SONG TRANSLATION OVER TIME: A DIGITAL ANALYSIS OF ITALIAN-DUBBED ANIMATED MUSICAL COMEDIES 1959-2019

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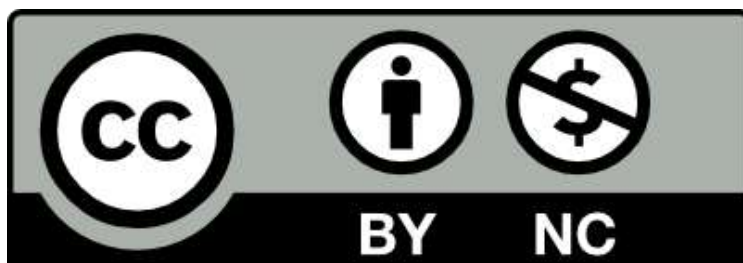
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ABSTRACT

Taking its cue from Susam-Sarajeva's call (2008: 190) to focus on 'why' a specific song translation activity is 'done in a certain way', this study aims to provide the first empirical investigation into translation techniques used in Italian-dubbed animated musical comedies from 1959 to 2019. It compiles eleven selected song case studies from songs produced by major US film companies (Disney and DreamWorks), which (a) present features of multiple pop song genres (e.g. swing, gospel, stage musical) and (b) have been released in different language versions: 'Once Upon a Dream' (*Sleeping Beauty*, 1959), 'Thomas O' Malley Cat' (*The Aristocats*, 1970), 'Be Our Guest' (*Beauty and the Beast*, 1991), 'Arabian Nights' (*Aladdin*, 1992), 'Jack's Lament' (*The Nightmare Before Christmas*, 1993), 'Be Prepared' (The Lion King, 1994), 'Zero to Hero' (*Hercules*, 1997), 'Deliver us' (*The Prince of Egypt*, 1998), 'Holding Out for a Hero' (*Shrek 2*, 2004), 'Love is an open door' (*Frozen*, 2013), and 'Into the Unknown' (*Frozen II*, 2019).

Building on Abbott's definition (2017) of song as a 'conjoined work', this research deploys a 'thick' method of song analysis (Abbott, 2021) combining contextual, schematic, statistical, and time-bound analysis via Sonic Visualiser (Cannam et al., 2010) to investigate complex and simultaneous interrelations between (translated) text, singing medium and visual performance. Through the transversal use of innovative digital humanities techniques, this study creates a set of quantitative and qualitative data for each song across six interconnected parameters: (1) word count/musical phrase duration; (2) rhyme/prosody; (3) linguistic, visual and/or musical culture-specific elements; (4) vocal interpretative nuances; (5) phonetic and visemic implications for lip-synch; (6) visual performance matching word meaning.

In so doing, this research interrogates the notion of representations of 'cultural otherness' (Di Giovanni, 2003) in Western animated film songs' interplay of linguistic, visual and musical features, whilst looking at how 'the same tune with a different set of words becomes a new song within a new context' (Susam-Saraeva, 2019: 48). It provides detailed sets of both synchronic and diachronic screenshots of cultural interactions (Bassnett and Lefevere, 1998) through comparative analyses of song translations within the broader context of dubbed film products (Chaume, 2012). The study concludes with findings showing that translators and performers tension the competing linguistic, visual and musical aspects to varying degrees within a given song to produce coherent multi-semiotic representations of cultures. This suggests that over-simplified or reductive approaches are ill-suited to understanding the complex interplays at stake in dubbed songs in the context of animated musical comedies.

*To my mother, Gemma, whose grace
and unconditional love for music
inspired this whole work.*

*To my father, Giorgio,
an example of resilience
and enduring love for family.*

*To my brother, Maurizio,
whose passion for stories and literature
inspired my current career.*

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INTRODUCTION

> No other non-religious (multimodal) 'text' moves people as deeply as the combination of lyrics and music, becomes an intrinsic part of their lives, acts as a shortcut to their memories […] and often bears witness to the various stages of their life (Susam-Sarajeva, 2008: 188).

In her paper 'Translation and Music', Susam-Sarajeva (2008: 188) initiated a discussion by examining the significance of songs in people's lives and their remarkable capacity to resonate with our emotional being over time. Her assertion underscored the inherent potency of music to evoke emotions unlike any other medium, suggesting that its ability to articulate emotions and act as a swift conduit to our personal and shared memories symbolises its pivotal role in shaping cultural narratives. Although Susam-Sarajeva's attention to the cultural implications of music marked a turning point in the still-developing discipline of Song Translation, the premises of her work were rooted within the research fields of Ethnomusicology and Music Psychology. The acknowledgment of the cultural implications retained by the production, dissemination and reception of music has always enjoyed great consideration within such areas (Herzog, 1939; Meyer, 1960), where recent research explored how specific human behaviours are associated with song universally, i.e. across multiple cultural communities (Kramer, 2017; Margulis, 2013; Mehr et al., 2019).

Parallel concerns regarding the influence of the complex 'webs' of human culture (Geertz, 1973) entered Translation Studies via the 'cultural turn' initiated by Bassnett and Lefevere (1990) only towards the end of the last century. This marked the acknowledgment of cultural contexts of reception as a reference point for the analysis of translation processes and products (Delabastita, 1989; Chaume, 2012), a concept which underpinned the development of audio-visual translation, ultimately drawing attention to the blend of digitalisation and globalisation characterising the start of the new century. Although this initiated the process of diminishing

the hegemony of the so-called 'original' in Translation Studies, debates around the notions of 'fidelity' in the context of 'constrained' translation of multimodal texts continued to permeate research in audio-visual translation (Chaume, 2012; Delabastita, 1989; Díaz Cintas and Remael, 2007). In this scenario, Western European film dubbing was stigmatised as a practice promoting fakeness through its operation of dissociating the non-localised voice from its 'original' body, or source, and symbolically re-assigning it to a different one (Chion, 1999). Although strictly interconnected with the vocal performance element, respective scholarships recognised song as a means of communication for cultural societies, whereas practices involving the interaction of voice, music and translation, e.g. song translation and film dubbing, were relegated to constitute examples of artificiality betraying the essence of the original work (Chion, 1999; Low, 2013).

Frith (2004) recognised television as one of the earliest channels through which children are exposed to popular music, noting that the collaboration between television and popular music fosters specific patterns of attention and expression for children, who engage as both viewers and listeners:

> The child grows up with television, becomes a familiar and habitual viewer at the same time, and in some of the same ways that they also learn to engage with a popular music culture (ibid.: 408).

If audio-visual forms of culture such as television and film indeed shape our behaviours as both viewers and listeners in the era of globalisation and digitalisation, the role of film dubbing practices historically used by a significant portion of Western European countries (Chaume, 2012) cannot be dismissed as a mere act of fakeness, especially when this overlaps with the intrinsic cultural and emotional significance carried by songs. Through the analysis of specific song dubbing products from broader animated film contexts intended for mass audiences, this study challenges the rigidity of certain views by valuing song, and more generally film dubbing, as a practice enabling translation to build up key cultural representations resonating across

images, language and vocal performance. The techniques used by translators will be analysed by valuing how each individual's linguistic identity 'colours' one's own involvement with the materiality of the voice (Ronyak, 2017), thus recognising the uniqueness of dubbing in ensuring the audience's enjoyment of familiar cultural and language models through vocal performance within the novelty of broader media contexts reproducing cultural 'otherness' (Di Giovanni, 2003). Building on such premises, this research has been framed within the following lines of enquiry: 1. Can dubbed products constitute a valid means of transmission of cultural interactions? 2. Can the same music with different words become a new song in a cultural context other than that of production? 3. In what way(s) can cultures resonate differently across the multi-semiotic communication modalities interconnecting within song?

To answer such questions, this study articulates five different chapters. Chapter 1 sets out to explore recent research across interconnected areas of study outlining the need to provide empirical investigations looking at the wide range of interactions between the different modes of communication involved in dubbed and song translation products (Chaume, 2012; Susam-Sarajeva, 2019). Starting with a re-conceptualisation of the notion of song as a 'conjoined work' (Abbott, 2021), Chapter 2 sets up an innovative holistic method of multimedia song analysis enabled via digital methods, which entails the integration of three specific analysis models: (a) Reus' 'Triangle of Aspects' (2017; 2018); (b) Abbott's 'thick' method (2021) of song analysis; (c) Barambones-Zubiría's (2009) comparative translation framework. Chapter 3 reports and triangulates specific analysis findings emerging from translation technique statistical analysis and lip-synch data collected via digital tools (i.e. Sonic Visualiser). These are used to establish correlation patterns between (a) predominance of specific translation techniques, (b) different degrees of phonetic proximity achieved between source text and target text, and (c) visual performance features (e.g. number of on-screen singing personae, animation technology used).

Chapter 4 focuses on connecting song translation technique findings analysed in Chapter 3 with data emerging from (a) the analysis of verbal culture-specific elements, (b) contextual analysis of circumstances of production and release of each song, and (c) close listening and observation of sonic wave frequency spectrums of each song version enabled via digital methods (e.g. Sonic Visualiser). The comparison of such data aims to demonstrate how different coexisting rates of culture-specificity and universality resonate across language, music and images, and are altered or retained via dubbing processes, which establish multi-semiotic dialogues between cultures, and different levels of intensity of cultural transmission. Finally, Chapter 5 aims to extrapolate and collate analysis findings of Chapter 3 and 4 and outline key thesis contributions and limitations, whilst providing an in-depth evaluation of the innovative research methodology employed. In so doing, this study intends to pave the way for further research in audio-visual translation, able to explore interactions between cultures by overcoming the boundaries of strictly text-based approaches. This methodological intervention, coupled with the compilation of new dataset in a contemporary English-Italian corpus, signals the significance of the contribution to knowledge that this thesis makes.

CHAPTER 1: BEYOND THE LYRICS AND TOWARDS THE VOICE

This chapter provides a detailed review of theories which have modelled the discipline of audio-visual translation (AVT) and opened the research area of Translation Studies to texts involving multi-semiotic channels of communication (Munday, 2016). The first section aims to present the new concepts embraced by AVT and discuss the specificities pertaining to the different film dubbing practices developed across Europe (Chaume, 2012). This intends to highlight the functionality of adopting an empirical approach focused on the analysis of dubbed media products, rather than processes behind professionals' practices. From there, a review of up-to-date song translation studies will demonstrate the need for research in this field to embrace a new joined-up approach able to view songs as multi-layered cross-cultural phenomena (Susam-Sarajeva, 2008; 2019), involving complex processes of integration between lyrics and music, which ultimately resolve themselves in singing performances that embody the 'materiality' of the voice (Abecassis et al., 2019; Barthes, 1977).

1.1 Issues of terminology in translation

Munday (2016: 7-8) started his compendium of key Translation Studies theories by providing the etymology of the word 'translation', deriving from *translatio*, participle of the Latin verb *transferre* ('to transfer'), which emphasised its connection with the semantic notions of terms like 'change' or 'shift':

> The process of translation between two different written languages involves the *changing* of an original written text (the source text or ST) in the original verbal language (the source language or SL) into a written text (the target text or TT) in a different verbal language (the target language or TL) (ibid.).

Whilst Munday's definition managed to articulate the concept of transferring texts from one language system to another, it restricted translation activities to processes exclusively dealing with written verbal items. Munday (2016: 8-9) himself recognised the limitations of such a

definition, through which he asserted that 'the traditional ST-TT configuration is the most prototypical of interlingual translation', thus hinting at the different translation categories – intralingual, interlingual, intersemiotic – already identified by Jakobson in 1959. Munday's care in defining terminology indeed exemplifies the rigidity with which decades of research in Translation Studies have attempted to relegate the diversity of translation processes to established taxonomies and definitions, trying to convert intrinsically blurred boundaries between the notions of 'translation', 'adaptation', 'replacement', 'equivalence', into sharp demarcations (Catford, 1965; Low, 2013; Nida and Taber 1969). Such concerns have been preponderant within studies carried out in the 1970s and 1980s, when Translation Studies used to prioritise exclusively written literary texts (Holmes, 1988; Reiss, 1971). Towards the end of the 1980s, Titford (1982) and Mayoral et al. (1988) coined the term 'constrained translation', finally drawing attention to the interplay of verbal and non-verbal elements which could influence specific translation activities. In 1989, Delabastita finally sought to explore in more detail what he defined as 'a still virgin area of research' (206), by delving deep into the complexities of translation addressing audio-visual media, e.g. films, which establish 'a multi-channel and multi-code type of communication' (ibid.: 196), and are often subject to technical and commercial restrictions dictated by their status of media for mass audiences (Delabastita, 1990).

The new directions in Translation Studies introduced by the focus on new media and technology were being followed by a parallel opening within the studies of intersemiotic translation, specifically re-examining the supposed hierarchy existing between 'original' works and relevant 'adaptations' in the context of transformations of written texts into films (Hutcheon, 2006). In her book, *A Theory of Adaptation*, Hutcheon (2006: 16) used the term 'adaptation' to

refer to 're-mediations, that is, specifically translations in the form of intersemiotic transpositions from one sign system (for example, words) to another (for example, images)'.

