02:30-02:32   | 34             | Elsa | Bright gloves in between orb and candlestick (dominance).                                                    |    |    |    |
| 39 | 02:32-02:34   | 35             | Elsa | Contrast between father in warm colours (gold/red) and Elsa in cold (green/purple).                          |    |    |    |
| 40 | 02:34-02:36   | 36             | Elsa | Royal mantle dominantly in background as objects freeze.                                                     |    |    |    |
| 41 | 02:36-02:38   | 37             | Elsa | Medium shot. Father cut off, Elsa alone in darkness.                                                         |    |    |    |
| 42 | 02:38-02:39   | 38             | Elsa | Frozen objects and gloves (symbols of Elsa's fear).                                                          |    |    |    |
| 43 | 02:39-02:41   | 39             | Elsa | Medium close-up. Dark but colourful (resolve).                                                               |    |    |    |
| 44 | 02:41-02:42   | 40             | Anna | Warm and bright, contrast with previous shot.                                                                |    |    |    |
| 45 | 02:42-02:43   | 41             | Elsa | Dark. Again the cloves do not fit the colour scheme.                                                         |    |    |    |
| 46 | 02:43-02:45   | 42             | Anna | Wide shot as Anna jumps off the steps into the shaded courtyard.                                             |    |    |    |
| 47 | 02:45-02:48   | 43             | Elsa | Greyish doors bear the same floral pattern/colours as Elsa's dress. Dim lighting.                            |    |    |    |
| 48 | 02:48-02:51   | 44             | Elsa | Long shot. Elsa, facing camera, completely assimilates with the interior (dark red/white/green). Doors open. |    |    |    |
| 49 | 02:51-02:54   | 45.1; 45.2     | Anna | Long shot of gates opening. Anna seen from the back. Bright sunshine spills into the courtyard.              |    |    |    |
| 50 | 02:54-02:57   | 46             | Anna | Contast with previous dark shots and verticles. Brightness/diagonals and people.                             |    |    |    |
| 51 | 02:57-02:58   | 47             | Elsa | Elsa (seen from side) walks through dark hall lined with servants.                                           |    |    |    |
| 52 | 02:58-03:00   | 48             | Anna | Anna (from side) walks across bright, crowded bridge.                                                        |    |    |    |
| 53 | 03:00-03:02   | 49             | Anna | Medium close-up as Anna ducks under a cake. Movement.                                                        |    |    |    |
| 54 | 03:02-03:03   | 50             | Elsa | Dark medium shot of Elsa standing at the door.                                                               |    |    |    |
| 55 | 03:03-03:04   | 51             | Elsa | Elsa, back to the camera, opens doors. Ouside is light, she is in dark.                                      |    |    |    |
| 56 | 03:04-03:06   | x              | Anna | Anna jumps on flag post. Elsa's face on flag (yellow) stands out among the greys/blues/geens.                |    |    |    |
| 57 | 03:06-03:08   | 52             | Anna | Close-up of Anna's face as she sings "lonely world." Facing light and back to castle, in colder tones.       |    |    |    |
| 58 | 03:08-03:09   | 53             | Elsa | Over-shoulder shot. Elsa looking down onto the courtyard, still shaded. Light made to look intrusive.        |    |    |    |
| 59 | 03:09-03:12   | 54             | Anna | Screen cut vertically in half by flag pole. Left is bright blue, right is the castle (darker).               |    |    |    |
| 60 | 03:12-03:14   | 55             | Elsa | Medium close-up. Elsa's face (centre) cuts screen in half. Sharp contrast between dark/light background.     |    |    |    |
| 61 | 03:14-03:16   | 56             | Anna | Long shot of Anna dancing along the bridge.                                                                  |    |    |    |
| 62 | 03:16-03:19   | 57             | Anna | Dynamic. People are moving toward the castle as Anna moves away from it.                                     |    |    |    |
| 63 | 03:19-03:27   | 58.1; 58.2     | Anna | Long sequence of Anna finding herself in the dark, then rushing into the light once more.                    |    |    |    |
| 64 | 03:27-03:37   | 59; 60.1; 60.2 | Anna | Medium shot. Camera follows to keep full-frontal. Zoom out as she runs free.                                 |    |    |    |
|    |               |                |      |                                                                                                              |    |    |    |
|    | <b>Legend</b> |                |      |                                                                                                              | 26 | 24 | 22 |
|    | Illustration  |                |      |                                                                                                              | 26 | 27 | 24 |
|    | Amplification |                |      |                                                                                                              | 3  | 4  | 4  |
|    | Disjuncture   |                |      |                                                                                                              | 9  | 9  | 14 |

## Appendix 12.b

Screenshots taken from the ST, numeration included.

[https://drive.google.com/open?id=1PJ3GsKnzmGr5ObBE6x5X\\_GV5T3FEQuL0](https://drive.google.com/open?id=1PJ3GsKnzmGr5ObBE6x5X_GV5T3FEQuL0)

## Appendix 13

Comparison of sense (semantic and pragmatic meaning) between the ST, TT1 and TT2, including legend (continued overleaf).

| Section     | Character | ST lyrics                                      | TT1 lyrics                                | TT2 lyrics                               |
|-------------|-----------|------------------------------------------------|-------------------------------------------|------------------------------------------|
| Verse 1a    | Anna      | The window is open, so's that door             | De ramen gaan open en kijk die deur       | De ramen gaan open en kijk die deur      |
|             |           | I didn't know they did that anymore            | De hele hal heeft nu al veel meer kleur   | De hele hal heeft nu al veel meer kleur  |
|             |           | Who knew we owned eight thousand salad plates? | En kijk, we hebben zelfs een feestservies | Wel duizend borden met een gouden boord  |
|             |           | For years I've roamed these empty halls        | Te lang was dit een lege hal              | Al jaren leef ik zonder doel             |
|             |           | Why have a ballroom with no balls?             | In onze balzaal nooit een bal             | In dit paleis zonder gevoel              |
|             |           | Finally they're opening up the gates           | Eindelijk waait hier een frisse bries     | Eindelijk, ze openen de poort            |
| Verse 1b    | Anna      | There'll be actual real live people            | En er komen echte mensen                  | Al die blij, echte mensen                |
|             |           | It'll be totally strange                       | Da's even wennen misschien                | Ik zie ze allemaal staan                 |
|             |           | But, wow, am I so ready for this change        | Maar, wauw, wat heb ik daarnaar uitgezien | En ik kan die verandering wel aan        |
| Chorus 1a   | Anna      | 'Cause for the first time in forever           | Want voor het eerst na al die jaren       | Want voor het eerst in heel mijn leven   |
|             |           | There'll be music, there'll be light           | Klinkt hier straks weer feestgezang       | Klinkt muziek en is er licht             |
|             |           | For the first time in forever                  | Voor het eerst na al die jaren            | Voor het eerst in heel mijn leven        |
|             |           | I'll be dancing through the night              | Zal ik dansen urenlang                    | Dans ik met een blij gezicht             |
| Chorus 1b   | Anna      | Don't know if I'm elated or gassy              | M'n maag speelt wat op van de zenuwen     | Ben ik uitgelaten of in extase?          |
|             |           | But I'm somewhere in that zone                 | Maar daar kom ik wel overheen             | Dit is echt een fenomeen                 |
|             |           | Cause for the first time in forever            | Want voor het eerst na al die jaren       | Want voor het eerst in heel mijn leven   |
|             |           | I won't be alone                               | Ben ik niet alleen                        | Ben ik niet alleen                       |
| Bridge      | Anna      | (spoken text)                                  | (spoken text)                             | (spoken text)                            |
| Verse 2a    | Anna      | Tonight imagine me gown and all                | En straks, ik denk zo rond zeven uur      | Vanavond met baljurk in de zaal          |
|             |           | Fetchingly draped against the wall             | Sta ik bevallig bij de muur               | Mooi gedrapeerd tegen een paal           |
|             |           | The picture of sophisticated grace             | Een toonbeeld van verfijning, ou-là-là    | Het toonbeeld van een koninklijke stijl  |
|             |           | I suddenly see him standing there              | En plotseling zie ik hem dan staan        | En plotseling zie ik hem daar staan      |
|             |           | A beautiful stranger, tall and fair            | Een prachtige prins, hij lacht spontaan   | Die man met zijn mooiste kleren aan      |
|             |           | I wanna stuff some chocolate in my face        | Van schrik stop ik m'n mond vol chocola   | Wat chocolade, vlug, in allerijl         |
| Verse 2b    | Anna      | But then we laugh and talk all evening         | Maar hij blijft gezellig praten           | Maar heel de avond blijft hij bij mij    |
|             |           | Which is totally bizarre                       | En hij lacht om wat ik doe                | En dat is toch wel heel erg raar         |
|             |           | Nothing like the life I've lead so far         | Hoe anders was mijn leven tot nu toe      | Vroeger ging het anders eerlijk waar     |
| Chorus 2a   | Anna      | For the first time in forever                  | Voor het eerst na al die jaren            | Voor het eerst in heel mijn leven        |
|             |           | There'll be magic, there'll be fun             | Krijgt de dag een gouden rand             | Zal ik naar een dansfeest gaan           |
|             |           | For the first time in forever                  | Voor het eerst na al die jaren            | Voor het eerst in heel mijn leven        |
|             |           | I could be noticed by someone                  | Kan iemand vragen om mijn hand            | Misschien ziet iemand mij nu staan       |
| Chorus 2b   | Anna      | And I know it is totally crazy                 | En oké, in het echt gaat het anders       | En ik weet, 'k zal de liefde niet vinden |
|             |           | To dream I'd find romance                      | Dan in kasteelromans                      | Al bij mijn eerste dans                  |
|             |           | But for the first time in forever              | Maar voor het eerst na al die jaren       | Maar voor het eerst in heel mijn leven   |
|             |           | At least I've got a chance                     | Maak ik nu echt een kans                  | Krijg ik nu toch een kans                |
| Interlude a | Elsa      | Don't let them in, don't let them see          | Laat niemand toe, spreek niemand aan      | Laat niemand toe, kijk niemand aan       |
|             |           | Be the good girl you always have to be         | Wees gehoorzaam en ga hier niet vandaan   | Je moet altijd het brave meisje zijn     |
|             |           | Conceal, don't feel, put on a show             | Voel niets, doe niets dat iets verradt    | Geen blik, geen snik, het masker op      |
|             |           | Make one wrong move and everyone will know     | Want één verkeerde stap en 't is te laat  | Eén foutje en de boel staat op z'n kop   |

|             |               |                                          |                                         |                                        |
|-------------|---------------|------------------------------------------|-----------------------------------------|----------------------------------------|
| Interlude b | Elsa          | But it's only for today                  | Gelukkig duurt het maar een dag         | 't Is alleen maar voor vandaag         |
|             | Anna          | It's only for today                      | Al duurt het maar een dag               | Alleen maar voor vandaag               |
|             | Elsa          | It's agony to wait                       | Alleen omdat het hoort                  | De pijn hier in mijn maag              |
|             | Anna          | It's agony to wait                       | Dit is zoals het hoort                  | De pijn hier in mijn maag              |
|             | Elsa          | Tell the guards to open up the gate      | Goed dan, wachter, open nu de poort     | Wachters, ga, en open nu de poort      |
|             | Anna          | The gate                                 | De poort                                | De poort                               |
| Chorus 3a   | Anna          | For the first time in forever            | Voor het eerst na al die jaren          | Voor het eerst in heel mijn leven      |
|             | Elsa          | Don't let them in, don't let them see    | Laat niemand toe, spreek niemand aan    | Laat niemand toe, kijk niemand aan     |
|             | Anna          | I'm getting what I'm dreaming of         | Zal ik weer nieuwe mensen zien          | Durf ik geloven in mijn droom          |
|             | Elsa          | Be the good girl you always have to be   | Wees gehoorzaam en ga hier niet vandaan | Je moet altijd het brave meisje zijn   |
|             | Anna          | A chance to change my lonely world       | Ik hoop op nieuw geluksgevoel           | Een kans voor een heel nieuw verhaal   |
|             | Elsa          | Conceal                                  | Zeg niets                               | Geen blik                              |
|             | Anna          | A chance to find true love               | En liefde zelfs misschien               | Voor liefde zonder schroom             |
|             | Elsa          | Conceal, don't feel, don't let them know | Voel niets, doe niets dat iets verradt  | Geen blik, geen snik, het masker op    |
| Chorus 3b   | Anna          | I know it all ends tomorrow              | Maar morgen zal alles voorbij zijn      | En morgen zal het voorbij zijn         |
|             |               | So it has to be today                    | Dus vandaag, 't is wat ik zeg:          | Dus vandaag is echt mijn dag           |
|             |               | Cause for the first time in forever      | Ja, voor het eerst na al die jaren      | Want voor het eerst in heel mijn leven |
|             |               | For the first time in forever            | Voor het eerst na al die jaren          | Voor het eerst in heel mijn leven      |
|             |               | Nothing's in my way                      | Staat niets mij in de weg               | Voel ik dat het mag                    |
|             |               |                                          |                                         |                                        |
|             | <b>Legend</b> |                                          |                                         |                                        |
|             |               | (Near-)full equivalence                  | 9                                       | 13                                     |
|             |               | Correspondence of sense                  | 25                                      | 8                                      |
|             |               | Partial equivalence                      | 10                                      | 26                                     |
|             |               | No semantic relation                     | 13                                      | 10                                     |

