

The Possibilities and Pitfalls of Translating Wordplay in Sung Texts:

A Disney Case Study



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Abstract

This MA thesis studies the various possibilities and pitfalls of translating songs that contain wordplay, specifically songs in animated Disney musicals. This study contains two main sections. The first consists of an analysis of two existing translations of Disney songs, *Dumbo's* 'When I See an Elephant Fly' and *Alice in Wonderland's* 'All in the Golden Afternoon'. In this analysis, singable translations are compared to translations intended for subtitling tracks. In the second section of the study, my singable translation of *The Lion King's* 'The Morning Report' is presented and compared to an existing singable translation. Furthermore, my subtitling track for this song is discussed. This study shows that many strategies used for the translation of wordplay in Disney songs in one translation are also used in different translations, but since singable translations serve an entirely different purpose than subtitles, as well as a different audience, the respective translators have and require substantially different strategies and priorities.

'[T]he subtitler must possess the musical ears of an interpreter, the stylistic sensitivity of a literary translator, the visual acuteness of a film cutter, and the aesthetic sense of a book designer' (Gottlieb, 1994).

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Preface

First and foremost, I would like to thank my supervisor, Lette Vos, who greatly helped me in the process of writing this MA thesis. Thank you for all of your time, advice and guidance. Additionally, I would like to thank Lette, as well as Gys-Walt van Egdom and Onno Kusters, for helping me discover my profound interest in translation and translation studies while following the MA Translation program at Utrecht University. I hope to continue to put everything I have learned from you to use while translating for my company, Languaged Translation. Finally, I would like to thank Cathy Reinhoudt and Daan Jordens for making it through all 102 pages of this thesis in order to give me feedback.

1. Introduction, structure and purpose

1.1 Introduction

Recently, the translational choices that have been made in Dutch subtitles provided in English-spoken Disney movies started to stand out to me. Accordingly, the way in which an English line from the song ‘Do You Want to Build a Snowman?’ from Disney’s 2013 hit movie *Frozen* was translated into Dutch in the subtitling track seemed curious. In this song, one of *Frozen*’s main characters, Anna, repeatedly asks her older sister, Elsa, to come and play with her. Anna sings: ‘I think some company is overdue, I’ve started talking to the pictures on the walls’ (Disney HD, 2015). After these lines, the audience sees Anna lying on a sofa, pointing up at a painting of Joan of Arc hanging on the wall. ‘Hang in there, Joan’, she says.

Undoubtedly, a pun is intended here: Anna is telling a painting of Joan of Arc, hanging on a wall, to ‘hang in there’. The Dutch subtitlers chose the translation ‘Hou je taai, Sjaan’ (Disney NL, 2014). ‘Hou je taai’ can be defined as ‘do not give up/in’ (‘taai’, n.d.). By using this translation, the wordplay from the source text (ST) is lost in the target text (TT). In many cases translating wordplay is considerably difficult. In this case, however, there is a simple solution: ‘Hou je haaks’ is a near synonym of ‘hou je taai’ (‘hou je haaks’, n.d.). ‘Hou je haaks’, however, contains the word ‘haak’ (hook), which reflects the ST’s wordplay. Consequently, the subtitlers could have easily retained the ST’s wordplay in their TT.

Needless to say, subtitling constraints must be considered. Still, adding a single additional character – ‘hou je taai’ has nine characters, spaces excluded, and ‘hou je haaks’ has ten – would be of sufficient value, bearing in mind that it would markedly affect the retention of humor. In addition, this option could surely have been used as an alternative in

the Dutch dubbing track: It would not have made a difference regarding the singability of the TT.

Examples like these inspire the main question of this study: What are the possibilities and pitfalls when translating wordplay in sung texts?

In an endeavor to answer this question, this study will focus on songs in animated Disney musicals, ensuring that matters such as target audience remain consistent throughout the corpus. In 'How Disney Understood Its Target Market and Became Successful' (2017), Kelly Bolton explains how Walt Disney was a smart man to not only cater to children with the animated Disney movies, but also to adults who are still 'children at heart'. Walt Disney is even quoted as saying: 'You're dead if you aim only for kids. Adults are only kids grown up, anyway' (Bolton, 2017).

Given the above, it is crucial to acknowledge that Disney's target audience does not simply consist of children and adults, but of children and adults who are still young at heart. Disney movies are not aimed at the grown-up in you, but specifically at your inner child.

This thesis' main question consists of several different components. Firstly, it is a question about translation and its creative processes. Secondly, it concerns humor, specifically wordplay. Thirdly, this question focusses on music, or sung text. Finally, subtitling rules and constraints come into play. Of course, other matters will require consideration, such as the importance of acknowledging the differences in target audiences when comparing dubbing tracks to subtitles. That said, these four components are what make for the most prominent factors contributing the research question.

1.2 Structure and purpose

Significantly, by adding music to the equation, this study differs from existing works, such as Eveline Scholtes' 'Translating Humor: A Case Study of the Subtitling and Dubbing of Wordplay in Animated Disney Films' (2016). The inclusion of the humor and subtitling factors is the reason it differs from Tim Reus' 'Building Snowmen Across Language and Music: A Comparison of Models of Song Translation in the Dutch and Flemish Versions of Disney's *Frozen*' (2015).

In chapter 2, the theoretical framework will be presented in accordance with the thesis' sub-categories. First of all, works on the translation of sung texts, such as Peter Low's *Translating Song: Lyrics and Texts* (2016) and Ronnie Apter and Mark Herman's *Translating for Singing: The Theory, Art and Craft of Translating Lyrics* (2016) will be discussed. Furthermore, theories on the translation of humor, specifically wordplay, will be explored, such as Delia Chiaro's 'Translation and Humour, Humour and Translation' (2010) and 'Verbally Expressed Humor and Translation' (2008), Dirk Delabastita's *Wordplay in Translation* (2016) and Patrick Zabalbeascoa's 'Humor and Translation – an Interdiscipline' (2005) and 'Translating Jokes for Dubbed Television Situation Comedies' (1996). The section on subtitling will include the works of Low (2016), Henrik Gottlieb (1994) and others. Of course, both Scholtes' and Reus' studies (2016; 2015) will be referred to as well. Moreover, references will be made to my Bachelor's thesis: 'Subtitling *Modern Family*: A Case Study of the Translation of Humor by Subtitling *Modern Family*'s "Door to Door"' in this section (Reinhoudt, 2018).

Chapter 3 will cover the analysis of the Dutch subtitles and dubbing tracks for the originally English-spoken Disney songs. The songs that will be analyzed in this chapter are 'When I See an Elephant Fly' from Disney's *Dumbo* and 'All in the Golden Afternoon' from *Alice in Wonderland*. The most important findings from the theoretical framework will

be applied to the chosen corpus of songs. This chapter will end with a short conclusion on the first analytic section of this study.

In chapter 4, my translation of the selected Disney song will be presented. The entire final translations, including footnotes, will be provided in the appendices. The song that will be used in this section of this study did not actually make it into either the movie theatre version or the first DVD version of the movie it was meant for: 'The Morning Report' was supposed to be sung by Zazu in *The Lion King*, but ended up being cut. A few of the lines did make it into the movie, though they were used as normal dialogue, rather than as the lyrics of a song. However, this song, containing at least ten animal-related puns, was later recorded and animated for a new edition of the DVD. This will be used as the ST for my new singable translation into Dutch.

In writing this thesis, specific attention has been paid to the order in which each chapter was written: Creating the new translations was purposely performed last, ensuring that the acquired knowledge from the analysis of the existing translations could be applied. The singable translation which will function as an alternative for the existing singable Dutch translation of *The Lion King's* 'The Morning Report' will be created first. Subsequently, the subtitling track will be made. Since there is no way to legally upload an .avi or .mp4 version of the ST to subtitling software Spot 4.4, the timestamps will be determined by estimating the correct in and out times for each title. Furthermore, the reading speed required for each title will be calculated manually. The complete subtitling track, including introductory lines and spoken text that is performed simultaneously with the song, will be added to this thesis in the appendices. Any findings or remarks that are discussed in the main text of this thesis will be added to this appendix as footnotes. This section will end in a short conclusion.

The last chapter, chapter 5, will consist of the conclusion and discussion. This concluding chapter will cover both sections of this study. Moreover, the limitations of this study and potential further research will be considered; the pitfalls and possibilities emerging from a study on possibilities and pitfalls, if you will.

2. Theoretical background

This chapter will form the theoretical basis for this study. As is the case with this study's research question, this chapter will consist of several subsections, namely translating music, translating humor and subtitling constraints.

2.1 Translating music

Those who describe music as a universal language are partially correct, and partially incorrect, as music generally consists of an instrumental component and a verbal component (Low, 2016, p. 1). This verbal component cannot cross the linguistic borders as easily as the instrumental component (Low, 2016, p. 2). It is relevant to recognize that 'song' always has a vocal component. Moreover, the vocal component must consist of words: When the human voice is used merely as a melody instrument, it does not meet the requirements of 'song'. Correspondingly, Cambridge Dictionary defines 'song' as follows: 'A usually short piece of music with words that are sung' (n.d.).

In translating song, Peter Low states, the translator must always remember that the assessment of the ST's function needs to be based on both the words and the music they are set to (2016). In other words, the translator must try to translate the song in all its aspects, rather than merely the lyrics. Ronnie Apter and Mark Herman state that a song translation should communicate to its target audience that the original song is worth their attention by transferring at least something of the 'special excellence of the original' (2016, p. 15). Though it is regrettable that the verbal component of songs cannot cross these borders as easily as the instrumental aspects, it is not irremediable: Songs can, in fact, be translated (Low, 2016). Low then adds that there is no precise protocol for translators translating lyrics, as opposed to translators focusing on for instance legal documents, and

that translators of songs are given ‘a confusing freedom of practice’ (pp. 3-4). Apter and Herman use the words of Borton Raffel to illustrate how the impossibility producing an exact translation of a sung text does not preclude the possibility of approximation, which Raffel claims is the foundation of a good translation (2016, p. 2-3).

Low defines four priorities for translators of music theatre: 1) help the audience understand the plot; 2) help the audience understand the characters’ predicaments and emotions; 3) blend with the music and the production; 4) remain unobtrusive (p. 55). Low elaborates on this unobtrusiveness, pointing out that the audience does not watch a musical to read the words.

Song lyrics can best be classified as what Katharina Reiss describes as expressive texts (Low, 2016, pp. 20-21). Low proposes the question: ‘How important are the words of this particular song I am tackling?’ (2016, pp. 10-12). The fact that the songs in Disney musicals are narrative songs – in that they are often crucial to the course of the plot and are part of the storytelling – means that the songs are logocentric as opposed to being musicocentric, which directly contradicts Johan Franzon's viewpoint that the music is more important than the verbal message when translating a song (Edmondson, 2013, p. 356-357; Franzon, 2008; Low, 2016). Additionally, many Disney songs can be categorized as dialogue songs, in which two singers communicate through singing to and with each other. With this in mind, Low's question could be answered by saying that the words in Disney songs are more important than the instrumental component, which makes them challenging to translate to other languages (Low, 2016, p. 12). On the other hand, Disney songs often have a certain central theme, which outweighs the words used to present that theme.

Low distinguishes between translating for singable translations and translating for a written TT (2016, p. 26). Singability, then, can be defined as ‘relative ease of vocalization’

and can be judged by the extent to which the TT is phonetically suitable for singing, taking into consideration the singer's mouth, lungs and vocal folds (Low, 2016, p. 79-81). In 'Choices in Song Translation', Franzon explains that singability does not solely mean something is easy to sing, but 'something akin to the way skopos theory described a good translation: suitable in every relevant way for the particular purpose' (2008, pp. 374-375). Low also repeatedly mentions the Greek word 'skopos' in *Translating Song*: The term means 'purpose', and so in Skopos Theory the purpose of the TT takes center-stage (2016, p. 41). Factors that contribute to the increase of the singability of a TT are: a) the use of open-ended syllables rather than syllables ending in consonants; b) avoiding the use of consonant clusters; c) avoiding the excessive use of plosive consonants; d) paying close attention to vowels (Low, 2016, pp. 81-84). Low formulates four main guidelines for translators aiming to provide a singable TT:

- I. Do not start at the beginning of the song and work your way through, rather start with the 'key phrase' that is of most importance to the song (often found in the refrain). Low emphasizes the significance of the quality of the translation of this key phrase.
- II. Identify the crucial elements in the song.
- III. Define what has the highest priority in the translation.
- IV. Decide whether rhyme will be used in the translation. (pp. 78-79).

In *Translation for Singing* (2016), Apter and Herman use terms such as equirhythmical, vocal, synchronized and music-linked to describe the category of singable translations (p. 1). Low mentions how semantic matters such as meaning, content and intent are of less importance when producing a singable translation than when creating a written translation such as a

subtitling track, as the dominant objective of a translator making a written translation is to convey the ST's verbal meaning (p. 26). This could be one of the explanations for the fact that Disney songs are translated differently when intended as a singable dubbing translation versus a translation for the subtitling track which accompanies the English-spoken original. The main reason for the difference between the two forms of song translation, however, is the difference in target audiences: In general, the subtitling track is targeted at an older audience than a dubbing track, which is largely aimed at children (Scholtes, 2016, p. 4). Moreover, the subtitling track is expected to be a more literal translation since its audience can hear the original ST while reading the titles, as opposed to only being able to hear a dubbed TT (p. 4). As put by Elena Di Giovanni, dubbing is the only form of audiovisual translation to address all young viewers around the world, 'as animation for young children is dubbed even in the most unyielding subtitling countries' (2018, p. 159).

Low's pentathlon: singability, sense, naturalness, rhythm and rhyme

Low describes translating lyrics as a pentathlon, in which the five contributing components are singability, sense, naturalness, rhythm and rhyme (2016, pp. 79-80). In translating songs for singable TTs, besides matters such as meaning and naturalness, a translator is required to also take into account matters such as the appropriateness for certain vowels to be used as long notes, each phrase having a fixed length, and any other constraints set by the existing instrumental music the TT will be set to (Eugene Nida in Apter & Herman, 2016, p. 16-17). In addition to the criteria formulated by Eugene Nida and Low, Apter and Herman include sometimes needing to place a word on a specific note and the overall style of the translation (2016, p. 17).

Low introduces the term naturalness, which is the assumption that a TT must be natural in that it 'could have been created spontaneously in the [target language]', as a part

of the broader principle that a translator must observe the norms of the target language (p. 65). He states that the idea that translators should pursue the closest natural equivalent should be applied generally, but not universally, to the translation of song (p. 65). Rare words are to be avoided, as they diminish the naturalness of a text (p. 67). This is in accordance with the statement that song lyrics often rely on common, basic words: According to Low, good song lyrics often include the use of emotionally charged words, such as the basic verbs 'go', 'cry' and 'follow', adjectives 'little', 'happy' and 'red', and finally basic nouns such as 'eyes', 'sea' and 'sun' (p. 26). He adds that these words often contribute to 'short and effective metaphors' and that sensitivity is crucial in translating these poetic utterances (p. 26). Thereafter, Low prescribes that translators should avoid blindly using a Latinate word that has the same meaning in both languages in their translation if it is not the word that is generally used in that situation in the desired target language (p. 68). An English-Dutch example would be translating the English word 'syllable' with the Dutch 'syllabe': Despite these words being more phonetically and etymologically similar, 'lettergreep' would be the preferred choice as this word is considerably more common in the Dutch language. Furthermore, while the first syllable in 'syllable' is stressed most, in the Dutch 'syllabe', the stress is on the second syllable. As the stress in 'lettergreep' is on the first syllable, this word is preferable concerning rhythm.

Low elaborates on several strategies considering the translation of culture-specific details (p. 70). This subject is less relevant considering the translation of modern Disney movies due to Disney's international approach: On their website, the Walt Disney Company emphasizes that their products are not solely aimed at the United States of America, but at the entire world (The Walt Disney Company, n.d.). This global approach results in modern Disney movies not containing many or even any culture-specific references. An example that illustrates this is Robert Lopez and Kristen Anderson-Lopez,

the couple that wrote the lyrics to *Frozen*'s 'Let It Go', being instructed by Disney not to write a song that would not translate well to other languages (Appelo, 2014).