In such a context, Hutcheon (ibid.) highlighted the difficulty of selecting an appropriate terminology for the concept she was to analyse, given that 'in most concepts of translation, the source text is granted an axiomatic primacy and authority, and the rhetoric of comparison has most often been that of faithfulness and equivalence'. In her work, Hutcheon considered that Benjamin (1992) initiated the breakdown of such a strict hierarchy by asserting that translation is not the act of paraphrasing or reproducing some 'fixed non-textual meaning' but rather an 'engagement with the original text that makes us see that text in different ways' (1992: 77). The issue of the derivativeness and secondary importance often attributed to translation was later explored by Venuti (1995), who explained that the concept of authorship and the immutable primacy of the 'original' had condemned translators to hide themselves behind 'readable' and 'fluent' target texts presenting no linguistic and/or stylistic features foreign to the target audience, in order to provide 'transparent' reproductions of the 'original'. Building on Benjamin's and Venuti's concerns, Hutcheon (2006) remarked the common tendency of research in Translation and Adaptation Studies to suffer from 'normative and source-oriented approaches' (Hermans 1985: 9). Only in the first years of the new century definitions of the various translation processes less focused on the authority of the original and the gap between this and any translation products started to become more widespread, as exemplified by Bassnett (2002: 9) who defined translation as 'an act of both inter-cultural and inter-temporal communication'. Following such trends, Hutcheon (2006: 21) ultimately highlighted that the supposed primacy given to the 'original' is to be understood as relative, in the sense that the ability to recognise and connect a translation product with other versions of that same work, including the so-called source or 'original' one, depends on the relationship and knowledge that

the audience has of the latter, i.e. the audience's 'palimpsestuous' intertextuality. Thus, Hutcheon (2006: 9) distanced herself from any rigid pyramidal system having the 'original' work at its top by arguing that 'an adaptation is a derivation that is not derivative – a work that is second without being secondary'. Following the decline of the vertical hierarchy which used to govern relationships between 'original' and translations, more recent theories focused on translation processes of media products including text and music, or text, music and images, have taken a step forward by proposing new views of such relationships, e.g. Marc (2015) and Tunbridge (2017). In her work on the different cultural and language translations of songs, Marc (2015: 4) proposed a new model to describe relationships between interconnected musical pop songs which, instead of promoting a hierarchical order between the supposed primacy of the original and its musical re-arrangements and/or language translations, saw these as versions of a work participating in a rhizomatic flux. Tunbridge (2017: 286) reflected this idea by comparing processes of translation and/or musical re-arrangement to the 'versioning' paradigm used in computer programming:

> In computer programming there is a process called 'versioning' in which projects are assigned individual numbers or codes that allow just that. There can be 'branches' of development away from the 'master' as well as opportunities to 'merge' them, facilitating the creation and management of multiple releases of a product—which may entail improvements, upgrades, or customizations.

By discarding the primacy of the 'original' on behalf of the interconnections between the multiple versions of a work, the models proposed by Marc (2015) and Tunbridge (2017) managed to embrace the diversity of translation processes, thus avoiding encasing them into clearcut rigid taxonomies and/or definitions unaccepting of the additional value that each translation process – whether intersemiotic, intralingual and/or interlingual – may bring to each set of connections between works. Marc (2015) and Tunbridge (2017) thus managed to propose

a more recent and pragmatic version of what Hutcheon had already suggested in her argument (2006: 16) in support of the contribution that any process of translation brings to the work that undergoes change: 'transposition to another medium, or even moving within the same one, always means change or, in the language of the new media, "reformatting". And there will always be both gains and losses' (Hutcheon, 2006: 16). The acknowledgment of the simultaneous additional values and limitations involved in the diversity of translation processes as per the views proposed by Hutcheon (2006), Marc (2015), and Tunbridge (2017) implied the dismantlement of any rigid division between definitions of e.g. 'translation', 'adaptation', 'replacement text', 'equivalent', intending to measure the value of each of these terms on the basis of the supposed proximity to the 'original' that they indicate. Such attempts have in fact remarked the lack of a universal set of principles able to validate any established boundaries between these, which have often led discussions on terminology in translation to rather sterile grounds unable to accept the underlying subjectivity governing the ever-changing relationships of intertextual coherence entertained by different works.

This study aims to follow the way paved by Hutcheon (2006), Marc (2015), and Tunbridge (2017) by discarding the use of terms possessing an intrinsic value of primacy and authority like 'original', whilst widely engaging with the 'versioning' paradigm via promotion of the concept of cultural communication and transfer between source and target language and culture (Bassnett, 2002). The current analysis intends to use the following sections to discuss in more detail new concepts and cultural trends deriving from the study of audio-visual translation and the multi-semiotic channels of communication that it involves (see section 1.2), whilst delving deeper into the limitations that prescriptive approaches have encountered in the specific branch of song translation (see section 1.3).

1.2 Cultural implications in the study of film dubbing practices

Building on Bassnett and Lefevere's (1990) 'cultural turn' in translation, the research landscape in Translation Studies began to acknowledge the transition from approaches which 'moved from word to text as a unit, but not beyond' to the promotion of theories seeking to investigate interactions between translation and culture, looking at ways in which translation is impacted by 'the larger issues of context, history and convention' (ibid.: 11). Bassnett and Lefevere (1998: 6) started from the assumption that ever since the 1970s translation has been seen as 'vital to the interaction between cultures' to contend that:

> A comparison of original and translation will not only reveal the constraints under which translators have to work at a certain time and in a certain place, but also the strategies they develop to overcome, or at least work around those constraints and how they were received. This kind of comparison can, therefore, give the researcher something like a 'synchronic snapshot' of many features of a given culture at a given time.

Following on from Bassnett and Lefevere's 'cultural turn' (1990), Delabastita (1990) recognised the role of cultural contexts in translation activities within the realm of media and mass communication. Delabastita (1990: 97) asserted that 'translation processes in mass communication play a very effective part in both the shaping of cultures and the relation between cultures'. In particular, he emphasised how mass communication can 'act both as a 'reflector' and a 'moulder' of the values, norms, stereotypes and attitudes of a given society' (ibid: 98). Turning his attention towards the specificities of dubbing, Delabastita (ibid.) described translation as a 'gatekeeper' in the sense that 'the shifts introduced by the dubbing process in the imported film material can be studied as evidence of the differences' between the source and target cultures.

Whilst Delabastita thus recognised the importance of translation in the media for the analysis of cultural interactions, he mentioned reasons as to why these had not been considered as viable study objects for research in Translation Studies. At that moment, audio-visual mass media were seen as lacking cultural prestige and stayed on the receiving end of prejudice expressed by intellectuals. Delabastita (1990) remarked that experts within the still-developing audio-visual translation research field, who happened to be professionals working in the relevant industry, were being engulfed in the development of a general translation theory. Such endeavours often led discussions to never-ending reciprocal attacks towards both subtitling and dubbing practices, which left no space for empirical studies analysing the translation products of these. Additionally, such initial practice-based approaches were being further restrained by stagnant controversies on terminology entertained by academics in the general area of Translation Studies, who saw subtitling and/or dubbing professionals' tendency to give priority to text compression and lip-synch rather than syntax and style as a sufficient motivation to consider audio-visual translation as a form of 'adaptation' instead of 'translation proper' and exclude this from relevant academic research (Delabastita, 1990: 99).

However, practice-based approaches still received great attention in the initial stages of the development of audio-visual translation studies. These enabled key insights provided by professionals working in the inner circles of film industries to be integrated in the process of theorisation of the relevant translation activities. In particular, Delabastita (1989: 202) was the first to turn the attention towards film dubbing and the complexity of its multiple processes by stating how it 'is very much a matter of teamwork' involving 'various stages […] which are very considerably interrelated'. Such hypotheses were later confirmed by Paolinelli and Di Fortunato (2005), whose hands-on experience as former members of the AIDAC (Associazione Italiana Dialoghisti Adattatori Cinetelevisivi) constituted the key elements of their step-by-step

guide through the seemingly secretive environment of professionals working specifically in the Italian film dubbing industry:

> […] Prima che un film venga doppiato qualcuno ha riscritto i dialoghi nella nostra lingua, esattamente come avviene per un romanzo o per una poesia. All'esistenza di questo qualcuno – il 'dialoghista' o 'adattatore' – lo spettatore non ha il tempo né il modo di far caso, perché al cinema il suo nome compare di sfuggita nei titoli di coda, e in televisione spesso non compare affatto (Paolinelli and Di Fortunato, 2005: *Introduzione*).

The emphasis on the concealed nature of such translation activities, echoing Venuti's views on the translator's invisibility (1995) (see section 1.1), constituted a key issue for the increasing number of academics turning their attention towards such a research area, seeing the difficulty for those outside professional environments to garner concrete evidence outlining the interplay of different roles in the film dubbing practice:

> For the past fifty years large quantities of audio-visual texts have been translated in Italy, a traditionally dubbing country. However, outside inner, professional circles and apart from occasional interviews, little is known about who the translators are, how many they are and how the translation work is distributed among them (Pavesi and Perego, 2006: 99).

Clarity around the wide range of complexities underlying film dubbing activities practised throughout Western Europe was provided by Chaume (2012), who had the merit to delve deep into details regarding both the professional environments and the stages of such film translation processes, whilst accounting for the socio-cultural contexts that these address. Chaume (2012: 14) recognised the way in which Western European practices deployed across the so-called FIGS group (France, Italy, Germany and Spain) – i.e. countries historically using dubbing as main audio-visual translation activity – are to be understood as relying on different sets of cultural conventions modelled around each audience's expectations for that particular media product. According to Chaume (2012: 14), the dubbing processes of TV series, films, cartoons,

need to respect repeated behaviours which have become habits marking each cultural community's prospects for that practice. Any break of such conventions may be seen as 'an innovation of the genre, which might be successful or fail completely, depending on the historical conditions affecting the audience' (ibid.). Such views reflected Delabastita's notion that culture and mass media communication are inextricably linked (1989; 1990), specifically noting how Chaume's views (2012) on dubbing cultural conventions constitute a pertinent example of what Bourdieu (1977: 72) named 'habitus', i.e. 'systems of durable, transposable dispositions', further described as 'principles of the generation and structuring of practices and representations which can be objectively 'regulated' and 'regular' without in any way being the product of obedience to rules' (ibid.).

According to Bourdieu (1977: 81-82), 'habitus' acts like a *lex insita* that derives from history and engenders individual and collective practices constituting each community's cultural capital. Building on this, Chaume (2012) collected relevant literature to identify conventions shared across film dubbing traditions developed within Western Europe, and provided a list of stages and key professional figures at the core of such a translation practice:
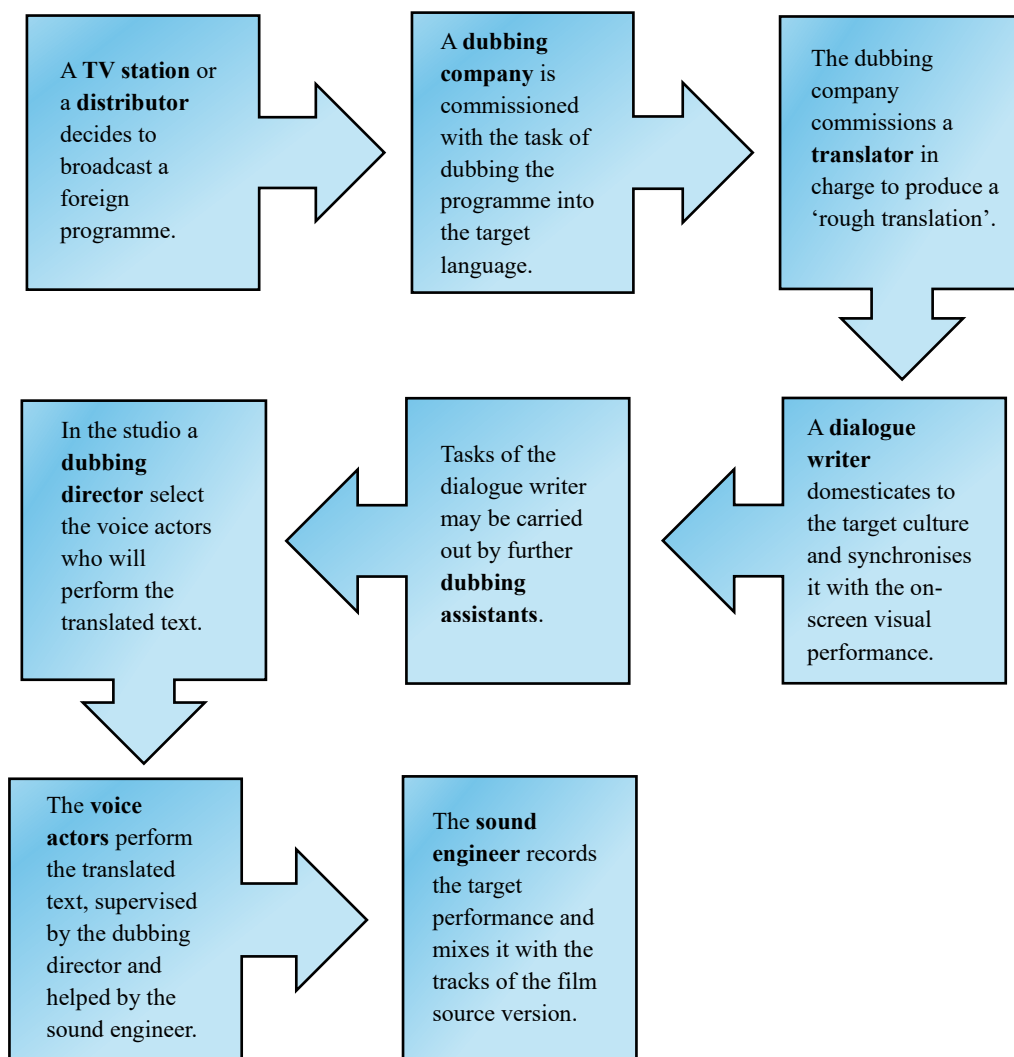
Figure 1. List of key stages and professional figures involved in the production chain of Western European film dubbing processes as per Chaume (2012: 30).

