



A CASE STUDY ON THE TRANSLATION STRATEGIES IN WALT DISNEY ANIMATED MUSICAL MOVIES' SONGS: FROM PAST TO PRESENT

WALT DISNEY ANİMASYON MUZİKAL FİLMLERİNDEKİ ŞARKILARIN ÇEVİRİ STRATEJİLERİ ÜZERİNE BİR DURUM ÇALIŞMASI: GEÇMİŞTEN BUGÜNE

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Makale Bilgisi

Türü: Araştırma makalesi
Gönderildiği tarih: 5 Mayıs 2022
Kabul edildiği tarih: 20 Haziran 2022
Yayınlanma tarihi: 20 Aralık 2022

Article Info

Type: Research article
Date submitted: 5 May 2022
Date accepted: 20 June 2022
Date published: 20 December 2022

Anahtar Sözcükler

Şarkılar; Walt Disney Filmleri; Çeviri Stratejileri; Çeviri; Adaptasyon; Skopos Teorisi

Keywords

Songs; Walt Disney Movies;
Translation Strategy; Translating;
Adapting; Skopos Theory

DOI

10.33171/dtcfjournal.2022.62.2.7

Abstract

Translation is an indispensable part of our life. Various resources are constantly translated. Translation has entered our lives so much that not only written sources but also audio-visual sources and songs are translated today. Although the translation of songs is difficult, its translation is also important. Because of rhyme, number of syllables, harmony with the music in the song, etc., it is very difficult to talk about an absolute translation in such translations. Although translation is possible in children's songs due to the simplicity of the language used, we also encounter some adaptations or writing new lyrics in such translations. For this study, it is aimed to examine the translation strategies based on those of Franzon (2008) and to discuss them within the framework of the Skopos Theory put forward by Hans Vermeer. For this, two randomly selected songs from two animated musical movies of the Walt Disney Company, namely "Snow White and the Seven Dwarfs" (1937) and "Encanto" (2021) have been examined. These movies have been selected to understand if there are any differences between the first movie (1937) and the last movie (2021) in terms of song translation strategies. In the study, the songs have been examined one by one, and the translation strategies have been determined and shown in tables. As a result; it has been revealed that the most frequently used translation strategy is Translating the lyrics by taking the music into account in the first movie: "Snow White and the Seven Dwarfs". However, in the second movie, "Encanto", it is Adapting the translation to the original music.

Öz

Çeviri hayatımızın vazgeçilmez bir parçasıdır. Çeşitli kaynaklar sürekli olarak çevrilir. Çeviri hayatımıza artık o kadar girmiştir ki sadece yazılı kaynaklar değil görsel işitsel kaynaklar, şarkılar da günümüzde çevrilmektedir. Şarkı çevirilerinin çevirisi zor ve önemlidir. Kaftiye, hece sayısı, şarkıdaki müzikle uyum vb. nedenlerle bu tür çevirilerde mutlak bir çeviriden bahsetmek çok zordur. Çocuk şarkılarında ise kullanılan dilin sadeliğinden dolayı çeviri mümkün olmakla birlikte bu tür çevirilerde de uyarlamalara ve sözleri yeniden yazmaya rastlamaktayız. Bu çalışma için, Franzon'un (2008) çeviri stratejilerini temel alarak kullanılan stratejileri incelemek ve bunları Hans Vermeer'in ortaya koyduğu Skopos Teorisi çerçevesinde tartışmak amaçlanmıştır. Bunun için, Walt Disney Company'nin "Pamuk Prenses ve Yedi Cüceler" (1937) ve "Encanto: Sihirli Dünya" (2021) adlı iki müzikal animasyon filminden rastgele seçilen iki şarkı incelenmiştir. Bu filmler, ilk film (1937) ile son film (2021) arasında şarkı çeviri stratejileri açısından herhangi bir farklılık olup olmadığını anlamak için seçilmiştir. Çalışmada, şarkılar tek tek incelenip, çeviri stratejileri belirlenip tablolar şeklinde gösterilmiştir. Sonuç olarak; ilk film olan "Pamuk Prenses ve Yedi Cüceler" için en sık kullanılan çeviri stratejisinin müzikleri dikkate alarak şarkı sözlerini çevirmek olduğu ortaya çıktı. Ancak ikinci film olan "Encanto: Sihirli Dünya" için kullanılan strateji; çeviriyi orijinal müziğe uyarlamaktır.