Correspondingly, Lopez stated that they attempted to 'tap into very universal emotions' with the songs they wrote for *Frozen* and to 'make the story work wherever audiences were' (Appelo, 2014). However, the number of culture-specific references made in Disney movies is highly dependent on the time the movie was released, as their internationally inclusive policy is a modern development. While *Frozen* contains hardly any to no culture-specific references, *Aladdin* (1992), contains many subtle hints towards America's supremacy over the 'narrated Other' (Di Giovanni, 2007, pp. 95-96). Di Giovanni claims that 'all the major animated features released by Disney between 1991 and 2000 are similarly centered upon the depiction of cultures which are distant in terms of space and/or time from the American culture, the narrating self whose presence always appears behind the representations of the Other' (2007, pp. 92-93)).

Furthermore, Low discusses the arguments for and against singable, translated songs in a TT. This debate, too, is of lesser importance when specifically studying Disney movies, since (the songs in) Disney movies are always intended to be translated, as per their abovementioned objective to appeal to an international audience.

As for recommendations about the importance of meaning, content and intent, which Low groups under the term 'sense', Low elucidates how sense is often of inferior importance when being compared to naturalness (p. 87). Sense may be transferred through more imprecise choices, such as for instance near-synonyms, subordinates, superordinates, modulation, generalization, particularization, substitute metaphors and condensation (p. 80; 87).

Rhythm, then, is what Low refers to as the song translator's biggest challenge (2016, p. 78). Luckily it is an area in which the translator can often make small adjustments,

referred to with the term ‘tweaking’ (p. 101). This can be done by tweaking the number of notes or by tweaking the melody (p. 101). An important statement Low makes is the following one: ‘Rhythm matters more than rhyme, because rhyme can sometimes be omitted, whereas all songs always have rhythm’ (p. 103). In fact, Low considers rhyme to be the least important element in making a song translation (p. 132).

In discussing the importance of rhyme, Low suggests the translator asks him- or herself the question if a particular word was chosen merely because it rhymes with another word, or because its meaning is truly crucial to the meaning of the song. Low claims that song translations do not always need as much rhyme as the ST, that adjustments can be made in the rhyme-scheme, and that the rhymes need not be perfect (p. 104). Additionally, he advises the translator to answer the question whether or not their translation needs rhyme at all (p. 104). Concerning this Disney case study, that question can be answered with a simple ‘yes’. Like Low says, if a witty song’s translation has no rhyme, that translation is likely to disappoint (p. 104). Seeing as this thesis focusses precisely on those Disney songs that contain a great amount of wittiness, rhyme is an important factor to consider in singable translations. This, however, is not the case for subtitling translations, in which rhyme is not pursued.

Additional elements

Reus notes that another aspect that must be taken into account while translating musicals is the visual code, a term used to describe the visual aspects in the animation that is shown simultaneously with the song's audio track (2015, p. 6). The influence of visual elements is also acknowledged by Gottlieb in 'Subtitling: Diagonal Translation' (1994). While introducing the translation of music theatre, Low mentions that the dramatic and visual dimensions that accompany the songs increase the difficulty level of the translation, yet he

also states that these visual elements are not intrinsic to the songs (p. 55; p. 4). Cambridge Dictionary defines intrinsic as 'being an extremely important and basic characteristic of a person or thing' (*Cambridge Dictionary*, 'intrinsic', n.d.). While Low's statement may be correct for other songs, it does not always apply to the translation of Disney songs. This, because the translator must always consider the visual elements accompanying the sung text, as they may show information crucial to the song. If, for instance, the ST contains a pun with a leopard, it may be the case that a leopard will be shown on screen simultaneously. If the translator is unable to produce an equivalent pun about leopards in the target language but is able to create one about an elephant, the visual elements concerning the leopard will no longer make sense to the target audience. Hence, the translator will most likely have to omit the pun about the elephant, even though this pun would have been a great solution if there was no visual element to consider.

In addition to Low's five criteria and the aforementioned visual code, Reus includes other elements that translators should consider in the translation of animated musicals, namely register and certain narratological aspects such as, for instance, story and mood (2015, pp. 55-56). Story, here, is in reference to the fact that songs in Disney movies are plot-pertinent and part of the storytelling. Since Low does not include these elements in his 'pentathlon principle', Reus states that his model cannot accurately describe all translation choices (p. 56).

Songs may also contain nonsensical words (Low, 2016, p. 25). A Disney-related example would be the sung version of Lewis Carroll's poem 'Jabberwocky', performed by the Cheshire Cat in the 1951 animated movie *Alice in Wonderland* (Disney DeKa, 2017). The nonsensical words make for an excellent example of a situation in which a translator must come up with alternative, nonexistent words for their translation (Hischak & Robinson, 2009, p. 96).

'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe
All mimsy were the borogroves
And the mome raths outgrabe

An example of a Disney song containing such neologisms which was in the movie it was written for is *Mary Poppins*' 'Supercalifragilisticexpialidocious'. The Dutch translation, 'supercalifragilisticexpialidasties' is quite similar, though the final two syllables have been altered so that the word fits Dutch language norms more than the neologism from the English original. Interestingly, the Dutch 'supercalifragilisticexpialidasties' is rhymed with 'bombastisch', 'fantastisch', 'elastisch', 'gymnastisch', 'overlastisch' and 'emplastisch'. This raises the question why the translators did not choose the translation 'supercalifragilisticexpialidastisch', ending in '-astisch' instead of '-asties', as all words used to rhyme with it end in these same two syllables and because there are no words in the Dutch language that end in '-asties'. Understandably, the use of non-existent words is not the norm in music, as few songs outside of the Disney universe contain such newly invented words, but the songs that do, provide their translators with an interesting task.

2.2 Translating humor

The next aspect of translation that will be discussed is the translation of humor, which, much like the translation of sung texts, is a popular topic within the field of translation studies. Patrick Zabalbeascoa states that language-dependent jokes, such as the wordplay and puns that are the focus of this study, are dependent on natural language (2005, p. 254). This is in correspondence with Maria Pilar Gonzales Vera's statement that verbal humor relies on the language it is expressed in, so it may use its idiosyncratic features such as

homonyms or sentences which have an ambiguous structure (Gonzales Vera, 2015, p. 125).

In this MA thesis, Dirk Delabastita's definition of wordplay as found in *Wordplay and Translation: Special Issue of the Translator* is maintained:

Wordplay is the general name for the various textual phenomena in which structural features of the language(s) are exploited in order to bring about a communicatively significant confrontation of two (or more) linguistic structures with more or less similar forms and more or less different meanings. (2016, p. 2).

The purpose of wordplay in a text is creating a comic effect and attracting the audience's attention to a specific point in the text (Veisbergs, 1997, p. 159). Puns can be either horizontal or vertical (Vandaele, 2011, p. 180). In horizontal puns, 'several identical or similar tokens appear in the chain of communication in order to activate various meanings', while with vertical puns, 'various meanings are activated by one [token] on the communicative axis' (p. 180). Jorge Díaz-Cintas and Aline Ramael's classification of the different forms of wordplay is an expanded version of the classification made by Delabastita (2016), as Díaz-Cintas and Ramael, adding the fifth category (p. 112):

1. Homophones, words which are identical in sound but are spelled differently
2. Homographs, words which are identical in writing but differ in sound
3. Homonyms, words which are identical in sound and writing but differ in meaning
4. Paronyms, words which are similar in form but do differ slightly in spelling as well as sound
5. Exploitation of morphological and lexical structures

Moreover, idioms can also be used to provoke a comic effect, resulting in category 6. These idioms, then, are made up out of a specific combination of words which has a specific meaning, and of which the meaning cannot be inferred from the individual words (Gonzales Vera, 2015, p. 127). In some cases, these idioms were altered slightly to provoke humor (p. 127). Since idioms are often specific to a certain language, they may be very difficult to translate. Gonzales Vera goes so far as to state that they are sometimes impossible to convey from the ST to the TT (p. 127).

Gonzales Vera argues that translators should regard the translation of humorous elements as a priority, seeing as these jokes are often vital to animated movies' success (2015, p. 123). The translation of humor, however, regularly causes significant problems for the translator. Wordplay, the specific kind of humor discussed in this thesis, can be classified as what Christiane Nord refers to as text-specific problems: The solutions to these translation problems cannot simply be applied to a different text, making the problems specific to the text at hand (Nord, 2010, 147). The humor presented in audiovisual texts relies on the audience's linguistic knowledge to link the images to languages when the spoken language is not enough to provoke laughter (Gonzales Vera, 2015, p. 124).

According to Delia Chiaro, differences in language and culture constrain the translation of verbally expressed humor from one language to another (Chiaro, 2008, p. 569). As Jeroen Vandaele puts it, since languages have different meaning-form distributions, wordplay creates linguistic problems when being translated (2011, p. 181). As a result of the differences in language, the translator must make compromises when faced with texts that are difficult to translate, such as those containing puns or wordplay (Chiaro, 2008, pp. 569-71). In 'Verbally Expressed Humor and Translation' (2008), Chiaro describes

puns as ‘notoriously untranslatable’ (2008, p. 571). Chiaro argues that examples of translations of wordplay based on a pun most likely involve some form of compromise, as the possibility to pun on the same word in both the source and the desired target language is considerably remote (p. 571). In addition, even if such a possibility exists, the chances of being able to create the exact same sort of pun, such as for instance in the form of a homophone, homograph, or homonym, are even smaller. As a result, in translating wordplay, formal equivalence is of less importance than dynamic equivalence (Chiaro, 2008, p. 571). As long as both the source and TT are meant to serve the same function, it is of little importance if the TT differs from the ST in formal terms (2008, p. 571). Summarizing, transferring the function of the utterance, which is in this case is conveying humor, is the predominant objective of the interlingual translation (Reinhoudt, 2018, pp. 11-12).

Chiaro’s viewpoint that wordplay is untranslatable is contrary Delabastita's: The latter explains that when people describe wordplay as untranslatable, what they truly mean is that the possible solutions do not meet the requirements of equivalence (Delabastita, 2016, pp. 134-135):

Source-oriented translators tend to perceive this state of affairs in terms of a dilemma, the uncomfortable choice being between giving the wordplay up in its original textual position and somehow providing a more or less free adaptation. In other words, the only way to be faithful to the original text (i.e. to its verbal playfulness) is paradoxically to be unfaithful to it (i.e. to its vocabulary and grammar) (Delabastita, 2016, p. 135).

Chiaro's position that transferring the function of the humoristic utterance is the predominant objective is in correspondence with Andrejs Veisbergs' view that the translator's primary goal is to strive for an equivalent effect (1997, p. 155). Veisbergs elaborates on possible translation techniques that are specific to the translation of wordplay (1997). He lists the following options: 1) equivalent translations; 2) loan translations; 3) extensions (explanatory); 4) analogue transformations; 5) substitutions; 6) compensations; 7) loss of wordplay; 8) metalingual comments (p. 155; 162-171). According to Veisbergs, wordplay based on idioms is less likely to focus on an ambiguous interpretation than other types of wordplay (p. 157). Veisbergs draws a distinction between structural and semantic transformations of idioms (1997, pp. 157-158). Structural transformations affect the structure as well as the meaning of the idiom, while semantic transformations only affect the meaning (pp. 157-158). Devices that are often used to facilitate structural transformation are addition, insertion, allusion, ellipsis and substitution (Veisbergs, 1997, p. 158). In turn, sustained or extended metaphors, zeugmas and dual actualization (or deidiomatization) are frequently used for semantic idiom transformations (p. 158).

Likewise, Chiaro has made her own classification of the possible strategies that can be applied when translating verbally expressed humor. The first strategy is substituting the ST pun with a TT pun (Manca & Aprile, 2015, 158-159). The second strategy is replacing the ST instance of verbally expressed humor with an idiomatic expression in the TT (p. 159). Finally, the third option is replacing the humorous element of the ST with an example of compensatory humor elsewhere in the TT (p. 159). Adding humor in the TT in a place where the ST did not have humor as a compensational strategy after excluding the humor found in the ST in the translation in a different place may be referred to as non-local translation (Apter & Herman, 2016, p. 3). Delabastita, too, has made a categorization of translation methods when dealing with the interlingual translation of wordplay (2016, p.

134). This categorization can be interpreted as an extended version of Chiaro's classification mentioned in 'Culture, Language and Humour: Adapting Wordplay in the Italian Version of *Wreck-it-Ralph*' (Manca, & Aprile, 2015).

- a. ST pun is translated with a target-language pun
pun → pun (corresponds with Chiaro strategy 1)
- b. ST pun is translated with a non-punning phrase
pun → non-pun (corresponds with Chiaro strategy 2)
- c. ST pun is translated with a different wordplay-related rhetorical device
pun → related rhetorical device
- d. Section of ST containing pun is omitted from the TT
pun → zero
- e. ST pun is reproduced in the TT without translating it
pun ST = pun TT
- f. Translator introduces a pun in the TT where the ST had none
non-pun → pun (corresponds with Chiaro strategy 3, Herman & Apter 'non-local translation')
- g. Entirely new material is introduced in the TT, containing wordplay
zero → pun
- h. Addition of explanatory footnotes, endnotes, comments etc. in the TT
editorial techniques (Delabastita, 2016)

As this thesis focusses specifically on translating wordplay in sung text, Low's insights on humor in the translation of music are particularly relevant. He claims that the types of humor that are most difficult to translate are language-specific humor and culture-specific humor (p. 33-34). Considering the first category, he recommends taking a step back from details in the language-specific humoristic items and trying to create a new pun in the required target language or even selecting an alternative humorous device that has a similar humorous intention (p. 33). Low provides three possibilities when it comes to the

translation of puns in music. The first option Low offers is creating a new pun that is verbally connected to the ST, resulting in dynamic equivalence (p. 33). The second option is using an alternative humorous device instead. This option is particularly relevant in cases where the humor is more important than the meaning of the utterance (p. 34). Third, Low mentions using compensation in place 'to ensure there is some wordplay present somewhere near the pun' (p. 34).

As for translating culture-specific humor in song lyrics, Low states that 'you have to find an option that communicates with the audience' (p. 34). Moreover, he suggests a 'freer' adaption of the problematic phrase at hand.

2.3 Subtitling

Subtitling is a form of translation in which time and space constraints are vital. Without yielding to the importance of a limited amount of characters per line or a limited amount of time for a title to be on screen, subtitles would lose their value as their audience would not be able to process their contents quickly enough. What is more, as stated by Gottlieb (1994), subtitling also switches from the spoken to the written mode, presenting itself in real time, making it dynamic. Subtitling can be defined as an overt type of translation, since it retains the original text while layering itself over it (Gottlieb, 1994, p. 103). In contrast, dubbing is a covert type of translation, replacing the entirety of the original dialogue (p. 103). Subtitles force their audience to add another cognitive effort besides watching and listening, namely reading (p. 103). Moreover, subtitling can be either vertical, transforming speech in one language into written text in that same language, or diagonal, transforming spoken text in one language into written text in a different language (p. 104).

In the section on subtitling and surtitling in *Translating Song: Lyrics and Texts* (2016), Low stresses the unavoidable time and space constraints of subtitling (2016, p. 51-52). If

the available time allows it, song titles may stay on screen for 10 to 15 seconds (Low, p. 52). This is considerably longer than is the case for normal spoken text and is the result of sung words sometimes being performed more slowly than a spoken alternative, or them being repeated. This is one respect in which, according to Low, songs are easier to translate than feature films, for instance. Here, however, Low fails to take into account songs in which the lyrics are performed at a considerably higher pace than a spoken alternative. An example is 'You're Welcome', a rap-like song from *Moana* (2016) which also demonstrates Disney's tendency to follow music trends.

Next, Low states that the space constraints are more demanding than the time constraints: 'It is not just that the technology offers a maximum of (say) 35 characters per line: it is essential for each caption to be a self-contained statement, ideally a whole sentence' (2016, p. 52). Another essential guideline Low gives on subtitling is that undertranslating is always preferable over trying to fit every word onto the title: 'Unimportant words may be ignored; long words should be avoided; short snappy verbs should be favored' (p. 54). Furthermore, Low stresses the importance of avoiding ambiguity, because the target audience has such limited time to read a title (pp. 54-55). This, of course, will be overruled in the making of the subtitling track if the main purpose of the line is to be ambiguous. While these instructions are aimed at surtitling, Low also states that 'good advice for subtitling applies to surtitling and vice versa' (pp. 56-57). In addition, considering on-screen titles for film or video, Low advises to make the top line shorter in a title containing two lines, so it covers less of the image (p. 56).