The different stages of the film dubbing production chain in *Figure 1* cannot be considered exhaustive, noting how Chaume (2012) himself discussed that each country retains processes and/or terms that are specific to its own dubbing tradition (e.g. the *bande rythmo* and the *detécteur* in France). Chaume's work (2012) managed to shed light on the key professional roles involved in film dubbing, thus filling a significant gap in audio-visual translation research that previous practice-based approaches had left unexplored. In addition, Chaume's work

(2012: 15) had the merit of thinking of a 'tentative proposal for quality standards in dubbing'. This was devised by adopting the perspective of an ideal viewer, whilst acknowledging that the poor attention devoted to empirical studies of dubbed products within the field had caused the lack of proper evidence defining 'what a good dubbing is' (ibid.):

	Lip or phonetic synchrony: adapting the translation to the articulatory movements of the on-screen characters, especially in close-ups and extreme close-ups (Chaume, 2012: 68-70).
	Isochrony: when spoken, the translated dialogue must be exactly the same length as the time the screen actor/actress has their mouth open to utter the source text dialogues (Chaume, 2012: 68-70).
1. Acceptable synchrony	*Kinesic synchrony*: translation must correspond with the movements of the screen characters (Chaume, 2012: 68-70).
	Content synchrony or coherence: it refers to the semantic relation between the translation and what happens on screen (images and music) (Chaume, 2012: 68-70).
	Character synchrony: the coincidence between the voices of the dubbing actors and what the audience expects the on-screen actors' voices to sound like (Chaume, 2012: 68-70).
2. Credible and realistic dialogues	Writing of credible and realistic dialogues, in line with the oral registers of the target language (Chaume, 2012: 15-17).
3. Coherence between images and words	There should be coherence between what is heard and what is seen, and likewise between the internal coherence of the plot and dialogue cohesion (Chaume, 2012: 15-17).
4. 'Fidelity' to the source text	Whilst the notion of 'fidelity' has lost ground in the field of translation, this term is used here in a broad sense to indicate that the viewer of dubbed films expects to see the same film that the audience sees in the source language, i.e. the true story needs to be told in terms of content, form, effect, function, and with no censorship (Chaume, 2012: 15-17).
5. Clear sound quality	Recording and mixing of the dubbed dialogues need to achieve a realistic effect and fulfil the technical and acoustic conventions that characterise the dubbing activity (Chaume, 2012: 15-17).
6. Acting	Voice actors are required to perform in such a way that they sound neither faked (overacted) nor monotonous (underacted) (Chaume, 2012: 15-17).

Figure 2. Key quality standards of film dubbing in Western Europe as per Chaume (2012).

Figure 2 presents a diagram built up on Chaume's (2012) five key quality standards of film dubbing in Western Europe. Building on Fodor's (1976) first tentative comparisons of film dubbing with translation of poetry, Chaume (2012) mentioned five synchrony types. Among these, Chaume deemed only lip synchrony, isochrony, and kinesic synchrony as veritable acts of what he defined as synchronisation:

> Synchronisation is one of the features of translation for dubbing that consists of matching the target language translation and the articulatory and body movements of the screen actors and actresses, and ensuring that the utterances and pauses in the translation match those of the source text (ibid.: 68).

In particular, Chaume (2012: 68) foregrounded dubbing professionals' use of on-screen articulatory mouth movements assumed when uttering 'open vowels, and bilabial and labio-dental consonants pronounced on screen, as well as sentence endings' as fundamental benchmarks to achieve a degree of lip synchrony deemed as culturally acceptable for most target Western European audiences. Contrary to previous theories (e.g. Fodor, 1976), Chaume (2012) clarified that content synchrony should be seen as a form of coherence, rather than synchronisation, between the translation semantic content and the on-screen visual performance. Similarly, Chaume considered character synchrony as a feature relying on the interrelation between how the dubbers' acting is perceived and what is expected by the viewing audience. Interestingly, *Figure 2* shows that Chaume (ibid.: 15-17) used the term 'fidelity' to refer to the intertextual coherence that dubbing viewers generally expect to find between the translated text and the text used in the source film version. Whilst Chaume (2012) recognised that the shift from the authority of the 'original' to the target culture as reference point in translation marked the decline of notions like 'fidelity' in Translation Studies (see section 1.1), his use of the term in such a context constitutes an example of the enduring persistence of such notions in film dubbing, especially within the range of evaluation of the general audience.

Chaume's (2012) collection of relevant practice-based literature marked a turning point in the film dubbing branch of audio-visual translation studies. It provided a detailed compendium of key information regarding the professional inner circles of the discipline, whilst encouraging future research to investigate the practitioners' experience via empirical studies focusing on the analysis of their dubbed products. Noting the substantial technological progress which has impacted cinema and dubbing techniques in the last ten years (e.g. cloud dubbing, digitalisation, AI), further boosted by the outbreak of the COVID-19 pandemic (see Chapter 5, section 5.3), this study intends to respond to Chaume's call via the development of an empirical approach tailored to the analysis of the specificities of song translation in the broader context of Italian-dubbed animated musical comedies. The current investigation thus aims to prove and/or challenge the key quality standards of film dubbing proposed by Chaume (2012) through the comparative study of song dubbing products, able to provide not only synchronic screenshots as per Bassnett and Lefevere (1998), but also diachronic screenshots of song translation trends over time representative of ever-changing cultural interactions. To do this, recently developed empirical analyses of further typologies of dubbed media (e.g. Romero-Fresco, 2020) will be mentioned where relevant to support and corroborate data analysis observations. Noting the specificities of the dubbed product analysed within this investigation, the next sections intend to develop an overview of research achievements in the specific overlapping fields of song translation, and voice and performance studies.

1.3 Sticking to the lyrics: a review of song translation approaches to date

Approaches to song translation developed in the last twenty years – e.g. Franzon (2008; 2015), Low (2005; 2013), Susam-Sarajeva (2008; 2019) – have contributed to make this branch of Translation Studies acknowledged as an area of research in its own right; however, the progressive growth of this discipline has come with multiple issues, many of which still lie

unresolved. In 2008, Susam-Sarajeva wrote that 'the mere mention of translation within the context of music opens a huge can of worms for many researchers and practitioners' (189) in an attempt to draw attention to the multiple concerns of managing to analyse texts inextricably linked to the act of musical performance, whose complex nature cannot be restricted to the boundaries of the written page. Despite the only very recent priority assigned to the analysis of multi-semiotic texts within Translation Studies (see section 1.1), in the 1970s Genette (1972) had already stated that the origins of the strict interrelation between text and performance could in fact be traced back to well-known rhetorical theories by the great authors of classical antiquity, e.g. Aristotle and Quintilian. According to Genette (ibid.: 26), the start of the modern era in the Middle Ages marked the transition from the ancient five-canon based rhetorical model – i.e. *inventio* (invention), *dispositio* (arrangement), *elocutio* (style), *memoria* (memory), and *actio* (performance) – to the so-called 'rhétorique restreinte' exclusively prioritising *elocutio*, i.e. issues of grammar, lexis and syntax. Such a restriction to *elocutio* indeed constituted the main basis of the first pioneering studies carried out in the specific area of song translation – e.g. Low (2005), Franzon (2008) – which focused on the analysis of translation processes of lyrics from a predominantly prescriptive and written text-based perspective.

Drawing on Vermeer's theory of *skopos* (1989) and Nord's functionalist approach (1997), Low (2005) devised a modernised version of the five-step classical model in the form of the 'Pentathlon Principle', based on five key criteria, i.e. singability, sense, naturalness, rhythm, rhyme. He believed that these needed to be assumed as main guidelines by those wishing to translate songs:

> The Pentathlon Principle states that the evaluation of such translations should be done not in terms of one or two criteria but as an aggregate of all five. More fundamentally, it contends that this notion of balancing

five different criteria can assist translators both in their overall strategic thinking and also in their microlevel decisions […] (ibid.: 191).

Low explained that the image of pentathlon was a metaphor to compare song translators to pentathletes, who 'must compete in five dissimilar events, and must optimise their scoring overall' (ibid.: 191-192). According to Low, song translators needed to engage with the Pentathlon five criteria and achieve the best total score in order to accomplish the challenging task of producing song translations able to (a) carry the meaning of the source text (ST) in the form imposed by the target language (TL), and (b) fit the rhythm of the pre-existing music (ibid.). Throughout his theories (Low, 2005; 2016), Low widely used the notion of 'singability', which he interpreted as 'effectiveness on stage' and 'performability' due to the lyrics respecting necessary 'demands of articulation, breath, dynamics and resonance in the physical act of singing' (Low, 2016: 86). Despite such assertions, Low (2016) himself recognised that his theories never actually examined the realm of vocal performance, thus limiting his proposal to look at 'performability' from a distance via a deconstruction of the singing act, which restricted the complex notion of 'singability' merely to phonetic domain.

At the start of the 2000s, parallel views to Low's 'Pentathlon Principle' were being developed. These included Gribenski (2004), who saw musical performance as an ensemble of simultaneous processes of integration between language and music, and Kaindl (2005: 235) who attempted to shift the focus from song lyrics issues to the role of songs as cross-cultural phenomena. Indeed, direct criticisms of Low's views (2005) were put forward by Franzon (2008; 2015), who defined Low's five key criteria as 'not ideally distinguishable' and stressed that the notion of 'singability' had been limited to correspond to the concept of 'phonetic aptness' in the prescriptive theories tackling the challenging task of 'translating singably' up until that moment (Franzon, 2015: 334). Franzon instead proposed to use the notion of

'singability' in translation to designate any 'target text intended for singing' (ibid.). However, such a description once again emphasised the singing performance as an additional, independent act, entirely detached from the translation activity, which was meant to exclusively prioritise lyrics.

The parallel research paths provided by Gribenski (2004) and Kaindl (2005) were later embraced by Susam-Sarajeva (2008: 190), who called for a shift of research focus in song translation from 'how the translation should be done to why it has been done in a certain way'. This view emphasised and accepted the open-endedness of approaches adopted in song translation, as according to the multiple functions and meanings that songs can assume in the construction of cultural communities, and the value that their dissemination retains on a socio-political level. Of course, these clashed with the rigidity that Low (2013) continued to promote through his rigorous positions, where the term 'translation' was to be applied only to target texts showing 'an extensive amount of transfer of material from the ST' (Low, 2013: 231). Despite the lack of objective principles to operate such distinctions, Low introduced words like 'adaptation' and 'replacement text' to describe 'freer' renderings of song texts, highlighting that it would be 'false and unethical' to consider them as proper translations (2013: 240). Taking her cue from Hutcheon (2006) and Marc (2015) (see section 1.1), Susam-Sarajeva (2019) distanced herself from such strict labels and boosted views of songs as multi-semiotic cross-cultural products, whose study should account for (a) the complex interconnections of the multiple communication codes that they involve, and (b) their ability to travel across different cultural contexts, whilst generating ever-new musical performance versions. Susam-Sarajeva (2019: 47) indeed embraced Tunbridge's 'versioning' paradigm by pointing out that 'priority alone does not ensure absolute authority and it certainly does not guarantee which version will be listened to first or most often'.

In her work on interlingual cover versions, Susam-Sarajeva (2019) thus refused to accept the rigidity of prescriptive approaches (e.g. Low, 2005; 2013) assuming that song translation processes should look at song lyrics as isolated from performance and their cultural contexts of production and reception. Building on Marc's statement (2015: 4) that different 'interpretations are not exclusive or opposed; on the contrary, they coexist and to some extent complement each other', Susam-Sarajeva (2019: 48) encouraged the abandonment of notions of derivativeness and called for future research in the field to look at why 'the same tune with a different set of words becomes a new song within a new context'. In order to answer Susam-Sarajeva's call (2008; 2019), this study will use the following section to examine relevant voice and performance studies and gather necessary insights around the space where language, music, and culture merge through vocal performance as a recurrent act.

1.4 The resonance of cultures through the 'grain' of the voice

Towards the end of the 1970s, a turning point in research on voice and performance was marked by Roland Barthes (1977: 181), when he introduced the concept of the 'grain' of the voice to describe 'the precise space of the encounter between a language and a voice'. Drawing on Kristeva's (1969) distinctions between *pheno-text* and *geno-text*, Barthes (1977: 182) operated a similar distinction between *pheno-song* and *geno-song*: whilst the former covers 'all the phenomena, all the features of the language being sung', the latter is:

> the volume of the singing and speaking voice, the space where significations germinate from within language and in its very materiality; […] it is that the depth of production where the melody really works at the language – not what it says but the voluptuousness of its sounds-signifiers, of its letters […].