Introduction

Today, it is possible to talk about translation in all areas of life. Bhatia defines translation as "Translation is the communication of the meaning of a source- text (ST) by means of an equivalent target text (TT)." (1992, p. 1051). As it can be understood from the definition, translation connects countries or societies. Until now, many literary or technical books, and articles have been translated into different languages.

One of the new fields in Translation Studies is song translation. Considering some elements such as the word choice, the rhythm, the music, and the length of the song lyrics, song translations are very difficult. While translators are engaged in the translation of songs, they ensure that it conforms not only to the equivalence of meaning but also to the music.

There are different types of songs as well as different translations. According to target culture expectations and their needs, the translator uses different strategies in each different music genre. Depending on the translation strategy used and other features of song translation, there are some losses and gains in translation. As they are inevitable in the translation process. However, it is important whether they change the length of translated text and meaning.

In this study, translation strategies described by Franzon (2008) have been used to analyze the process of translation of songs in Walt Disney Animated Musical first movie and the last movie, which has a Turkish soundtrack. For this, Skopos Theory has been used as a framework.

Analysis of the song translation, especially children's songs, is a new field, and this study analyzes the translation strategies on a sentence basis. It is a good opportunity to understand if there are any differences between the first and the last musical animated movie by Walt Disney in terms of translation strategy.

Therefore, within the framework of the study, two songs from "Snow White and the Seven Dwarfs" (1937), namely With a Smile and a Song and Whistle While You Work, two songs from "Encanto" (2021), namely Surface Pressure and We Don't Talk About Bruno have been chosen to analyze.

The study aims to answer the questions;

Main Question;

- Is there a remarkable difference between Walt Disney's first movie and its last movie's songs translation in terms of translation strategy?

Sub-questions;

- What are the translation strategies and their frequencies in the translation of the songs in Walt Disney Animated Musical Movies?
- What type of translation strategy is more common in the translation of the songs in Walt Disney Animated Musical Movies?

Song Translation

With the development of technology, countries have become more dependent on each other. Thus, the importance of translation has increased. People no longer need only literary or news translations. Translation is needed in all areas of life. One of the areas is songs.

A song is linking words to music. Song translation is a difficult term to define but according to Catford, it can be defined as the exchange of textual materials between two languages (1965, p. 20). Songs in the movies are really important as they help the audiences understand the plot better. While translating the song, the translator encounters an important and difficult situation and has to make a decision. This situation is; should he translate the translation freely and be faithful to the music, or should he not think about the music and be faithful to the lyrics of the song?

Translating a song is a very meticulous and demanding process, as it does not include only words, the translator has to think about the rhyme, the rhythm, sense and also of course the target audiences' needs and expectations. Besides them, in the process of dubbing songs, the translator takes into consideration several factors such as lip synchronization, sentence length, and syllable count (Lathey, 2006, p. 23). Thus, just knowing the language is not enough; the translator must be interested in music and be experienced in this field.

Andrew Kelly recommends some basic principles to the song translators such as respecting the rhythms, the meaning, the style, the rhymes and respecting the original text (Kelly, in Low, 2005, p. 198). Furthermore, Low agrees with him and adds that there are five criteria; namely singability, sense, naturalness, rhythm, and rhyme that should be considered by the translators in the process of song translation (2005, p. 185). Moreover, Shirley Emmons and Stanley Sonntag suggest similar things related to singability, rhyme scheme, and the importance of the original meaning (1979, p. 189).

When all of these are taken into account, using different translation strategies is inevitable in song translations.

Walt Disney Animated Musical Movies

Animation is a moving image obtained by displaying several images in quick succession. Blair (1994, p. 6) defines animation as using drawings of characters in sequences to activate realistic motions (as cited in Wells, 2002, p. 3-4). The first

animations were made by drawing the desired pictures on a few sheets of paper and quickly passing the papers or turning them in a circle. Today, with the help of technology, it has developed a lot.

Some of the world-famous animation studios are Pixar, Walt Disney Animation Studio, Studio Ghibli, Kyoto Animation Studio, Madhouse, Poei Animation Studio, Production IG, Cartoon Network, Dreamworks, Gonzo, Nickelodeon, Laika, Blue Sky, Gaumont Animation and Marvel Animation Studio.

When animation is mentioned in the world, Walt Disney comes to mind first. Walt Disney Studio, one of the world's largest and most famous media companies in the cartoons industry with its remarkable animated feature movies, is always one step ahead by feeding animation with technical improvements.

The Walt Disney Animation Studio founded by Brothers Walt and Roy Disney is in Burbank, California and it is owned by The Walt Disney Company, which also owns Pixar Films and Disney Toon Studios. Its first name was Disney Brothers Cartoon Studio. After starting to grow up and moving to Hollywood, they changed its name to "Walt Disney Studio" (Chepkemoui, 2017).