Disney does not have an openly accessible set of subtitling requirements, unlike for instance Netflix and BCC ('Timed Text Style Guide', n.d.; 'Subtitle Guidelines', 2019). Consequently, a new set of subtitling rules will be adopted in making the subtitling tracks in the second section of this research. This set of requirements was based on an

amalgamation of various existing guidelines, such as those of Netflix, the BBC, and Dutch subtitling company inVision Ondertiteling B.V. The set of main guidelines that will be used in the making of the subtitling track in chapter 5 can be found in the appendices.

3. Analysis of existing Disney song translations

3.1 'When I See an Elephant Fly' (*Dumbo*, 1941)

The first song that was analyzed in this chapter is 'When I See an Elephant Fly' from Disney's *Dumbo* (1941). This pun-heavy song is seen by many as the most musically vibrant part of *Dumbo* (Hischak & Robinson, 2009, p. 222). The Dutch sung translation that is used in Disney's special edition DVD is called 'Als ik een olifant zien zou die vlog'.

Additionally, there is an alternative translation that can be found on YouTube that will also be discussed, which is called 'Als een olifant vliegt als een kraai' (Disney Sing Along NL, 2012). In this analysis, both singable translations are discussed and compared. The complete written-out versions of D-ST (*Dumbo* source text) as well as both TT's have been provided in the appendices. Furthermore, the Dutch subtitles on the special edition DVD are analyzed and compared to the singable translations. A full transcript including timestamps has been added in full in the appendices, too.

3.1.1 Source text (D-ST) and singable translations (D-TT1 & D-TT2)

A distinctive characteristic of 'When I See an Elephant fly' is the grammar, with the use of 'I seen' instead of the grammatically sound 'I have seen' and 'Did you ever' instead of the more frequently used formula 'Have you ever'. The ungrammatical use of English throughout the song is one of the components that fuels the debate about racial stereotyping of African Americans in *Dumbo*, another being the fact that the leader of the group of crows in the movie is called Jim, making his full name Jim Crow. Furthermore, in the song, Jim Crow is called 'boy' in 'What'd you say boy'. As said by Kheli Willetts in 'Cannibals and Coons: Blackness in the Early Days of Walt Disney' (2013), 'reducing a significant part of African American [...] history to a bunch of coons masquerading as

crows led by a leader who responds to being called 'boy' is problematic at best' (p. 19). The unsound grammar was not retained in either of the two Dutch-language translations, while the stereotypical accents were, in fact, retained in both. This aspect of Disney's *Dumbo* demonstrates that their internationally inclusive policy, in which the movies contain barely any to no cultural references, is a modern development.

D-ST is introduced with four unsung lines, performed by four characters, who are all crows. These lines have been included in this analysis because even though they are not sung, they form the basis of the rest of the song. If they were to be excluded, the song's first line would be 'I seen all that too', and the referent(s) for 'all that' would be unclear. Furthermore, the lines provide multiple examples of wordplay and subsequently their translations can be analyzed to observe the way in which the translators have transferred the wordplay to their translations, if at all.

1. Did you ever see an elephant fly
2. Well I seen a horse fly
3. I seen a dragon fly
4. I seen a house fly

Line 2, 3 and 4 all contain instances of wordplay with the word 'fly'. In line 2, the wordplay in 'horse fly' is founded in the fact that 'fly' is a homonym. This line could mean Jim has seen a flying horse or he has seen a horsefly, a type of flying insect, both of which sound and are spelled the same ('horsefly', n.d.). The same ambiguity can be found in lines 3 and 4, where Jim could either have seen a flying house and flying dragon, or two different types of flying insects.

D-TT1

1. Zag jij wel eens olifanten vliegen
2. Nee, wel paardenvliegen
3. En ik zag wel Spaanse vliegen
4. En ook mestvliegen

D-TT2

1. Heb je wel eens een olifant zien vliegen
2. Nou nee, wel een paard
3. Ja, en ik een draak
4. Ja, en ik een huis

In 'Als ik een olifant zien zou die vloog', henceforth D-TT1 (Dumbo target text 1), the translators have retained the use of pun-based humor in their TT. In order to translate the D-ST pun with a pun in the TT, however, the translator has slightly modified the pun in terms of grammar: They have multiplied the singular 'elephant' to 'olifanten', meaning translating the 'horse' in line 2 with the plural 'paarden' instead of 'paard' would make for a consistent strategy. Using the plural 'paarden' ensures the possibility of retaining wordplay, as in Dutch, a horsefly is 'een paardenvlieg', not a '*paardvlieg'. This is the first example that shows that the puns used in D-TT1 are mostly homophones (Delabastita, 2016). The words may sound the same when performed vocally, but they have two different meanings and also differ in the ways they are spelled: In one case there is a space between 'paarden' and 'vliegen', but in the other they form a single word, 'paardenvliegen'. The ST pun, however, was based on words that were also spelled the same, and so the ST homonyms have been translated with TT homophones. This translation is an example of the first possibility Delabastita lists considering the translation of wordplay: pun to pun (2016, p. 134).

Next, the translators of D-TT1 have translated 'I seen a dragon fly' with 'En ik zag wel Spaanse vliegen'. Line 3 still contains a pun, though it is not as strong as the one in line 2. Furthermore, the pun in the TT does not have the same meaning as its counterpart in the ST. In Dutch, dragon flies are 'libellen', a word that does not end in 'vliegen', meaning it cannot be used here. The translators have elected a different type of insect for the pun in

line 3, namely 'Spaanse vliegen'. Though these insects are not actually flies but rather beetles, their name meets the criteria for this pun.

Line 4 is another example of a ST homonymic pun being translated with a homophonic pun. The strategy used in the translation of this line corresponds with the one used for line 3, replacing the D-ST element with an alternative variety of flies. Though it initially might seem unclear as to why the translators have elected this strategy here since the Dutch translation of 'housefly' is 'huisvliegen', which meets the abovementioned criteria, there is a certain rationale. If the translators would have used 'huisvliegen', they would have had to add a determiner, namely 'een', as 'en ook huisvliegen' cannot be interpreted as having seen a flying house. Even though the added syllable is not necessarily an issue because this line is spoken, not sung, if the translators would have used 'huisvliegen' with the addition of the particle 'een', it would have resulted in the loss of ambiguity and thus the loss of the pun, since 'en ook een huis vliegen' cannot be interpreted as having seen the insects, because 'een' would not match the plurality.

In contrast, the translators who provided the translation 'Als een olifant vliegt als een kraai', henceforth D-TT2, did not retain the D-ST puns in their TT. In fact, in D-TT2, all ambiguity has been lost in the introductory four lines due to the fact that the translators have not included any type of insect in the possible interpretations of their TT. In each of the three discussed lines, D-TT2 can only mean that Jim has seen a flying horse, dragon and house. Consequently, all three of the translations can be classified as Delabastita's second option, namely a ST pun being translated with a non-punning phrase (2016, p. 134).

5. I seen all that too
6. I seen a peanut stand
7. And heard a rubber band
8. I seen a needle that winked its eye

Lines 6 and 7 both contain wordplay in the form of puns, all based on the same kind of ambiguity as the puns in the introductory lines. The wordplay in line 6 is based on the homonymic 'peanut stand', and line 7's homonymic pun is based on 'rubber band'.

Lines 6 through 8 demonstrate one of the main characteristics of the ST: The notes sung in the verses are all short notes. This means there are barely any long notes in the verses of this ST, and so the appropriateness for certain vowels for long notes is of lesser importance in the translation of these lyrics, leaving rhythm, rhyme and naturalness as the main components used to determine the quality of the translation of the song (Low, 2016).

D-TT1

5. Dat heb ik ook allemaal gezien
6. Ik zag een paling stropen
7. Een kraantje zachtjes lopen
8. En een naald die knipte met zijn oog

D-TT2

5. Dat heb ik ook allemaal gezien
6. Ik zag een rooie haan
7. Met de roltrap gaan
8. Een krokodil die speelde met een haai

D-TT1 line 6 does contain a pun, though the meaning has been altered entirely and the pun is not as effective as the pun in the ST. It is, however, the first example of a ST homonymic pun being translated with a TT homonymic pun (Delabastita, 2016). The ambiguity in line 6 is not as effective as for instance the ambiguity in line 4 because of the addition of the article 'een': 'ik zag een paling stropen' cannot be interpreted as having seen someone poaching eels, it can only be interpreted as an eel poaching or flaying something. Nevertheless, this translation is still based on 'paling stropen' having two possible interpretations and can for that reason be classified as a pun. In that sense, this translation can be classified in Delabastita's first method of translating puns (2016, p. 134).

In D-TT2, neither pun has been retained in the translation of lines 6 and 7, which is in line with the translation of the four introductory lines. The translators of D-TT2 have replaced the puns from D-ST with unrelated, non-punning phrases, an example of Delabastita's category of pun to non-pun (2016, p. 134). Rather, the translators have chosen to describe other improbable sightings, such as seeing a red rooster taking an escalator. Interesting, though, is how the translators of D-TT2 appear to have tried to use the same vowel sounds as D-ST in the final syllables of the final words in lines 6, 7 and 8. The vowel in the English 'stand' and 'band' (/æ/) are very similar to those in the Dutch words 'haan' and 'gaan' (/a/). Similarly, the last word in D-ST line 8 is 'eye' (/ai/), and the final Dutch word in the translation of this line is 'haai' (/haj/). Though these vowels are not exactly the same, they are notably close. Since the same can be said for 'fly' versus 'kraai', 'tie' versus 'taai', and even to some extent the translation of 'chat' and 'bat' with 'praten' and 'graten' (since the final syllable in both Dutch words is unstressed and has a schwa (/ə/) as vowel), this can be considered as a deliberate strategy used by the makers of D-TT2 to produce a more singable translation (Low, 2016).

12. I seen a front porch swing
13. Heard a diamond ring
14. I seen a polka dot railroad tie

Line 12 and 13 both contain examples of homonymic puns (Delabastita, 2016). The final word of each line can be interpreted both as a noun and a verb, resulting in ambiguity. The wordplay in line 14, then, is based on the different meanings of the word 'tie'. The first possible meaning is a necktie that is often worn with a suit. Connecting 'polka dot' to this meaning would not be unusual, as polka dots would not be out of place as a pattern on the fabric of a necktie. The word 'railroad' has no connection to this meaning. By contrast, the

word 'railroad' is crucial for the second possible meaning of tie: Railroad ties are the wooden bars between two metal railway lines. In turn, this possible meaning has no obvious connection to 'polka dot'. When these words are all combined into a single line, the listener could interpret that line in both ways, with each meaning being accompanied by an improbable and largely unconnected word.

D-TT1

- 12. Ik heb een bank zien springen
- 13. Motten die bot vingen
- 14. En een lange, lange weg die boog

D-TT2

- 12. Ik zag een hondenhok lopen
- 13. En een bromfiets kopen
- 14. Ik zag een motorboot van taai taai

The translators of D-TT1 have retained two puns in lines 12 through 14. Line 12 can be interpreted as having seen a jumping sofa or bank, as well as having seen a bank go bankrupt ('springen', n.d.). Line 13, then, could mean that moths have caught flounders or bone, that moths have failed to find someone at their home, that moths have swept an oar over instead of through water while rowing, or that moths have come away empty handed ('bot', n.d.; 'bot vangen', n.d.). Lines 12 and 13 can therefore be classified as translating a ST pun with a TT pun (Delabastita, 2016). There is, however, a difference in strategies between the translation of line 12 and 13, since the former is a homonymic pun to homonymic pun translation, and the latter is an example of translating a homonymic pun with an idiom-based pun (Delabastita, 2016; Gonzales Vera, 2015). Additionally, line 12 includes a sonic device due to the combination of 'mottten' and 'bot'. Contrarily, the translators of D-TT2 have again chosen to only describe improbable situations. This can be classified as translating a pun with a non-punning phrase (Delabastita, 2016, p. 134).

In terms of singability, the translators of both translations have deviated from the number of syllables used in D-ST in their translations. Lines 12 and 13 in this D-ST verse

have six and five syllables respectively, while D-TT1 has seven and six, and D-TT2 has eight and six. Both lines in both translations, however, end in an unstressed syllable with a schwa (/ə/), meaning the first syllables in 'springen', 'vingen', 'lopen' and 'kopen' all receive the same stress as 'swing' and 'ring'. In that sense, the added syllables in D-TT1 do not impede on singability. The additional syllable in line 12 of D-TT2 could be omitted by singing 'Ik zag' as one syllable. Nevertheless, this strategy is not used here.

17. I saw a clothes horse and he rear up and buck
18. And they tell me that a man made a vegetable truck
19. I didn't see that, I only heard
20. Just to be sociable I'll take your word

In the next verse, line 17 contains wordplay based on the homonymic nature of the word 'horse', which is a four-legged animal that humans can ride on, but, when combined with 'clothes', is also a rack one could use to hang clothes on to dry. While the animal version of a horse rearing up and bucking is not a particularly surprising image, a clothes horse doing those same things would be substantially more fascinating. The homonymic pun in line 18 is more similar to earlier puns made in this song because it can be interpreted in two ways, since 'truck' can be both a noun and a verb in this case.

D-TT1

17. Ik heb een dolle bout een bok zien schieten
18. Een walvis zal er geen traan om vergieten
19. Ik heb het zelf niet gezien, wel gehoord
20. Voor een keer zal ik je geloven op je woord

D-TT2

17. Ik zag een hobbelpaard dat melk gaf als
een bonte koe
18. En dat hobbelpaard at ook van de
barbecue
19. Niks van gezien, wel gehoord
20. Jij zegt het dus neem ik je op je woord

In D-TT1, lines 17 and 18 have been translated with different puns, in the sense that they differ completely in terms of meaning (or 'sense') from the same lines in the ST. The translators of D-TT1 have again come up with alternative ambiguity-based puns. The pun in line 17 is centered around 'bok schieten', which could either be interpreted in the literal sense, shooting a billy goat, or idiomatically, to make a blunder. The pun in line 18 is based on the combination of the words 'walvis' and 'traan', which literally means a whale's tear, but is also the term for whale oil.

Contrarily, D-TT2 line 17 does resemble D-ST in terms of meaning. The pun is based on the idea of a rocking horse being milked, which is similar to the ST image: Both puns are based on non-animal types of horses doing things that would be ordinary for animal horses. This is the first instance of D-TT2 translating a pun with a pun (Delabastita, 2016). The translation of line 18 in D-TT2 complies more with the strategy seen in the previous verses in this translation: replacing the ST pun with a non-punning phrase about an improbable scenario in the translation (Delabastita, 2016).

21. I heard a fireside chat
22. I saw a baseball bat
23. And I just laughed till I thought I'd die

The last verse contains the last two puns of the song. The homonymic pun in line 21 is based on 'fireside chat'. Jim has either heard the section of a room surrounding a fireplace speak (Cambridge Dictionary, n.d.), or heard one of the fireside chats, which are a series of radio addresses by Franklin D. Roosevelt between 1933 and 1944, corresponding with the release year of *Dumbo* (Kuehl, n.d.). Line 23's homonymic pun, then, is based on the multiple meanings of 'bat', leading to numerous possible interpretations.

D-TT1

21. Laatst liep een zware jongen

22. met een lichte broek

23. Van het lachen had ik geen draad meer droog

D-TT2

21. Ik zag een schoorsteen praten

22. Zag een vis zonder graten

23. En ik lachen als een papegaaï

In translating this verse, the translators of D-TT1 have chosen to replace the two homonymic D-ST puns with one instance of wordplay in their TT, which is based on the image of an overweight boy wearing light pants. The word 'light' is homonymic in that it could mean either not dark or not heavy and both words are spelled the same. When listening to this verse in 'Als ik een olifant zien zou die vloog', it is clearly noticeable that the crows in this translated version are conveying the lyrics in a different manner than the crows in the ST. The crows in D-ST are singing the words more than the crows in D-TT2, who seem to be talking rather than singing. This may be correlated to the discrepancy between the number of syllables in D-ST versus this translation, which reduces the level of singability. D-ST lines 21, 22 and 23 have six, six and nine syllables respectively, while the same lines in D-TT1 have five, seven and ten.