Along with the innovation brought by such views, specifically acknowledging the almost ineffable quality of the 'materiality' of the speaking and singing voice, Barthes (1977: 188) claimed to set up a new evaluation scheme of the 'grain' able to go beyond 'any law […] of

culture'. The expectations of dissociating the judgement of the materiality of the voice from individuals' personal cultural background and linguistic identity were indeed disproved by recent theorists (e.g. Ronyak, 2017), who instead highlighted how Barthes' comparison of German *Lieder* singers Fischer-Dieskau and Panzéra was very much rooted in his French linguistic and cultural upbringing. Contrary to Barthes (1977), Ronyak (2017: 33) described the act of experiencing a vocal performance in the form of a foreign-language poem or song as an event that should always exist in a continuum involving 'different degrees of familiarity and fluency, as well as the various corporeal aspects of speaking and singing'. Whilst recognising the role of language and culture, Ronyak (2017: 39) pointed out that each individual's linguistic identity 'colors one's embodied involvement with materiality and meaning in a particular language', thus creating an 'intricate knot of embodiment, linguistic materiality, rhythm, and meaning' (ibid.: 37). Despite such criticisms, the concept of the 'grain' of the voice inspires to this day scholars working across vocal performance-based disciplines to use such a notion well beyond the limits set by Barthes (1977) himself, e.g. Abecassis et al. (2019).

The materiality and perception of the performing voice is an issue which was further commented by Chion (1999), who analysed voice-localisation in cinema after the introduction of sound. Chion (1999: 5-6) defined human hearing as 'vococentrist' – i.e. in any sonic space, including talking cinema, the ear will always try to localise and identify the voice by 'structuring the perception of the whole around it'. Whilst foregrounding that the human voice takes up the role of 'umbilical cord' (Chion, 1999: 62), in that our perception of it is rooted in the voices that accompanied our childhood, Chion highlighted the role that culture and *habitus* play in voice perception (Bourdieu, 1977). Taking its cue from Barthes (1977), Chion (1999: 82) defined the materiality of the voice by pointing out 'how the presence or absence of a voice can give a character a greater or lesser dramatic weight' in that it '[…] helps to shape the

character's physical being, in much the same way as do the character's costume and physical behaviour'.

Building on such premises, Chion (1999) examined the influence of culture in voice perception within the specific domain of Western European film dubbing, in which, according to him, the way voices are post-synchronised mirrors the cultural conventions observed by a specific socio-cultural context at a specific point in time:

> We are often given to believe, implicitly or explicitly, that the body and voice cohere in some self-evident, natural way. But in truth, what we have here is an entirely structural operation […] of grafting the non-localized voice onto a particular body that is assigned symbolically to the voice as its source (ibid.: 126).

By doing this, dubbing 'functions not so much to guarantee truth, but rather to authorise belief' (ibid.: 127), seeing that the process of voice embodiment that it involves is not a mechanistic but rather a symbolic operation where 'we play along in recognizing a voice that comes from an actor's body as his, even if we know the film is dubbed, provided that the rules of a sort of contract of belief are respected' (see *Figure 2*, section 1.2).

Connor (2000; 2004) and Eidsheim (2015) specifically analysed the strict interconnection between voice and body, whilst consolidating descriptions of voice as a physical and material entity. Connor (2000: 2) argued that voice is our most direct means to convey emotions, and qualifies as an identity attribute, which is different in that it 'does not merely belong or attach' to someone. Differently from other human body attributes, one needs to perform work in order to produce voice through a process which simultaneously produces articulate sound, and produces oneself 'as a self-producing being':

> My voice is not something that I merely have, or even something that I, if only in part, am. Rather, it is something that I do. A voice is not a condition, nor yet an attribute, but an event. It is less something that exists than something which occurs (ibid.)

In Connor's words, voice is thus an event that occurs both inside and outside of ourselves through a complex act of work that he called 'straining of the air' (Connor, 2004: 2). He used this term to refer to the stress that air needs to endure while it is 'directed under pressure through the larynx and then out through the mouth' (ibid.). According to Connor, it is the intense physical activity that produces the voice and makes it a 'secondary body' (ibid.) holding an animating power and functioning as a 'tensor of speech', thus enabling broken speech segments to maintain their continuity (ibid.: 6). Connor (2000: 8) saw an example of the animating power of voice in the way the coming of sound re-shaped the quality of movement of cartoon characters:

> All of a sudden, cartoon characters develop an enormously enlarged repertoire of gestures and movements, which represent a kind of filling or inundation of bodily movement by articulate sound. Of course, the movement of cartoon characters before the coming of sound, like that of actors in silent film, was already extravagantly significant […]. But after the coming of voice cartoon characters are no longer subordinated to this miming imperative […].

Connor's observations regarding the ability of the voice to occur both within and outside oneself coincided with Eidsheim's (2015: 155-156) notion that musical performance is a complex and unique multi-sensorial event: 'There is no 'same' music. […] There is only the music that comes about in a particular material-vibrational transmission'. Eidsheim (2015: 111) specifically described vocal performance as a 'singing body' able to 'extend beyond that which we conventionally recognise as the vocal instrument', thus reiterating the intrinsic physical quality of the singing medium, which carries within itself the vital quality of the straining work performed to produce it. It is because of its spatial extension and materiality that in the context of film dubbing the performing voice functions as a connecting bridge between the voice dubber's body and the body of the on-screen character (Chion, 1999).

This chapter compiled relevant notions emerging from overlapping fields of audio-visual translation, song translation, adaptation, and voice and performance studies. It highlighted that the discourse surrounding the great variety of translation activities underwent a significant evolution marked by the rejection of normative rigid taxonomies based on strict hierarchies foregrounding the primacy of the 'original'. Scholars like Hutcheon (2006), Marc (2015), and Tunbridge (2017) introduced innovative perspectives specifically valuing the diversity inherent in translation processes and products, acknowledging both their additional values and limitations. Within this conceptual framework, Chaume's (2012) meticulous examination of Western European dubbing traditions shed light on the importance of respecting cultural conventions, whilst challenging previous approaches in Translation Studies, which used to consider translation acts as independent from relevant cultural contexts and exclusively relying on the supposed 'fidelity' to the 'original'. Chaume's (ibid.) call to investigate film dubbing practitioners' experience via empirical studies based on dubbed product analysis highlighted that, as technological advancements continue to reshape the landscape of translation, particularly in the wake of the COVID-19 pandemic, there is a pressing need to reassess established methodologies (see Chapter 5, section 5.3). Parallel to this, Susam-Sarajeva (2008; 2019) advocated for a change in the research approach to song translation, moving away from prescriptive theories and towards approaches that recognise the intricate nature of songs as multi-semiotic cross-cultural products. In this respect, Barthes (1977) and Chion (1999) highlighted the intricate relationships between vocal materiality and issues of cultural and linguistic identity underlying voice perception. These interconnected with Connor's (2000; 2004) and Eidsheim's (2015) further views emphasising the animating power and unique multi-sensorial nature of the voice physicality, and its effects on the symbolic operation through which dubbing viewers acknowledge a voice emanating from an actor's physical form as their own,

even when aware of dubbing in the film, as long as specific cultural conventions of acceptability are respected (Chaume, 2012; Chion, 1999). Whilst acknowledging such complexities, the upcoming chapter seeks to introduce a holistic methodology that encompasses the entirety of song translation in performance. Given the intertwined nature of language, culture, and vocal materiality, this methodology aims to provide a comprehensive framework for understanding and analysing translation products in the ever-evolving landscape of audiovisual media.

CHAPTER 2: DIACHRONIC SCREENSHOTS OF 'IN-TUNE' CULTURES

Chapter 1 provided a comprehensive overview of key breakthroughs in the field of song translation, whilst foregrounding the urge to expand research beyond the prescriptive approaches developed so far (Franzon, 2008; 2015; Low, 2005; 2013). Given the complexity of the translation and vocal delivery processes underlying film dubbing activities, Chapter 2 aims to build up a bespoke analysis approach able to examine songs in Italian-dubbed animated musical comedies in their capacity as audio-visual translation products intended for a mass audience. The goal is to enable such a comparative translation analysis to provide accurate screenshots of cultural interactions (Bassnett and Lefevere, 1998) via a holistic methodology accounting for the multi-semiotic communication modalities interconnecting within song, i.e. language, music, and visual performance.

2.1 Selection of study corpus

Songs from animated musical comedies are examples of musical production activities within broader creative industries – e.g. film, television – whose products possess a strong cultural and artistic component, whilst being also very dependent on commercial factors (García Jiménez, 2017). The extremely constrained nature of song dubbing was first highlighted in studies on song translation by Franzon (2008: 389), who claimed that:

> when songs appear in a film that is to be dubbed, neither the music nor the (visual) performance can possibly be changed; contextual appropriateness would also include the lip movement with which the target text must be synchronized.

Franzon's description highlighted the presence of specific performance elements (e.g. music and visual performance) that must remain fixed within the song dubbing activity, which is thus to be understood as a process requiring only a partial re-arrangement of the components interconnecting within song. Noting this, this research focuses on the investigation of the

following issues: a. In what way has the language transfer process determined changes in the cultural connections, if any, retained by each song? b. To what extent have the mentioned fixed elements acted as constraints on the translation activity?

To address these questions, this study intends to examine the specific effects that the simultaneous interactions between pre-set music and different song lyrics language versions may have produced on vocal nuances and visual performances designed through different animation technologies, and initially modelled around English-speaking voice actors' interpretations. In order to develop an accurate research design, the present analysis considered a defined set of songs from animated musical comedies produced by major US film companies (Disney and DreamWorks), which have made an emblematic contribution to both the US and Italian creative industries via global distribution of their English media products and consequent release of relevant Italian-dubbed versions. A selected number of songs was established to make this project achievable within the time limits set by research funder AHRC Midlands4Cities Doctoral Training Partnership. Considering the use of a specific digital software for the analysis of song audio recordings (see section 2.2.2 below), one key factor in the song selection process of this study was the availability of MP3 downloadable formats of each song in English and/or Italian versions on digital musical markets (e.g. Amazon), able to be purchased and uploaded to software for analysis. This restricted the choice to songs included in audio-visual products by Disney and DreamWorks, which both provided a good range of purchasable MP3 song versions. To enable the combination of audio recording analysis and observation of relevant media context visual features, only songs from films available in DVD format and/or streaming platforms (e.g. Disney Plus; Netflix) were considered. Within such limitations, songs were chosen on the basis of specific parameters which display a wide array of translation tendencies related to a variety of media context features: (a) different animation technologies (e.g. 2D, 3D

computer animation and stop-motion), (b) song performance typologies (choral, duet, solo), (c) song diegetic/extradiegetic functions, and (d) types of cultural representations and/or biases, if any, included in the film narrative structure.

Whilst Disney's first film featuring musical pieces sung by diegetic characters was released in 1937 (D23, 2024) – i.e. *Snow White and the Seven Dwarfs* – DreamWorks did not do so until 1998 *The Prince of Egypt* (Dreamworks.com, 2024), released right after *Antz* (1998) which, however, had no on-screen characters engaging with any song performance. This study, therefore, considered the period spanning from the respective companies' release dates of the first animated musical films featuring singing diegetic characters (i.e. 1937 and 1998) to the present day for the selection of the most relevant case studies based on the aforementioned parameters. From the animated film production lists of the two US companies described by relevant official websites D23 (2024) and Dreamworks.com (2024), and an initial triage of 25 songs, it was determined that a maximum of two-three songs per performance typology (choral, duet and/or solo), and at least one per each major animation technology used (i.e. 2D traditional animation, 3D computer and stop-motion animation) would enable a selection of eleven songs from eleven different animated films. Such a selection was carried out with the purpose of achieving a defined corpus able to both (a) show a wide range of heterogeneous major media features and (b) to outline any repeated correlation patterns between translation tendencies and diverse audio-visual/song performance characteristics. To ensure these, song performances in this study corpus span from the 2D traditionally animated *Sleeping Beauty* (1959) to the 3D computer-animated *Frozen* saga (2013; 2019), whose first chapter marked a turning point in the Disney Studios' production history as the first non-Pixar 3D animation to win an Academy Award for Best Animated Feature (Souppouris, 2014). The careful selection of the 11 songs means they are broadly representative of a wider set of translation techniques used by Disney

and DreamWorks over time. Songs that were ruled out from the corpus also pertained to remakes of original animations, and for purposes of scope and managing competing variables, this study corpus focuses on the fundamental dubbing process that took place at the first instance of translation into Italian.