The studio has made 60 animated feature movies and it goes on creating new movies. Its first movie is "Snow White and the Seven Dwarfs" (1937) and the last one is "Encanto" (2021).

The studio is famous not only for its cartoons but also for its music in them. Songs in the movies are very significant and they play crucial roles in making the plot more understandable since with the help of them, audiences can understand the characters' thoughts and feelings better (Edmondson, 2013, p. 444 - 447).

Snow White and the Seven Dwarfs

"Snow White and the Seven Dwarfs" (1937) is the first musical animated movie and one of the most well-known movies of Walt Disney Studio. The movie was shot in 1937. The plot is related to a princess, Snow White. This first animated feature by Walt Disney is also America's first animated feature film with sound and color. It is one of only two most successful animated movies of the 100 greatest American films of all time (Williams, 2001).

David Hand, William Cottrell, Wilfred Jackson, Larry Morey, Perce Pearce, and Ben Sharpsteen directed the movie. The lyrics in the song belong to Larry Morey and the music in the movie belong to Frank Churchill and the songs were composed by Paul J. Smith, Albert Hay Malotte, and Milt Franklyn. Hüseyin Fazlı is

the person who translated the dialogues into Turkish. The movie is about a girl called Snow White, who was sent to the forest to be killed by her evil and jealous stepmother because she was more beautiful than herself (“Snow White and the Seven Dwarfs”, n.d.).

“Snow White and the Seven Dwarfs” soundtrack was released in January, 1938. The songs in the movie are;

1. “I'm Wishing - Adriana Caselotti
2. One Song - Harry Stockwell
3. With a Smile and a Song - Adriana Caselotti
4. Whistle While You Work - Adriana Caselotti
5. Heigh-Ho - The Dwarfs Chorus (Roy Atwell, Pinto Colvig, Billy Gilbert, Otis Harlan & Scotty Mattraw)
6. Bluddle-Uddle-Um-Dum (The Dwarfs' Washing Song) - The Dwarfs Chorus (Roy Atwell, Pinto Colvig, Billy Gilbert, Otis Harlan & Scotty Mattraw)
7. The Dwarfs' Yodel Song (The Silly Song) - The Dwarfs Chorus (Roy Atwell, Pinto Colvig, Billy Gilbert, Otis Harlan & Scotty Mattraw)
8. Someday My Prince Will Come - Adriana Caselotti
9. Heigh-Ho (Reprise) - The Dwarfs Chorus
10. One Song (Reprise) - Harry Stockwell and Chorus
11. Some Day My Prince Will Come (Reprise) – Chorus” (“Snow White and the Seven Dwarfs”, n.d.).

Encanto

“Encanto” was shot in 2021. It is Walt Disney’s last and 60th movie directed by Jared Bush and Byron Howard, and the co-director is Charise Castro Smith co-writing the screenplay with Bush. The original songs in this movie belong to Lin-Manuel Miranda (Howard & Bush, 2021). Its plot is related to a Colombian teenage girl who is disappointed because of being the only member of her family without magical powers.

Its soundtrack was released on November 19, 2021, and it has achieved great success. The best-known song on this soundtrack is "We Don't Talk About Bruno". It has managed to be one of Disney's most successful songs of all time. All songs are written by Lin-Manuel Miranda. All scores have been composed by Germaine Franco (“Encanto”, n.d.). The songs in the movie are;

1. “The Family Madrigal - Stephanie Beatriz, Olga Merediz & cast of Encanto
2. Waiting on a Miracle – Beatriz
3. Surface Pressure - Jessica Darrow
4. We Don't Talk About Bruno - Adassa, Beatriz, Mauro Castillo, Rhenzy Feliz, Carolina Gaitán, Diane Guerrero & cast of Encanto
5. What Else Can I Do? - Beatriz & Guerrero
6. Dos Oruguitas - Sebastián Yatra
7. All of You - Adassa, Beatriz, John Leguizamo, Merediz, Maluma & cast of Encanto
8. Hola Casita!
9. Colombia, Mi Encanto - Carlos Vives
10. Two Oruguitas – Yatra” (“Encanto”, n.d.).

The Process of Translating Animated Movies Songs

A song from an animated movie can be used in the translated version of the movie in three ways. These are; untranslated versions, translated with subtitling, translating lyrics by dubbing into the TL. The last one is the most common way as songs in animated movies give the characters’ emotions and feelings. The songs in animated movies are generally simple and short sentences, hence their translation is easier than other songs.