## Appendix 14.a

Comparison of semantic meaning between the ST, TT1 and TT2, including legend (continued overleaf).

| Section   | Character | ST lyrics                                      | Main elements                              | TT1 lyrics                                | Main elements                         | TT2 lyrics                               | Main elements                         |
|-----------|-----------|------------------------------------------------|--------------------------------------------|-------------------------------------------|---------------------------------------|------------------------------------------|---------------------------------------|
| Verse 1a  | Anna      | The window is open, so's that door             | Window and door are open                   | De ramen gaan open en kijk die deur       | Window is open - look at door         | De ramen gaan open en kijk die deur      | Window is open - look at door         |
|           |           | I didn't know they did that anymore            | Did not know they still could              | De hele hal heeft nu al veel meer kleur   | More colour in the hall               | De hele hal heeft nu al veel meer kleur  | More colour in the hall               |
|           |           | Who knew we owned eight thousand salad plates? | We own so many plates - surprise!          | En kijk, we hebben zelfs een feestservies | We own fancy china - surprise!        | Wel duizend borden met een gouden boord  | Thousand plates with gold             |
|           |           | For years I've roamed these empty halls        | Halls were empty and I alone for years     | Te lang was dit een lege hal              | Hall was empty too long               | Al jaren leef ik zonder doel             | Lived without purpose for years       |
|           |           | Why have a ballroom with no balls?             | No balls in ballroom- why?                 | In onze balzaal nooit een bal             | No balls in ballroom                  | In dit paleis zonder gevoel              | In feelingless palace                 |
|           |           | Finally they're opening up the gates           | Finally gates opening                      | Eindelijk waait hier een frisse bries     | Finally a fresh breeze                | Eindelijk, ze openen de poort            | Finally gates opening                 |
| Verse 1b  | Anna      | There'll be actual real live people            | Living people coming                       | En er komen echte mensen                  | Living people coming                  | Al die blij, echte mensen                | Happy living people                   |
|           |           | It'll be totally strange                       | Very odd - excite!                         | Da's even wennen misschien                | Will be an adjustment - excite!       | Ik zie ze allemaal staan                 | I see them all                        |
|           |           | But, wow, am I so ready for this change        | Very ready for change                      | Maar, wauw, wat heb ik daarnaar uitgezien | Have longed for this                  | En ik kan die verandering wel aan        | Ready for change                      |
| Chorus 1a | Anna      | 'Cause for the first time in forever           | For the first time in a long time          | Want voor het eerst na al die jaren       | For the first time in years           | Want voor het eerst in heel mijn leven   | For the first time in my life         |
|           |           | There'll be music, there'll be light           | Music and light will be here               | Klinkt hier straks weer feestgezing       | Party music will be here              | Klinkt muziek en is er licht             | Music and light are here              |
|           |           | For the first time in forever                  | For the first time in a long time          | Voor het eerst na al die jaren            | For the first time in years           | Voor het eerst in heel mijn leven        | For the first time in my life         |
|           |           | I'll be dancing through the night              | Tonight I will dance for a long time       | Zal ik dansen urenlang                    | Will dance for a long time            | Dans ik met een blij gezicht             | I dance with a happy face             |
| Chorus 1b | Anna      | Don't know if I'm elated or gassy              | Do not know if excitement or flatulence    | M'n maag speelt wat op van de zenuwen     | Excitement makes stomach act up       | Ben ik uitgelaten of in extase?          | Excited or in ecstasy?                |
|           |           | But I'm somewhere in that zone                 | Feelings in stomach area                   | Maar daar kom ik wel overheen             | It will pass                          | Dit is echt een fenomeen                 | This is a phenomenon                  |
|           |           | Cause for the first time in forever            | Because for the first time in a long time  | Want voor het eerst na al die jaren       | Because for the first time in years   | Want voor het eerst in heel mijn leven   | Because for the first time in my life |
|           |           | I won't be alone                               | Will not be alone                          | Ben ik niet alleen                        | Will not be alone                     | Ben ik niet alleen                       | Will not be alone                     |
| Bridge    | Anna      | (spoken text)                                  |                                            | (spoken text)                             |                                       | (spoken text)                            |                                       |
| Verse 2a  | Anna      | Tonight imagine me gown and all                | Tonight I will be all dressed-up - imagine | En straks, ik denk zo rond zeven uur      | Later, around 7 o'clock               | Vanavond met baljurk in de zaal          | Tonight all dressed-up in ballroom    |
|           |           | Fetchingly draped against the wall             | Against the wall elegantly                 | Sta ik bevallig bij de muur               | Standing by the wall elegantly        | Mooi gedrapeerd tegen een paal           | Against a pole elegantly              |
|           |           | The picture of sophisticated grace             | The epitomy of sophistication and grace    | Een toonbeeld van verfijning, ou-là-là    | The epitomy of sophistication         | Het toonbeeld van een koninklijke stijl  | The epitomy of royal class            |
|           |           | I suddenly see him standing there              | Then suddenly see a man there              | En plotseling zie ik hem dan staan        | Then suddenly see a man there         | En plotseling zie ik hem daar staan      | Then suddenly see a man there         |
|           |           | A beautiful stranger, tall and fair            | The man is a beautiful and tall stranger   | Een prachtige prins, hij lacht spontaan   | The man is a beautiful prince smiling | Die man met zijn mooiste kleren aan      | The man is wearing his best outfit    |
|           |           | I wanna stuff some chocolate in my face        | A lot of chocolate - nerves!               | Van schrik stop ik m'n mond vol chocola   | A lot of chocolate - nerves!          | Wat chocolade, vlug, in allerijl         | A lot of chocolate - quick!           |
| Verse 2b  | Anna      | But then we laugh and talk all evening         | However conversing all evening             | Maar hij blijft gezellig praten           | However he continues conversing       | Maar heel de avond blijft hij bij mij    | However he stays with me all evening  |
|           |           | Which is totally bizarre                       | Very odd - excite!                         | En hij lacht om wat ik doe                | Laughing at my actions                | En dat is toch wel heel erg raar         | Very odd - excite!                    |
|           |           | Nothing like the life I've lead so far         | Life up until now was very different       | Hoe anders was mijn leven tot nu toe      | Life up until now was very different  | Vroeger ging het anders eerlijk waar     | It used to be very different - honest |
| Chorus 2a | Anna      | For the first time in forever                  | For the first time in a long time          | Voor het eerst na al die jaren            | For the first time in years           | Voor het eerst in heel mijn leven        | For the first time in my life         |
|           |           | There'll be magic, there'll be fun             | Magic and fun will be here                 | Krijgt de dag een gouden rand             | The day turns out great               | Zal ik naar een dansfeest gaan           | Will go to a dance party              |
|           |           | For the first time in forever                  | For the first time in a long time          | Voor het eerst na al die jaren            | For the first time in years           | Voor het eerst in heel mijn leven        | For the first time in my life         |
|           |           | I could be noticed by someone                  | Someone may notice me                      | Kan iemand vragen om mijn hand            | Could be proposed to                  | Misschien ziet iemand mij nu staan       | Someone may notice me                 |
| Chorus 2b | Anna      | And I know it is totally crazy                 | I know it is very odd                      | En oké, in het echt gaat het anders       | I know reality differs                | En ik weet, 'k zal de liefde niet vinden | I know will not find love             |
|           |           | To dream I'd find romance                      | Dreaming of romance                        | Dan in kasteelromans                      | From castle-novellas                  | Al bij mijn eerste dans                  | During my first dance                 |
|           |           | But for the first time in forever              | However for the first time in a long time  | Maar voor het eerst na al die jaren       | However for the first time in years   | Maar voor het eerst in heel mijn leven   | However for the first time in my life |
|           |           | At least I've got a chance                     | Got a chance at least                      | Maak ik nu echt een kans                  | Got a real chance                     | Krijg ik nu toch een kans                | Got a chance now                      |

|             |        |                                            |                                           |                                          |                                          |                                        |                                                |
|-------------|--------|--------------------------------------------|-------------------------------------------|------------------------------------------|------------------------------------------|----------------------------------------|------------------------------------------------|
| Interlude a | Elsa   | Don't let them in, don't let them see      | Do not let anyone in or see               | Laat niemand toe, spreek niemand aan     | Do not talk to or let anyone in          | Laat niemand toe, kijk niemand aan     | Do not look at or let anyone in                |
|             |        | Be the good girl you always have to be     | Always be a good girl                     | Wees gehoorzaam en ga hier niet vandaan  | Be a good girl and do not leave          | Je moet altijd het brave meisje zijn   | Always be a good girl                          |
|             |        | Conceal, don't feel, put on a show         | Conceal your feelings and act normal      | Voel niets, doe niets dat iets verraadt  | Conceal your feelings lest they find out | Geen blik, geen snik, het masker op    | No look or sob - a mask                        |
| Interlude b | Elsa   | Make one wrong move and everyone will know | One mistake and everyone will find out    | Want één verkeerde stap en 't is te laat | One mistake and it is too late           | Eén foutje en de boel staat op z'n kop | One mistake and everything will be upside-down |
|             |        | But it's only for today                    | However only for today                    | Gelukkig duurt het maar een dag          | Fortunately only for today               | 't Is alleen maar voor vandaag         | Only for today                                 |
|             |        | Anna                                       | It's only for today                       | Only for today                           | Al duurt het maar een dag                | If only for today                      | Alleen maar voor vandaag                       |
| Chorus 3a   | Elsa   | It's agony to wait                         | Waiting is anguish                        | Alleen omdat het hoort                   | Because this is how it should be         | De pijn hier in mijn maag              | Pain in my stomach                             |
|             | Anna   | It's agony to wait                         | Waiting is anguish                        | Dit is zoals het hoort                   | This is how it should be                 | De pijn hier in mijn maag              | Pain in my stomach                             |
|             | Elsa   | Tell the guards to open up the gate        | Tell the guards: open the gate            | Goed dan, wachter, open nu de poort      | Guard: open the gate                     | Wachters, ga, en open nu de poort      | Go guards: open the gate                       |
|             | Anna   | The gate                                   | The gate                                  | De poort                                 | The gate                                 | De poort                               | The gate                                       |
|             | Anna   | For the first time in forever              | For the first time in a long time         | Voor het eerst na al die jaren           | For the first time in years              | Voor het eerst in heel mijn leven      | For the first time in my life                  |
|             | Elsa   | Don't let them in, don't let them see      | Do not let anyone in or see               | Laat niemand toe, spreek niemand aan     | Do not talk to or let anyone in          | Laat niemand toe, kijk niemand aan     | Do not look at or let anyone in                |
|             | Anna   | I'm getting what I'm dreaming of           | Will get my dream                         | Zal ik weer nieuwe mensen zien           | Will see new people                      | Durf ik geloven in mijn droom          | Dare believe in my dream                       |
| Chorus 3b   | Elsa   | Be the good girl you always have to be     | Always be a good girl                     | Wees gehoorzaam en ga hier niet vandaan  | Be a good girl and do not leave          | Je moet altijd het brave meisje zijn   | Always be a good girl                          |
|             | Anna   | A chance to change my lonely world         | Chance to change loneliness               | Ik hoop op nieuw geluksgevoel            | Hoping for new joy                       | Een kans voor een heel nieuw verhaal   | Chance for new story                           |
|             | Elsa   | Conceal                                    | Conceal                                   | Zeg niets                                | Do not talk                              | Geen blik                              | No look                                        |
|             | Anna   | A chance to find true love                 | Chance to find love                       | En liefde zelfs misschien                | Perhaps even love                        | Voor liefde zonder schroom             | For uninhibited love                           |
|             | Elsa   | Conceal, don't feel, don't let them know   | Conceal your feelings lest they find out  | Voel niets, doe niets dat iets verraadt  | Conceal your feelings lest they find out | Geen blik, geen snik, het masker op    | No look or sob - a mask                        |
|             | Anna   | I know it all ends tomorrow                | I know it ends tomorrow                   | Maar morgen zal alles voorbij zijn       | However it ends tomorrow                 | En morgen zal het voorbij zijn         | It ends tomorrow                               |
|             |        | So it has to be today                      | Today must be it                          | Dus vandaag, 't is wat ik zeg:           | Today is what I say                      | Dus vandaag is echt mijn dag           | Today is my day                                |
|             |        | Cause for the first time in forever        | Because for the first time in a long time | Ja, voor het eerst na al die jaren       | Yes for the first time in years          | Want voor het eerst in heel mijn leven | For the first time in my life                  |
|             |        | For the first time in forever              | For the first time in a long time         | Voor het eerst na al die jaren           | For the first time in years              | Voor het eerst in heel mijn leven      | For the first time in my life                  |
|             |        | Nothing's in my way                        | Nothing in my way                         | Staat niets mij in de weg                | Nothing in my way                        | Voel ik dat het mag                    | I feel I am allowed                            |
|             |        |                                            |                                           |                                          |                                          |                                        |                                                |
|             |        |                                            |                                           |                                          |                                          |                                        |                                                |
|             | Legend |                                            |                                           |                                          |                                          |                                        |                                                |
|             |        | No difference                              |                                           | 7                                        |                                          | 9                                      |                                                |
|             |        | Minor difference                           |                                           | 34                                       |                                          | 22                                     |                                                |
|             |        | Major difference                           |                                           | 16                                       |                                          | 26                                     |                                                |
|             |        |                                            |                                           |                                          |                                          |                                        |                                                |