Noting the plot-forwarding/dialogic functions that songs retain in animated film products (Aminoroaya & Amirian, 2016), songs from this select corpus were further classified by accounting for the narrative archetypal tropes and/or film diegetic/extradiegetic functions they assume in their broader media contexts as per the taxonomies detailed by Campbell (2004) and Kozloff (2000) respectively, as represented in *Table 1* under 'Narrative trope' (Campbell) and 'Diegetic and/or extradiegetic function' (Kozloff):

		Song and film title	Animation technology and performance typology	Narrative trope	Diegetic and/or extradiegetic function
1	a.	Arabian Nights (*Aladdin*, 1992)	• 2D animation	Departure	Anchorage of diegesis and characters; Adherence to expectations concerning realism
	b.	Deliver Us (*The Prince of Egypt,* 1998)	• Choral and solo performance		
2	a.	Thomas O' Malley Cat (*The Aristocats*, 1970)	• 2D animation	Call to adventure/character's personal crisis leading to the adventure	Character revelation.
	b.	Jack's Lament (*Nightmare Before Christmas*, 1993)	• Stop-motion animation		
	c.	Into the Unknown (*Frozen II*, 2019)	• 3D-computer animation		
			• Main character's solo performance		
3	a.	Once Upon a Dream (*Sleeping Beauty*, 1959)	• 2D animation	Love declaration	Enactment of narrative events; Control of viewer evaluation and emotions.
	b.	Love is an Open Door (*Frozen*, 2013)	• 3D-computer animation		
			• Duet		
4	a.	Be Prepared (*The Lion King*, 1994)	• 2D animation	Communication of obstacles for the hero	Communication of narrative causality; enactment of narrative events; Character revelation; Opportunities for star turns
	b.	Holding Out for a Hero (*Shrek 2*, 2004)	• 3D-computer animation		
			• Villain's solo		
5	a.	Be Our Guest (*Beauty and the Beast*, 1991)	• 2D animation	Crossing of the first threshold	Control of viewer evaluation and emotions
	b.	Zero to Hero (*Hercules*, 1997)	• Central piece/ Choral performance		

Table 1. List of songs included in this study corpus classified on the basis of performance typology, animation technology, narrative trope and diegetic/extradiegetic function(s).

Whilst *Table 1* displays two songs in each of its five sections, section 2 stands out with a total of three songs. This is due to the inclusion of 'Jack's Lament' (*Nightmare Before Christmas*, 1993) as a further lead character's solo performance element, which enables this study corpus to encompass at least one stop-motion animated song performance, thus covering a broader range of animation technologies beyond the more common 2D and 3D computer animations.

In addition, Di Giovanni (2003) documented how end-of-twentieth century Disney films tend to portray smoothed, simplified representations of 'cultural otherness', which involve references to both geographically distant cultures and specific time periods far from the present-day experience of US/Western audiences. In this respect, Di Giovanni argued how such cultural representations use images and verbal expressions connected with mental models familiar to the US/Western audience, where the subsequent translation activity gets to establish a 'triple confrontation' between the 'narrating', the 'narrated' and the translation target cultures (2003: 222). Considering the pivotal role played by pop songs in the construction and description of cultures (Susam-Sarajeva, 2008; 2019), the study corpus presented in *Table 1* seeks to extend and further test the applicability of Di Giovanni's views by prioritising the selection of specific Disney and non-Disney animated film musical performances involving different references to cultures and/or times distant from either the US and/or the Italian audiences of nowadays. By doing this, this study intends to assess the validity of comparative translation analysis of songs included in broader animated mass media products as a means to describe ever-changing cultural interactions over a significant and relatively recent time span. The rationale for the scale of the corpus selected – confined to 11 songs – is also confirmed by the density of the 'holistic' analysis to which each individual song is (repeatedly) subjected, as outlined below.

2.2 A holistic approach to multimedia song analysis enabled via digital methods

According to Delabastita (1990: 101), audio-visual translation (AVT) texts can be described as acts of communication marked by semiotic heterogeneity, i.e. the transmission of semantic messages occurs through various codes that can be blended in diverse combinations. Such combinations of codes form a 'megasign', which consists of the audio-visual product in its entirety. Contrary to Reiss' (1977: 111) textual typology classification that saw 'songs, comic strips, advertisements, medieval morality ballads, etc.' as examples of texts which do not exactly tally with AVT, Díaz Cintas and Remael (2007: 10) followed up on Delabastita (1990) by highlighting that AVT possesses all the requisites to include other subtypes of subordinate translation, namely translation of comics, advertising or songs. Whilst it would be erroneous to see terms like 'subtypes' and 'subordinate' as establishing a hierarchy between textual translation activities, such denominations emphasise how songs are subject to different constraints depending on the multiple media contexts in which they are often included and/or any relevant commercial factors involved in their circulation and distribution. Given the dual-subordinate nature of songs in animated films, whose translation activity is subject to demands of both the song performance itself and the broader context of animated media (Franzon, 2008; García Jiménez, 2017), the analytical approaches applied to such AVT products should account for the complexities of their multi-layered nature, involving different communication modalities (e.g. visual, acoustic), the overlap of multiple codes (e.g. musical, verbal, vestimentary, narrative, moral, cinematic), and various technical/commercial restrictions due to their status as musical products designed for mass audiences (Delabastita, 1990).

In recognition of the evident intricacies within the combination of song translation and film dubbing processes, Reus (2017; 2018) created a model called the 'Triangle of Aspects', which enabled a visualisation of the elements 'involved in the meaning-making process of songs from

animated musical films, and how those elements are managed in the dubbing process' (2018: 2):
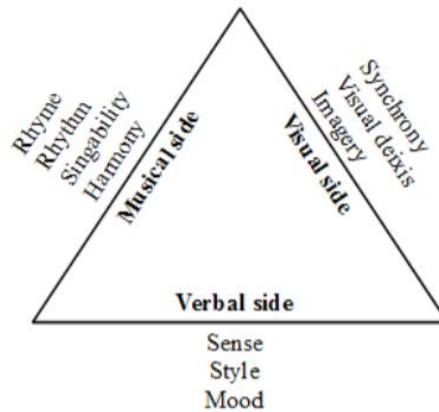
Figure 3. Reus' 'Triangle of Aspects' (2018: 2).

This was adapted to this study corpus and the current research purposes as follows:
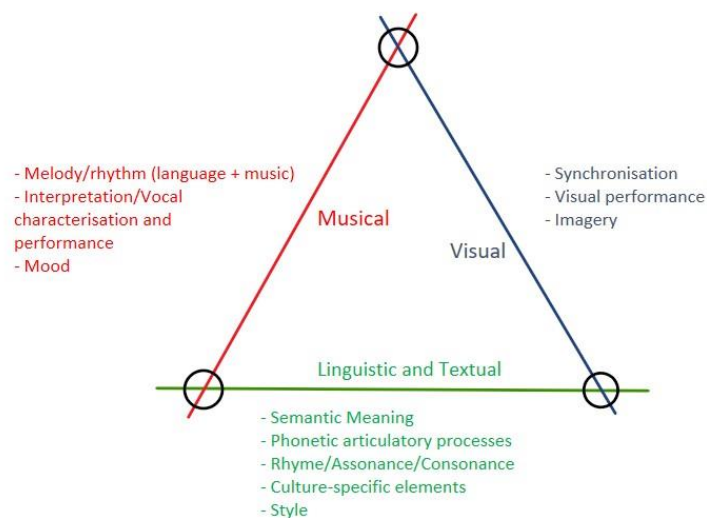
Figure 4. Adaptation of Reus' 'Triangle of Aspects' (2017; 2018).

Each side of the triangle in *Figure 4* represents one of the main codes – i.e. linguistic and textual, musical, and visual – interacting in animated musical film dubbing as per Reus (2018: 4). Three to five aspects were identified as essential for each code, or side of the triangle. As highlighted

by Reus (2018), such a visualisation of communication codes foregrounding the tight interconnection between these, and the relevant key aspects, can be of particular use to develop subsequent qualitative investigations and facilitate any related numerical analysis and/or collection of specific factual data, as explored in follow-up chapters (e.g. Chapter 3).

The emphasis of AVT theories on the description of intertwined communication channels interacting within audio-visual 'megasigns' (Delabastita, 1990) has found itself reflected in more recent views explored in key song analysis research, which have promoted a re-conceptualisation of the notion of song. In earlier theories, Gribenski (2004: 116) stressed that the very nature of song relies on the competing interactions between words and music, which simultaneously resolve themselves in performance. However, Franzon (2008: 376) later defined song as 'a piece of music and lyrics – in which one has been adapted to the other, or both to one another – designed for singing performance'. Although Franzon (ibid.) recognised the coexistence and mutual adjustment of 'music and lyrics', in his definition there appears to be a distinct emphasis on the singing performance as an additional, independent stage, which seems to overlook the intricate and simultaneous processes of integration between words and music involved in performance, as highlighted by Gribenski (2004). Only the latter hinted at the actual complexity of interactions between such elements, especially noting the resistance of the different components to mould into one. In line with Gribenski's views (2004), Abbott (2017: 26) more recently argued that 'stable definitions of song constantly evade us' in that:

> We can agree that song is a combination of elements. At its most straightforward, words and music are assembled into a conjoined work. But, as we have seen, the nature of the conjoined work means that a song is not always a stable product which can readily be defined according to fixed parameters (Abbott, 2017: 27).

Abbott's views of song as a conjoined work (2017) make it a point to accept the instability of the interconnections between its components. In particular, Abbott (2017) explained the mechanisms behind such unstable combinations via the discipline principles of the chemistry of adhesion science, where (lack of) permanence is a well-proven condition of some of its main processes, e.g. connectivity, combination, and assemblage: 'Adhesion science shows that some elements will willingly stick to each other, whereas others will simply repel each other, slide off, or refuse to conjoin' (36). Starting from Eidsheim's notion (2015: 1, 181-183) that musical performance is constituted by 'complex sensory phenomena', Abbott's argument (2017) about the impermanence of song features, and their different degrees of adhesion, suggested how each *song-as-work* and/or *song-as-event* may produce various assemblages of the same elements as diverse as are the possibilities to combine them and have them stick to each other differently each time.

Such views seem to support the hypothesis promoted by this study that the partial re-arrangement of specific components (e.g. language, vocal performance) interconnecting within animated song performances may incisively impact their relevant song feature assemblages across the various interactions between the aspects identified via Reus' model (2017; 2018) (see *Fig. 4*). This research thus developed a bespoke methodology able to provide sets of comparative analyses of the selected corpus, where these can map how language transfer processes can alter the balance between elements embedded in song performances. Within such a process, this study aims to illustrate a wide range of song translation techniques and tendencies able to both accommodate any audio-visual media constraints and establish ever-new connections in the transition from source to target song version.

The acknowledgement of the complex network of interactions existing within each song-as-work led Abbott (2021) to devise a 'thick method' of song analysis, specifically tailored to such

intricate patterns, by expanding on established approaches from ethnographic research denominated as 'thick description' (Geertz 1973: 310). Comments on the functionality of 'thick description' methods were provided by Leeds-Hurwitz (2019: 2), who explained that their 'thick quality' is able to deliver 'a sufficiently complex description to permit a reader (or occasionally, viewer) to move beyond the presentation of individual details to true understanding'. Designed by Geertz (1973: 10) to originally address the challenging task of analysing cultures, 'thick description' was devised with the objective of detailing the 'multiplicity of conceptual structures, many of them superimposed upon or knotted into one another […]'. Noting its ability to 'open up to complexity by seeking profound interconnections' (Holliday, 2013: 43), Abbott (2021: 324) extended the 'thick' conceptual frame to account for song in order to expose and address 'potential interpretative gaps which arise from missing materials or unavailable source data, as much as from issues with attentional-perceptual blind spots'. In so doing, Abbott's methodology

> approaches the song-as-work and song-as-event from four different entry points (schematic, statistical, time-bound, contextual), using a range of supporting digital tools (Excel, Sonic Visualiser, Voyant), to construct a song analysis which accounts for the wholeness of the song, rather than for specific aspects of it (ibid.).

Whilst Abbott (2021) created this to analyse contemporary classic musical settings of 19th century French poetry, the current study adapted it and further tested its efficiency on songs from animated musical comedies, which include (a) features of multiple pop song genres (e.g. swing, gospel, stage musical, *operetta*) and (b) visual performances. This enabled the 'thick method' to provide significant empirical evidence for how any alteration of specific multi-semiotic cultural references can reverberate differently in the passage from source to target song

performances across the different verbal, musical and visual communication modalities that these involve:

Contextual analysis	Collection of information around the song production, release, and performers, gathered through press/online newspapers/magazines specialised in music/entertainment, reviews, interviews with song writers/translators and/or artists. These data were collated and stored in informative sheets and used relevantly across the current research.
Schematic analysis	Use of simplified diagrams (e.g. tables) – which may have a comparative function (i.e. schematic-comparative analysis) – to visualise data, compare song texts and/or provide a quick high-level digest of textual features of the song.
Statistical analysis	Establishing percentages upon the data gathered through the other modes of analysis included in the 'thick method', e.g. time-bound analysis via specific digital software, word/phoneme frequency, or schematic-comparative analysis of translation techniques.
Time-bound analysis	Carried out via Sonic Visualiser – i.e. a digital software that provides an over-time (diachronic) visualisation of the audio track.

Table 2. Description of modes of analysis adapted from Abbott's 'thick method' (2021).