In D-TT2, the ST's puns have again been replaced by non-punning phrases. This translation is, however, considerably closer to D-ST in terms of rhythm and number of syllables than D-TT1. Lines 21 and 23 have the same number of syllables and though lines 22 and 23 have one additional syllable each in D-TT2, these syllables are virtually negligible due to them being unstressed and having schwas (/ə/) as vowels.

In summary, the two singable Dutch translations of Disney's *Dumbo's* 'When I See an Elephant Fly' that have been discussed in this analysis differ significantly. While it is to be expected that no two people would translate the same ST in the same manner, the translators responsible for the two translations at hand appear to have had entirely different

strategies in mind when creating their version of a singable Dutch translation of the song. On the one hand, there is 'Als ik een olifant zien zou die vloog' (D-TT1). The D-TT1 translators prioritized the retention of puns over the singability of their final product, though this strategy was not always successful. Nevertheless, prioritizing the retention of humor corresponds with Veisbergs' view that the translator's primary goal is to strive for an equivalent effect (1997, p. 155). Furthermore, due to the grammatical differences between English and Dutch, with Dutch often including spaces between words where English writes them as a single word, D-TT1 included the strategy of translating a homonymic ST pun with a homophonic pun. On the other hand, there is 'Als een olifant vliegt als een kraai' (D-TT2), which focused mainly on singability rather than retention of wordplay. This results in the vast majority of translations of puns in D-TT2 to be classified as loss of wordplay (Veisbergs, 1997, pp. 155, 162-171). Additionally, they have sometimes chosen a translation that is less connected to D-ST in terms of sense compared to the same line in D-TT1. In other cases, these translators have chosen singability of their TT over similarity to the ST. This strategy has resulted in near complete loss of all pun-related wordplay in this translation. On the other hand, these translators have achieved a very singable TT, which adds to a different aspect of the quality of the translation. The analysis has also shown that both translations have exceptions to their general strategy.

3.1.2 Subtitling track (D-TT3)

The translation of 'When I See an Elephant Fly' for the subtitling track differs considerably from the two singable translations. Eveline Scholtes hypothesizes that wordplay is more likely to be retained in a subtitling track than in a dubbing translation, since the former is intended for an older audience than the latter, and the original English audio track can be heard while the Dutch subtitles are shown on screen (2016, p. 4). This results in a more

literal translation (p. 4). However, due to the time and space constraints that are specific to subtitling, the translator must condense the translation. As mentioned before, this study distinguishes itself due to the addition of music. In some cases, this addition makes for even more constraints, since the rhythm of some songs causes lyrics to be performed at a higher pace than normal dialogue. A single title in a subtitling track must then convey even more meaning.

The subtitled translation of 'When I See an Elephant Fly' does not have an official title, and so it will be referred to solely as D-TT3. In order to provide insight into the reading speed each title requires in D-TT3, timestamps have been included.

a.

Ooit 'n olifant zien vliegen?

b. Ik heb 'n draak zien vliegen.

c.

Ik heb vliegen zien vliegen.

The first distinctive trait of this translation is that the first four lines of the ST, each of which is performed by a different character, have been subtitled with three lines, which are all presented in separate titles (a through c). The line 'Well I seen a horse fly' has been omitted in its entirety to ensure that the reader of these subtitles would have enough time to read the other three lines completely. If all four lines would have been included, the reading speed of each title would have been too high for the average viewer to keep up with, resulting in all four titles being useless. However, the viewer can clearly see four different crows speaking, which does not correspond with three lines being subtitled. This

shows that the appropriateness of the reading speed has been prioritized over matching the subtitles to the video.

All wordplay has been lost in this subtitling translation. The lines in titles b and c cannot be interpreted in any other way than the crows having seen a flying dragon or flying flies. Interesting is that the subtitler has chosen the translation 'vliegen zien vliegen' instead of 'huizen zien vliegen' in subtitle c. The translator has purposely replaced the improbable scenario of seeing a flying house with the very probable scenario of once having seen flying flies. This is noteworthy, since the purpose of the song is to sum up a list of remarkable and highly improbable sightings. While D-TT2 retained the improbable scenarios and D-TT1 retained both the puns and the improbability, D-TT3 has neither.

d.

Dat alles ken ik ook.

e.

ik zag een pinda op een rots,

ik zag een naald knippen met z'n oog

Similar to the reduction of the introductory lines in the subtitles, the first four lines of sung text have been subtitled as three. Line 3 in D-ST has been excluded entirely in the subtitling track. The first line is the only line in title d, and translations of D-ST lines 2 and 4 have been combined in title e. Since the lines in title e are sung and not spoken, no punctuation other than commas has been included. In the first line in title e, the wordplay in 'a peanut stand' has been replaced with a different peanut-based pun, which, besides the literal interpretation of the line, also elicits the reader to think of a 'pindarotsje', known as a peanut cluster in English. In the translation of D-ST line 8, seen in the second line in title

e, the humor based on 'eye', meaning either the body part or the top part of a needle through which the thread is put, has been retained, as is the case in D-TT1.

f.

ik zag een terras planten,

ik zag een spoor lijnen

The three lines of the next verse have, again, been reduced to two to ensure the reader will be able to read the subtitles in the time they are shown on screen. In this case, D-ST line 13 has been excluded from the subtitles. In subtitling lines 12 and 14, the translator has retained the use of wordplay found in D-ST. The first line of title f now puns on 'terras planten', in which, similar to the pun in D-ST, the second word can both be interpreted as a noun and a verb, resulting in an ambiguous meaning. The addition of the article 'een', however, diminishes the quality of the pun, since it does not fit the plurality of the noun version of 'schermen'. The same can be said for title f. Here, 'een' does not correspond with the plurality in 'lijnen'.

g.

ik zag een rek drogen

-ik zag groente boeren

In subtitling D-ST line 17, the subtitler has chosen to retain humor by combining the words 'rek' and 'drogen'. While this line can only mean Jim has seen a rack drying up or a rack drying something, the combination of those words triggers the idea of a 'droogrek', the Dutch word for a clothes horse. In doing so, the translator has partially retained both the meaning and the humor in this subtitle. Similarly, the second line in title g involves

vegetables, as did D-ST line 18. This line contains a clear homophonic pun, based on the ambiguous 'groente boeren', which could mean Jim has seen a greengrocer, farming vegetables, or even him having encountered burping vegetables. This is the first example of wordplay in D-TT3 that meets the grammatical criteria of the D-ST puns.

h.
ik zag een haard schermen
-ik lachte tot ik bijna omviel

In the subtitles for the fourth verse, D-ST's punning lines 21 and 22 have been reduced to a single line. A translation for 'I saw a baseball bat' has not been included in the Dutch subtitling track. Line 21 has been translated in a manner that facilitates wordplay and at the same time corresponds with D-ST considering meaning. The homophonic pun in this translation is again based on a word that can be read both as a noun and a verb, resulting in different possible interpretations. On the one hand, the first line in title g could refer to a fireplace participating in fencing. On the other hand, it could mean Jim saw a fire screen, though, much like both instances of wordplay in title f, this second possible meaning is less likely to be seen as the intended interpretation, as the article 'een' does not correspond with the plurality in 'schermen'. Nevertheless, the double meaning is clear to the reader.

3.1.3 Conclusion

In sum, the analysis of the subtitling track for 'When I See an Elephant Fly' has shown distinct differences when compared to the singable translations. The main difference is the fact that several lines have been excluded from the subtitling track in order to ensure an appropriate reading speed for the remaining lines, resulting in less instances of humor in D-TT3 than in D-ST. Furthermore, since this translation is not intended to be performed

as a singable song, the translation differs from the singable translations and from D-ST with respect to the rhythm, number of syllables and use of rhyme. Unlike the majority of D-TT2, this translation has retained wordplay in all of the lines that have been included in the subtitles. In this sense, this translation is more similar to D-TT1. Additionally, D-TT1 and D-TT3 are also similar in that they both include instances of translating a homonymic ST pun with a homophonic TT pun. The comparison of the three different existing translations of 'When I See an Elephant Fly' has shown that the retention of puns does not always equal a more humorous translation: A higher quantity of wordplay does not automatically ensure a higher quality of humor in a translation.

3.2 'All in the Golden Afternoon' (*Alice in Wonderland*, 1951)

The second song that will be discussed is 'All in the Golden Afternoon' from the 1951 movie *Alice in Wonderland*, which was based on *Alice's Adventures in Wonderland* (1865) by Lewis Carroll. One of the main characteristics of both the books and the movie is the use of nonsensical, non-existent words, such as the 'Jabberwock', 'frabjous' and 'galumph'. In 'All in the Golden Afternoon' (A-ST: Alice source text), these linguistic oddities are supplemented with wordplay. In A-ST, numerous different kinds of flowers sing together and celebrate their beauty in front of Alice (Hischak & Robinson, 2009, p. 3). A-ST contains several flower-based puns. In this analysis, the singable translation, A-TT1, and the Dutch subtitles, A-TT2, will be discussed and compared, both which can be found on the special edition DVD.

3.2.1 Source text (A-ST) and singable translation (A-TT1)

1. Little bread and butterflies kiss the tulips

2. And the sun is like a toy balloon
3. There are get-up-in-the-morning glories
4. In the golden afternoon

There are two obvious puns in the first four lines of A-TT1, both built on the fact that the last word of one idiomatic phrase and the first word of a different phrase or word are identical. In the pun in line 1 the mutual word is 'butter', which, in a sense, is homonymic here. The first component is 'bread and butter', which is in reference to bread and butter pudding. The second component, then, is 'butterflies', the flying insects. By overlapping the word the two components have in common, a pun can be created. The same structure is used in the pun in A-TT1 line 3: 'get-up-in-the-morning glories'. The word both components have in common is 'morning' in this case. Firstly, there is the self-explanatory 'get up in the morning'. Secondly, there is 'morning glories', which is an umbrella term for trumpet-shaped flowers.

1. Kleine vlindertjes die kussen de tulpen
2. En de zon begint de dag met goud
3. Kelken staan op met een nieuwe dagbloei
4. In de velden tussen 't woud

As can be seen above, the first four lines of A-TT1 no longer include any puns. The 'bread and butterflies' have been replaced by non-punning little butterflies, and the 'get-up -in-the-morning glories' are now calyces, which are not a type of flower but a part of certain flowers. Though all wordplay has been lost in A-TT1, the translator does seem to have paid great attention to singability. A-TT1 can be sung in nearly exactly the same rhythm as the original. Additionally, the longest note in line 1, the first syllable in 'tulpen', is similar to the A-ST note. Nevertheless, there is a large difference between A-ST and A-TT1: A-ST

line 4 has been replaced by an entirely different line with an entirely different meaning. A possible explanation is that 'Op een gulden zomerdag' would not have rhymed with 'En de zon begint de dag met goud'. With this information in mind, it may be said that the translators of A-TT1 prioritized rhyme over equivalence of meaning.

5. There are dizzy daffodils on the hillside
6. Strings of violets are all in tune
7. Tiger lillies love the dandy lions
8. In the golden afternoon

Lines 5 through 8 contain two puns. The first pun is based on the similarity between the words 'violets' and 'violins'. In this line, the violets have been paired with an image that would be unremarkable for violins: Instead of the violins being in tune, the violets are now in tune. The pun in line 7 includes two types of flowers that have animals in their names. The link between both flower types and the two animals is also clearly shown on screen: The tiger lily has stripes that are identical to a tiger, and the dandy lion has a lion-like mane.

5. De narcissen kijken rond in verbazing
6. De viooltjes zingen in de maat
7. Tijgerlelies vinden leeuwentanden
8. Op die gulden zomerdag

While all wordplay was lost in the translation of the first four lines, one instance of wordplay has been retained in A-TT1 lines 5 through 8: Line 7 has a similar play on words based on types of flowers that have animals in their names. The wordplay in line 6 has not been retained. This is rather remarkable, since the wordplay that was based on similar words in A-ST could even be based on homonyms in A-TT1: Violets are called 'viooltjes'

in Dutch, while this is also the diminutive form of the word for violins. Interestingly, the prioritization of rhyme seen in the first four lines has not been pursued in lines 5 through 8. Unlike in the first four lines, line 8 has been translated with 'Op die gulden zomerdag', which is in line with the meaning of line 8 in A-ST. This results in lines 6 and 8 no longer rhyming, which lessens the quality of A-TT1 (Low, 2016). Combined with the previous four lines, this makes for a highly inconsistent translational strategy. The inconsistency in no way adds to the quality of humor of A-TT1, nor to the singability or any other factor that contributes to a good translation, and thus results in a lower quality.

9. There are dog- and caterpillars
10. And the copper centipede
11. Where the lazy daisies love
12. The very peaceful life they lead

This verse, again, contains several instances of wordplay, the first of which hinges on the fact that the word 'caterpillars' contains the word 'cat'. By connecting the feline meaning of 'cat' to the word, the word 'dog' can also be added, resulting in *'dogerpillars', a non-existing word which is not unlike Carroll. In line 11, daisy flowers are linked to being lazy, due to the similarity of the two words. This image is continued in line 12.

9. Er zijn malle soorten rupsen
10. En een hondenduizendpoot
11. Waar de lome madelieven
12. Zich verheugen in hun rust

The A-ST pun in line 9 has not been retained in A-TT1. Of course, the Dutch word for caterpillar is 'rups', which does not lend itself to wordplay. The translator could have

chosen to incorporate the two animals with 'katten- en hondenrupsen', but that would have resulted in a less singable line. Instead, A-TT1 line 9 is now more general than A-ST: 'there are odd kinds of caterpillars'. In line 10, then, the translator connects the dog to the centipede: 'hondenduizendpoot'. While this does not match the video, which shows a dog-like version of a caterpillar, it does make up for some of the loss of humor by at least including an odd type of dog-like insect. This is an example of the strategy of compensating for loss of humor in one place by adding humor somewhere else, which Herman and Apter refer to as non-local translation (2016, p. 3). It is, however, not wordplay, meaning not all humor has been retained. In lines 11 and 12, daisies are again linked to laziness, though this connection no longer has basis in alliteration. All humor found in the A-ST verse has been lost in A-TT1. The translator has certainly paid attention to the singability of the verse, as it can be sung with the exact same rhythm and the exact same number of syllables as the original. All rhyme, however, has been lost in this verse. Consequently, the quality of the translation is lower despite rhyme being less important than other factors (Low, 2016).

Based on the second and third verses, it seems that this translator has answered Low's preparatory question of whether or not they were going to be using rhyme in A-TT1 with a firm 'no' (2016, pp. 78-79). The first verse contradicts this strategy, as here, unlike in the other two verses, rhyme seemed to be prioritized over equivalence of meaning. Due to this inconsistency, the answer to Low's question what the translator prioritizes in the singable translation of 'All in the Golden Afternoon' is unclear (Low, 2016, pp. 78-79).

3.2.2 Subtitling track (A-TT2)

The subtitling translation for 'All in the Golden Afternoon' does not have an official title and will be referred to as A-TT2 (Alice target text 2). In order to provide an analysis of the

Dutch subtitles provided on the special edition DVD, a transcript has been made of all titles shown on screen during the song. The full transcript, including timestamps, can be found in the appendices.