## Appendix 14.b

Comparison of pragmatic meaning between the ST, TT1 and TT2, including legend (continued overleaf).

| Section   | Character | ST lyrics                                      | TT1 lyrics                                | Rationale                          | TT2 lyrics                               | Rationale                          |
|-----------|-----------|------------------------------------------------|-------------------------------------------|------------------------------------|------------------------------------------|------------------------------------|
| Verse 1a  | Anna      | The window is open, so's that door             | De ramen gaan open en kijk die deur       | ADD: imperative (kijk)             | De ramen gaan open en kijk die deur      | ADD: imperative (kijk)             |
|           |           | I didn't know they did that anymore            | De hele hal heeft nu al veel meer kleur   | none                               | De hele hal heeft nu al veel meer kleur  | none                               |
|           |           | Who knew we owned eight thousand salad plates? | En kijk, we hebben zelfs een feestservies | eight [...] plates = feestservies  | Wel duizend borden met een gouden boord  | MISS: surprise (who knew)          |
|           |           | For years I've roamed these empty halls        | Te lang was dit een lege hal              | ADD: opinion (te lang)             | Al jaren leef ik zonder doel             | none                               |
|           |           | Why have a ballroom with no balls?             | In onze balzaal nooit een bal             | MISS: rhetorical interrogative (w) | In dit paleis zonder gevoel              | none                               |
| Verse 1b  | Anna      | Finally they're opening up the gates           | Eindelijk waait hier een frisse bries     | ADD: metaphor                      | Eindelijk, ze openen de poort            | none                               |
|           |           | There'll be actual real live people            | En er komen echte mensen                  | none                               | Al die blij, echte mensen                | MISS: future tense                 |
|           |           | It'll be totally strange                       | Da's even wennen misschien                | totally strange = even wennen      | Ik zie ze allemaal staan                 | none                               |
|           |           | But, wow, am I so ready for this change        | Maar, wauw, wat heb ik daarnaar uitgezien | ADD: p.o.v. shift                  | En ik kan die verandering wel aan        | MISS: emotive force (wow/so rea    |
| Chorus 1a | Anna      | 'Cause for the first time in forever           | Want voor het eerst na al die jaren       | forever = al die jaren             | Want voor het eerst in heel mijn leven   | MISS: hyperbole (forever)          |
|           |           | There'll be music, there'll be light           | Klinkt hier straks weer feestgezang       | music/light = feestgezang          | Klinkt muziek en is er licht             | MISS: future tense                 |
|           |           | For the first time in forever                  | Voor het eerst na al die jaren            | forever = al die jaren             | Voor het eerst in heel mijn leven        | MISS: hyperbole (forever)          |
|           |           | I'll be dancing through the night              | Zal ik dansen urenlang                    | through [...] night = urenlang     | Dans ik met een blij gezicht             | none                               |
| Chorus 1b | Anna      | Don't know if I'm elated or gassy              | M'n maag speelt wat op van de zenuwen     | MISS: attenuation (don't know)     | Ben ik uitgelaten of in extase?          | none                               |
|           |           | But I'm somewhere in that zone                 | Maar daar kom ik wel overheen             | none                               | Dit is echt een fenomeen                 | none                               |
|           |           | Cause for the first time in forever            | Want voor het eerst na al die jaren       | forever = al die jaren             | Want voor het eerst in heel mijn leven   | MISS: hyperbole (forever)          |
|           |           | I won't be alone                               | Ben ik niet alleen                        | none                               | Ben ik niet alleen                       | none                               |
| Bridge    | Anna      | (spoken text)                                  | (spoken text)                             |                                    | (spoken text)                            |                                    |
| Verse 2a  | Anna      | Tonight imagine me gown and all                | En straks, ik denk zo rond zeven uur      | MISS: imperative (imagine)         | Vanavond met baljurk in de zaal          | imperative implied                 |
|           |           | Fetchingly draped against the wall             | Sta ik bevallig bij de muur               | none                               | Mooi gedrapeerd tegen een paal           | the wall = een paal                |
|           |           | The picture of sophisticated grace             | Een toonbeeld van verfijning, ou-là-là    | grace = ou-là-là                   | Het toonbeeld van een koninklijke stijl  | MISS: grace                        |
|           |           | I suddenly see him standing there              | En plotseling zie ik hem dan staan        | none                               | En plotseling zie ik hem daar staan      | none                               |
|           |           | A beautiful stranger, tall and fair            | Een prachtige prins, hij lacht spontaan   | beautiful stranger = prachtige pri | Die man met zijn mooiste kleren aan      | MISS: beautiful/fair               |
| Verse 2b  | Anna      | I wanna stuff some chocolate in my face        | Van schrik stop ik m'n mond vol chocola   | MISS: expression of want           | Wat chocolade, vlug, in allerijl         | ADD: t.o.v. shift                  |
|           |           | But then we laugh and talk all evening         | Maar hij blijft gezellig praten           | ADD: p.o.v. shift/future present   | Maar heel de avond blijft hij bij mij    | MISS: laugh and talk               |
|           |           | Which is totally bizarre                       | En hij lacht om wat ik doe                | none                               | En dat is toch wel heel erg raar         | ADD: t.o.v. shift                  |
|           |           | Nothing like the life I've lead so far         | Hoe anders was mijn leven tot nu toe      | Nothing like = hoe [...] was       | Vroeger ging het anders eerlijk waar     | ADD: eerlijk waar                  |
| Chorus 2a | Anna      | For the first time in forever                  | Voor het eerst na al die jaren            | forever = al die jaren             | Voor het eerst in heel mijn leven        | MISS: hyperbole (forever)          |
|           |           | There'll be magic, there'll be fun             | Krijgt de dag een gouden rand             | none                               | Zal ik naar een dansfeest gaan           | none                               |
|           |           | For the first time in forever                  | Voor het eerst na al die jaren            | forever = al die jaren             | Voor het eerst in heel mijn leven        | MISS: hyperbole (forever)          |
|           |           | I could be noticed by someone                  | Kan iemand vragen om mijn hand            | none                               | Misschien ziet iemand mij nu staan       | none                               |
| Chorus 2b | Anna      | And I know it is totally crazy                 | En oké, in het echt gaat het anders       | I know = oké                       | En ik weet, 'k zal de liefde niet vinden | it's [...] romance = 'k [...] dans |
|           |           | To dream I'd find romance                      | Dan in kasteelromans                      | none                               | Al bij mijn eerste dans                  | none                               |
|           |           | But for the first time in forever              | Maar voor het eerst na al die jaren       | forever = al die jaren             | Maar voor het eerst in heel mijn leven   | MISS: hyperbole (forever)          |
|           |           | At least I've got a chance                     | Maak ik nu echt een kans                  | I'll have = maak [...] nu          | Krijg ik nu toch een kans                | I'll have = krijg [...] nu         |

|             |               |                                            |                                          |                                     |                                        |                                       |
|-------------|---------------|--------------------------------------------|------------------------------------------|-------------------------------------|----------------------------------------|---------------------------------------|
| Interlude a | Elsa          | Don't let them in, don't let them see      | Laat niemand toe, spreek niemand aan     | ADD: agency (spreek [...] aan)      | Laat niemand toe, kijk niemand aan     | ADD: p.o.v. shift                     |
|             |               | Be the good girl you always have to be     | Wees gehoorzaam en ga hier niet vandaan  | ADD: forth imperative (ga [...] va  | Je moet altijd het brave meisje zijn   | none                                  |
|             |               | Conceal, don't feel, put on a show         | Voel niets, doe niets dat iets verraad   | conceal = doe [...] verrad          | Geen blik, geen snik, het masker op    | put [...] show = het [...] op         |
|             |               | Make one wrong move and everyone will know | Want één verkeerde stap en 't is te laat | everyone [...] know = 't [...] laat | Eén foutje en de boel staat op z'n kop | everyone [...] know = de [...] kop    |
| Interlude b | Elsa          | But it's only for today                    | Gelukkig duurt het maar een dag          | today = maar [...] dag              | 't Is alleen maar voor vandaag         | none                                  |
|             | Anna          | It's only for today                        | Al duurt het maar een dag                | today = maar [...] dag              | Alleen maar voor vandaag               | none                                  |
|             | Elsa          | It's agony to wait                         | Alleen omdat het hoort                   | none                                | De pijn hier in mijn maag              | MISS: metaphor (agony)                |
|             | Anna          | It's agony to wait                         | Dit is zoals het hoort                   | none                                | De pijn hier in mijn maag              | MISS: metaphor (agony)                |
|             | Elsa          | Tell the guards to open up the gate        | Goed dan, wachter, open nu de poort      | ADD: addressee shift                | Wachters, ga, en open nu de poort      | ADD: addressee shift                  |
|             | Anna          | The gate                                   | De poort                                 | none                                | De poort                               | none                                  |
| Chorus 3a   | Anna          | For the first time in forever              | Voor het eerst na al die jaren           | forever = al die jaren              | Voor het eerst in heel mijn leven      | MISS: hyperbole (forever)             |
|             | Elsa          | Don't let them in, don't let them see      | Laat niemand toe, spreek niemand aan     | ADD: agency (spreek [...] aan)      | Laat niemand toe, kijk niemand aan     | ADD: p.o.v. shift                     |
|             | Anna          | I'm getting what I'm dreaming of           | Zal ik weer nieuwe mensen zien           | none                                | Durf ik geloven in mijn droom          | none                                  |
|             | Elsa          | Be the good girl you always have to be     | Wees gehoorzaam en ga hier niet vandaan  | ADD: forth imperative (ga [...] va  | Je moet altijd het brave meisje zijn   | none                                  |
|             | Anna          | A chance to change my lonely world         | Ik hoop op nieuw geluksgevoel            | none                                | Een kans voor een heel nieuw verhaal   | change [...] world = heel [...] verha |
|             | Elsa          | Conceal                                    | Zeg niets                                | ADD: different imperative           | Geen blik                              | ADD: different imperative             |
|             | Anna          | A chance to find true love                 | En liefde zelfs misschien                | a chance = misschien                | Voor liefde zonder schroom             | true love = liefde [...] schroom      |
|             | Elsa          | Conceal, don't feel, don't let them know   | Voel niets, doe niets dat iets verrad    | conceal = doe [...] verrad          | Geen blik, geen snik, het masker op    | put [...] show = het [...] op         |
| Chorus 3b   | Anna          | I know it all ends tomorrow                | Maar morgen zal alles voorbij zijn       | none                                | En morgen zal het voorbij zijn         | none                                  |
|             |               | So it has to be today                      | Dus vandaag, 't is wat ik zeg:           | MISS: urgency (has to)              | Dus vandaag is echt mijn dag           | MISS: urgency (has to)                |
|             |               | Cause for the first time in forever        | Ja, voor het eerst na al die jaren       | forever = al die jaren              | Want voor het eerst in heel mijn leven | MISS: hyperbole (forever)             |
|             |               | For the first time in forever              | Voor het eerst na al die jaren           | forever = al die jaren              | Voor het eerst in heel mijn leven      | MISS: hyperbole (forever)             |
|             |               | Nothing's in my way                        | Staat niets mij in de weg                | none                                | Voel ik dat het mag                    | none                                  |
|             |               |                                            |                                          |                                     |                                        |                                       |
|             | <b>Legend</b> |                                            |                                          |                                     |                                        |                                       |
|             |               | No difference                              | 30                                       |                                     | 21                                     |                                       |
|             |               | Minor difference                           | 17                                       |                                     | 26                                     |                                       |
|             |               | Major difference                           | 10                                       |                                     | 10                                     |                                       |
|             |               |                                            |                                          |                                     |                                        |                                       |