If the last way is preferred, first the company that produces the animated movie sends the lyrics of the song and the original movie, the scenario in the original language, information about the characters, and notes from the songs to the company where the songs will be translated. Pre-selection is made according to the characteristics of the character, sample records are taken, and they are sent back to the company and asked the company to make a selection. While waiting for their choices, the script is translated into Turkish, and songs are translated or adapted into Turkish according to music. After the elections and translations are over, the actual registration starts (Atakan, 2012).

Skopos Theory and Song Translation

German linguist Hans Vermeer established Skopos Theory meaning “purpose” in 1978, and in this theory, not only ST but also TT is taken into consideration. However, the most important thing is the target audiences’ needs and expectations. He (2000, p. 230) defines “skopos” as determining the purpose and translating according to this purpose. Moreover, Vermeer states (1978, p. 100) that the skopos

of the text determines everything and it helps the translator decide which translation strategy s/he is going to use (2000, p. 231).

Vermeer (2000, p. 23) adds that generally ST and TT have the same function, but sometimes it can be different. In these cases, it is the skopos that decides how the translation will be. So, according to him, translation is reproducing source text according to target purpose and target audience (Vermeer, 1987, p. 29). According to Low (2003, p. 101), translators should concentrate on the target text and target audiences' needs and expectations instead of focusing on the source text.

Briefly, every original text and every text which will be translated have a purpose. Translator must decide if he needs a "free" or "faithful" translation. So, while doing this, there will be of course some adaptations or replacements in the translated text, especially if this is the translation of a song, these are inevitable, because the translator doesn't only think about being faithful or translating freely, he also should take into consideration the music, rhyme, rhythm, and characters. As a result of them, the theory suitable for the purpose of this study is Skopos theory.

Translation Strategy

We can define translation strategy as the tactic we use when translating something into the target language. As in translating every piece, there are different strategies used in translating songs. For example, Lefevere (1975), Baker (1992), Molina and Albir (2002), Peter Low (2005), and Franzon (2008) have strategies for song translation.

For this study, Franzon's strategies are used as they are one of the latest strategies for song translation. Franzon categorizes song translation into five groups:

- “1. Leaving the song untranslated;
2. Translating the lyrics but not taking the music into account;
3. Writing new lyrics to the original music with no overt relation to the original lyrics;
4. Translating the lyrics and adapting the music accordingly – sometimes to the extent that a brand new composition is deemed necessary;
5. Adapting the translation to the original music” (2008, p. 376).

In the first strategy, the translator leaves the song untranslated; sometimes instead of translating as a dubbed version, it is easier to leave the lyrics untranslated or to use subtitles. In the second strategy, it is applied when the translator tends to focus not only on the meaning of the lyrics, but also on the music. The third strategy means rewriting songs with new words and using the same music. The fourth strategy can be defined as translating the songs using the same words and adapting the music according to the lyrics. In the last strategy, the translator rewrites the lyrics by using different words but he gives the same meaning with SL that followed the original music of the song.

RESEARCH METHOD

Design of the Study

In this study, song lyrics are used as the data analysis and the study aims to describe the results of thought, events, and phenomena that occur in social activities to find the interrelationships between variables. Therefore, this study is descriptive qualitative research and the results have been calculated by using a formula and the results have been shown with numbers. Therefore, this study is also quantitative research. The aim of the study is to examine translation strategies according to Franzon's Songs Translation strategies and to understand if there are any differences between the first Walt Disney Animated Musical movie and the last one within the framework of Skopos Theory.

The data for this study has been derived from two different Walt Disney Animated Musical movies. One of them is the first musical animated movie, "Snow White and Seven Dwarfs" (1937) and the other one is the last musical animated movie, "Encanto" (2021). Two songs, the third and fourth songs, have been randomly selected from each movie. These movies have been used because the study aims to analyze the differences between the first and the last movie in terms of translation strategy. The name of the songs are *With a Smile and a Song* and *Whistle While You Work* from "Snow White and the Seven Dwarfs" (1937), and *Surface Pressure* and *We Don't Talk About Bruno* from "Encanto" (2021).

The song lyrics in the original form and in the translated version have been taken from their DVDs. Also, for the original lyrics and translated versions of song lyrics, YouTube - Walt Disney Animation Studios Channel has been watched. Moreover, the first 15 lines of each song have been analyzed to get valid and exact results.

Instrument and Techniques of Data Collection

For data collection, two tables have been created. Table 1 is used for data collection, Table 2 is used for calculating the frequencies and percentages of translation strategies.