As detailed in *Table 2* the different contextual, schematic, statistical and time-bound modes of analysis were used to analyse and compare four main material forms – i.e. song release/performance information, English and Italian song lyric transcriptions, audio recordings of English and Italian song versions, and video performances – for each case study included in this research corpus (*Table 1*). Whilst such material forms were all made available and/or provided for each song to be included in the data capture process of the current analysis, there are instances where particular song formats were omitted from this study corpus because of their unavailability on ethically approved online streaming platforms and/or digital music markets. This was the case for the MP3 audio recordings of (a) Italian song versions of 'Deliver us' from 1998 *The Prince of Egypt* and 'Holding Out for a Hero' from 2004 *Shrek 2*, (b) 1992 English version and 1993 edited Italian version of 'Arabian Nights' from the respective 1992 and 1993 film editions of *Aladdin* (see Chapter 4, sections 4.3 and 4.4). Nevertheless, the 'thick' quality of the methodology suggested by Abbott (2021) enables this research to move beyond the absence of specific individual material items and compensate any missing information via the complex analysis of the further available interconnected relevant data per each song case

study (Leeds-Hurwitz, 2019). Noting that the 'thick method' was developed specifically to account for the 'wholeness of song' (Abbott, 2021: 324), this study intends to adopt and further develop it to achieve an analysis approach able to simultaneously look at all the three sides of Reus' triangle (2017; 2018) (see *Figure 4*), and suggest a holistic methodology tailored to the complex nature of AVT products.

2.2.1 Integration of the song translation perspective into the 'thick method'

In order to render Abbott's methodology (2021) apt to analyse the interaction of words, music, and images across the song dubbing process, a specific translation framework was incorporated into the 'thick method'. This was used to build up a solid ratio for the investigation of translation techniques involved in the transfer of song texts from English into Italian, specifically relevant to the aspects of the linguistic side of Reus' triangle (2017; 2018) (see *Figure 4*). Taking his cue from Chaume's definition (2005: 146) of translation techniques as categories that help to classify the modifications shown by the translated text in relation to the source text, Barambones Zubiría (2009) called for the need to structure a new translation technique taxonomy in line with the specificities of one's own selected study object. In his analysis of the already existing different terminologies and/or translation technique systems – e.g. Newmark (1992), Chesterman (1997) – Barambones Zubiría (2009) followed up on views by Hurtado (2001) and Molina and Hurtado (2002) to propose his own classification of translation techniques in the specific media context of 2D-animated TV series. Considering the particular emphasis on animated song performances as well as the increased diversity in the characteristics of animated media within the dataset of this study (see *Table 1*), Barambones Zubiría's translation framework (2009: 340-342) was used as the primary reference model for the comparative translation analysis of English and Italian song text transcriptions, whilst being adapted to the selected corpus as follows:

Lexical level:	Syntactic level:
a. Adaptation: Replacement of cultural elements belonging to the source culture with cultural elements belonging to the target culture.	a. Amplification: Addition of further details/explanations or linguistic elements in the target text.
b. Description: Word and/or expression of the ST replaced with the description of its form or function	b. Calque: New expressions are created in the TL on the basis of the phrase syntactic structure found in the SL.
c. Generalisation: Use of a more general/neutral term.	c. Compensation: Information or stylistic effect added to the translation at a certain point of the text which is different from where it is situated in the source text.
d. Particularisation: Use of a more specific term.	d. Discursive creation: Creative translation which presents little/no syntactic elements that are similar to the ST.
e. Loanword: Language borrowing a word/expression from another language. It can be 'pure' (i.e. no change applied to the borrowed word/expression) or 'naturalised' (written according to the spelling rules of the target language).	e. Reduction: Informative elements deleted in the transfer from the ST to the TT.
	f. Word-for-word translation: reproducing in the TL a phrase syntactic structure that is close to the one found in the in the SL.
	g. Modulation: change of point of view/focus in the TT.
	h. Transposition: Change of grammar category of a word/expression in the target text.
	i. Variation: Change of linguistic variety (e.g. use of dialect) in the TT.

Table 3. Adaptation of Barambones Zubiría's comparative translation model (2009: 340-342).

Translation techniques presented in *Table 3* were used to develop a schematic-comparative analysis of each song source text (ST) and target text (TT). Building on Abbott's definition of schematic analysis (2021) (see *Table 2*), the schematic-comparative analysis developed for this study corpus presupposes for each song ST and TT to be visualised via tables. This is to facilitate the comparison between specific lexical and/or syntactic structures of the two language song versions identified on a line-by-line basis as per Barambones Zubiría's (2009) translation technique taxonomy (*Table 3*). After the recognition of each translation technique via the comparison between song STs and TTs, occurrences of these were manually counted. The total number of occurrences of each translation technique was divided per the total number of lines of each relevant Italian song text to generate usage percentages of translation techniques per each analysed song translated text. These were reported in tables and further analysed in a schematic statistical analysis in Chapter 3 (see section 3.1). In such statistical calculations, each translated line presented multiple translation techniques (lexical and/or syntactic) and/or a mix

of them, thus producing usage percentage totals often going beyond 100% for each translated text. Whilst such estimations were carried out with the sole purpose to be indicative, they successfully managed to serve this study purposes by showing an overall preponderance of specific translation techniques per song text. To get a clearer understanding of how Barambones Zubiría's (2009) translation technique taxonomy was applied to this study, *Table 4* (see below) was devised to show examples of relevant translation techniques found along the corpus and labelled as per the classification model shown in *Table 3*:

Corpus examples in the source language	*Corpus examples in the target language*	*Translation technique*
'**Jinx! Jinx** again!'	'**Flic! Flic** di nuovo!'	Adaptation
'Elohim, **God on high**'	'Elohim, **Tu che puoi**'	Description
'**Arabian** nights'	'Notti d'**oriente**'	Generalisation
'**Where it's flat and immense**'	'C'è un **deserto** immenso'	Particularisation
'Beef **ragout**, cheese **soufflé**'	'Che **ragù**, che **soufflé**'	Loanword
'Oh, I come from a **land**'	'La mia **terra di fiabe e magie**'	Amplification
No example found.	No example found.	Calque
'Oh, there's an **empty place** in my bones That calls out for something **unknown**'	'Ho dentro me che cosa **non so** Un **vuoto** che non capirò'	Compensation
'**I like a cheech-a-cheech-chee-roni Like they make at home**'	'**Pe' arivacce qui da Roma ho fatto l'autostop**'	Discursive creation
'Where's **the streetwise** Hercules'	'Dove l'Ercole che va'	Reduction
'**You're not a voice**'	'**Non sei una voce**'	Word-for-word
'Don't leave **me** alone'	'**Ti** seguirò'	Modulation
'**Into the unknown**'	'**Quello che non so**'	Transposition
'**So, if you're goin' my way**'	'**Aggregate si voi**'	Variation

Table 4. Examples of translation techniques found in the corpus, identified and labelled as per Barambones Zubiría's taxonomy (2009).

In *Table 4*, the specific passages relevant to the translation technique identified are highlighted in **bold**. When syntactic translation techniques involve more extended alterations and/or similarities touching on the whole sample phrase structure, this is fully highlighted. Calque is the only syntactic translation technique whose usage percentage was identified as zero throughout this study corpus, hence no sample could have been selected to represent it in *Table 4*. Schematic-comparative analyses of source and target song lyrics were also used to (a) note rhyme patterns and (b) highlight via colour-coding any keywords referring to the semantic themes specific to each song, as in the following example:

Love is an Open Door – La Mia Occasione

Culture/language-specific elements (e.g. idiomatic expressions): green

Rhyme: pink letters in brackets (e.g. (a))

Repetitions and/or assonances/alliterations/consonances are underlined.

Semantic theme 1: New chances/opportunities/hope (purple)

Semantic theme 2: Love (red)

Semantic theme 3: Similarity/Craziness (yellow)

Semantic theme 4: Sadness/Melancholy (blue)

Frozen (2013) – Love is an Open Door	*Frozen* (2013) – La Mia Occasione
[spoken]	*[parlato]*
Anna: Okay, can I just - say something crazy?	Anna: Ecco vorrei… posso dire una follia?
Hans: I love crazy!	Hans: Amo le follie!
[sung]	*[cantato]*
All my life has been a series of doors in my face (a)	1 Ho sperato molte volte in qualcosa per me (a)
And then suddenly I bump into you (b)	2 Come un fulmine sei comparso tu (b)
I was thinking the same thing! 'Cause, like, *[spoken]*	3 È la stessa cosa che penso io! Perché *[parlato]*
I've been searching my whole life to find my own place (a)	4 Non avevo mai trovato un posto finché (a)
And maybe it's the party talking, or the chocolate fondue.. (b)	5 All'improvviso una speranza, o qualcosa di più (b)
<ABAB>	<ABAB>
But with you (b)	6 Ma se noi (c)
(But with you) (b)	7 (Ma se noi) (c)
I found my place (a)	8 Stiamo insieme (d)
(I see your face) (a)	9 (mi sento bene) (e)
And it's nothing like I've ever known before (c)	10 Ed è facile adesso che io so (f)
<BBAAC>	<CCDEF>
Love is an open door (c)	11 Che occasione ho (f)
Love is an open door (Door) (c)	12 Che occasione ho (ho) (f)
Love is an open door (c)	13 Che occasione ho (f)
With you, with you (b)	14 Con te, con te (a)
With you, with you! (b)	15 Con te, con te! (a)
Love is an open door (c)	16 Che occasione ho (f)
<CCC BBC>	<FFF AAF>
I mean it's crazy – (d)	17 Non trovi strano – (g)
What? (e)	18 Cosa? (h)
We finish each other's… (f)	19 Sentirsi davvero… (i)
Sandwiches! (g)	20 Simili! (j)
That's what I was gonna say! *[spoken]*	21 Stavo per dirlo io! *[parlato]*
I've never met someone (h)	22 È bello accorgersi (k)
Who thinks so much like me (i)	23 Che sono uguale a te (a)
Jinx! Jinx again! *[spoken]*	24 Flic! Flic di nuovo! *[parlato]*
Our mental synchronization (j)	25 Abbiamo fatto un duetto, (l)
Can have but one explanation (j)	26 Che sembra proprio perfetto (l)
You and I were just meant to be! (i)	27 Tu ormai lo sai più di me! (a)
<DEF GHI JJI>	<GHI JKA LLA>
Say goodbye (say goodbye) (k)	28 Dì addio (dì addio) (m)
To the pain of the past (l)	29 Alla malinconia (n)
We don't have to feel it anymore (c)	30 Tutto cambia ora che io so (f)
Love is an open door (c)	31 Che occasione ho (f)
Love is an open door (Door) (c)	32 Che occasione ho (ho) (f)
Life can be so much more (c)	33 E non ti lascerò (f)
With you, with you (b)	34 Mai più (b), perché (a)
With you, with you (b)	35 lo so (f), che tu (b)
Love is an open door (Door) (c)	36 Sei tutto ciò (f) che ho (ho) (f)

<KLC CCC BBC>	<MNF FFF (B)A(F)B(F)F>
[spoken]	*[parlato]*
Can I say something crazy?	Hans: Posso dire una follia?
Will you marry me?	Hans: Vuoi sposarmi?
Can I say something even crazier?	Anna: Posso dire una follia ancora più folle?
Yes!	Anna: Sì!

Figure 5. Example of schematic-comparative analysis of song source and target texts.

The identified textual similarities and/or differences between the source and target versions of each song will be presented where relevant in the analyses carried out in Chapters 3 and 4.

2.2.2 Implementation of the 'thick method' via digital tools

Abbott's 'thick method' (2021) used specific digital tools (e.g. Voyant, Sonic Visualiser) to account for features of the song-as-work. In order to investigate those aspects of animated song performance going beyond the verbal code, and further interconnecting with the musical and visual sides of Reus' triangle model (2017; 2018) (see *Figure 4*), this study employs Sonic Visualiser (SV) – i.e. a program for detailed visualisation, analysis, and annotation of audio recordings developed by the Centre for Digital Music at Queen Mary, University of London (Cannam et al., 2010). Sonic Visualiser proved its relevant applicability to the analysis of the intricate element networks acting within song through the flexibility of its diverse options, able to be modified and adapted to the multi-modal channels of communication characterising this study object. This software enables its users to create multiple layers of annotation. A relevant number of these was created to account for the key aspects of each code of communication identified as per *Figure 4*:
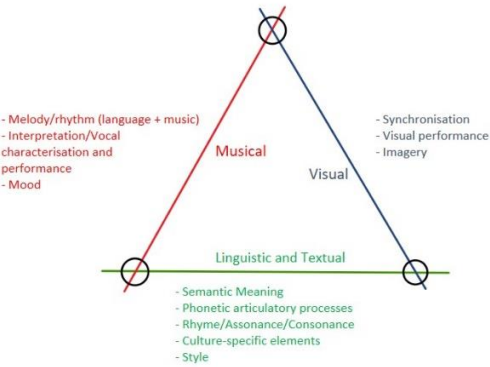
Adaptation of *Reus' 'Triangle of Aspects' (2017; 2018)*	Layers of annotation on Sonic Visualiser
	1. Pane Information (pre-set). 2. Waveform (pre-set). 3. Ruler (pre-set). 4. Words. 5. Start/end of musical phrases. 6. Rhymes, assonances, consonances, repetitions, alliterations. 7. Language/culture-specific elements. 8. Spoken sequences. 9. Nuances of interpretation/vocal characterisation and performance. 10. On-screen singing personae's lip positions at the end of musical phrases in long/medium shots, and close-ups. 11. Visual performance related to vocal performance/word meaning. 12. Spectrogram (mixed channels) – used to investigate vocal intensity modulations. 13. Musical features/instrumentation.

Table 5. Adaptation of Reus' Triangle of Aspects (2017; 2018) and list of SV annotation layers.