### Appendix 15.a

Stylistic analysis of the ST through means of the checklist by Leech & Short (continued overleaf).

#### A. Lexical Categories

##### General

|                                        |                                                                                                                                                                                                                                                                                                                                                                |
|----------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Complexity                             | Simple                                                                                                                                                                                                                                                                                                                                                         |
| Formality                              | Highly informal                                                                                                                                                                                                                                                                                                                                                |
| Descriptive or evaluative              | Descriptive                                                                                                                                                                                                                                                                                                                                                    |
| General or specific                    | Specific                                                                                                                                                                                                                                                                                                                                                       |
| Idiomatic phrases/notable collocations | Idiomatic: <ul style="list-style-type: none"><li>- For the first time in forever</li><li>- somewhere in that zone</li><li>- The picture of sophisticated grace</li><li>- There'll be magic</li><li>- Don't let them in</li><li>- Conceal</li><li>- put on a show</li><li>- one wrong move</li><li>- It's agony to wait</li><li>- Nothing's in my way</li></ul> |
| Semantic fields                        | <ul style="list-style-type: none"><li>- Anna: change, loneliness, romance</li><li>- Elsa: fear, concealment</li><li>- Both: anticipation</li></ul>                                                                                                                                                                                                             |

##### Nouns

|                         |                                                                                                                                                                                                                                                                                                                                                                                                           |
|-------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Frequency               | 54 (14.0%)                                                                                                                                                                                                                                                                                                                                                                                                |
| Abstract or concrete    | Mostly concrete: <ul style="list-style-type: none"><li>- Window</li><li>- Door</li><li>- Salad plates</li><li>- Years</li><li>- Halls</li><li>- Balls</li><li>- Gate(s)</li><li>- People</li><li>- Music</li><li>- Light</li><li>- Dancing</li><li>- Night</li><li>- Gown</li><li>- Wall</li><li>- Picture</li><li>- Chocolate</li><li>- Face</li><li>- Evening</li><li>- Girl</li><li>- Guards</li></ul> |
| Kinds of abstract nouns | <ul style="list-style-type: none"><li>- Time</li></ul>                                                                                                                                                                                                                                                                                                                                                    |

|                  |                                                                                                                                                                                                                                                                       |
|------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|                  | <ul style="list-style-type: none"> <li>- Zone</li> <li>- Change</li> <li>- Grace</li> <li>- Stranger</li> <li>- Life</li> <li>- Fun</li> <li>- Romance</li> <li>- Chance</li> <li>- Show</li> <li>- Move</li> <li>- Love</li> <li>- Nothing</li> <li>- Way</li> </ul> |
| Proper nouns     | //                                                                                                                                                                                                                                                                    |
| Collective nouns | <ul style="list-style-type: none"> <li>- People</li> </ul>                                                                                                                                                                                                            |

### Adjectives

|                                |                                                                                                                                                                                                                                                                                                                                                               |
|--------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Frequency                      | 29 (7.5%)                                                                                                                                                                                                                                                                                                                                                     |
| Restrictive or non-restrictive | <p>Mostly non-restrictive:</p> <ul style="list-style-type: none"> <li>- Open</li> <li>- Empty</li> <li>- Real</li> <li>- Live</li> <li>- Strange</li> <li>- Ready</li> <li>- First</li> <li>- Gassy</li> <li>- Sophisticated</li> <li>- Beautiful</li> <li>- Fair</li> <li>- Good (Elsa)</li> <li>- Wrong (Elsa)</li> <li>- Lonely</li> <li>- True</li> </ul> |
| Restrictive clauses            | <ul style="list-style-type: none"> <li>- Which is totally bizarre</li> </ul>                                                                                                                                                                                                                                                                                  |
| Gradable or non-gradable       | Gradable                                                                                                                                                                                                                                                                                                                                                      |
| Attributive or predicative     | Mostly predicative                                                                                                                                                                                                                                                                                                                                            |

### Verbs

|                    |                                                                                                                                                                                                         |
|--------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Frequency          | 78 (26.9%)                                                                                                                                                                                              |
| Stative or dynamic | <p>Mostly stative:</p> <ul style="list-style-type: none"> <li>- Know</li> <li>- Owned</li> <li>- Draped</li> <li>- See</li> <li>- Standing</li> <li>- Lead</li> <li>- Noticed</li> <li>- Let</li> </ul> |

|                            |                                                                                                                                                                                                           |
|----------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|                            | <ul style="list-style-type: none"> <li>- Feel</li> <li>- Getting</li> <li>- Dreaming</li> <li>- Find</li> <li>- Ends</li> </ul>                                                                           |
| Kinds of dynamic verbs:    | <ul style="list-style-type: none"> <li>- Roamed</li> <li>- Opening</li> <li>- Dancing</li> <li>- Imagine</li> <li>- Laugh</li> <li>- Talk</li> <li>- Conceal</li> <li>- Make</li> <li>- Change</li> </ul> |
| Transitive or intransitive | Mostly intransitive                                                                                                                                                                                       |

### Adverbs

|                    |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |
|--------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Frequency          | 45 (11.4%)                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |
| Semantic functions | <p>Time:</p> <ul style="list-style-type: none"> <li>- Finally</li> <li>- Tonight</li> <li>- Then</li> <li>- So far</li> <li>- Today</li> <li>- Tomorrow</li> </ul> <p>Manner:</p> <ul style="list-style-type: none"> <li>- Fetchingly</li> <li>- Suddenly</li> </ul> <p>Degree:</p> <ul style="list-style-type: none"> <li>- Not</li> <li>- Totally</li> <li>- So</li> <li>- Only</li> </ul> <p>Place:</p> <ul style="list-style-type: none"> <li>- There</li> <li>- Somewhere</li> </ul> <p>Frequency:</p> <ul style="list-style-type: none"> <li>- Anymore</li> <li>- (in) Forever</li> <li>- Always</li> </ul> <p>Other:</p> <ul style="list-style-type: none"> <li>- Actual</li> <li>- Alone</li> <li>- Nothing</li> </ul> |

## B. Grammatical Categories

### Sentence Types

|                                       |                                                                                                                                         |
|---------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------|
| Frequency of different sentence types | <p>Declarative: 23 (Anna), 2 (Elsa)</p> <p>Imperative: 1 (Anna), 9 (Elsa)</p> <p>Interrogative: 2 (Anna)</p> <p>Expletive: 1 (Anna)</p> |
|---------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------|

### Sentence complexity

|                                       |                |
|---------------------------------------|----------------|
| Generally simple or complex structure | Simple         |
| Average sentence length               | About 13 words |

### Noun phrases

|                        |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |
|------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Complexity             | Simple                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |
| Type of complexity     | Containing several predicates: <ul style="list-style-type: none"><li>- eight thousand salad plates</li><li>- actual real live people</li></ul> Containing several attributes: <ul style="list-style-type: none"><li>- a beautiful stranger tall and fair</li></ul> Containing a prepositional phrase: <ul style="list-style-type: none"><li>- the first time in forever</li><li>- the picture of sophisticated grace</li></ul>                                                                                                                                                                                               |
| Definite or indefinite | Definite: <ul style="list-style-type: none"><li>- the window</li><li>- that door</li><li>- eight thousand salad plates</li><li>- these empty halls</li><li>- the gates</li><li>- this change</li><li>- the first time</li><li>- the night</li><li>- that zone</li><li>- the wall</li><li>- my face</li><li>- the life</li><li>- the good girl (Elsa)</li><li>- one wrong move (Elsa)</li><li>- the guards</li><li>- the gate</li><li>- my way</li></ul> Indefinite: <ul style="list-style-type: none"><li>- a ballroom</li><li>- a beautiful stranger</li><li>- some chocolate</li><li>- a chance</li><li>- a show</li></ul> |

### Verb phrases

|                    |                                                                                                                                                                                      |
|--------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Tense              | Mostly present (simple)                                                                                                                                                              |
| Progressive aspect | <ul style="list-style-type: none"><li>- they're opening up the gates</li><li>- I'll be dancing</li><li>- see him standing there</li><li>- I'm getting what I'm dreaming of</li></ul> |
| Perfective aspect  | <ul style="list-style-type: none"><li>- I've roamed these empty halls</li><li>- the life I've lead so far</li><li>- I could be noticed by someone</li></ul>                          |
| Modal auxiliaries  | <ul style="list-style-type: none"><li>- Will</li></ul>                                                                                                                               |

|  |                                                                            |
|--|----------------------------------------------------------------------------|
|  | <ul style="list-style-type: none"> <li>- Could</li> <li>- Would</li> </ul> |
|--|----------------------------------------------------------------------------|

### Minor word classes

|               |                                                                                                                                                                                                                                                                                                                                  |
|---------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Prepositions  | <ul style="list-style-type: none"> <li>- For</li> <li>- With</li> <li>- In</li> <li>- Through</li> <li>- Against</li> <li>- Of</li> <li>- At</li> </ul>                                                                                                                                                                          |
| Conjunctions  | <ul style="list-style-type: none"> <li>- So</li> <li>- But</li> <li>- 'Cause</li> <li>- Or</li> <li>- And</li> </ul>                                                                                                                                                                                                             |
| Pronouns      | Personal: <ul style="list-style-type: none"> <li>- I</li> <li>- They</li> <li>- We</li> <li>- It</li> <li>- Him</li> <li>- Them (Elsa)</li> <li>- You (Elsa)</li> </ul> Possessive: <ul style="list-style-type: none"> <li>- My</li> </ul> wh-Pronouns: <ul style="list-style-type: none"> <li>- Who</li> <li>- Which</li> </ul> |
| Interjections | <ul style="list-style-type: none"> <li>- Wow</li> </ul>                                                                                                                                                                                                                                                                          |

### General

|                        |                           |
|------------------------|---------------------------|
| Types of constructions | Either simple or compound |
|------------------------|---------------------------|