To collect the data, first Table 1 has been completed then the frequencies and the percentages of translation strategies have been calculated with the help of Table 2.

Moreover, an intercoder reliability check has been used to get valid results. For that, two different raters, who are also from Translation and Cultural Studies, have been asked to decide which of the following translation strategies have been used for each line according to Franzon's translation strategies. The findings have shown that there is reliability as there is no remarkable difference.

Table 1

Translation Strategies

Name of the Song				
No	Source Lyrics	Expected Translation with Literal Meaning	Target Lyrics Translation	T. Strategy
1				
2				

Table 2

The frequency and percentage of Translation Strategy

No	Translation Strategy	Frequency	Percentage (%)
1	Leaving the song untranslated		
2	Translating the lyrics by taking the music into account		
3	Writing new lyrics to the original music with no overt relation to the original lyrics		
4	Translating the lyrics and adapting the music accordingly		
5	Adapting the translation to the original music		
Total			

Descriptive Analysis of Walt Disney Animated Musical Movies Songs in terms of Translation Strategy

For this study, two songs from “Snow White and the Seven Dwarfs” (1937) namely, *With a Smile and a Song* and *Whistle While You Work* and two songs from “Encanto” (2021) namely, *Surface Pressure* and *We Don't Talk About Bruno* have been analyzed. Only the first 15 lines from each song have been examined descriptively in terms of the translation strategy proposed by Franzon (2008).

Franzon proposed 5 different strategies for song translation. However, as Franzon (2008, p. 377) adds that these strategies may be modified or combined in different studies as it is limited to his study, so the second one has been changed to “*Translating the lyrics by taking the music into account*” since translators don’t change the music while they are translating the lyrics in Walt Disney Animated Musical movies which means that the music in these kinds of movies is left as it is. For this study, insignificant losses or gains, unimportant changes in sentence structure and grammar rules are ignored in this strategy.

Table 3

Translation Strategies – “Snow White and the Seven Dwarfs”, With a Smile and a Song

With A Song and A Smile - Bir Şarkı Bir Gülüşle				
No	Source Lyrics	Expected Translation with Literal Meaning	Target Lyrics Translation	T. Strategy
1	With a song and a smile	Bir şarkı ve bir gülümseme ile	Bir şarkı bir gülüşle	2
2	With a smile,	Gülüşle	Gülüşle	2
3	all your troubles will be gone just like yesterday did	dün gibi endişelerin yok olur	dün gibi endişelerin yok olur	2
4	Your heart will stay young	Genç kalacak kalbin	Genç kalır kalbin	2
5	With a song and a smile	Bir şarkı bir gülüşle	Bir şarkı bir gülüşle	2
6	The whole world wakes up with joy	Tüm dünya uyanır neşeli	Tüm dünya uyanır neşeli	2
7	Celebrate and sing songs	Kutlayın ve şarkılar söyleyin	Kutlamalarla şarkı söyleyin	2

8	Don't you ever complain	hiç söylenmez misiniz?	Sakın söylenmeyin	2
9	As the rain falls	Yağmur düşerken	Yağmurlar düşerken	2
10	Don't you forget	Unutmaz misin?	Sakın unutmayın	2
11	You're one with the sun when it comes out	Sizsiniz güneş açıldığında	Sizsiniz güneş açıldığında	2
12	With a song and a smile	Bir şarkı ve bir gülümseme ile	Bir şarkı bir gülüşle	2
13	Everything will be fixed	Her şey düzeltilecek	Her şey düzelir	2
14	Like life flowing in the spring	Baharda akan hayat gibi	Bir bahar gibi akıyor	5
15	With songs and smiles	şarkılar ve gülümsemelerle	Şarkı ve gülüşle	2

Table 4

Translation Strategies – “Snow White and the Seven Dwarfs” - Whistle While You Work

Whistle While You work – İslık çal ve Çalış				
No	Source Lyrics	Expected Translation with Literal Meaning	Target Lyrics Translation	T. Strategies
1	Whistle and work	ıslık çal ve çalış	İslık Çal ve Çalış	2
2	Let's clean it happily all together	Sevinç içinde hep birlikte temizleyelim	Sevinç içinde hep birlikte temizleyelim	2
3	Let's mumble (a) song	şarkı mırıldanalım	Şarkı mırıldanalım	2
4	Everywhere's dirty,	Her yer pis,	Her yer pis,	2
5	(Everywhere) can be clean while singing (a) song all together	hep birlikte şarkı söylerken (her yerde) temiz olabilir	Toplanır şarkı söylerken birlikte	5
6	Let you sweep up the ground	Yeri süpürmene izin ver	Yerleri süpürün	3
7	As if it is a broom,	Sanki bir süpürge,	Sanki süpürge	2