- a.
'n kleine botervlinder kust de tulpen

- b.
en de zon schijnt als bij toverslag

- c.
er staan schone blauwe dagschonen

- d.
op een gouden zomerdag

A-TT2 title a includes 'botervlinder' which is ambiguous since it can refer to both a type of pastry and the butterfly seen on screen ('botervlinder', n.d.). Though the butterfly meaning is not likely to be interpreted when only hearing the song, the visual elements seen on screen aid the probability of this interpretation. The next pun has been replaced with 'schone blauwe dagschonen' in title c. The word 'dagschonen' is Dutch for dwarf morning glories, which means the meaning of the A-ST line has been partially retained. The subtitler has linked 'dagschonen' to beauty by using 'schone' as an adjective, resulting in a repetition of 'schone'. Similar to the translator of A-TT1, this subtitler has ensured that titles b and d, rhyme, which is not generally one of the requirements of a subtitling track for a song. In contrast with A-TT1, the fourth line of each verse in A-TT2 has consistently been translated with 'op een gouden zomerdag'.

e.

de narcissen trompetten

op de heuvel

f.

de viooltjes strijken in de maat

g.

een tijgerlelie zoent een paardenbloem

h.

op een gouden zomerdag

The translator has retained the pun in title f. By using the word 'strijken', which can refer to moving a bow over the strings of a violin, the translator has upheld the ambiguous meaning of 'viooltjes'. The next pun has also been retained. In title g, the 'dandy lions' have been replaced by a similar type of flower, the 'paardenbloem', a word which contains 'paarden' (horses). The play on words based on the inclusion of animal names in flower names has been upheld, but there is one factor that diminishes the quality of this translation: The video track clearly shows a flower with lion-like attributes while this subtitle about a horse-like flower is shown on screen. This is an excellent example of the influence of visual components on the quality of a translation. With this in mind, the translation of line 6 in A-TT1, which included 'leeuwentanden', is preferable over the translation used in title f in A-TT2.

i.

er zijn kat- en hondenrupsen

en een duizendschonen-poot

j.

en de luie madelief wil allerliefst

k.

het vredig leventje

l.

dat zij leidt

As mentioned earlier in the analysis of A-TT1, 'katten- en hondenrupsen' would have resulted in lower singability. Even though singability is not the main objective of A-TT2, and 'kat- en hondenrupsen' does not make any sense in Dutch, the first line in title i is now far more singable while also including both animals shown on screen. Additionally, the second line in title i is translated with wordplay based on 'duizendschonen-poot'. On the one hand, there is the flower type 'duizendschoon', and on the other hand, there is the insect 'duizendpoot'. The subtitler has combined these two words by using the word they have in common, resulting in wordplay. Finally, the maker of A-TT2 has translated 'lazy daisies' with 'madelief wil allerliefst' in title j, in which 'lief' is repeated.

3.2.3 Conclusion

In short, the translator providing the Dutch subtitles for 'All in the Golden Afternoon' retained most instances of wordplay, while the translator who made A-TT1, which was used on the Dutch audio track, did so in only two cases. A-TT1 scores very high on singability and can be sung in nearly the exact same manner as the original, while the majority of A-TT2 is not singable. A-TT1's translator's strategies, however, were not

consistent, seeing as they altered the meaning of the first verse in order to fit the rhyme pattern, and then excluded rhyme in all other cases. Furthermore, A-ST contains examples of puns that do not fit Delabastita's, Díaz-Cintas and Ramael's or Gonzales Vera's classifications of puns: A-ST included multiple instances of wordplay based on overlapping a word two phrases had in common. This form of wordplay partially hinges on homonymity (like with 'butter'), but the overlapping aspect of this type of pun has not yet been mentioned.

4. New singable Dutch translation

'The Morning Report' (*The Lion King*, 1994)

Disney's 1994 animated musical *The Lion King* received critical acclaim and was the highest grossing movie worldwide in 1994 and at that time even the second highest grossing movie of all time (Box Office Mojo, n.d.). The song 'The Morning Report', was intended to be used in the 1994 release of the movie but was eventually cut. However, after the song had been included in the Broadway production, the animation for the song was made and this new addition to the movie was included in a later edition (Ramezani, 2008). Consequently, there is also an existing singable Dutch translation. This translation, which is titled 'Het nieuws van de dag', will be compared to my own singable translation of the song, which was made before the discovery of the existing translation.

4.1 Translation brief

The ST for this translation 'The Morning Report' from *The Lion King*, will be referred to as LK-ST (Lion King source text). LK-ST is sung to the king, the lion Mufasa, by his assistant, the horn bill Zazu. In this song, Zazu updates his king on all that has been going in his kingdom, while using numerous animal-related puns, resulting in many examples of what Nord describes as text-specific translation problems (Hischak & Robinson, 2009, p. 136; Nord, 2010, p. 147). The purpose of this translation is to provide an alternative singable translation of LK-ST that would be suitable for use in the Dutch audio track of the *The Lion King* DVD. As mentioned before, Disney's target audience is not simply children: Their animated musicals are targeted at people of all ages. The intricate nature of the wordplay seen in LK-ST reinforces the idea that it is most certainly also aimed at adults, since young children are less likely to understand the puns. However, because this

translation is intended to be used in the audio track rather than the subtitling track, children are a large part of the audience. Accordingly, the register of the words used in the translation should be fitting for a young audience, though attention will also be paid to Zazu's rather formal tone and register.

4.2 Source text (LK-ST) and my singable translation (LK-TT1)

LK-ST and my singable translation will be analyzed two lines at a time. Before making the singable translation titled 'Het ochtendrapport' (henceforth LK-TT1, Lion King target text 1) Low's advice to identify the crucial elements of the song was followed (2016, pp. 78-79). The first and most important element is the use of wordplay in which an animal-related idiom is connected to that same animal in a literal sense. Consequently, this fits Gonzales Vera's category of wordplay in which an idiom is used to provoke a comic effect (2015, p. 127). Unlike the wordplay in 'When I See an Elephant Fly', the idiom-based wordplay in LK-ST is less likely to be focused on an ambiguous interpretation (Weisbergs, 1997, p. 157). In LK-TT1, I have attempted to use the same or at least a similar animal to the animal used in the LK-ST pun. A second important element is the rhythm of the song, which I have aimed to keep as similar to the original as possible. At the same time, I have kept in mind Low's stance that rhythm is an area of song translation in which the translator can make minor adjustments, a strategy he calls 'tweaking' (2016, p. 101). A third important element is that, in some cases, the visual aspects seen in the animation are specific to the original lyrics, and so I have aimed to keep them relevant. Last, I have attempted to use the same rhyme scheme as LK-ST. Furthermore, while the lyrics are presented in their original order, they were not translated as such, following Low's advice to start with the key phrase of the song and continue from there (2016, pp. 78-79).

1. Chimps are going ape, giraffe remain above it all
2. Elephants remember, though just what I can't recall

Line 1 contains two animal-related puns, of which the first is based on the idiom 'to go ape' ('go ape', n.d.). Chimpanzees, which are apes, are then linked to the ape in the idiom, resulting in a pun. The second pun links the tallness of giraffes to 'above' in 'above it all': The tall giraffes are too good for 'it all'. The pun in line 2 is based on the notion that elephants never forget anything. This saying has been altered slightly to better fit the song's rhythm. This is followed by 'though what I can't recall', contrasting the elephant's impeccable memory.

One of the main characteristics of this song can already be noticed in these first two lines: The lyrics in the verses in 'The Morning Report' are nearly all sung on short notes. This has a major repercussion for the singability of the translations, since its translators need not pay as much attention to the appropriateness of certain vowel sounds for long notes, or to using open-ended syllables rather than syllables ending in consonants (Low, 2016, pp. 81-84; Nida in Apter & Herman, 2016, p. 16-17). Another characteristic that can be seen in lines 1 and 2 is the exclusion of articles. Instead of 'the chimps', 'the giraffe' and 'the elephants', the animals are referred to without articles. This makes the animal-related statements rather general: They do not concern the chimps, giraffes and elephants in Mufasa's kingdom, but all chimps, giraffes and elephants.

1. De apen staan voor aap, maar de giraffen staan erboven
2. De olifant weet alles nog, maar of je 'm moet geloven?

Line 1 in LK-TT1 contains two idiom-based and animal-related puns, which, like those in the original, revolve around apes and giraffes. The ape pun in LK-TT1 is based on linking

apes to 'voor aap staan', which means being an object of ridicule ('voor aap staan', n.d.).

The more general 'apen' was chosen over chimps in this translation because in Dutch, there is no abbreviated version of or semantically similar and monosyllabic alternative to the word 'chimpanzee', and thus 'apen' fit the rhythm better due to the different stress pattern and differing number of syllables. Gorillas were considered as an alternative as well but were rejected because they would not fit the text world since they are not native to the African savanna. The second pun in line 1 is identical in meaning to LK-ST, linking giraffes to being above something. In contrast with LK-ST, LK-TT1 includes an article before the words 'apen' and 'giraffen'. The addition of the single-syllabled article before 'giraffen' made for a better fit considering rhythm, and an article was added to 'apen' for consistency. Line 1 in LK-TT1 has two additional syllables, but since the article is unstressed and can be introduced as an anacrusis, and the last syllable in 'apen' can be reduced, this does not impede singability. This is in correspondence with the strategy often used in both singable translations of 'When I See an Elephant Fly'.

Line 2 in LK-TT1, then, also draws on the impeccable memory of elephants, which in Dutch is referred to as 'een olifantengeheugen'. Similar to LK-ST, LK-TT1 does not include the exact idiom, but rather a hint towards it. One of the differences between LK-ST and LK-TT1 is that the plural 'elephants' is now the singular 'de olifant'. This, because the former required more syllables due to the Dutch plural morpheme '-en', meaning the latter better fit the rhythm of the song. The second part of line 2 was determined by the visual element it is paired with: Zazu is pondering about something, as can be seen by his feathered version of beard-stroking while frowning profusely. This, combined with the aspiration to maintain the rhyme in these lines, resulted in Zazu contemplating the trustworthiness of the elephant in question. All three translations of the puns in lines 1 and 2 can be classified as translating a pun with a pun (Chiaro, 2008; Delabastita, 2016, p. 134;

Manca & Aprile, 2015, p. 158-159). The additional unstressed syllables at the beginning and end of this line fit the tweaked rhythm of line 1. Furthermore, the final words in lines 1 and 2 rhyme, meeting another of Low's requirements for a good song translation (2016, pp. 79-80).

3. Crocodiles are snapping up fresh offers from the banks
4. Showed interest in my nest egg, but I quickly said 'no, thanks'

Line 3 and 4 contain another two animal-related puns. The first pun is based on the phrase 'to snap something up', which usually means buying something quickly or eagerly, but in this case also refers to the manner in which crocodiles quickly shut their jaws when catching their prey ('snap up', n.d.; 'snap', n.d.). The pun is reinforced with the use of the word 'banks', which in this sentence could refer to either the land bordering a river or the business that concerns itself with money, depending on how 'snapping up' is interpreted. The wordplay is then continued in line 4 with the term 'nest egg', which, again, is ambiguous in meaning. It could refer to Zazu's bird egg but could also refer to a certain sum of money that he has saved for a specific purpose ('nest egg', n.d.). Each meaning of 'nest egg' matches a different interpretation of line 3.

3. De krokodillen tranen om hun maaltijd aan de wal
4. Ik was nog net op tijd voordat er één mijn eitje stal

The next two lines of LK-TT1 contain a single idiom-based pun, which is based on the first two words. When combined, and especially when heard instead of read, these words have multiple possible meanings. In the literal sense, they describe crying crocodiles. When interpreted figuratively and as a single word, 'krokodillentranen', the words refer to

crocodile tears, which the crocodiles could be feigning because of the death of the animals they consumed a moment ago. In order to translate the LK-ST animals consistently in LK-TT1, definite articles were added for all mentioned animals except one, which will be discussed later on. Moreover, because of the addition of the articles, Zazu's information seems to be more specific to the animals in Mufasa's kingdom, rather than animals in general. As there is no Dutch equivalent, the ambiguity of the LK-ST nest egg has been lost in LK-TT1. This is the first LK-TT1 occurrence of a translation that could be classified as translating a pun with a non-punning phrase (Delabastita, 2016, p. 134; Manca & Aprile, 2015). Thus far all (idiom-based) puns had been translated with (idiom-based) puns and could be classified as such. Line 4 is identical to LK-ST considering the number of syllables and the rhythm, and scores high in terms of singability. Line 3 can be treated the same as lines 1 and 2, with the added article on the upbeat. Line 4's last word, 'stal', rhymes with the final word in the previous line, 'wal', increasing the quality of the song translation (Low, 2016).

5. We haven't paid the horn bills, and the vultures have a hunch
6. Not everyone invited will be coming back from lunch

Line 5 contains two animal puns, while line 6 includes none. The first pun in line 5 is homonym-based: 'Bills' can be interpreted as owed money or, when combined with 'horn', as a type of bird. The pun in the second half of line 5, then, is idiom-based and hinges on the characteristic physique of vultures: Vultures often have a hunched stance, pulling up their shoulders and hiding their heads inside them (Nicholls, 2015). This image is then linked to the idiom 'to have a hunch'. While singing this line, Zazu hunches his shoulders, mimicking the vultures and therefore strengthening the image. A definite article has been

added to both types of animals mentioned in line 5, likely because the addition of the two unstressed and single-syllabled words better fits the rhythm of the song.

5. De buffels in 't bijzonder zijn nu aas voor elke gier
6. 'T is absoluut niet veilig voor een dier aan de rivier

After failing to find a fitting pun that connected money to birds, an alternative animal-related pun was chosen for line 5, which now depends on the similarity between buffalo and bison. The first half of line 5 means 'the buffalo in particular', but the combination of these words evokes the image of bison: While the stress patterns of the two words are not the same, the first two syllables in 'bijzonder' (/bi.'zɔndəɪ/) are pronounced in the same manner as the Dutch word for bison (/ˈbi.zɔn/), resulting in wordplay. The pun in the second half of line 5 hinges on linking 'aas' to 'gier'. The complete line means 'buffalo in particular are bait for every vulture', but the combination of 'aas' and 'gier' generates the Dutch word 'aasgier', a specific breed of vulture. Due to the addition of the unstressed article before 'buffels' in line 5, the rhythm of the LK-TT1 is the same as that in LK-ST. If 't is' is sung as a single syllable (/tɪs/), line 6, too, would fit the rhythm heard in LK-ST. Finally, the words 'gier' (line 5) and 'rivier' (line 6) rhyme, improving the TT's quality (Low, 2016, pp. 79-80).

12. Oh, the buffalo have got a beef about the season's grass
13. Warthogs have been thwarted in attempts to save their gas

The wordplay in line 12 builds on buffalo being a type of bovine animal. Here, buffalo are said to have got a beef, or in other words a complaint, about the grass this season has brought them ('beef', n.d.). At the same time, beef can refer to cattle that is eaten as meat,

resulting in wordplay ('beef', n.d.). In addition, the words 'buffalo' and 'beef' alliterate. A noteworthy aspect of line 12 is that this is the first instance of an article being used for an animal at the beginning of a line. This is not in line with, for instance, lines 1, 2 and 3, where no article was included. Furthermore, since *Zazu* first sings 'oh', there are now two unstressed syllables at the beginning of line 12, meaning this line is the only line that contains an upbeat with two notes before the downbeat on the initial syllable of 'buffalo'. There is no obvious explanation for why these buffalo are given an article while other animals are not, especially since it results in line 12 differing even more from the standard thirteen-syllable rhythm seen in other lines and since the added article has no apparent function. Tweaking the rhythm to allow for any additional syllables appears to be a common strategy in this song. The fluctuation in number of syllables in each line in LK-ST also indicates the translator has some leeway to deviate from the number of syllables used in LK-ST in their translation. The wordplay in line 13, then, is of a different kind. Here, the wordplay is based on the resemblance in sound between 'warthogs' and 'thwarted'.

12. De gnoes hebben genoeg gehad van 't gras van dit seizoen

13. 'T zwarte zwijntje zwijmelt over nog een zwoele zoen

In the translation of line 12, I have attempted to create a form of wordplay based on a type of bovine animal. After already using buffalo in the translation of line 5, wildebeest were now selected, since the Dutch word for these animals resembles the word 'genoeg'.

Additionally, 'gehad' and 'gras' add to the alliteration in this line. There was no fitting alternative that could reflect the visual code: *Zazu* puffs up his cheeks for the plosives in 'buffalo' and 'beef'. In translating line 13, numerous options were considered, of which the first was 'De lynxen zijn de slinksten in haast alles wat ze doen'. This option, however, was

discarded since lynxes do not roam the African savanna and so they would not fit the text on the ideational level. The next option was 'De luipaarden zijn lui en willen nooit wat voor je doen'. This, too, was rejected, this time for being too simple. Much like line 12, the translation that was ultimately chosen includes a fair amount of alliteration because of the combination of the words 'zwarte', 'zwijntje', 'zwijmelt', 'zwoele' and even 'zoen'. Moreover, in choosing this option, the TT animal is the same as the ST animal. Finally, both lines have fourteen syllables and fit the stress patterns and rhythm of LK-ST if the first syllable of each line is initiated one beat before the usual starting point. Also, since these lines build on alliteration on 'gn' and 'zw', Low's advice to avoid consonant clusters has been overruled, as the tongue-tying repetition of the consonant clusters are the foundation of the wordplay in these lines in LK-TT1 (2016, pp. 81-84). The final words in these lines rhyme.