## C. Figures of Speech

### Grammatical or Lexical

|            |                                                                                                                                                                                                                                                                                                                          |
|------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Anaphora   | <ul style="list-style-type: none"> <li>- There'll be music, there'll be light</li> <li>- There'll be magic, there'll be fun</li> <li>- Don't let them in, don't let them see (Elsa)</li> <li>- A chance to change my lonely world</li> <li>- A chance to find true love</li> </ul>                                       |
| Repetition | <ul style="list-style-type: none"> <li>- for the first time in forever</li> <li>- Don't let them in, don't let them see</li> <li>- Be the good girl you always have to be</li> <li>- Conceal, don't feel (Elsa)</li> <li>- Conceal (Elsa)</li> <li>- it's only for today</li> <li>- It's agony to wait (both)</li> </ul> |

|             |                                                                                                                                                                                        |
|-------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Parallelism | <ul style="list-style-type: none"> <li>- I can't wait to meet everyone!<br/>What if I meet... the one?</li> <li>- totally strange<br/>/ totally bizarre<br/>/ totally crazy</li> </ul> |
|-------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

### Phonological Schemes

|                        |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |
|------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Rhyme                  | <ul style="list-style-type: none"> <li>- door/anymore</li> <li>- plates/gates</li> <li>- halls/balls</li> <li>- strange/change</li> <li>- light/night</li> <li>- zone/alone</li> <li>- all/wall</li> <li>- grace/face</li> <li>- there/fair</li> <li>- bizarre/far</li> <li>- fun/someone</li> <li>- romance/chance</li> <li>- see/be</li> <li>- show/know</li> <li>- of/love</li> <li>- today/way</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
| Alliteration/sibilance | <ul style="list-style-type: none"> <li>- I <u>d</u>idn't know they <u>d</u>id that</li> <li>- <u>W</u>hy have a <u>b</u>allroom <u>w</u>ith no <u>b</u>alls</li> <li>- <u>f</u>or the <u>f</u>irst time in <u>f</u>orever</li> <li>- <u>s</u>omewhere in that <u>z</u>one</li> <li>- <u>g</u>own and all [...] <u>a</u>gainst the wall</li> <li>- <u>s</u>uddenly <u>s</u>ee him <u>s</u>tanding there</li> <li>- <u>s</u>tuff <u>s</u>ome <u>ch</u>ocolate in my <u>f</u>ace</li> <li>- Nothing <u>l</u>ike the <u>l</u>ife I've <u>l</u>ead</li> <li>- the <u>g</u>ood <u>g</u>irl</li> <li>- <u>M</u>ake <u>o</u>ne <u>w</u>rong <u>m</u>ove and every<u>o</u>ne <u>w</u>ill know</li> <li>- Tell the <u>g</u>uards to open up the <u>g</u>ate</li> <li>- A <u>ch</u>ance to <u>ch</u>ange</li> <li>- it all ends <u>t</u>omorrow</li> <li>- So it has <u>t</u>o be <u>t</u>oday</li> </ul> |
| Assonance              | <ul style="list-style-type: none"> <li>- The wind<u>o</u>w is <u>o</u>pen, <u>so</u>'s that <u>do</u>or</li> <li>- Wh<u>o</u> <u>k</u>new</li> <li>- <u>f</u>or the first time in <u>f</u>orever</li> <li>- The picture of sophisticated grace</li> <li>- <u>s</u>tuff <u>s</u>ome <u>ch</u>ocolate</li> <li>- Nothing <u>l</u>ike the <u>l</u>ife I've <u>l</u>ead</li> <li>- Conce<u>a</u>l, don't <u>f</u>eel</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |

### Tropes

|                       |                                                                                                                                                                                                                                                               |
|-----------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Metaphorical language | <ul style="list-style-type: none"> <li>- The picture of sophisticated grace</li> <li>- There'll be magic</li> <li>- dancing through the night</li> <li>- Don't let them in (Elsa)</li> <li>- put on a show (Elsa)</li> <li>- one wrong move (Elsa)</li> </ul> |
|-----------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

|                |                                                                                                                               |
|----------------|-------------------------------------------------------------------------------------------------------------------------------|
|                | <ul style="list-style-type: none"> <li>- It's agony to wait (both)</li> <li>- Nothing's in my way</li> </ul>                  |
| Paradox, irony | <ul style="list-style-type: none"> <li>- Don't know if I'm elated or gassy</li> <li>- Nothing's in my way (visual)</li> </ul> |
| Hyperbole      | <ul style="list-style-type: none"> <li>- Eight thousand salad plates</li> <li>- For the first time in forever</li> </ul>      |

#### D. Context and cohesion

##### Internal Organization

|                    |                                                                                                                                                                                                                                                                                                                              |
|--------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Elegant variation  | <ul style="list-style-type: none"> <li>- 'Cause for the first time in forever<br/>/ For the first time in forever<br/>/ But for the first time in forever</li> <li>- Conceal, don't feel, put on a show<br/>/ Conceal, don't feel, don't let them know</li> <li>- But it's only for today<br/>It's only for today</li> </ul> |
| Internal deviation | <p>Chorus 3 uses anaphora instead of repetition of 'for the first time in forever':</p> <ul style="list-style-type: none"> <li>- A chance to change my lonely world<br/>A chance to find true love</li> </ul>                                                                                                                |

##### External relations

|                                           |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |
|-------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Clues of addresser-addressee relationship | <p>Rhetorical (?) questions:</p> <ul style="list-style-type: none"> <li>- Who knew we owned eight thousand salad plates?</li> <li>- Why have a ballroom with no balls?</li> <li>- What if I meet... the one?</li> </ul> <p>Use of imperative:</p> <ul style="list-style-type: none"> <li>- Tonight imagine me, gown and all</li> </ul> <p>Use of 'I know' as if in conversation:</p> <ul style="list-style-type: none"> <li>- I know it is totally crazy</li> <li>- I know it all ends tomorrow</li> </ul> |
| Speech and thought presentation           | <p>Elsa talks to herself in the second person, also using imperatives:</p> <ul style="list-style-type: none"> <li>- Don't let them in</li> <li>- Don't let them see</li> <li>- Be the good girl you always have to be</li> <li>- Conceal</li> <li>- Don't feel</li> <li>- Put on a show</li> </ul>                                                                                                                                                                                                         |
| Changes of style                          | <p>Anna, when putting on a silly voice:</p> <ul style="list-style-type: none"> <li>- Fetchingly draped against the wall<br/>The picture of sophisticated grace</li> </ul>                                                                                                                                                                                                                                                                                                                                  |

### Appendix 15.b

Stylistic analysis of TT1 through means of the checklist by Leech & Short (continued overleaf).

#### A. Lexical Categories

##### General

|                                        |                                                                                                                                                                                                                                                                                                                                                               |
|----------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Complexity                             | Simple                                                                                                                                                                                                                                                                                                                                                        |
| Formality                              | Informal                                                                                                                                                                                                                                                                                                                                                      |
| Descriptive or evaluative              | Descriptive                                                                                                                                                                                                                                                                                                                                                   |
| General or specific                    | Specific                                                                                                                                                                                                                                                                                                                                                      |
| Idiomatic phrases/notable collocations | Idiomatic: <ul style="list-style-type: none"><li>- een frisse bries</li><li>- M'n maag speelt wat op</li><li>- daar kom ik wel overheen</li><li>- de ware</li><li>- Een toonbeeld</li><li>- Krijgt de dag een gouden rand</li><li>- vragen om mijn hand</li><li>- Laat niemand toe</li><li>- Eén verkeerde stap</li><li>- Staat niets mij in de weg</li></ul> |
| Semantic fields                        | <ul style="list-style-type: none"><li>- Anna: change, loneliness, romance</li><li>- Elsa: fear, concealment</li><li>- Both: anticipation</li></ul>                                                                                                                                                                                                            |

##### Nouns

|                      |                                                                                                                                                                                                                                                                                                                                                                                                                                     |
|----------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Frequency            | 47 (13.1%)                                                                                                                                                                                                                                                                                                                                                                                                                          |
| Abstract or concrete | Mostly concrete: <ul style="list-style-type: none"><li>- Ramen</li><li>- Deur</li><li>- Kleur</li><li>- Feestservies</li><li>- Hal</li><li>- Balzaal</li><li>- Bal</li><li>- Bries</li><li>- Mensen</li><li>- Jaren</li><li>- Feestgezing</li><li>- Maag</li><li>- Uur</li><li>- Muur</li><li>- Prins</li><li>- Mond</li><li>- Chocola</li><li>- Dag</li><li>- Rand</li><li>- Hand</li><li>- Kasteelromans</li><li>- Stap</li></ul> |

|                         |                                                                                                                                                                                                                     |
|-------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|                         | <ul style="list-style-type: none"> <li>- Poort</li> <li>- Weg</li> </ul>                                                                                                                                            |
| Kinds of abstract nouns | <ul style="list-style-type: none"> <li>- Zenuwen</li> <li>- Toonbeeld</li> <li>- Verfijning</li> <li>- Schrik</li> <li>- Leven</li> <li>- Echt</li> <li>- Kans</li> <li>- Geluksgevoel</li> <li>- Liefde</li> </ul> |
| Proper nouns            | //                                                                                                                                                                                                                  |
| Collective nouns        | <ul style="list-style-type: none"> <li>- Feestservies</li> <li>- Mensen</li> </ul>                                                                                                                                  |

### Adjectives

|                                |                                                                                                                                                                                                                                                                                                                                                                                                                 |
|--------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Frequency                      | 25 (7.0%)                                                                                                                                                                                                                                                                                                                                                                                                       |
| Restrictive or non-restrictive | <p>All non-restrictive:</p> <ul style="list-style-type: none"> <li>- Open</li> <li>- Meer</li> <li>- Lege</li> <li>- Frisse</li> <li>- Echte</li> <li>- Eerst</li> <li>- Alleen</li> <li>- Prachtige</li> <li>- Spontaan</li> <li>- Gouden</li> <li>- Echt</li> <li>- Gehoorzaam (Elsa)</li> <li>- Verkeerde (Elsa)</li> <li>- Laat (Elsa)</li> <li>- Goed (Elsa)</li> <li>- Nieuwe</li> <li>- Nieuw</li> </ul> |
| Restrictive clauses            | //                                                                                                                                                                                                                                                                                                                                                                                                              |
| Gradable or non-gradable       | Gradable                                                                                                                                                                                                                                                                                                                                                                                                        |
| Attributive or predicative     | Mostly attributive                                                                                                                                                                                                                                                                                                                                                                                              |

### Verbs

|                    |                                                                                                                                                                                        |
|--------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Frequency          | 56 (17.0%)                                                                                                                                                                             |
| Stative or dynamic | <p>Mostly dynamic:</p> <ul style="list-style-type: none"> <li>- Gaan</li> <li>- Kijk</li> <li>- Waait</li> <li>- Uitgezien</li> <li>- Dansen</li> <li>- Denk</li> <li>- Zie</li> </ul> |

|                            |                                                                                                                                                                                                                           |
|----------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|                            | <ul style="list-style-type: none"> <li>- Stop vol</li> <li>- Lacht</li> <li>- Praten</li> <li>- Doe</li> <li>- Laat toe</li> <li>- Spreek aan</li> <li>- Ga</li> <li>- Verraadt</li> <li>- Open</li> <li>- Zeg</li> </ul> |
| Kinds of stative verbs:    | <ul style="list-style-type: none"> <li>- Waait</li> <li>- Klinkt</li> <li>- Speelt op</li> <li>- Kom overheen</li> <li>- Staan</li> <li>- Blijft</li> <li>- Duurt</li> </ul>                                              |
| Transitive or intransitive | Mostly intransitive                                                                                                                                                                                                       |