Sonic Visualiser automatically generates sonic visualisations for audio recordings. Users can manually set up various options to mark up and/or annotate specific moments of the audio track over time. Initially, users upload an MP3 audio recording on the software, leading to an automatic visualisation of sonic waves generated over time by the right and left stereo outputs of the speaker device used. At this point, users can configure the number and type of annotation layers required for their analysis. In addition to the software's pre-set layers (e.g. layers 1-3 in *Table 5*), users can add and set up (a) time instants layers, (b) spectrogram layers, and/or (c) regions layers as needed:
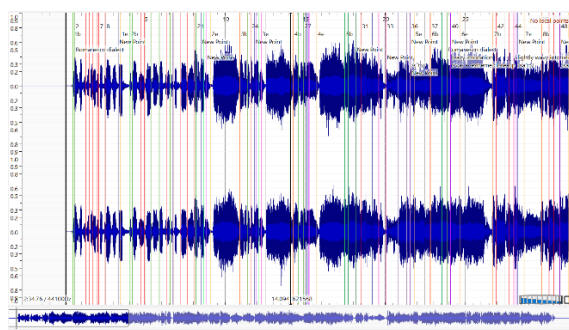
Figure 6. SV time instants layer analysis sample.
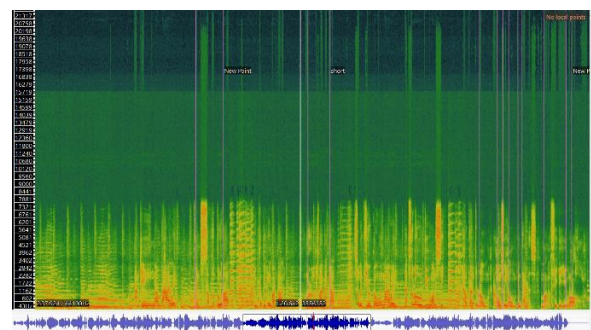
Figure 7. SV spectrogram layer analysis sample.
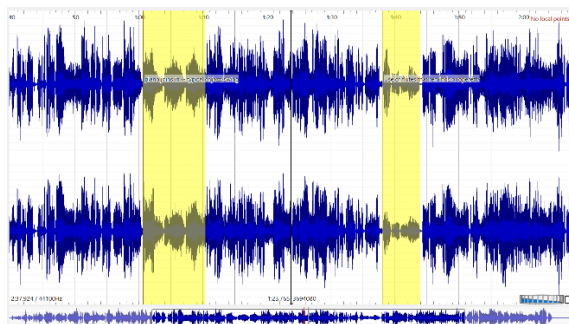
Figure 8. SV regions layer analysis sample.

Figure 6 illustrates an example of SV time instants layer analysis, showcasing vertical lines, known as time stamps, on the visualised audio track. These markers, manually assigned, numbered, and annotated by the user, highlight specific instants within the over-time visualised audio recording. Users can opt to assign distinct colours to each time instants layer of annotation. This is to facilitate the identification of areas where a concentrated mix of differently coloured time stamps indicates a heightened dynamic activity of overlapping layers of analysis based on the observed features (Abbott et al., 2018). *Figure 7* shows a sample of spectrogram layer analysis. This is an alternative visualisation of the audio recording, automatically generated by the software, which portrays differently coloured wave patterns representing the sonic wave frequency spectrums resulting from music and vocal intensity modulations. This aided in mapping any differences and corroborating observations regarding the specific vocal effects used by the interpreters of each song version, be it English or Italian, first spotted via close listening of the respective audio tracks. Notably, spectrograms highlighted the way different vocal qualities and language systems interacted with the fixed musical base retained across each source and target song performance undergoing dubbing processes (Franzon, 2008). *Figure 8* presents a sample of regions layer analysis, which allows users to manually highlight specific areas of the visualised audio track. This was specifically used to highlight particular musical

features and/or instrumentation revealing further details around each song genre and soundscape.

Table 5 reports that instants of audio recordings coinciding with (a) words, (b) start and end of musical phrases, (c) rhymes, assonances, consonances, repetitions, alliterations, (d) start and end of spoken sequences included in songs were marked via time instants layers 4, 5, 6, and 8. Noting the relevance of such features to the linguistic and textual aspects identified in Reus' triangle (2017, 2018) (*Figure 4*), these were manually assigned, numbered and combined with comparative observation of source and target song lyrics transcriptions, and close listening of relevant MP3 audio tracks, exploiting the Sonic Visualiser option to speed up and/or slow down the pace of recordings to ensure a high level of accuracy in the time-bound markup process.

Similarly, SV time instants layer 7 was specifically employed to highlight instants of the visualised audio tracks coinciding with verbal culture-specific references in the English and Italian song versions of this corpus. The recognition and definition of these verbal elements has constituted a long-debated issue in audiovisual translation studies, as highlighted by Ranzato (2016). This called for the selection of an appropriate theoretical model foregrounding specific guidelines for the identification and markup of such items. Whilst considering previous relevant key studies by Díaz Cintas and Remael (2007) and Pedersen (2005; 2011), Chiaro's taxonomy (2009: 155) stands out for its flexibility. Unlike other models, Chiaro's defined songs as areas of overlap between language and culture, thus acknowledging the intricate cultural connections that both language and music establish within societies, a perspective supported by scholars like Marc (2015) and Susam-Sarajeva (2008; 2019), further elaborated in Chapter 4. Additionally, such a taxonomy recognised language-specific ensembles of morpho-syntactic, lexical and/or phonetic features as bearing distinct socio-cultural connotations within linguistic communities, especially when these represent variations from the most widely accepted

standard variety as per the conventions of each language system (Coveri et al., 1998; Bex and Watts, 1999; Watts and Trudgill, 2001). Building on Chiaro's reference framework (2009: 155), SV layer 7 was used to mark up and number any language/culture-specific element falling within any of the following three macro-categories: a. highly culture-specific references (e.g. place names, references to sports and festivities, famous people, monetary systems, institutions, etc.); b. language-specific features (terms of address, taboo language, etc.); c. areas of overlap between language and culture (rhymes, jokes, idiomatic expressions etc.).

SV time instants layers 10 and 11 were used to mark instants of the audio tracks coinciding with specific features of each song visual performance, i.e. (a) on-screen singing personae's lip positions at the end of musical phrases, in long/medium shots, and close-ups/extreme close-ups, and (b) images related to word meaning, as per the essential aspects of the visual side identified in Reus' model (2017, 2018) (*Figure 4*). Finally, SV time instants layer 9 was used to mark instants of the audio tracks where specific vocal effects by singers were identified via close listening by the user. In this respect, Abbott (2017: 39) stated that 'it is accepted that a number of the decisions taken in marking up each of the annotation layers will necessarily involve some subjectivity'. Nevertheless, in the context of this study, such decisions were guided by established and verified parameters for evaluating text, music, and vocal performance, e.g. application of appropriate theories examining regional linguistic varieties and Sonic Visualiser automatically generated data corroborating any close listening-derived activity. Notably, the latter was further validated through the combined observation of SV spectrogram layer 12. These were then further matched with any information around the song soundscape and musical instrumentation highlighted via SV regions layer 13.

Application of the digital processes laid out in this section will be illustrated in the next chapters to assess the robustness and flexibility of the multi-semiotic analysis framework presented, thus

proving its ability to investigate media featuring complex soundtracks under a set of perspectives going beyond the exclusively textual/word-level analysis modes already common in relevant research areas, e.g. audio-visual and/or song translation.

CHAPTER 3: TRANSLATION TECHNIQUES IN SONG DUBBING

3.1 Song translation trends over time: a statistical and schematic analysis

The design of this study enables usage percentages of translation techniques deployed across the selected corpus to be reported through statistical tables. These provide horizontal and vertical digests of the figures indicating the most and/or least used translation techniques as per Barambones Zubiría's model (2009) (see Chapter 2, section 2.2.1). Through these, this study draws comparisons able to inform a detailed discussion of the main objectives that were achieved via specific translation techniques, further supported and/or contested by relevant translators' commentaries found in press interviews and/or film reviews. This chapter uses schematic visualisations of such statistics to represent ever-changing main trends within the song translation activity over time in the context of the Italian animated film dubbing industry, and how these were influenced by evolving linguistic and cultural conventions, as well as the introduction of new animation technologies. Within this study section, translation technique usage percentages interconnect with data captured through Sonic Visualiser (SV) time instants layers 4, 5, 6 and 10, deriving from the interaction between the linguistic/textual and visual sides of the adaptation of Reus' 'Triangle of Aspects' (2017; 2018) (see Chapter 2). SV layer 4 data specifically explore how translation from one language system to another results in each song language version featuring diverse word counts and syllable structures (e.g. monosyllabic, disyllabic). This produces different interactions between music and the specific musicality of each language (e.g. word stress, syllables), thereby generating multiple consequences in terms of prosody. Such aspects further link to the analysis of musical phrase number and duration, monitored via SV layer 5, and rhyme, repetition, alliteration, assonance, and consonance patterns, numbered and annotated through SV layer 6, able to provide new perspectives on isochrony (Chaume, 2012). This study section compares such textual/linguistic aspects with

screened singing characters lip positions, marked and annotated via SV layer 10, to investigate degrees of lip synchrony achieved in each song case study, noting the various animation technologies used.

Table 6 below shows translation technique usage percentages calculated for each translated song (i.e. top horizontal row showing film and song title initials in capital letters) included in this study corpus. Displayed results indicate that discursive creation – i.e. creative translation which presents little/no syntactic elements that are similar to the ST (Barambones Zubiría, 2009) (see Chapter 2, section 2.2.1) – is the most used translation technique in seven out of eleven song case studies:

	SB OUaD (1959)	*TA* TOMC (1970)	*B&B* BOG (1991)	*A* AN (1992)	*TNbC* JL (1993)	*TLK* BP (1994)	*H* ZtH (1997)	*TPoE* DU (1998)	*S2* HOH (2004)	*F* LOD (2013)	*FII* IU (2019)
Adaptation	/	18%	1%	/	/	/	1%	10%	/	2%	/
Description	/	2%	/	/	3%	/	2%	1%	/	/	/
Generalisation	16%	2%	19%	18%	18%	20%	10%	/	13%	16%	9%
Particularisation	/	2%	6%	13%	/	9%	7%	5%	11%	2%	/
Loanword	/	/	11%	/	/	/	/	1%	/	/	/
Amplification	25%	2%	2%	9%	12%	9%	8%	/	6%	/	/
Calque	/	/	/	/	/	/	/	/	/	/	/
Compensation	66%	11%	4%	13%	10%	13%	8%	3%	4%	5%	19%
Disc. Creation	**75%**	**74%**	19%	**40%**	**36%**	18%	**52%**	21%	20%	**52%**	**31%**
Reduction	16%	2%	20%	4%	3%	**29%**	11%	10%	**36%**	19%	7%
Word-for-word	/	/	**25%**	9%	15%	13%	11%	**22%**	18%	19%	19%
Modulation	/	2%	20%	9%	10%	**29%**	10%	12%	18%	36%	14%
Transposition	50%	/	22%	13%	10%	6%	5%	17%	11%	2%	12%
Variation	/	67%	/	/	/	/	/	/	/	/	/

Table 6. Schematic-statistical analysis of translation technique usage percentages per each song case study.

Figures in **bold** indicate translation techniques retaining the highest usage percentages within each translated song text, whilst the slash (/) stands for no or almost no use of that specific technique. *Table 6* shows that the first five translation techniques from the top – specifically acting on the lexical level as per Barambones Zubiría's model (2009: 340-342) – were not used consistently across the translated song texts, where none of these presents a percentage going beyond 20% across the whole corpus. The only syntactic translation technique whose

percentages are consistently lower than those of lexical techniques is calque, i.e. new expressions created in the TL on the basis of the phrase syntactic structure found in the SL (ibid.). Whilst these findings encourage attention to be directed towards the wider range of percentage levels retained by most syntactic translation techniques, they also suggest that translators tended to focus specifically on phrase structure. This highlights their inclination to offer creative solutions that impact song texts on a broader level of the language, while diminishing the influence of norms belonging to the source language system. Percentages of the last seven syntactic translation techniques in *Table 6* show that discursive creation retains the highest usage values across most of the songs in the corpus. These are, however, often balanced and/or surpassed by different values of translation techniques (e.g. word-for-word translation, reduction, modulation) which, contrary to discursive creation, enable the TT to retain a certain level of syntactic similarity with the ST, as per the respective definitions provided within Barambones Zubiría's translation framework (2009: 340-342) (see Chapter 2, section 2.2.1). In particular, Barambones Zubiría's description of word-for-word translation directly contrasts with that provided for discursive creation, seeing that it involves reproducing the phrase structure of the source text in the target text. Drawing on such a core difference, *Figure 9* below provides an ideal continuum line scale, whose extreme poles are discursive creation and word-for-word translation, where songs from this study corpus are placed on the basis of the percentages identified per each of the two translation techniques (see *Table 6*):
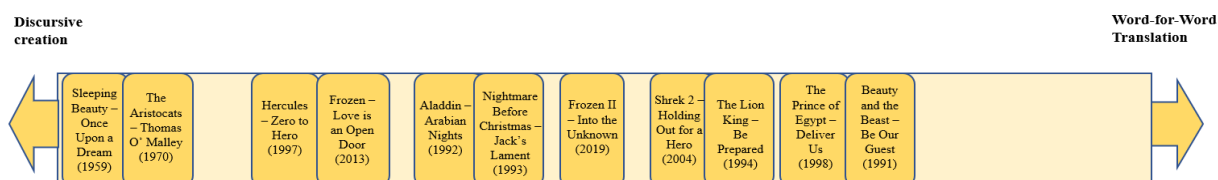
Figure 9. Line continuum scale built up on usage percentages of discursive creation and word-for-word translation per each song case study.