14. Flamingoes in the pink and chasing secretary birds
15. Saffron is this season's color, seen in all the herds

In line 14, flamingoes are said to be in the pink, meaning they are in the best possible health ('pink', n.d.). This is a pun on the natural color of these birds. There is no pun in the second half of line 14, nor in line 15. While singing line 15, Zazu poses, mimicking a fashion shoot, which matches the fashion-centered line. This line deviates from the other lines in terms of rhythm. Zazu sings 'saffron' with stress on the second syllable, while the stress should be on the first syllable.

14. Flamingo's zien de wereld altijd door een roze bril
15. De kleur die in de mode is, is nu saffraangeel

In accordance with LK-ST, LK-TT1 line 14 includes an idiom-based pun on the pink physique of flamingoes by using the phrase 'alles door een roze bril zien', which is identical in meaning to 'looking at things through rose-tinted glasses'. Because the first syllable in 'flamingo's' already fulfills the function of the unstressed syllable at the beginning of line 14, no article was added in this case. This results in line 14 referring to flamingoes in general, rather than those specifically in Mufasa's kingdom. This is strengthened by the word 'altijd', which implies all flamingoes always look at the world through rose-tinted glasses. In order to fit Zazu's posing seen in the animation, line 15 also covers the season's most fashionable color, saffron yellow. By adding a pause between 'is' and 'is', the rhythm heard in the rest of the song can be retained in line 15 in LK-TT1. The words 'bril' (line 14) and 'saffraangeel' (line 15) result in near rhyme.

16. Moving down the rank and file, to near the bottom rung

17. Far too many beetles are, quite frankly, in the dung

Lines 16 and 17 include a single idiom-based pun on dung beetles, which, like their name may give away, are often found in and around larger animals' dung. The song connects these insects to being 'in the dung', which is a child-friendly version of the somewhat vulgar saying 'to be in the/deep shit' meaning 'to be in trouble' ('in the shit', n.d.). These two lines, made up of thirteen syllables each, can both be used as examples of the standard rhythm in 'The Morning Report', which strongly resembles the type of poetic meter referred to as first paeon, in which one stressed syllable is followed by three unstressed syllables.

16. En wat betreft een rang ietsje lager dan de rest

17. Er zitten heel veel kevers in de nesten in de mest

My translation of lines 16 and 17 is quite similar to LK-ST in terms of meaning but does not contain a clear pun. Instead, it has the combination of words 'in de nesten in de mest', which is a repetition of very similar sounding words. Just like 'in the dung' in LK-ST, 'in de nesten' means 'to be in trouble' ('in de nesten zitten', n.d.). Furthermore, the 'kevers', or beetles, are still linked to dung, or 'mest'. The word 'ietsje' was chosen over 'ietwat' due to the fact that young children are a large part of this translation's target audience, which, here, outweighed Zazu's informal register. By tweaking line 16 by inserting a pause between 'rang' and 'ietsje', the usual rhythm is retained in both lines. Finally, these lines, too, rhyme, contributing to the quality of the translation (Low, 2016, pp. 79-80).

In addition to the ambiguity-based instances of wordplay also seen in D-ST and A-ST, LK-ST also includes devices such as alliteration. Accordingly, LK-TT1 also includes these additional characteristics. LK-ST contains twelve instances of wordplay-based humor, while LK-TT1 contains ten. Eight out of ten of the animals mentioned in LK-TT1 are the same as or similar to the animals mentioned in LK-ST. As did those in LK-ST, all animals mentioned in LK-TT1 roam the African savanna.

4.3 Existing singable translation (LK-TT2)

In this next section, the existing singable Dutch translation will be analyzed and compared to LK-TT1. The title of this singable translation is 'Het nieuws van de dag' and will henceforth be referred to as LK-TT2.

1. 'T salamander vrouwtje gooit haar sala-man eruit
2. Ze heeft nu weer een ander die ze in haar armen sluit

The predominant difference between LK-TT2 and LK-TT1 is the fact that LK-TT2 does not resemble LK-ST in terms of which animal is used in each pun. While both LK-ST and LK-TT1 include puns on apes, giraffes and elephants in the first two lines, LK-TT2 puns solely on salamanders, even though these reptiles are not mentioned in LK-ST at any point. Furthermore, salamanders only live in the very north of Africa, in Algeria, Morocco and Tunisia ('Caudata - salamanders', n.d.). They are not native to sub-Saharan Africa ('Caudata - salamanders', n.d.). This does not correspond with the movie's location, which is the African savanna, and so it is quite unlikely for a salamander to be roaming around near Pride Rock. Another factor that divides LK-TT1 and LK-TT2 is that the translator of LK-TT2 uses nonsensical words such as 'sala-man' (Salaman does exist, but only as a surname or the name of a place in Indonesia) to refer to the female salamander's husband. By combining 'salaman' with 'eruit' while pronouncing the last word as 'd'r uit', a homophonic pun is produced (Delabastita, 2016).

3. Ook zag ik twee kamelen, die lachten zich een bult
4. Die niet met lucht vanbinnen maar met water is gevuld

Coinciding with the findings in lines 1 and 2, LK-TT2 puns on entirely different animals than LK-ST in lines 3 and 4. This translation now focusses on camels, which, again, are not mentioned anywhere in 'the Morning Report'. Similar to LK- LK-TT2, lines 3 and 4 contain only one pun in LK-TT2. The idiom-based pun is based on the Dutch saying 'zich een bult lachen', meaning laughing tremendously (Gonzales Vera, 2015; 'zich een bult lachen', n.d.). The word 'bult' can be linked to camel because it is the Dutch word for the hump or humps on a camel's back. Line 2 can be roughly translated as 'which is not filled with air, but with water'. Firstly, the hump on a camel's back is filled with neither air nor

water, it stores fatty tissue, meaning Zazu's explanation in this translation does not make sense (Gonzales, n.d.). Of course, Zazu's performance of 'The Morning Report' is humorous, but none of the information he gives to his king is inherently factually incorrect. Contrarily, line 4 in LK-TT2 now contains incorrect information that is presented as a fact. Secondly, 'is' in line 4 indicates a singular hump, which would mean the camels had one communal hump. This, too, does not make sense. Though the number of syllables is the same, the rhythm of line 3 differs from LK-ST since 'ook' is on the upbeat, and there is a pause between 'kamelen' and 'die'. This pause could be omitted by simply adding the word 'en' (and).

5. De waterbokken voelden weer een beetje nattigheid
6. De neushoorn is verkouden en z'n zakdoek is ie kwijt

The translator of LK-TT2 has again chosen to use an alternative animal to pun on in line 5, in this case the waterbuck. According to LK-TT2, the waterbuck has felt wetness. At the same time, 'nattigheid voelen' is a Dutch proverb which means having a feeling that something is wrong, resulting in an idiom-based pun ('nattigheid voelen', n.d.).

Interestingly, line 6 in LK-TT2 contains a pun where LK-ST did not, meaning it can be classified as translating a non-punning phrase with a pun (Chiaro, 2008; Delabastita, 2016, p. 134). The pun is based on the first part of the Dutch word for rhino, which means nose, being linked to having a cold and having lost his handkerchief. This translation matches LK-ST in terms of syllables and is similar in terms of rhythm: A few minor tweaks, such as an adjustment in the stress pattern in the second half of line 5, result in a very singable TT.

12. De zebra's hebben naar verluidt weer eens een streepje voor
13. Mollen gaan zo zeggen ze daaraan diep onderdoor

Again, LK-TT2 puns on other animals than LK-ST and lines 12 and 13 now involve zebras and moles. According to the phrase in line 12, the zebras have an advantage over the other animals. The saying contains the word 'streepje', meaning stripe, linking the saying to the animal and resulting in an idiom-based pun (Gonzales Vera, 2015). In line 13, the moles, which do not live on the African savanna and are therefore out of place here, are said to be falling doing poorly because of the zebras' success. This is described by the Dutch idiom 'eraan onderdoor gaan', which literally means 'to go under something' which resembles a mole's habit of digging tunnels. Interestingly, line 13 contains the only example of an animal not including an article in LK-TT2. Throughout this TT, all references to animals have included a definite article. This deviation from the general strategy in line 13 could be easily rectified by adding 'de' at the beginning of the line. This additional syllable could be sung on the upbeat, similar to how other additional syllables have been processed, without affecting singability. In the latter half of line 13, however, the stress patterns of the words do not match the rhythm of the song.

14. De luipaard is dus eigenlijk niet lui en ook geen paard

15. De naaktslak die het koud had riep 'ach, was ik maar behaard'

As opposed to LK-ST, LK-TT2 puns on leopards. The Dutch name for these animals is 'luipaard', in which 'lui' literally means lazy and 'paard' means horse. In this line, LK-TT2 then points out how leopards are in fact neither lazy nor horses. Line 15 does not contain a pun but is humorous in that it jokes about a slug being cold due to its nakedness. With a few tweaks, lines 14 and 15 in LK-TT2 fit the rhythm of the song and can be considered quite singable.

16. De egel is vandaag weer uitermate prikkelbaar

17. De vos verliest zijn streken, of is het soms zijn haar?

Interestingly, lines 16 and 17 now contain two puns in LK-TT2, meaning line 16 can be categorized as translating a non-punning phrase with a pun (Delabastita, 2016, p. 134). This first pun is based on linking hedgehogs to the word 'prikkelbaar', the Dutch word for irritable ('prikkelbaar', n.d.). This word, however, also evokes the image of prickliness, linking it to the prickly animal in question. The last instance of idiom-based wordplay can be found in line 17, which includes an adaptation of the Dutch saying 'een vos verliest wel zijn haren, maar niet zijn streken', which means that while a fox will lose (shed) his hair, he will not lose his predisposition for shenanigans ('vos', n.d.). The foxes are the third example of LK-TT2 mentioning animals that do not fit the movie's context. The stress pattern in the last word of line 16 does not fit the rhythm of the song, and much like my translation of line 16, line 17 in LK-TT2 includes a pause.

4.4 Subtitling possibilities

Initially, this thesis was meant to include a new subtitling track for 'The Morning Report', in which the subtitling track would be made in subtitling software Spot 4.4. This version would have included precise spotting, with timestamps not only including the minutes and seconds, but also the exact frames. Unfortunately, there is no method to upload *The Lion King* to Spot 4.4., since there is no .mp4 or .avi file legally available.

In this next section, the possibilities concerning the Dutch subtitling track for 'The Morning Report' will be discussed. The ST video that will be used in order to assign timestamps for each possible title is 'The Lion King | "The Morning Report" song FullHD 1080p', which can be found on YouTube (TimonPumbaPL, 2011). Due to these

limitations, no frames will be included in the timestamps. This mock subtitling track will be referred to as LK-TT3.

Only the verses of LK-ST will be discussed below. All notes on the other sections of the song can be found in the appendices.

3. 01:00 - 01:03

apen staan voor aap,
giraffen staan erboven

As can be seen above, LK-TT3 title 3 strongly resembles line 1 of LK-TT1. However, the main priority of LK-TT3 is to provide the target audience with a translation that resembles LK-ST in terms of meaning as well as includes the wordplay found in LK-ST. In LK-TT3, singability was not pursued. Because of the differing priorities, the main difference between LK-TT1 and LK-TT3 is the exclusion of certain words that are not necessary for the meaning of translation in LK-TT3: By omitting the articles for both types of animals, as well as the word 'maar', the reading time required for title 3 has been reduced while simultaneously still conveying the same meaning. This strategy is in line with Low's statement that unimportant words may be ignored in subtitles (2016, p. 54). The exclusion of the word 'maar' does not majorly impact the meaning, since the strongly differing meanings of the two sayings in line 3 already imply contrast. These are the first lines of sung text and have therefore been subtitled without capital letters or any punctuation other than the commas needed for grammatical structure. This is in line with the discussed subtitling track for 'When I See an Elephant Fly'. Additionally, it is important to acknowledge that '01:00 - 01:03' does not mean the subtitle duration is precisely three seconds: It may well mean it is three seconds and 23 frames, which is nearly four seconds when applying a 25-frame standard.

4. 01:03 - 01:06

de olifant weet alles,
maar of je 'm moet geloven

The only differences between title 4 in LK-TT3 and line 2 in LK-TT1 is the exclusion of the capital letter, question mark and the word 'nog'. By omitting this word, the required reading speed is reduced to fit the available time. In this title, the article was not excluded since it is paired with a singular elephant rather than multiple and the singular form always requires an article (unless 'olifant' is used as though it were a proper noun).

This title will be used as an example of the manner in which the appropriate reading speed was determined for each title in LK-TT3. Title 4's estimated running time is three seconds and twelve frames, which is marginally less than three and a half seconds. The average reading speed is twelve characters per second, in which spaces are not included (Szarkowska, 2018). The 40 characters in title 4 would then require 3.33 seconds, which is less than the available three seconds and twelve frames. The reading speed needed to read all characters in title 4, then, is appropriate.

5. 01:06 - 01:09

krokodillen tranen
om hun eten aan de wal

6. 01:09 - 01:13

ik was net op tijd
voordat er een mijn eitje stal

7. 01:13 - 01:16

buffels in 't bijzonder
zijn aas voor elke gier

8. 01:16 - 01:20

't is absoluut niet veilig
voor een dier aan de rivier

Titles 5 through 8 are all very similar to LK-TT1 lines 3 through 6. Besides the lack of punctuation, the only way in which LK-TT3 differs from LK-TT1 is the replacement of 'maaltijd' with 'eten' in title 5 because the latter requires less characters, and the exclusion of 'nog' and 'nu' in titles 6 and 7 respectively. The replacement of 'maaltijd' with 'eten' is in line with Low's advice to favor short, snappy words over longer alternatives in subtitles (Low, 2016, p. 54). The word 'mijn' was written out instead of written as 'm'n', since Zazu emphasizes the fact that he is referring to his own egg. This is in line with rule 11 in the criteria list in the appendices. Title 8 is identical to LK-TT1 line 6.

16. 01:43 - 01:47

de kameleon ziet een beetje groen
-Blijf laag...

17. 01:47 - 01:49

't zwijntje zwijmelt om een zoen
-Bij de grond.

Titles 16 and 17 are the first titles in which Mufasa or Simba speaks simultaneously with Zazu's sung performance of 'The Morning Report'. Both the spoken text and the sung text have been included in LK-TT3. Because the nature of the two texts differs, the titles now contain lines without punctuation as well as lines including punctuation. For coherence and to aid the reader in understanding which character says what, each title containing both sung and spoken text has been spotted in a way that ensures Zazu's singing is heard before

any spoken text. That way, the sung text can always be shown on the first (top) line of the title, and the spoken text on the second line. This also ensures that the sung text is never preceded with a hyphen, as that would not fit the exclusion of punctuation in the subtitling of sung text.

Title 16 is the only example of a title that is entirely different in meaning than its counterpart in LK-TT1. The wildebeest wordplay has been replaced by a idiom-based chameleon pun: The chameleon's ability to change colors is linked to the color green in the Dutch saying 'groen zien' ('groen zien', n.d.). This strategy was chosen because the line in LK-TT1, even a reduced version of it, would require too many characters to fit on a single line in title 16. Title 17, however, is a reduced version of the alliterating line 14 in LK-TT1, and still employs the three alliterating words.

Mufasa's text is interrupted by Zazu and so the first half of the sentence 'stay low to the ground' is cut off with an ellipsis. However, because the rest of Mufasa's sentence is not the first line in title 17 (and his continuing of his sentence does not immediately follow the first half of the sentence) the first word has been given a capital letter.

18. 01:49 - 01:52

flamingo's zien alles

-Ja, laag blijven.

19. 01:52 - 01:54

door een roze bril

-Muisstil.

20. 01:54 - 01:56

iedereen draagt saffraangeel

Titles 18 through 20 clearly demonstrate the strategy of reducing the words and characters used in LK-TT1 in order to fit the reading speed needed in LK-TT3. Line 14 in LK-TT1 was 43 characters excl. spaces, and in LK-TT3 is 34. Line 15 in LK-TT1 contained 37 characters but is only 26 in title 20.