### Adverbs

|                    |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |
|--------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Frequency          | 67 (18.7%)                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
| Semantic functions | <p>Time:</p> <ul style="list-style-type: none"> <li>- Nu</li> <li>- Straks</li> <li>- Dan</li> <li>- Morgen</li> <li>- Vandaag</li> <li>- Voorbij</li> </ul> <p>Manner:</p> <ul style="list-style-type: none"> <li>- Urenlang</li> <li>- Bevallig</li> <li>- Plotseling</li> <li>- Spontaan</li> <li>- Gezellig</li> <li>- Anders</li> <li>- Eindelijk</li> <li>- Echt</li> <li>- Gelukkig</li> <li>- Zoals</li> </ul> <p>Degree:</p> <ul style="list-style-type: none"> <li>- Veel</li> <li>- Wat</li> <li>- (te) Laat</li> </ul> <p>Place:</p> <ul style="list-style-type: none"> <li>- Hier (vandaan)</li> </ul> <p>Frequency:</p> <ul style="list-style-type: none"> <li>- (te) Lang</li> <li>- Nooit</li> <li>- Weer</li> </ul> <p>Other:</p> <ul style="list-style-type: none"> <li>- Al</li> <li>- Zelfs</li> <li>- Niet</li> <li>- Niets</li> </ul> |

|  |                                                                                               |
|--|-----------------------------------------------------------------------------------------------|
|  | <ul style="list-style-type: none"> <li>- Iets</li> <li>- Maar</li> <li>- Misschien</li> </ul> |
|--|-----------------------------------------------------------------------------------------------|

## A. Grammatical Categories

### Sentence Types

|                                       |                                                                                                                      |
|---------------------------------------|----------------------------------------------------------------------------------------------------------------------|
| Frequency of different sentence types | Declarative: 24 (Anna), 2 (Elsa)<br>Imperative: 2 (Anna), 7 (Elsa)<br>Interrogative: 1 (Anna)<br>Expletive: 4 (Anna) |
|---------------------------------------|----------------------------------------------------------------------------------------------------------------------|

### Sentence complexity

|                                       |                |
|---------------------------------------|----------------|
| Generally simple or complex structure | Simple         |
| Average sentence length               | About 14 words |

### Noun phrases

|                        |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |
|------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Complexity             | Simple                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |
| Type of complexity     | Containing a prepositional phrase: <ul style="list-style-type: none"> <li>- Een toonbeeld van verfijning</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |
| Definite or indefinite | Definite: <ul style="list-style-type: none"> <li>- die deur</li> <li>- De hele hal</li> <li>- onze balzaal</li> <li>- die jaren</li> <li>- M'n maag</li> <li>- de zenuwen</li> <li>- zeven uur</li> <li>- de muur</li> <li>- mijn mond</li> <li>- mijn leven</li> <li>- mijn hand</li> <li>- één verkeerde stap</li> <li>- de poort</li> <li>- de weg</li> </ul> Indefinite: <ul style="list-style-type: none"> <li>- een bal</li> <li>- een frisse bries</li> <li>- Een toonbeeld</li> <li>- Een prachtige prins</li> <li>- een gouden rand</li> <li>- een kans</li> <li>- een dag</li> </ul> |

### Verb phrases

|                    |                                                                                    |
|--------------------|------------------------------------------------------------------------------------|
| Tense              | Mostly present (simple)                                                            |
| Progressive aspect | //                                                                                 |
| Perfective aspect  | <ul style="list-style-type: none"> <li>- wat heb ik hier naar uitgezien</li> </ul> |

|                   |       |
|-------------------|-------|
| Modal auxiliaries | - Zal |
|-------------------|-------|

### Minor word classes

|                 |                                                                                                                                                                                                                                                                                                                                   |
|-----------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Prepositions    | <ul style="list-style-type: none"> <li>- In</li> <li>- Voor</li> <li>- Van</li> <li>- Overheen</li> <li>- Rond</li> <li>- Bij</li> <li>- Om</li> <li>- Tot</li> <li>- Toe</li> <li>- Op</li> </ul>                                                                                                                                |
| Conjunctions    | <ul style="list-style-type: none"> <li>- En</li> <li>- Maar</li> <li>- Want</li> <li>- Omdat</li> <li>- Dus</li> </ul>                                                                                                                                                                                                            |
| Pronouns        | Personal: <ul style="list-style-type: none"> <li>- We</li> <li>- Ik</li> <li>- Hem</li> <li>- Hij</li> <li>- Iemand</li> <li>- Niemand (Elsa)</li> <li>- Mij</li> </ul> Possessive: <ul style="list-style-type: none"> <li>- Onze</li> <li>- Mijn</li> </ul> wh-Pronouns: <ul style="list-style-type: none"> <li>- Wat</li> </ul> |
| Interjections   | <ul style="list-style-type: none"> <li>- Wauw</li> <li>- Ou-là-là</li> <li>- Oké</li> <li>- Ja</li> </ul>                                                                                                                                                                                                                         |
| Modal particles | <ul style="list-style-type: none"> <li>- Even</li> <li>- Wat</li> <li>- Wel</li> <li>- Zo</li> </ul>                                                                                                                                                                                                                              |

### General

|                        |                           |
|------------------------|---------------------------|
| Types of constructions | Either simple or compound |
|------------------------|---------------------------|

### B. Figures of Speech

#### Grammatical or Lexical

|            |                         |
|------------|-------------------------|
| Anaphora   | //                      |
| Epistrophe | - Voel niets, doe niets |

|             |                                                                                                                                                                        |
|-------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Antithesis  | - Laat niemand toe, spreek niemand aan                                                                                                                                 |
| Repetition  | - voor het eerst na al die jaren<br>- Laat niemand toe, spreek niemand aan<br>Wees gehoorzaam en ga hier niet vandaan<br>Voel niets, doe niets dat iets verraad (Elsa) |
| Parallelism | //                                                                                                                                                                     |

### Phonological Schemes

|                        |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |
|------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Rhyme                  | <ul style="list-style-type: none"> <li>- deur/kleur</li> <li>- feestservies/bries</li> <li>- hal/bal</li> <li>- misschien/uitgezien</li> <li>- feestgezing/urenlang</li> <li>- overheen/alleen</li> <li>- uur/muur</li> <li>- ou-là-là/chocola</li> <li>- staan/spontaan</li> <li>- doe/toe</li> <li>- rand/hand</li> <li>- kasteelromans/kans</li> <li>- aan/vandaan</li> <li>- verraad/laat</li> <li>- hoort/poort</li> <li>- zien/misschien</li> <li>- zeg/weg</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                               |
| Alliteration/sibilance | <ul style="list-style-type: none"> <li>- kijk <u>d</u>ie <u>d</u>eur</li> <li>- De <u>h</u>e <u>h</u>al <u>h</u>eeft</li> <li>- <u>k</u>leur</li> <li>- En <u>k</u>ijk</li> <li>- <u>z</u>elfs een feest<u>s</u>ervies</li> <li>- Te <u>l</u>ang was dit een <u>l</u>ege <u>h</u>al</li> <li>- In onze <u>b</u>alzaal nooit een <u>b</u>al</li> <li>- <u>s</u>peelt wat op van de <u>z</u>enuwen</li> <li>- <u>z</u>o rond <u>z</u>even uur</li> <li>- <u>b</u>evallig <u>b</u>ij de muur</li> <li>- Een <u>p</u>rachtige <u>p</u>rins</li> <li>- Vol <u>s</u>chrik <u>s</u>top <u>i</u>k m'n mond vol <u>ch</u>ocola</li> <li>- tot nu <u>t</u>oe</li> <li>- Wees <u>g</u>ehoorzaam en <u>g</u>a</li> <li>- 't is <u>t</u>e laat</li> <li>- <u>d</u>uurt het maar een <u>d</u>ag</li> <li>- morgen zal alles <u>v</u>oorbij zijn</li> <li>- Dus <u>v</u>andaag</li> </ul> |
| Assonance              | <ul style="list-style-type: none"> <li>- De <u>a</u>men <u>g</u>aan</li> <li>- heeft nu al <u>vee</u></li> <li>- Te <u>l</u>ang was dit een lege <u>h</u>al</li> <li>- In onze <u>b</u>alzaal nooit een <u>b</u>al</li> <li>- waait <u>h</u>ier een frisse <u>b</u>ries</li> <li>- <u>e</u>chte <u>m</u>ensen</li> <li>- <u>n</u>a al die <u>j</u>aren</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          |

|  |                                                                                                                                                                                                                                                                                                                                                                                                                            |
|--|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|  | <ul style="list-style-type: none"> <li>- speelt wat op van de <u>z</u>enuwen</li> <li>- Vol schrik stop <u>i</u>k</li> <li>- de <u>d</u>ag een gouden <u>r</u>and</li> <li>- <u>L</u>aat niemand toe, spreek niemand <u>a</u>an</li> <li>- Voel <u>n</u>iets, doe <u>n</u>iets dat <u>i</u>ets verraad<u>t</u></li> <li>- weer <u>n</u>ieuwe mensen <u>z</u>ien</li> <li>- <u>l</u>iefde zelfs missch<u>i</u>en</li> </ul> |
|--|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

## Tropes

|                       |                                      |
|-----------------------|--------------------------------------|
| Metaphorical language | - één verkeerde stap                 |
| Paradox, irony        | - Staat niets mij in de weg (visual) |
| Hyperbole             | //                                   |

## C. Context and cohesion

### Internal Organization

|                    |                                                                                                                                                                                                                                                                                                                                                                                      |
|--------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Elegant variation  | <ul style="list-style-type: none"> <li>- Want voor het eerst na al die jaren<br/>/ Voor het eerst na al die jaren<br/>/ Ja voor het eerst na al die jaren</li> <li>- Gelukkig duurt het maar een dag<br/>Al duurt het maar een dag</li> <li>- Dit is zoals het hoort<br/>Alleen omdat het hoort</li> <li>- Zeg niets<br/>/ Voel niets, doe niets dat iets verraad<u>t</u></li> </ul> |
| Internal deviation | //                                                                                                                                                                                                                                                                                                                                                                                   |

### External relations

|                                           |                                                                                                                                                                                                                                                                                                                                                                            |
|-------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Clues of addresser-addressee relationship | Use of referential imperative: <ul style="list-style-type: none"> <li>- kijk die deur</li> <li>- kijk, we hebben zelfs een feestservies</li> </ul> Use of interjections as if in conversation: <ul style="list-style-type: none"> <li>- oké</li> </ul>                                                                                                                     |
| Speech and thought presentation           | Elsa talks to herself using only imperatives: <ul style="list-style-type: none"> <li>- Laat niemand toe</li> <li>- spreek niemand aan</li> <li>- Wees gehoorzaam</li> <li>- ga hier niet vandaan</li> <li>- Voel niets</li> <li>- doe niets dat iets verraad<u>t</u></li> </ul>                                                                                            |
| Changes of style                          | In the choruses, Anna is less conversational: <ul style="list-style-type: none"> <li>- Klinkt hier straks weer feestgezag</li> <li>- Krijgt de dag een gouden rand</li> </ul> When putting on a show: <ul style="list-style-type: none"> <li>- Sta ik bevallig bij de muur<br/>Een toonbeeld van verfijning, ou-là-là</li> <li>- Kan iemand vragen om mijn hand</li> </ul> |

### Appendix 15.c

Stylistic analysis of TT2 through means of the checklist by Leech & Short (continued overleaf).