			bir,	
8	With a sweet melody	Tatlı bir melodi ile	Tatlı bir melodiyle	2
9	As if it is the person who you're dancing with	Sanki dans ettiğin kişiymiş gibi	Dans ettiğiniz kişi gibi	2
10	No, no, no !	Yok yok hayır	Yok yok hayır!	2
11	Put them here	Koy onları buraya	Koy onları buraya	2
12	If you are sincere, compete with time	İçtenseniz zamanla yarış	İçtenseniz zamanla yarış	2
13	Whistle and work	Islık çal ve çalış	Islık çal ve çalış	2
14	Don't put it under the rug	halının altına koymayın	Kilimin altına olmaz	3
15	Whistle and work	ıslık çal ve çalış	Islık çal ve çalış	2

Table 5

Translation Strategies – “Encanto” -Surface Pressure

Surface Pressure – Baskı				
No	Source Lyrics	Expected Translation with Literal Meaning	Target Lyrics Translation	T. Strategies
1	I'm the strong one, I'm not nervous	Hem güçlüyüm hem de durgun	Hem güçlüyüm hem de durgun	2
2	I'm as tough as the crust of the Earth is	Yerküre kabuğu gibi sağlam	Yerküre kabuğu gibi sağlam	2
3	I move mountains, I move churches	Dağları hareket ettiririm, kiliseleri hareket ettiririm	Dağı, taşı kaldırıyorum	5
4	And I glow, 'cause I know what my worth is	Ve parlıyorum çünkü değerimin ne olduğunu biliyorum	Parlarım, kendimin farkındayım	5
5	I don't ask how hard the work is	işin ne kadar zor olduğunu sormuyorum	İşim zor mu sormam asla	5

6	Got a rough, indestructible surface	Pürüzlü, yok edilemez bir yüzeye sahip	Dayanıklı ve sert görünürüm	5
7	Diamonds and platinum, I find 'em, I flatten 'em	Elmaslar ve platin, onları buluyorum, düzleştiriyorum	Elmas ve platinler bulur, dümdüz ederim	2
8	I take what I'm handed, I break what's demanded,	Bana verileni alırım, talep edileni kırarım,	Benden ne istenilirse her şeyi ezerim	3
9	But under the surface	Ama yüzeyin altında	Ama bir taraftan da	3
10	I feel berserk as a tightrope walker in a three-ring circus	Üç halkalı bir sirkte ip cambazı olarak çılgına dönmüş hissediyorum	İp üstünde yürüyen bir cambaz gibi deliceyim	5
11	Under the surface	Yüzeyin altında	Bir taraftan da	3
12	Was Hercules ever like, "Yo, I don't wanna fight Cerberus"?	Herkül hiç "Yo, Cerberus ile dövüşmek istemiyorum" gibi miydi?	Bu kavgadan kaçınsam mı diye düşünmüş Herkül	5
13	Under the surface	Yüzeyin altında	Bir taraftan da	3
14	I'm pretty sure I'm worthless if I can't be of service	Hizmet edemezsem değersiz olduğumdan oldukça eminim.	Hizmet etmezsem kendimi değersiz sanarım	5
15	A flaw or a crack, the straw in the stack	Bir kırık veya bir çatlak, yığındaki saman	Kırık ve çatlak, fazla bir damla	5

Table 6

Translation Strategies – “Encanto” - We Don't Talk About Bruno

We Don't Talk About Bruno – Bruno'dan Bahsetmeyin				
No	Source Lyrics	Expected Translation with Literal Meaning	Target Lyrics Translation	T. Strategies
1	We don't talk about Bruno, no, no, no!	Bruno hakkında konuşmayız, hayır, hayır, hayır!	Bruno'dan bahsetmeyin yo, yo, yo	5
2	We don't talk about Bruno... but	Bruno hakkında konuşmayız, hayır, hayır, hayır!	Artık yok burada Bruno	3
3	It was my wedding day	benim düğün günümdü	Bak, o gün düğünümdü	5
4	It was our wedding day	bizim düğün günümüzdü	Düğün günümüzdü	2
5	We were getting ready, and there wasn't a cloud in the sky	Hazırlanıyorduk ve gökyüzünde bir bulut yoktu	Hazırlanıyorduk ve de hiç bulut yoktu gökte	2
6	No clouds allowed in the sky	Gökyüzünde bulutlara izin yok	Bulutlara yasaktı	5
7	Bruno walks in with a mischievous grin-	Bruno sinsi bir tavırla içeri girer.	Bruno geldi sinsi bir tavırla	2
8	Thunder!!	Tufan!	Tufan!	2
9	You telling this story, or am I?	Bu hikayeyi sen mi anlatıyorsun yoksa ben mi?	Ben susayım anlat istersen	5
10	I'm sorry, go on	Üzgünüm, devam et	Aşkım, çok özür dilerim	2
11	Bruno says, "It looks like rain"	Bruno, "Yağmur gibi görünüyor" diyor	Bruno, "Yağış var" dedi	5
12	Why did he tell us?	Neden bize söyledi?	Öyle mi dedi	3