21. 01:56 - 02:00

en dan een rang lager dan de rest

-Langzaam, één stapje nog.

22. 02:00 - 02:03

kevers zitten

in de nesten in de mest

Besides the use of the strategy to reduce the number of characters as seen in the other titles, another aspect of titles 21 and 22 is that in an actual software version of the subtitles, title 22's out-time would be spotted in such a way that it would not overlap with Simba's surprise pounce in the next shot. Furthermore, title 22 allowed for two splitting possibilities: It could either be split after 'zitten', with 'in de nesten in de mest' as the bottom line, or it could be split after 'nesten', with only 'in de mest' on the bottom line. The first option was chosen as a result of Low's advice to make the top line shorter in a title containing two lines, because this means less text will overlap the video (2016, p. 56).

In this subtitling track, none of the titles contain more than two lines, contain more than 42 characters per line, dramatically exceed the average reading speed of twelve characters per second, or are on screen for less than one second and ten frames or more than eight seconds. In fact, the subtitles meet all criteria mentioned in 3.3.

4.5 Conclusion

In conclusion, the translator responsible for the singable Dutch translation of 'The Morning Report' on the special edition DVD has used a different strategy than I have when creating LK-TT1, titled 'Het ochtendrapport'. While I have attempted to pun on the same animals, or at least a similar animal to the animal mentioned in LK-ST, the translator who made LK-TT2 did not: Not one of the animals punned on in the original song is mentioned in TT. On the other hand, the comparison of the two translations has also demonstrated the similar ways in which the translator of LK-TT2 and I have both dealt with deviations in rhythm and number of syllables: Several lines have employed the anacrusis to regularize the rhythm. In addition, both translations include rests in the middle of a line to make up for a lost syllable. An example of the differences in the respective strategies is that LK-TT1 includes multiple instances of the line ending in an extra syllable, which was always unstressed and which always had a /ə/ as its vowel, a strategy seen in D-TT1 of 'When I See an Elephant Fly'. This strategy was never used in LK-TT2.

The main shared characteristic between LK-TT2 and LK-TT1 is that both translations focus on the retention of the idiom-based wordplay used in LK-ST. Since LK-TT2 does not resemble the ST in terms of meaning, but does contain numerous idiom-based puns, it seems plausible that the retention of wordplay was its translator's highest priority. LK-TT2, however, did not include sonic devices such as alliteration, while LK-TT1 did. The effect of the song was considered to be of greater importance than equivalence of meaning in LK-TT2. In LK-TT1, the retention of wordplay was also prioritized, though at the same time, the meaning was kept as close as possible to LK-ST.

Both LK-TT1 and LK-TT2 score highly on singability, though both singable translations required tweaking. LK-TT3 is not singable at all, since this is not one of the requirements of a subtitling track. Both LK-TT1 and LK-TT2 retained the majority of the

ST humor. The fact that LK-TT1 also includes the different types of wordplay used in the ST, such as alliteration, adds to the quality of this translation. This cannot be said for LK-TT2. Additionally, LK-TT1 puns largely on the same animals as the ST and is also factually plausible. LK-TT2, however, puns on entirely different animals, some of which do not fit the story's location. Additionally, LK-TT2 includes factually incorrect information.

Concerning what Low calls 'sense', then, LK-TT1 is of higher quality than LK-TT2. Due to the complex nature of the wordplay used in this song, the differences between LK-TT1 and LK-TT3 were minor in terms of target audience.

5. Conclusion and discussion

5.1 Conclusion

This master's thesis investigated the possibilities and pitfalls of translating wordplay in sung text. The differences between the strategies used for singable translations were compared with each other and to those used for subtitling tracks.

The analyses have shown that the strategies used in the translation of Disney songs differ significantly between singable translations and subtitling tracks. This is mainly due to the varying purposes of each type of translation. The creators of translations used for, for instance, the dubbed tracks on Disney DVD's prioritize the singability of their TT. This singability is based on matters such as rhythm, rhyme, naturalness and the appropriateness to use certain vowel sounds for long notes. Subtitlers, however, do not focus on singability, and pay more attention to equivalence of meaning.

Strategies used in singable translations, such as the Dutch audio tracks for *Dumbo's* 'When I See an Elephant Fly' and *Alice in Wonderland's* 'All in the Golden Afternoon', include tweaking the rhythm to counteract any additional syllables or differences in stress patterns. Furthermore, some TTs contain additional syllables at the end of the line, which are usually unstressed and have a schwa (/ə/) as their vowel.

Strategies used in subtitling tracks, then, mostly revolve around reducing the number of words and characters necessary to convey the ST's meaning in order to comply with the space and time constraints that are crucial to subtitling. Reading speed is of major importance here: If the reading speed required to read the entirety of the title is too high for the target audience to keep up with, the title will lose its function. As the analyses have shown, ST wordplay is certainly included in subtitling tracks if the subtitler has managed to create wordplay and if that wordplay fits the time and space constraints. Furthermore, since

subtitlers are generally aimed at an older audience, the complexity of the wordplay is appropriate. However, since wordplay is also used in the Disney songs in the original audio tracks, of which a large part of the target audience consists of children, it could be said that Disney also intends this wordplay for the younger audience listening to the dubbed audio track. This meant that the influence of the difference in target audiences between subs and dubs was less apparent than initially expected.

When a song contains as many instances of wordplay as, for instance, 'When I See an Elephant Fly' or 'The Morning Report', it can be said that the wordplay is the main characteristic or function of that song, meaning loss of that characteristic in either a singable or subtitling translation is not desirable and would lead to a lower quality translation.

The analyses have also shown the possibilities concerning the translation of wordplay and have established the diversity in individual translators' main aims. While the translator who created 'Als ik een olifant zien zou die vlog' (D-TT1) aimed for the retention of wordplay in their TT, the translator who made 'Als een olifant vliegt als een kraai' focused more on singability, mirroring the vowel sounds of the ST. As seen in the analyses, many homonymic ST puns were translated with homophonic TT puns. In other cases, the puns were translated with non-punning humorous phrases. Sometimes ST puns were translated with alternative devices such as alliteration. These three possibilities are all mentioned by Delabastita (2016). Finally, humorous non-punning phrases were sometimes translated with puns. This is in line with the findings of Chiaro and Veisbergs, who both describe the strategy of compensating for loss of wordplay in one place in the TT by adding new instances of wordplay elsewhere in that same TT, a strategy referred to as non-local translation. Other options listed by Delabastita were not found in any of the analyzed translations: ST puns were never left untranslated in the TT, ST puns were never deleted in

their entirety, and entirely new material (additions, not translations) was never introduced in the TT. These options thus seem less likely to present themselves in the translation of songs. The analysis of the existing translations has shown that for the most part, subtitlers do not concern themselves with rhyme in their translations of songs.

Not all translations analyzed in this study took into account the visual elements, or as Reus calls it, the visual code (Reus, 2015, p. 6). While flowers resembling lions and tigers were seen in the animation accompanying 'All in the Golden Afternoon', the singable translation sung of 'tijgerlelies' and 'leeuwentanden', but the subtitling track mentioned 'tijgerlelies' and 'paardenbloemen'. Similarly, Zazu's non-verbal actions such as an indication of different sizes and posing for imaginary photographers were not considered in the existing singable translation for 'The Morning Report'.

All elements mentioned in the theoretical background, including visual elements were taken into account in the making of LK-TT1. Since the selected song did not contain many long notes in the verses, the importance of selecting appropriate vowels for long notes, one of Low's features of singability, was not prioritized (2016).

In this study, both my singable translation and my subtitling track for 'The Morning Report' were presented. However, these dissimilar varieties of translations are usually not made by the same person. Because they were both made by the same person in this case, the majority of the subtitling track could be based on the singable translation that had already been finished: By reducing the number of words and characters used in the singable translation, a subtitling track could be produced. Because of this, my subtitling track had the added bonus of rhyme, even though this is not usually considered a requirement of song subtitles.

Finally, the discovery of the already existing singable Dutch translation of 'The Morning Report' was not anticipated. Since this was discovered after making my own

translation, the existing translation luckily had no effect on my TTs. In a sense, the fact that there was an already existing translation made for a more interesting result since the singable translations could now be compared.

5.2 Limitations

One of the limitations of this study was the fact that there are not many Disney songs that contain multiple instances of wordplay. There are, however, several Disney songs that contain one instance, or a few, such as the *Frozen* example discussed in the introduction. The findings of this research could be applied to those instances. Those findings, however, can also be applied to the translation of wordplay in non-Disney songs.

Another slight limitation was the fact that the subtitling track for 'The Morning Report' could not be made in the available subtitling software. In order to use Spot 4.4, a .mp4 or .avi file must be uploaded as the video file, but this was not legally possible. Consequently, the timestamps were estimations and were not as specific, which was attributable to the lack of the precise frame on which each title was first shown on screen and then cut off. Additionally, this meant that the reading speed for each title was not automatically calculated and had to be calculated manually.

5.3 Possibilities for further research

Possible further research may include the existing Dutch subtitling track for 'The Morning Report' as can be found on the special edition DVD. Another option would be to investigate if the English subtitles match the English ST songs, since the Dutch dubs and subs do not. Additionally, the differences between Dutch and Flemish translations could be studied, as the respective countries now often make separate translations. This would provide additional corpus material for the study of the translation of wordplay in Disney

songs. Of course, the translation of wordplay in non-Disney songs is also an opportunity of further research.

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Appendices

Ap. 1 'When I See an Elephant Fly' (D-ST), D-TT1 & D-TT2

When I See an Elephant Fly	Als ik een olifant zien zou die vloog	Als een olifant vliegt als een kraai
<p>Did you ever see an elephant fly Well I seen a horse fly I seen a dragon fly I seen a house fly</p>	<p>Zag jij wel eens olifanten vliegen? Nee, wel paardenvliegen En ik zag wel Spaanse vliegen En ook mestvliegen</p>	<p>Heb je wel eens een olifant zien vliegen? Nou nee, wel een paard Ja, en ik een draak Ja, en ik een huis</p>
<p>I seen all that too I seen a peanut stand And heard a rubber band I seen a needle that winked its eye</p>	<p>Dat heb ik ook allemaal gezien Ik zag een paling stropen Een kraantje zachtjes lopen En een naald die knipte met zijn oog</p>	<p>Dat heb ik ook allemaal gezien Ik zag een rooie haan Met de roltrap gaan Een krokodil die speelde met een haai</p>
<p>But I be done seen about everything When I see a elephant fly What'd you say boy I said when I see a elephant fly</p>	<p>Maar ik heb denk ik wel zowat alles gezien Als ik een olifant zien zou die vloog Wat zeg je, baas? Ik zei als ik een olifant zien zou die vloog</p>	<p>Maar ik zweer je dat 't einde toch wel is bereikt Als een olifant vliegt als een kraai Wat zeg je, baas? Als een olifant vliegt als een kraai</p>
<p>I seen a front porch swing Heard a diamond ring I seen a polka dot railroad tie</p>	<p>Ik heb een bank zien springen Motten die bot vingen En een lange, lange weg die boog</p>	<p>Ik zag een hondenhok lopen En een bromfiets kopen Ik zag een motorboot van taai taai</p>
<p>But I be done seen about everything When I see a elephant fly</p>	<p>Maar ik heb denk ik wel zowat alles gezien Als ik een olifant zien zou die vloog</p>	<p>Maar ik zweer je dat 't einde toch wel is bereikt Als een olifant vliegt als een kraai</p>
<p>I saw a clothes horse and he rear up and buck And they tell me that a man made a vegetable truck I didn't see that, I only heard</p>	<p>Ik heb een dolle bout een bok zien schieten Een walvis zal er geen traan om vergieten Ik heb het zelf niet gezien, alleen gehoord</p>	<p>Ik zag een hobbelpaard dat melk gaf als een bonte koe En dat hobbelpaard at ook van de barbecue Niks van gezien, wel gehoord</p>
<p>Just to be sociable I'll take your word I heard a fireside chat I saw a baseball bat And I just laughed till I thought I'd die</p>	<p>Voor een keer zal ik je geloven op je woord Laatst liep een zware jongen met een lichte broek Van het lachen had ik geen draad meer droog</p>	<p>Jij zegt het dus neem ik je op je woord Ik zag een schoorsteen praten Zag een vis zonder graten En ik lachen als een papegaaï</p>
<p>But I be done seen about everything When I see a elephant fly</p>	<p>Maar ik heb denk ik wel zowat alles gezien Als ik een olifant zien zou die vloog</p>	<p>Maar ik zweer je dat 't einde toch wel is bereikt Als een olifant vliegt als een kraai</p>
<p>But I be done seen about everything When I see a elephant fly</p>	<p>Maar ik heb denk ik wel zowat alles gezien Als ik een olifant zien zou die vloog op de wind</p>	<p>Maar ik zweer je dat 't einde toch wel is bereikt Als een olifant vliegt als een kraai</p>
<p>When I see an elephant fly</p>	<p>Als ik een olifant zien zou die vloog</p>	<p>Een olifant vliegt als een kraai</p>

Ap. 2 Dutch subtitles for 'When I See an Elephant Fly' - *Dumbo* Special Edition

DVD (D-TT3)

00:52:41 - 00:52:44

Ooit 'n olifant zien vliegen?

00:52:44 - 00:52:46

Ik heb 'n draak zien vliegen.

00:52:46 - 00:52:48

Ik heb vliegen zien vliegen.

00:52:49 - 00:52:51

Dat alles ken ik ook.

00:52:51 - 00:52:56

ik zag een pinda op een rots,
ik zag een naald knipperen met z'n oog

00:52:56 - 00:53:00

maar niet van dat alles kan op
tegen een vliegende olifant

00:53:01 - 00:53:04

Wat zei je, baas?
-Ik zei: Vliegende olifant.

00:53:05 - 00:53:11

ik zag een terras planten,
ik zag een spoor lijnen

00:53:11 - 00:53:16

maar niets van dat alles kan op
tegen een vliegende olifant

00:53:22 - 00:53:27

ik zag een rek drogen
-ik zag groente boeren

00:53:27 - 00:53:32

dat heb ik van horen zeggen
-ik zal het maar van je aannemen

00:53:32 - 00:53:38

ik zag een haard schermen
-ik lachte tot ik bijna omviel

00:53:38 - 00:53:44

maar niets van dat alles kan op
tegen een vliegende olifant

00:53:57 - 00:54:04

maar niets van dat alles kan op
tegen een vliegende olifant

00:54:04 - 00:54:05

Als de wind.