#### A. Lexical Categories

##### General

|                                        |                                                                                                                                                                                                     |
|----------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Complexity                             | Simple                                                                                                                                                                                              |
| Formality                              | Semi-informal                                                                                                                                                                                       |
| Descriptive or evaluative              | Descriptive                                                                                                                                                                                         |
| General or specific                    | Specific                                                                                                                                                                                            |
| Idiomatic phrases/notable collocations | Idiomatic: <ul style="list-style-type: none"><li>- Dit paleis zonder gevoel</li><li>- Het toonbeeld</li><li>- Laat niemand toe</li><li>- het masker op</li><li>- de boel staat op z'n kop</li></ul> |
| Semantic fields                        | <ul style="list-style-type: none"><li>- Anna: change, loneliness, romance</li><li>- Elsa: fear, concealment</li><li>- Both: anticipation</li></ul>                                                  |

##### Nouns

|                      |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
|----------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Frequency            | 63 (18.2%)                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
| Abstract or concrete | Mostly concrete: <ul style="list-style-type: none"><li>- Ramen</li><li>- Deur</li><li>- Hal</li><li>- Kleur</li><li>- Borden</li><li>- Boord</li><li>- Jaren</li><li>- Paleis</li><li>- Poort</li><li>- Mensen</li><li>- Muziek</li><li>- Licht</li><li>- Gezicht</li><li>- Baljurk</li><li>- Zaal</li><li>- Paal</li><li>- Man</li><li>- Kleren</li><li>- Chocolade</li><li>- Avond</li><li>- Dansfeest</li><li>- Dans</li><li>- Meisje</li><li>- Blik</li><li>- Snik</li><li>- Masker</li><li>- Kop</li></ul> |

|                         |                                                                                                                                                                                                                                                                                                                                                           |
|-------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|                         | <ul style="list-style-type: none"> <li>- Maag</li> <li>- Wachters</li> <li>- Dag</li> </ul>                                                                                                                                                                                                                                                               |
| Kinds of abstract nouns | <ul style="list-style-type: none"> <li>- Doel</li> <li>- Gevoel</li> <li>- Verandering</li> <li>- Leven</li> <li>- Extase</li> <li>- Fenomeen</li> <li>- Toonbeeld</li> <li>- Stijl</li> <li>- Liefde</li> <li>- Kans</li> <li>- Blik</li> <li>- Foutje</li> <li>- Boel</li> <li>- Pijn</li> <li>- Droom</li> <li>- Verhaal</li> <li>- Schroom</li> </ul> |
| Proper nouns            | //                                                                                                                                                                                                                                                                                                                                                        |
| Collective nouns        | <ul style="list-style-type: none"> <li>- Mensen</li> </ul>                                                                                                                                                                                                                                                                                                |

### Adjectives

|                                |                                                                                                                                                                                                                                                                                            |
|--------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Frequency                      | 24 (6.5%)                                                                                                                                                                                                                                                                                  |
| Restrictive or non-restrictive | Mostly non-restrictive: <ul style="list-style-type: none"> <li>- Open</li> <li>- Hele</li> <li>- Meer</li> <li>- Gouden</li> <li>- Blije</li> <li>- Echte</li> <li>- Eerst</li> <li>- Koninklijke</li> <li>- Mooiste</li> <li>- Eerste</li> <li>- Brave (Elsa)</li> <li>- Nieuw</li> </ul> |
| Restrictive clauses            | <ul style="list-style-type: none"> <li>- En dat is toch wel heel erg raar</li> </ul>                                                                                                                                                                                                       |
| Gradable or non-gradable       | Gradable                                                                                                                                                                                                                                                                                   |
| Attributive or predicative     | Mostly predicative                                                                                                                                                                                                                                                                         |

### Verbs

|                    |                                                                                                                           |
|--------------------|---------------------------------------------------------------------------------------------------------------------------|
| Frequency          | 43 (13.1%)                                                                                                                |
| Stative or dynamic | Mostly stative: <ul style="list-style-type: none"> <li>- Leef</li> <li>- Staen</li> <li>- Kan</li> <li>- Staen</li> </ul> |

|                            |                                                                                                                                                                                                         |
|----------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|                            | <ul style="list-style-type: none"> <li>- Klinkt</li> <li>- Gedrapeerd</li> <li>- Blijft</li> <li>- Vinden</li> <li>- Laat</li> <li>- Moet</li> <li>- Durf</li> <li>- Geloven</li> <li>- Voel</li> </ul> |
| Kinds of dynamic verbs:    | <ul style="list-style-type: none"> <li>- Gaan</li> <li>- Kijk</li> <li>- Openen</li> <li>- Zie</li> <li>- Dans</li> <li>- Ging</li> <li>- Ziet</li> </ul>                                               |
| Transitive or intransitive | Mostly intransitive                                                                                                                                                                                     |

### Adverbs

|                    |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |
|--------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Frequency          | 54 (16.5%)                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |
| Semantic functions | <p>Time:</p> <ul style="list-style-type: none"> <li>- Vanavond</li> <li>- Vroeger</li> <li>- Nu</li> <li>- Vandaag</li> <li>- Hier</li> <li>- Morgen</li> </ul> <p>Manner:</p> <ul style="list-style-type: none"> <li>- Fraai</li> <li>- Plotseling</li> <li>- Vlug</li> <li>- (in) Allerijl</li> <li>- Eerlijk</li> <li>- Al</li> <li>- Zonder</li> </ul> <p>Degree:</p> <ul style="list-style-type: none"> <li>- Heel</li> <li>- Erg</li> <li>- Geen</li> <li>- Alleen (maar)</li> </ul> <p>Place:</p> <ul style="list-style-type: none"> <li>- Daar</li> </ul> <p>Frequency:</p> <ul style="list-style-type: none"> <li>- Altijd</li> </ul> <p>Other:</p> <ul style="list-style-type: none"> <li>- Echt</li> <li>- Niet</li> <li>- Anders</li> <li>- Misschien</li> </ul> |

### B. Grammatical Categories

#### Sentence Types

|                                       |                                                                                                                |
|---------------------------------------|----------------------------------------------------------------------------------------------------------------|
| Frequency of different sentence types | Declarative: 20 (Anna), 1 (Elsa)<br>Imperative: 2 (Anna), 8 (Elsa)<br>Interrogative: 1 (Anna)<br>Expletive: // |
|---------------------------------------|----------------------------------------------------------------------------------------------------------------|

### Sentence complexity

|                                       |                |
|---------------------------------------|----------------|
| Generally simple or complex structure | Simple         |
| Average sentence length               | About 12 words |

### Noun phrases

|                        |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          |
|------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Complexity             | Simple                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |
| Type of complexity     | Containing several predicates:<br>- die blij, echte mensen<br>Containing a prepositional phrase:<br>- borden met een gouden boord<br>- Die man met zijn mooiste kleren aan<br>- De pijn hier in mijn maag                                                                                                                                                                                                                                                                                                                                                                                |
| Definite or indefinite | Definite:<br>- De ramen<br>- die deur<br>- De hele hal<br>- duizend borden<br>- dit paleis<br>- de poort<br>- die verandering<br>- mijn leven<br>- de zaal<br>- Het toonbeeld<br>- Die man<br>- Zijn mooiste kleren<br>- de avond<br>- de liefde<br>- mijn eerste dans<br>- het brave meisje<br>- het masker<br>- één foutje<br>- de boel<br>- de pijn<br>- mijn maag<br>- mijn dag<br>Indefinite:<br>- een gouden boord<br>- een blij gedicht<br>- een fenomeen<br>- een paal<br>- een koninklijke zaal<br>- Wat chocolade<br>- een dansfeest<br>- een kans<br>- een heel nieuw verhaal |

**Verb phrases**

|                    |                                   |
|--------------------|-----------------------------------|
| Tense              | Mostly present (simple)           |
| Progressive aspect | //                                |
| Perfective aspect  | - Fraai gedrapeerd tegen een paal |
| Modal auxiliaries  | - Zal                             |

**Minor word classes**

|                 |                                                                                                                                                                                                                                                                                                                   |
|-----------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Prepositions    | <ul style="list-style-type: none"> <li>- Met</li> <li>- In</li> <li>- Voor</li> <li>- Tegen</li> <li>- Aan</li> <li>- Bij</li> <li>- Op</li> </ul>                                                                                                                                                                |
| Conjunctions    | <ul style="list-style-type: none"> <li>- En</li> <li>- Want</li> <li>- Of</li> <li>- Maar</li> <li>- Dus</li> </ul>                                                                                                                                                                                               |
| Pronouns        | Personal: <ul style="list-style-type: none"> <li>- Ik</li> <li>- Ze</li> <li>- Hem</li> <li>- Hij</li> <li>- Mij</li> <li>- Iemand</li> <li>- Niemand (Elsa)</li> </ul> Possessive: <ul style="list-style-type: none"> <li>- Mijn</li> </ul> wh-Pronouns: <ul style="list-style-type: none"> <li>- Dat</li> </ul> |
| Interjections   | //                                                                                                                                                                                                                                                                                                                |
| Modal particles | <ul style="list-style-type: none"> <li>- Wel</li> <li>- Wat</li> <li>- Toch</li> </ul>                                                                                                                                                                                                                            |

**General**

|                        |                           |
|------------------------|---------------------------|
| Types of constructions | Either simple or compound |
|------------------------|---------------------------|

## C. Figures of Speech

**Grammatical or Lexical**

|            |                                      |
|------------|--------------------------------------|
| Anaphora   | - Geen blik, geen snik               |
| Epistrophe | //                                   |
| Antithesis | - Laat niemand toe, kijk niemand aan |

|             |                                                                                                                                                                                                                                                                                                                                                       |
|-------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Repetition  | <ul style="list-style-type: none"> <li>- Voor het eerst in heel mijn leven</li> <li>- Laat niemand toe, kijk niemand aan</li> <li>- Je moet altijd het brave meisje zijn</li> <li>- Geen blik, geen snik, het masker op (Elsa)</li> <li>- Geen blik (Elsa)</li> <li>- alleen maar voor vandaag</li> <li>- De pijn hier in mijn maag (both)</li> </ul> |
| Parallelism | //                                                                                                                                                                                                                                                                                                                                                    |

### Phonological Schemes

|                        |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |
|------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Rhyme                  | <ul style="list-style-type: none"> <li>- deur/kleur</li> <li>- boord/poort</li> <li>- doel/gevoel</li> <li>- staan/aan</li> <li>- licht/gezicht</li> <li>- fenomeen/alleen</li> <li>- zaal/paal</li> <li>- stijl/allerijl</li> <li>- raar/waar</li> <li>- gaan/staan</li> <li>- dans/kans</li> <li>- op/kop</li> <li>- droom/schroom</li> <li>- dag/mag</li> </ul>                                                                                                                                                                                                                                                                                                                                                                     |
| Alliteration/sibilance | <ul style="list-style-type: none"> <li>- kijk <u>d</u>ie <u>d</u>eur</li> <li>- De <u>h</u>e<u>l</u>e <u>h</u>al <u>h</u>eeft</li> <li>- <u>b</u>orden met een gouden <u>b</u>oord</li> <li>- Ik <u>z</u>ie <u>z</u>e allemaal <u>s</u>taan</li> <li>- gedra<u>p</u>eerd tegen een <u>p</u>aal</li> <li>- Die <u>m</u>an <u>m</u>et zijn <u>m</u>ooiste kleren</li> <li>- <u>K</u>rijg ik nu toch een <u>k</u>ans</li> <li>- liefde <u>z</u>onder <u>s</u>chroom</li> </ul>                                                                                                                                                                                                                                                            |
| Assonance              | <ul style="list-style-type: none"> <li>- De <u>r</u>amen <u>g</u>a<u>a</u>n</li> <li>- <u>h</u>eeft nu al <u>v</u>e<u>e</u>l</li> <li>- <u>e</u>chte <u>m</u>en<u>s</u>en</li> <li>- Klinkt muzi<u>e</u>k en i<u>s</u> er l<u>i</u>cht</li> <li>- uitgelat<u>e</u>n of in ext<u>a</u>se</li> <li>- Het toonbeeld van een koninklijke stijl</li> <li>- heel de avond blijft hij bij mij</li> <li>- Zal ik na<u>a</u>r een dan<u>s</u>feest ga<u>a</u>n</li> <li>- Misschi<u>e</u>n zi<u>e</u>t i<u>e</u>mand</li> <li>- alt<u>i</u>jd het brave me<u>i</u>sje zi<u>j</u>n</li> <li>- Geen bli<u>k</u>, geen sni<u>k</u></li> <li>- alleen ma<u>a</u>r voor vanda<u>a</u>g</li> <li>- De pi<u>j</u>n hier in mi<u>j</u>n maag</li> </ul> |

### Tropes

|                       |                                                                                                                                                                     |
|-----------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Metaphorical language | <ul style="list-style-type: none"> <li>- Dit paleis zonder gevoel</li> <li>- Ik zie ze allemaal staan</li> <li>- Het toonbeeld van een koninklijke stijl</li> </ul> |
|-----------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------|

|                |                                                                                                       |
|----------------|-------------------------------------------------------------------------------------------------------|
|                | <ul style="list-style-type: none"> <li>- het masker op</li> <li>- de boel staat op z'n kop</li> </ul> |
| Paradox, irony | //                                                                                                    |
| Hyperbole      | //                                                                                                    |