13	In doing so, he floods my brain	Bunu yaparken beynimi sular altında bırakıyor	Benim aklım uçup gitti	5
14	Abuela, get the umbrellas	Abuela, şemsiyeleri getir.	Abuela, şemsiye getir	2
15	Married in a hurricane	Bir kasırgada evlendik	Kasırgada evlendik	2

The findings show that the strategy 1 and 4, are never used in both of the movies.

For the movie, “Snow White and the Seven Dwarfs” (1937), the findings from the table have shown that the most frequently used translation strategy is Strategy 2. Almost all the lyrics of the two songs have been translated by using this strategy. In the first song, namely “With A Song and A Smile”, only one line has been translated by using strategy 5. In the second song, strategy 5 has been used only once and strategy 3 has been used only twice.

For the movie, “Encanto” (2021), the findings from the table have shown that unlike the movie “Snow White and the Seven Dwarfs”, the most frequently used translation strategy is Strategy 5. Moreover, the second most frequently used translation strategy is Strategy 2 and the last one is Strategy 3.

Table 7

The frequency and percentage of translation strategies for “Snow White and the Seven Dwarfs” and “Encanto”

No	Translation Strategy	Snow White and the Seven Dwarfs		Encanto	
		Frequency	Percentage	Frequency	Percentage
2	Translating the lyrics by taking the music into account	26	86,67%	10	33,3%
3	Writing new lyrics to the original music with no overt relation to the original lyrics	2	6,67%	6	20%

5	Adapting the translation to the original music	2	6,67%	14	46,67%
Total		30	100%	30	100%

Conclusion And Suggestions For Further Studies

As in every field, there are difficulties encountered in song translation. However, songs are translated in one way or another. After analyzing the data related to translation strategies in Walt Disney Animated Musical first movie, “Snow White and the Seven Dwarfs” and the last movie, “Encanto”, the findings show that in both of the movies, translation strategy 1 and 4 are not preferred. It may be because generally all songs in Walt Disney Animated Musical movies are translated as its audiences are children. The producers want to make the movie more understandable for them. So, they prefer the dub version to subtitles. While doing this, they never play with music.

When the sub-research questions about the type of translation strategies and their frequencies and the common strategy in the translation process of these songs are considered, the data analysis has revealed the following results:

First of all, this study has shown that Franzon translation strategies can be beneficial tools for semantic equivalence in song translation analysis.

In the first movie, “Snow White and the Seven Dwarfs”, the common strategy is *Translating the lyrics by taking the music into account*; on the other hand, it is *Adapting the translation to the original music* for the last movie by Walt Disney Animated Musical movie, “Encanto”.

According to the results, for the first movie, “Snow White and the Seven Dwarfs”, the most frequently used translation strategy is *Translating the lyrics by taking the music into account*, it has been used 26 times out of 30 lines. Strategy 3 and 5 have been used in equal amounts, 2 times out of 30 lines.

However, in the results for the second movie, “Encanto”, the most frequently used translation strategy is strategy 5, 14 times out of 30 lines. Unlike the first movie, the second most frequently used translation strategy is strategy 2, and the third one is Strategy 3, they have been used 10 and 6 times out of 30 lines, respectively.

For the main research question, which is “Is there a significant difference between Walt Disney’s first movie and its last movie’s songs translation in terms of translation strategy?”, the following results have emerged:

As the songs in Walt Disney Animated Musical movies for children and teenagers, the lyrics are simple and clear. So, they can be translated by word-for-word translation or adapting. In both cases, the translators have tried to give the same meaning. However, there is a significant difference in terms of the translation strategy used in these movies. In the first movie, *Translating the lyrics by taking the music into account* is the most common strategy while in the second one, it is *Adapting the translation to the original music*. It means that, in the first movie, the translator preferred translating the lyrics with the same words. However, in the second movie, the translator preferred adapting the lyrics more. It may be because in 1937, the technology wasn’t as advanced as it is today and the language was simpler. So, translating with the same words was easier. Nevertheless, today, technology has developed a lot and is developing. So, the language used is getting more complex and more complex day by day.