00:54:04 - 00:54:05

een vliegende olifant

Ap. 3 'All in the Golden Afternoon' (A-ST) & A-TT1

'All in the Golden Afternoon'	'Op een gulden zomerdag'
<p>Little bread-and-butterflies kiss the tulips And the sun is like a toy balloon There are get up in the morning glories In the golden afternoon</p>	<p>Kleine vlindertjes die kussen de tulpen En de zon begint de dag met goud Kelken staan op met een nieuwe dagbloei In de velden tussen 't woud</p>
<p>There are dizzy daffodils on the hillside Strings of violets are all in tune Tiger lilies love the dandy lions In the golden afternoon</p>	<p>De narcissen kijken rond in verbazing De viooltjes zingen in de maat Tijgerlelies vinden leeuwentanden Op die gulden zomerdag</p>
<p>There are dog and caterpillars and the copper centipede Where the lazy daisies love the very peaceful life they lead</p>	<p>Er zijn malle soorten rupsen en een hondenduizendpoot Waar de lome madelieven zich verheugen in hun rust</p>
<p>You can learn a lot of things from the flowers For especially in the month of June There's a wealth of happiness and romance All in the golden afternoon</p>	<p>Je kunt heel wat dingen leren van de bloemen Waar bijzonder in de maand van mei Veel te leren valt van vreugd en blijheid Al op een gulden zomerdag</p>
<p>All in the golden afternoon The golden afternoon</p>	<p>Al op een gulden zomerdag Een gulden zomerdag</p>
<p>You can learn a lot of things from the flowers For especially in the month of June There's a wealth of happiness and romance All in...</p>	<p>Je kunt heel wat dingen leren van de bloemen Waar bijzonder in de maand van mei Veel te leren valt van vreugd en blijheid Al op...</p>
<p>The golden afternoon</p>	<p>Een gulden zomerdag</p>

Ap. 4 Dutch subtitles for 'All in the Golden Afternoon' - *Alice in Wonderland* Special

Edition DVD (A-TT2)

00:26:52 - 00:26:56

'n kleine botervlinder kust de tulpen

00:26:56 - 00:27:01

en de zon schijnt als bij toverslag

00:27:01 - 00:27:05

er staan schone blauwe dagschonen

00:27:05 - 00:27:10

op een gouden zomerdag

00:27:10 - 00:27:15

de narcissen trompetten
op de heuvel

00:27:15 - 00:27:18

de viooltjes strijken in de maat

00:27:18 - 00:27:23

een tijgerlelie zoent een paardenbloem

00:27:23 - 00:27:26

op een gouden zomerdag

00:27:29 - 00:27:33

er zijn kat- en hondenrupsen
en een duizendschonen-poot

00:27:33 - 00:27:37

en de luie madelief wil allerliefst

00:27:37 - 00:27:41

het vredig leventje

00:27:41 - 00:27:47

dat zij leidt

00:27:48 - 00:27:51

je kunt van alles leren
van de bloemen

00:27:51 - 00:27:56

al vanaf de eerste lentedag

00:27:56 - 00:28:02
een wereld vol geluk en belofte

00:28:02 - 00:28:08
op een gouden zomerdag

00:28:33 - 00:28:35
al op een gouden zomerdag

00:28:35 - 00:28:41
een gouden zomerdag

00:28:42 - 00:28:48
je kunt van alles leren
van de bloemen

00:28:48 - 00:28:54
al vanaf de eerste lentedag

00:28:54 - 00:28:59
een wereld vol geluk en belofte

00:29:02 - 00:29:05
op een gouden zomerdag

Ap. 5 'Het ochtendrapport' singable TT Reinhoudt (LK-TT1)

Goedemorgen¹, sire.

Goedemorgen, Zazoe².

Ik heb hier het ochtendrapport.³

Brand los.⁴

De apen staan voor aap, maar de giraffen staan erboven

De olifant weet alles nog, maar of je 'm moet geloven?

Krokodillen tranen om hun maaltijd aan de wal

Ik was nog net op tijd voordat er een mijn eitje stal

¹ 'Goedemorgen' was chosen over 'goeiemorgen' due to the rather formal register Zazu uses.

² The spelling of the character Zazu's name has been altered in the Dutch version of *The Lion King, De leeuwenkoning*. Since this translation is intended to be used as an alternative for the current singable Dutch translation used in the dubbing on the DVD, this modification was also used in LK-TT1.

³ Multiple options were considered as the translation for 'the morning report'. The first option was 'het verslag van de dag', but this was rejected because if the line would end in 'dag', the word 'verslag' would be more useful at the end of a different line rather than in the same line. This is where option two came into play: 'het nieuws van de dag'. This option, however, was rejected after no possible rhyme was found for the second line, which had to have something to do with size due to Zazu's wing movements indicating something big and then something small. The third option, 'het ochtendrapport' was then considered. This option was chosen because there were enough possibilities in terms of rhyme, the rhythm was identical to the ST, and because the vowels used in the word 'ochtendrapport' are similar to the words in the ST, meaning this option scored high in terms of singability (Low, 2016).

⁴ 'Brand los' was chosen as the translation for 'fire away' since they both contain a fire element and 'brand los' means to express your feelings or share what you have to say ('losbranden', n.d.), which fits the situation of Mufasa telling Zazu to tell him about the animals in his kingdom.

De buffels in 't bijzonder, zijn aas voor elke gier
'T is absoluut niet veilig voor een dier aan de rivier

Dit is het ochtendrapport
Ieder verhaal, lang of kort
Wie ook brult, gromt of knort
Alles eerlijk verwoord
In het ochtendrapport

O, de gnoes hebben genoeg gehad van 't gras van dit seizoen
'T zwarte zwijntje zwijmelt nog steeds om een zwoele zoen⁵
Flamingo's zien de wereld altijd door een roze bril⁶
De kleur die in de mode is, is nu saffraangeel
En wat betreft een rang ietsje lager dan de rest
Er zitten heel veel kevers in de nesten in de mest

Dit is het ochtendrapport

⁵ A different line that was considered here, which is slightly similar to the leopard option discussed in 5.3, is "'T luipaard heeft geen zin en kijkt de kat maar uit de boom'. This line would pun on leopards in two ways. First, 'heeft geen zin' would be a pun on the word 'lui' in the name of the animals, meaning lazy. Second, 'kijkt de kat maar uit de boom' is a modified version of the Dutch saying 'de kat uit de boom kijken', which means being slightly hesitant, waiting as things unfold ('kat', n.d.). The translation that was used in the final version of LK-TT1 was chosen over this option because it included the same animal as the ST and also resembled the type of wordplay more than the second leopard option.

⁶ An alternative translation for this line was 'Flamingo's doen nu mee met de struisvogelpolitiek', in which describes the act of burying your head in the sand to avoid any risky or possibly troubling situations ('struisvogelpolitiek', n.d.). This was not used because it is not a true pun and because the next line would have to be altered to end in '-iek', which did not work. In order to end the line with '-iek', the meaning would have had to be altered which would result in Zazu's posing seen in the video not making any sense.

Ieder verhaal, lang of kort
Wie ook brult, gromt of knort
Alles eerlijk verwoord
In het ochtendrapport⁷

⁷ Additional wordplay options that were considered but did not make it into the final translation are: 'hoe een koedoe een haas vangt', 'pakken de buffels bij de horens', 'kaapse vliegenvangers doen in feite geen vlieg kwaad', 'daar wringt de schoenbekooievaar', 'het is bij de wildebeesten af', 'gegeven nijlpaard niet in de bek kijken', 'als een antilopend vuurtje', 'als een tang op een aardvarken', 'kameleon moet kleur bekennen', 'de kaketoe kijkt toe terwijl ze de kakkerlakken pakken', 'jakhals over kop', 'zebra's hebben een streepje voor', 'de bokken staan te springen, dragen een steentje bij', 'mijn naam is haas/het savanne haasje zijn/haas + in de oren knopen', 'slang + met een sisser aflopen' and 'ezel + geld over de balk/met een mond vol tanden'.

Ap. 6 'The Morning Report' (LK-ST), LK-TT1 & LK-TT2

The Morning Report	Het ochtendrapport	Het nieuws van de dag
<p>Good morning, sire! Good morning, Zazu! Checking in with the morning report. Fire away!</p>	<p>Goedemorgen, sire. Goedemorgen, Zazoe. Ik heb hier het ochtendrapport. Brand los.</p>	<p>Goedemorgen, sire. Goedemorgen, Zazoe. Het laatste nieuws van vanmorgen. Steek van wal.</p>
<p>Chimps are going ape, giraffe remain above it all Elephants remember, though just what I can't recall Crocodiles are snapping up fresh offers from the banks Showed interest in my nest egg, but I quickly said "no, thanks!" We haven't paid the horn bills, and the vultures have a hunch Not everyone invited will be coming back from lunch</p>	<p>De apen staan voor aap, maar de giraffen staan erboven De olifant weet alles nog, maar of je 'm moet geloven? Krokodillen tranen om hun maaltijd aan de wal Ik was nog net op tijd voordat er een mijn eitje stal De buffels in 't bijzonder, zijn aas voor elke gier 'T is absoluut niet veilig voor een dier aan de rivier</p>	<p>Het Vrouwtje salamander gooit haar sala- man eruit Zij heeft nu een ander die ze in haar armen sluit Ook zag ik twee kamelen, die lachten zich een bult Die niet met lucht van binnen maar met water is gevuld De waterbokken voelden weer een beetje nattigheid De neushoorn is verkouden en zijn zakdoek is hij kwijt</p>
<p>This is the morning report Gives you the long and the short Every grunt, roar and snort Not a tale I distort On the morning report</p>	<p>Dit is het ochtendrapport Ieder verhaal, lang of kort Wie ook brult, gromt of knort Alles eerlijk verwoord In het ochtendrapport</p>	<p>Dit is het nieuws van de dag Ik geef al jaren heel trouw Van elke grom, grauw of lach Steeds een eerlijk verslag In het nieuws van de dag</p>
<p>Oh, the buffalo have got a beef about the season's grass Warthogs have been thwarted in attempts to save their gas Flamingoes in the pink and chasing secretary birds Saffron is this season's color, seen in all the herds Moving down the rank and file, to near the bottom rung: Far too many beetles are, quite frankly, in the dung</p>	<p>O, de gnoes hebben genoeg gehad van 't gras van dit seizoen 'T zwarte zwijntje zwijmelt nog steeds om een zwoele zoen Flamingo's zien de wereld altijd door een roze bril De kleur die in de mode is, is nu saffraangeel En wat betreft een rang ietsje lager dan de rest Er zitten heel veel kevers in de nesten in de mest</p>	<p>De zebra's hebben naar verluidt weer eens een streepje voor Mollen gaan zo zeggen ze daaraan diep onderdoor De luipaard is dus eigenlijk niet lui en ook geen paard De naaktslak die het koud had, riep 'ach, was ik maar behaard' De egel is vandaag weer uitermate prikkelbaar De vos verliest zijn streken, of is het soms zijn haar?</p>

<p>This is the morning report Gives you the long and the short Every grunt, roar and snort Not a tale I distort On the morning report</p>	<p>Dit is het ochtendrapport Ieder verhaal, lang of kort Wie ook brult, gromt of knort Alles eerlijk verwoord In het ochtendrapport</p>	<p>Dit is het nieuws van de dag Ik geef al jaren heel trouw Van elke grom, grauw of lach Steeds een eerlijk verslag In het nieuws van de dag</p>
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Ap. 7 'The Morning Report' subtitling track Reinhoudt (LK-TT3)

1. 00:54 - 00:57

Goedemorgen, sire.

-Goedemorgen, Zazoe.

2. 00:57 - 01:00

Ik heb hier het ochtendrapport.

-Brand los.¹

3. 01:00 - 01:03

apen staan voor aap,

giraffen staan erboven

4. 01:03 - 01:06

de olifant weet alles,

maar of je 'm moet geloven

5. 01:06 - 01:09

krokodillen tranen

om hun eten aan de wal

6. 01:09 - 01:13

ik was net op tijd

¹ Titles 1 and 2 are near identical to the singable translation (LK-TT1). The main difference between LK-TT3 and the singable LK-TT1 is that the subtitles include hyphens, since multiple characters speak within one title. In accordance with the criteria listed in chapter 3.3, the hyphen immediately precedes the word following it, without a space between the hyphen and the first word. Because the ST lines covered in titles 1 and 2 are spoken rather than sung, the titles include capital letters and periods. The reading speed required for line 1 may seem high, but because the word 'goedemorgen' has already been processed when reading the first line, the reading time needed for the repetition in the second line will be lower.

voor er een mijn eitje stal

7. 01:13 - 01:16

buffels in 't bijzonder
zijn aas voor elke gier

8. 01:16 - 01:20

't is absoluut niet veilig
voor een dier aan de rivier

9. 01:21 - 01:24

dit is het ochtendrapport

10. 01:24 - 01:28

ieder verhaal, lang of kort

11. 01:28 - 01:31

wie ook brult, gromt of knort

12. 01:31 - 01:34

alles eerlijk verwoord

13. 01:34 - 01:38

in het ochtendrapport²

14. 01:38 - 01:41

Waar ben je mee bezig, zoon?

² Titles 9 through 13 cover the chorus of the song. These lines were not discussed in section 5.2 as they do not contain any puns. Titles 9 through 13 are, however, identical to lines 7 through 11 in LK-TT1. The final words of each of the four lines rhyme, which is in contrast with TTE, in which the second line of the chorus, line 7, did not rhyme with the other lines.

-Jagen

15. 01:41 - 01:43

Deze oude prof leert het je wel.³

16. 01:43 - 01:47

de kameleon ziet een beetje groen

-Blijf laag...

17. 01:47 - 01:49

't zwijntje zwijmelt om een zoen

-Bij de grond.

18. 01:49 - 01:52

Ja, laag blijven.

-flamingo's zien alles

19. 01:52 - 01:54

door een roze bril

-Muisstil.

20. 01:54 - 01:56

iedereen draagt saffraangeel

21. 01:56 - 02:00

en dan een rang lager dan de rest

³ Similar to titles 1 and 2, titles 14 and 15 have not been included in LK-TT1 nor in 5.4, since they are not part of the song but are simply spoken at the same time as the song is being performed. For that same reason, titles 14 and 15 include punctuation. The word 'jagen' was chosen as a translation for 'pouncing' in LK-TT3, because 'bespringen' would not be a logical response to the question what Simba is doing, as it is a transitive verb and would require additional information.

-Langzaam, één stapje nog.

22. 02:00 - 02:03

kevers zitten in de nesten
in de mest

23. 02:05 - 02:08

dit is het ochtendrapport

24. 02:08 - 02:11

ieder verhaal lang of kort

25. 02:11 - 02:14

wie ook brult, gromt of knort

26. 02:14 - 02:18

alles eerlijk verwoord

27. 02:18 - 02:21

in het ochtend rapport⁴

⁴ Titles 23 through 27 are identical to titles 9 through 13, but are now sung by Simba rather than Zazu. The last title covers the line in which Simba sings 'in the morning report' while simultaneously biting on Zazu's tail feathers. In the audio, the listener hears the altered sound of Simba's singing due to him not being able to move his mouth like he usually would while singing. Nevertheless, this line was subtitled in the same way as title 13, in which Zazu sings the line normally, since the reader can already hear the difference in the way Simba sings in the audio track and there is no way to communicate this in the titles without using incorrectly spelled words.

Ap. 8 Subtitling rules

1. Number of frames per second: 25
2. Maximum number of lines per title: 2 lines
3. Maximum number of characters per line: 42 characters
4. Reading speed: 12 characters per second
5. Minimum title duration: 1 second, 10 frames
6. Maximum title duration: 8 seconds, 0 frames
7. Minimum number of frames between titles: 3 frames
(If the time between two subsequent titles is less than 1 second, the titles are to be connected with 3 frames between them)
8. In-time: 5 frames before character starts speaking
9. Out-time title: 10 to 20 frames after the character stops speaking if possible
10. If a sentence continues from one line to the next or from one title to the next, split the sentence in a natural place, while keeping phrases, constituents, articles and nouns, adjectives and nouns etc. together on one line
11. If a sentence continues in the next title, end the first title with an ellipsis, but do not start the following title with an ellipsis. Start the second title in lower case

EXAMPLE:

Afgelopen week ging ik naar de markt
om witte asperges te kopen...

maar toen ik er eenmaal aankwam,
bleken ze al uren uitverkocht te zijn.

12. Use 'm'n' and 'z'n' instead of 'mijn' and 'zijn', so 'mijn' and 'zijn' can be used to emphasize

EXAMPLE:

Dit is mijn telefoon, niet de jouwe. (Emphasis)
Ik kan m'n telefoon niet vinden. (No emphasis)

13. Maximum number of speakers per title: 2 speakers
14. If two characters speak in one title, each gets their own line, and the second speaker's text is introduced with a hyphen (-) without a space following it

EXAMPLE: Two speakers in one title

Kun je een kopje koffie voor me maken?

-Ja hoor, met of zonder melk?

15. Write out all numbers between 0 and 10, except for when they refer to money. Always write out a number if it is the first word of a sentence
16. On-screen text should only be translated and included in the titles if pertinent to the plot. If the plot-pertinent on-screen text is also covered in the dialogue and is therefore redundant, it should be excluded from the titles
17. On-screen forced narratives should be written in all caps
18. Song lyrics should not be italicized (in accordance with the subtitling tracks on the *Alice in Wonderland* and *The Lion King* special edition DVD's)
19. Foreign words should only be translated if they were subtitled in the original version (and the viewer was meant to understand it), otherwise they should be included in the foreign language in italics
20. Repetitions should be timed to the audio, but should only be included once in the titles

EXAMPLE:

Audio: 'I know, I know, I know.'

Title: Ik weet het.

21. Titles are centered and always placed at the bottom of the screen
22. No title should be on screen during a scene change