#### D. Context and cohesion

##### Internal Organization

|                    |                                                                                                                                                                                                             |
|--------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Elegant variation  | <ul style="list-style-type: none"> <li>- Want voor het eerst in heel mijn leven<br/>/ Voor het eerst in heel mijn leven</li> <li>- 't Is alleen maar voor vandaag<br/>/ Alleen maar voor vandaag</li> </ul> |
| Internal deviation | - //                                                                                                                                                                                                        |

##### External relations

|                                           |                                                                                                                                                                                                                      |
|-------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Clues of addresser-addressee relationship | Rhetorical (?) questions: <ul style="list-style-type: none"> <li>- Ben ik uitgelaten of in extase?</li> </ul> Use of imperative: <ul style="list-style-type: none"> <li>- kijk die deur</li> </ul>                   |
| Speech and thought presentation           | Elsa talks to herself in the second person, also using imperatives: <ul style="list-style-type: none"> <li>- Laat niemand toe</li> <li>- kijk niemand aan</li> <li>- Je moet altijd het brave meisje zijn</li> </ul> |
| Changes of style                          | Anna's style varies between archaic/semi-formal and informal language use                                                                                                                                            |

## Appendix 16

The classification of sentence types for the ST, TT1 and TT2.

| ST lyrics                                      | S.Type | TT1 lyrics                                | S.Type | TT2 lyrics                               | S.Type |
|------------------------------------------------|--------|-------------------------------------------|--------|------------------------------------------|--------|
| The window is open, so's that door             | DEC    | De ramen gaan open en kijk die deur       | IMP    | De ramen gaan open en kijk die deur      | IMP    |
| I didn't know they did that anymore            | DEC    | De hele hal heeft nu al veel meer kleur   | DEC    | De hele hal heeft nu al veel meer kleur  | DEC    |
| Who knew we owned eight thousand salad plates? | INT    | En kijk, we hebben zelfs een feestservies | IMP    | Wel duizend borden met een gouden boord  | X      |
| For years I've roamed these empty halls        | DEC    | Te lang was dit een lege hal              | DEC    | Al jaren leef ik zonder doel             | DEC    |
| Why have a ballroom with no balls?             | INT    | In onze balzaal nooit een bal             | DEC    | In dit paleis zonder gevoel              | x      |
| Finally they're opening up the gates           | DEC    | Eindelijk waait hier een frisse bries     | DEC    | Eindelijk, ze openen de poort            | DEC    |
| There'll be actual real live people            | DEC    | En er komen echte mensen                  | DEC    | Al die blijde, echte mensen              | x      |
| It'll be totally strange                       | DEC    | Da's even wennen misschien                | DEC    | Ik zie ze allemaal staan                 | DEC    |
| But, wow, am I so ready for this change        | EXP    | Maar, wauw, wat heb ik daarnaar uitgezien | EXP    | En ik kan die verandering wel aan        | DEC    |
| 'Cause for the first time in forever           | x      | Want voor het eerst na al die jaren       | x      | Want voor het eerst in heel mijn leven   | x      |
| There'll be music, there'll be light           | DEC    | Klinkt hier straks weer feestgezang       | DEC    | Klinkt muziek en is er licht             | DEC    |
| For the first time in forever                  | x      | Voor het eerst na al die jaren            | x      | Voor het eerst in heel mijn leven        | x      |
| I'll be dancing through the night              | DEC    | Zal ik dansen urenlang                    | DEC    | Dans ik met een blij gezicht             | DEC    |
| Don't know if I'm elated or gassy              | DEC    | M'n maag speelt wat op van de zenuwen     | DEC    | Ben ik uitgelaten of in extase?          | INT    |
| But I'm somewhere in that zone                 | DEC    | Maar daar kom ik wel overheen             | DEC    | Dit is echt een fenomeen                 | DEC    |
| Cause for the first time in forever            | x      | Want voor het eerst na al die jaren       | x      | Want voor het eerst in heel mijn leven   | x      |
| I won't be alone                               | DEC    | Ben ik niet alleen                        | DEC    | Ben ik niet alleen                       | DEC    |
| (spoken text)                                  |        | (spoken text)                             |        | (spoken text)                            |        |
| Tonight imagine me, gown and all               | IMP    | En straks, ik denk zo rond zeven uur      | x      | Vanavond met baljurk in de zaal          | X      |
| Fetchingly draped against the wall             | x      | Sta ik bevallig bij de muur               | DEC    | Mooi gedrapeerd tegen een paal           | X      |
| The picture of sophisticated grace             | x      | Een toonbeeld van verfijning, ou-là-là    | EXP    | Het toonbeeld van een koninklijke stijl  | X      |
| I suddenly see him standing there              | DEC    | En plotseling zie ik hem dan staan        | DEC    | En plotseling zie ik hem daar staan      | DEC    |
| A beautiful stranger, tall and fair            | x      | Een prachtige prins, hij lacht spontaan   | x      | Die man met zijn mooiste kleren aan      | x      |
| I wanna stuff some chocolate in my face        | DEC    | Van schrik stop ik m'n mond vol chocola   | DEC    | Wat chocolade, vlug, in allerijl         | IMP    |
| But then we laugh and talk all evening         | DEC    | Maar hij blijft gezellig praten           | DEC    | Maar heel de avond blijft hij bij mij    | DEC    |
| Which is totally bizarre                       | x      | En hij lacht om wat ik doe                | DEC    | En dat is toch wel heel erg raar         | DEC    |
| Nothing like the life I've lead so far         | x      | Hoe anders was mijn leven tot nu toe      | INT    | Vroeger ging het anders eerlijk waar     | DEC    |
| For the first time in forever                  | x      | Voor het eerst na al die jaren            | x      | Voor het eerst in heel mijn leven        | x      |
| There'll be magic, there'll be fun             | DEC    | Krijgt de dag een gouden rand             | DEC    | Zal ik naar een dansfeest gaan           | DEC    |
| For the first time in forever                  | x      | Voor het eerst na al die jaren            | x      | Voor het eerst in heel mijn leven        | x      |
| I could be noticed by someone                  | DEC    | Kan iemand vragen om mijn hand            | DEC    | Misschien ziet iemand mij nu staan       | DEC    |
| And I know it is totally crazy                 | x      | En oké, in het echt gaat het anders       | EXP    | En ik weet, 'k zal de liefde niet vinden | x      |
| To dream I'd find romance                      | DEC    | Dan in kasteelromans                      | x      | Al bij mijn eerste dans                  | DEC    |
| But for the first time in forever              | x      | Maar voor het eerst na al die jaren       | x      | Maar voor het eerst in heel mijn leven   | x      |
| At least I've got a chance                     | DEC    | Maak ik nu echt een kans                  | DEC    | Krijg ik nu toch een kans                | DEC    |
| Don't let them in, don't let them see          | IMP    | Laat niemand toe, spreek niemand aan      | IMP    | Laat niemand toe, kijk niemand aan       | IMP    |
| Be the good girl you always have to be         | IMP    | Wees gehoorzaam en ga hier niet vandaan   | IMP    | Je moet altijd het brave meisje zijn     | IMP    |
| Conceal, don't feel, put on a show             | IMP    | Voel niets, doe niets dat iets verradt    | IMP    | Geen blik, geen snik, het masker op      | IMP    |
| Make one wrong move and everyone will know     | IMP    | Want één verkeerde stap en 't is te laat  | x      | Eén foutje en de boel staat op z'n kop   | X      |

|                                            |             |                                         |             |                                        |             |             |
|--------------------------------------------|-------------|-----------------------------------------|-------------|----------------------------------------|-------------|-------------|
| But it's only for today                    | DEC         | Gelukkig duurt het maar een dag         | DEC         | 't Is alleen maar voor vandaag         | DEC         |             |
| It's agony to wait                         | DEC         | Alleen omdat het hoort                  | X           | De pijn hier in mijn maag              | X           |             |
| It's agony to wait                         | DEC         | Al duurt het maar en dag                | x           | Alleen maar voor vandaag               | X           |             |
| It's agony to wait                         | DEC         | Dit is zoals het hoort                  | DEC         | De pijn hier in mijn maag              | X           |             |
| Tell the guards to open up the gate        | IMP         | Goed dan, wachtter, open nu de poort    | IMP         | Wachters, ga, en open nu de poort      | IMP         |             |
| The gate                                   | X           | De poort                                | X           | De poort                               | X           |             |
| For the first time in forever              | x           | Voor het eerst na al die jaren          | x           | Voor het eerst in heel mijn leven      | x           |             |
| I'm getting what I'm dreaming of           | DEC         | Zal ik weer nieuwe mensen zien          | DEC         | Durf ik geloven in mijn droom          | DEC         |             |
| A chance to change my lonely world         | x           | Ik hoop op nieuw geluksgevoel           | DEC         | Een kans voor een heel nieuw verhaal   | x           |             |
| A chance to find true love                 | x           | En liefde zelfs misschien               | x           | Voor liefde zonder schroom             | x           |             |
| Don't let them in, don't let them see      | IMP         | Laat niemand toe, spreek niemand aan    | IMP         | Laat niemand toe, kijk niemand aan     | IMP         |             |
| Be the good girl you always have to be     | IMP         | Wees gehoorzaam en ga hier niet vandaan | IMP         | Je moet altijd het brave meisje zijn   | IMP         |             |
| Conceal                                    | IMP         | Zeg niets                               | IMP         | Geen blik                              | IMP         |             |
| Conceal, don't feel, don't let them know   | IMP         | Voel niets, doe niets dat iets verradt  | IMP         | Geen blik, geen snik, het masker op    | IMP         |             |
| I know it all ends tomorrow                | x           | Maar morgen zal alles voorbij zijn      | x           | En morgen zal het voorbij zijn         | x           |             |
| So it has to be today                      | DEC         | Dus vandaag, 't is wat ik zeg:          | DEC         | Dus vandaag is echt mijn dag           | DEC         |             |
| Cause for the first time in forever        | x           | Ja, voor het eerst na al die jaren      | EXP         | Want voor het eerst in heel mijn leven | x           |             |
| For the first time in forever              | x           | Voor het eerst na al die jaren          | x           | Voor het eerst in heel mijn leven      | x           |             |
| Nothing's in my way                        | DEC         | Staat niets mij in de weg               | DEC         | Voel ik dat het mag                    | DEC         |             |
|                                            |             |                                         |             |                                        |             |             |
|                                            | <b>Anna</b> | <b>Elsa</b>                             | <b>Anna</b> | <b>Elsa</b>                            | <b>Anna</b> | <b>Elsa</b> |
| Declarative                                | 23 (59.0%)  | 2 (5.1%)                                | 24 (57.1%)  | 2 (4.8%)                               | 20 (48.8%)  | 1 (2.4%)    |
| Imperative                                 | 1 (2.6%)    | 9 (23.1%)                               | 2 (4.8%)    | 7 (16.7%)                              | 2 (4.9%)    | 8 (19.5%)   |
| Interrogative                              | 2 (5.1%)    | 0 (0.0%)                                | 1 (2.4%)    | 0 (0.0%)                               | 1 (2.4%)    | 0 (0.0%)    |
| Expletive                                  | 1 (2.6%)    | 0 (0.0%)                                | 4 (9.5%)    | 0 (0.0%)                               | 0 (0.0%)    | 0 (0.0%)    |
| Sentence fragment (part of complete whole) | 18 (46.2%)  | 0 (0.0%)                                | 14 (33.3%)  | 0 (0.0%)                               | 16 (39.0%)  | 0 (0.0%)    |
| Sentence fragment (not part of anything)   | 1 (2.6%)    | 0 (0.0%)                                | 1 (2.4%)    | 2 (4.8%)                               | 7 (17.1%)   | 2 (4.9%)    |
|                                            |             |                                         |             |                                        |             |             |
| <b>Fragments:</b>                          | <b>39</b>   |                                         | <b>42</b>   |                                        | <b>41</b>   |             |

*Appendix 17*

Private correspondence with Tim Reus via LinkedIn.

[censored]