Another reason for this can be the effects of globalization. In today’s world, the global language is English; all over the world, most of the people can speak some English. The English used in the movies is getting more detailed and up-to-date. The first movie, “Snow White and the Seven Dwarfs”, was shot in 1937, and when we examine the original lyrics of the songs in this movie, it can be seen that the language of the songs is so simple and clear; on the other hand, the second movie, “Encanto”, was shot in 2021, and the songs’ lyrics in its original versions are more complicated which makes it more difficult to translate. So, sometimes translating with the same words can be difficult and the translator can adapt the lyrics in the process of translating to give the same meaning as in the original version.

Briefly, the translator aims to give the same meaning while translating the songs. While doing this, target audiences’ needs and expectations are important, especially for children’s movies which means translating the lyrics as best they can understand. Here skopos theory comes into play and guides the translator.

Suggestions for further studies can be; similar studies can be carried out for movie lines, not for songs. And, in the future, the same study can be studied again with new movies. Also, different scholars’ translation strategies can be used. Furthermore, songs from other types of movies can also be analyzed.

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Summary

Translation exists in every aspect of our lives. Song translation is a new topic for translation studies. So, this study aimed at analysing the strategies in the translation process of songs in Walt Disney Animated Musical first movie, “Snow White and the Seven Dwarfs” (1937) and the last movie, “Encanto” (2021) into Turkish within the framework of Skopos Theory.

For this study, two songs from “Snow White and the Seven Dwarfs” (1937), namely *With a Smile and a Song* and *Whistle While You Work*, and two songs from “Encanto” (2021), namely *Surface Pressure* and *We Don't Talk About Bruno* have been chosen randomly. They are the third and fourth songs on their soundtracks. Only the first 15 lines from each song have been examined descriptively. These movies have been chosen because one of them is the first animated musical movie and the second one is the last animated musical movie of this company whose songs have been translated and they have Turkish soundtracks. This study is important since at the end of the study not only have the used strategies been understood but also if there are any differences in terms of translation strategies in the translation process of these movies have been seen.

To analyze these songs, Skopos theory and Franzon’s song translation strategies have been chosen. Skopos Theory has been chosen as target audiences’ needs and expectations are essential in this theory. As in the translation process of children’s songs, especially in Walt Disney Animated Musical Movies, target audience, children are really significant, they should understand the songs so that they can understand the movie. So, translators translated the lyrics according to them. While s/he is doing this, s/he can translate, adapt or rewrite the lyrics. The most important factor in deciding the translation strategy is the target audience, target culture and target purpose.

Moreover, in this study, the strategies which were proposed by Franzon (2008) have been studied. He categorizes his strategies into five groups. However, the second one, *Translating the lyrics but not taking the music into account*, has been changed to “Translating the lyrics by taking the music into account” since the music in Walt Disney Animated Musical movies isn’t changed while the lyrics are being translated. For this study, music is left as it is and insignificant losses or gains and grammar rules are ignored in this strategy.

As the song’s lyrics have been analyzed for the data of this study, this study is descriptive qualitative research and the results have been calculated by using a formula and the results have been shown with numbers. Therefore, this study is also quantitative research. Moreover, an intercoder reliability check has been used to get valid results.

The findings show that the strategy 1 and 4, namely *Leaving the song untranslated* and *Translating the lyrics and adapting the music accordingly*, respectively are never used in both of the movies.

The findings show that as the language used in children’s songs is clear and simple, their translation is possible in one way or another. Moreover, the findings reveal that in the first movie, “Snow White and the Seven Dwarfs”, the most frequently used strategy is *Translating the lyrics by taking the music into account*; on the other hand, it is *Adapting the translation to the original music* for the last movie of Walt Disney Animated Musical movie, “Encanto” which means that the translators have tried to give the same meaning by translating with the same words or by adapting.

However, there is a significant difference in terms of translation strategy which has been used in these movies. In the first movie, “Snow White and the Seven Dwarfs”, the translator preferred translating the lyrics with the same words. However, in the second movie, “Encanto”, the translator preferred adapting the lyrics more. There could be two reasons for this; technology and globalization. Because of them, the language used in the songs in original movies is getting more complicated. This also makes them difficult to translate with the same words. So, translators prefer adapting the lyrics according to their audiences.