Nine out of eleven songs within this study corpus feature usage percentages of both techniques, which thus coexist within each translated song text (*Table 6*). However, the continuum line scale above suggests that the relationship between the two has changed over the years. In animated film songs released between 1959-1970, i.e. 'Once upon a Dream' (*Sleeping Beauty*, 1959) and 'Thomas O'Malley Cat' (*The Aristocats*, 1970), discursive creation constitutes 74-75% of the translated text, while no percentage of word-for-word translation can be identified. Such a gap between usage percentages of the two gets drastically reduced in 1991 *Beauty and the Beast* 'Be Our Guest', where both translation techniques show rather close percentages, i.e. 19% and 25%, and word-for-word translation becomes predominant throughout the translated text. Statistical results indicate that the significant disparity observed between the values of predominant discursive creation and the absence of word-for-word translation in the song case studies from 1959 and 1970 was not replicated in later films. Despite the evident predominance of discursive creation in most songs, the amount of word-for-word translation has increased over time, showing two peaks in *Beauty and the Beast* 'Be Our Guest' (1991) and *The Prince of Egypt* 'Deliver us' (1998). In addition, *Table 6* shows that modulation and/or reduction appear as preponderant translation techniques in both *The Lion King*'s 'Be Prepared' (1994) and *Shrek 2*'s 'Holding Out for a Hero' (2004). Specifically, *Table 6* and *Figure 9* above do not exhibit a linear, gradual increase or decrease in the usage levels of translation techniques over the timeframe examined in this study. Instead, they demonstrate a consistent trend over the years, e.g. significant presence of discursive creation, punctuated by sporadic peaks and troughs of other translation techniques occurring at irregular intervals. Indeed, predominance of specific translation techniques within each song determines shifts within the relationship entertained by the relevant ST and TT, which also establish diverse correlation patterns with the multiple constraints interacting within each song performance.

3.2 Ever-changing circumstances impacting song translation techniques

Building on Chaume's views (2012) regarding the cultural conventions underlying European dubbing traditions, including Italy, this study triangulates results of the statistical translation analysis with data captured via contextual information and Sonic Visualiser analysis to provide evidence for the influence of specific visual performance features on translation technique usage percentages identified in *Table 6*. Noting the significant presence of discursive creation as a consistent trend throughout the entire corpus, *Table 7* (see below) provides a tolerance scale based on the varied percentages associated with this translation technique, accounting for the relevant maximum (75%) and minimum (18%) values identified within this study:

	Highest value	High (more than 60%)	Moderate-high (50-59%)	Moderate (40-49%)	Moderate-low (30-39%)	Low (18-29%)	Lowest value
	75%						18%
'Once Upon a Dream' (*Sleeping Beauty*, 1959)		■ (red)					
'Thomas O' Malley Cat' (*The Aristocats*, 1970)		■ (red)					
'Be Our Guest' (*Beauty and the Beast*, 1991)						■ (green)	
'Arabian Nights' (*Aladdin*, 1992)				■ (orange)			
'Jack's Lament' (*The Nightmare before Christmas*, 1993)					■ (yellow)		
'Be Prepared' (*The Lion King*, 1994)						■ (green)	
'Zero to Hero' (*Hercules*, 1997)			■ (orange)				
'Deliver Us' (*Prince of Egypt*, 1998)						■ (green)	
'Holding Out for a Hero' (*Shrek 2*, 2004)						■ (green)	
'Love is an Open Door' (*Frozen*, 2013)			■ (orange)				
'Into the Unknown' (*Frozen II*, 2019)					■ (yellow)		

Table 7. Tolerance scale representation showing different levels of discursive creation identified across the corpus.

The cross-tabulation of data in *Table 6* and *Table 7* shows that whilst songs included in the moderate to high section of the tolerance scale above exhibit high values of discursive creation coexisting with much lower percentages of other syntactic translation techniques (i.e. word-for-word translation, modulation and reduction), songs featuring moderate-low and low levels of discursive creation present a much-reduced gap between these. Building on such data, songs within this study corpus could be divided in the following groups: a. Song translations whose amount of discursive creation constitutes the majority of the text, i.e. 'Once Upon a Dream' (*Sleeping Beauty*, 1959), 'Thomas O' Malley Cat' (*The Aristocats*, 1970), 'Arabian Nights' (*Aladdin*, 1992), 'Zero to Hero' (*Hercules*, 1997), 'Love is an Open Door' (*Frozen*, 2013); b. Song translations where discursive creation is predominant, but equally and/or closely balanced by other translation techniques, i.e. 'Jack's Lament' (*The Nightmare before Christmas*, 1993), 'Into the Unknown' (*Frozen II*, 2019); c. Song translations where word-for-word translation, modulation, and/or reduction are the predominant translation techniques, i.e. 'Be Our Guest' (*Beauty and the Beast*, 1991), 'Be Prepared' (*The Lion King*, 1994), 'Deliver Us' (*Prince of Egypt*, 1998), 'Holding Out for a Hero' (*Shrek 2*, 2004). Drawing on Barambones Zubiría's definitions of the translation techniques occupying a predominant role within each one of these categories, different relationships between each song's ST and TT can be established. Barambones-Zubiria's definition (2009) of discursive creation (see Chapter 2, section 2.2.1) resides in the difference between the syntactic structures found in the ST and the TT. On the contrary, definitions of word-for-word translation, modulation, and/or reduction (see Chapter 2, section 2.2.1) rely on a relationship of syntactic similarity/closeness between the different language texts. Whilst word-for-word translation reproduces the syntactic structure of the ST in the TT, modulation and reduction bear a slightly different emphasis on the closeness between the ST and TT in that they enable the TT to retain one and/or few syntactic elements of the ST

and re-propose them in a slightly modified phrase structure, foregrounding a different linguistic aspect. Indeed, such translation processes represent a midway point between the differences at the core of discursive creation and word-for-word translation. This is reflected in the continuum line scale of *Figure 9*, where both 'Be Prepared' (*The Lion King*, 1994) and 'Holding Out for a Hero' (*Shrek 2*, 2004), featuring a prevalence of modulation and/or reduction, stand in-between songs marked by majority of discursive creation and those characterised by predominance of word-for-word translation.

Far from previous prescriptive approaches imposing what a song translation should involve (Low, 2013) (see Chapter 1, section 1.3), such data confirm that these different relationship typologies between ST and TT are all possible and present across song dubbed products examined within this study corpus. To investigate correlations of these with relevant song visual performance elements, *Table 8* below was devised to collect data from SV time instants layer 10, deployed to number, mark up and annotate instants within each song audio track coinciding with screened singing personae's lip positions occurring specifically at the end of musical phrases, in frontal long and medium shots and/or (extreme) close-ups:

	SB OUaD (1959)	*TA* TOMC (1970)	*B&B* BOG (1991)	*A* AN (1992)	*TNbC* JL (1993)	*TLK* BP (1994)	*H* ZtH (1997)	*TPoE-* DU (1998)	*S2* HOH (2004)	*F* LOD (2013)	*F2* IU (2019)
SV layer 10	7	32	38	4	28	29	19	13	7	25	26

Table 8. Collection of data from SV layer 10 per each song case study.

The comparison of data in *Table 6* and *Table 8* shows that most songs featuring more than 25 instants marked up via SV layer 10 exhibit either a predominant use of word-for-word/modulation/reduction and/or a close balance between one or more of these and discursive creation in the TT. Observation of relevant visual performances revealed that these songs tend to feature a great number of shots focusing on just one singing persona at a time, e.g. Lumière or Mrs. Pott in *Beauty and the Beast* (1991), Jack Skellington in *The Nightmare before*

Christmas (1993), Scar in *The Lion King* (1994), Elsa in *Frozen II* (2019). Contrary to duets and choral performances in e.g. *Sleeping Beauty* 'Once Upon a Dream' (1959), *Hercules* 'Zero to Hero' (1997), *Frozen* 'Love is an Open Door' (2013), and songs underscoring scenes where singing characters are not screened (e.g. *Aladdin* 'Arabian Nights', 1992), song case studies involving both (a) an above-25 number of instants marked up via SV layer 10 and (b) significant solo performance sections tend to present TTs entertaining relationships of syntactic closeness with the relevant STs. However, this pattern has exceptions within this study. For instance, 'Thomas O' Malley Cat' (*The Aristocats*, 1970), 'Deliver us' (*The Prince of Egypt*, 1998) and 'Holding Out for a Hero' (*Shrek 2*, 2004) either have these visual performance attributes coinciding with a relationship of syntactic difference between the relevant STs and TTs via predominance of discursive creation or exhibit a significant variation in the trends observed when only one of these visual features is present. Building on these observations, the following sections map correlation patterns between translation technique percentages and media performance visual features, able to suggest interactions between translation choices and specific circumstances relevant to lip-synch issues.

3.3 Discursive creation: the realm of long shots and traditional 2D animation?

The data presented in *Tables 6*, *7*, and *8* indicate significant trends in the relationship between the percentage of translation techniques and visual performance variables in songs within this study corpus. The comparison of media visual features relevant to the five songs featuring predominance of moderate to high levels of discursive creation (*Table 7*), analysed through combined observation of video performances available on Disney Plus and SV layer 10 data, revealed that most of these share at least two of the following: (a) traditional 2D animation; (b) choral/duet performance; (c) an equal or below-25 number of instants marked via SV layer 10. Such connections are displayed in the following:
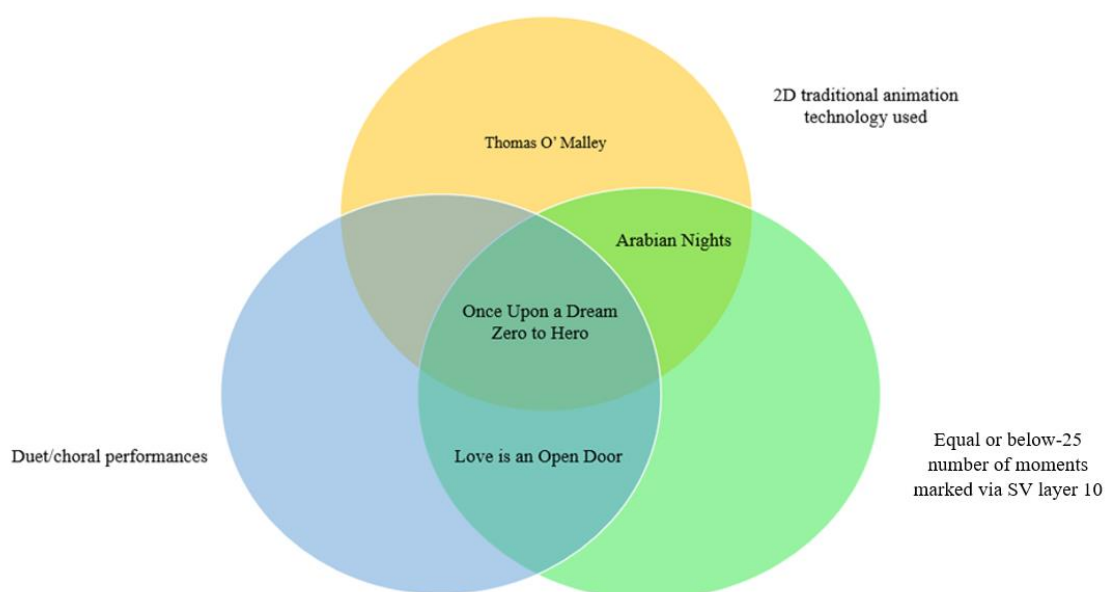
Figure 10. Venn diagram representing key visual features shared by songs presenting a moderate to high level of discursive creation.

As detailed in *Figure 10*, both 'Once Upon a Dream' (*Sleeping beauty*, 1959) and 'Zero to Hero' (*Hercules*, 1997) present a combination of 2D traditional animation, choral/duet performance, and an equal or below-25 number of instants marked up via SV layer 10. Although both 'Arabian Nights' (*Aladdin*, 1992) and 'Love is an Open Door' (*Frozen*, 2013) share an equal or below-25 number of SV layer 10 marked instants, the former has this correlated with 2D animation, whilst the latter involves a duet performance via 3D computer animation. In *Figure 10*, however, 'Thomas O' Malley Cat' (*The Aristocats*, 1970) stands out as an outlier. Although the translated lyrics of the 1970 song from *The Aristocats* demonstrate a substantial amount of discursive creation, nearly reaching the peak value of 75% across this corpus (see *Tables 6* and *7*), the corresponding animated performance shares only one key feature – namely, 2D traditional animation – with the other songs sharing similar visual performance attributes. The identification of 'Thomas O'Malley Cat' (*The Aristocats*, 1970) as a solo performance, marked by a total of 32 instants annotated via SV layer 10, indicates a significant amount of screen time dedicated to showcasing the main singing character, in contrast to the other song case studies depicted in *Figure 10*, i.e. 'Once Upon a Dream' (*Sleeping beauty*, 1959), 'Zero to Hero'

(*Hercules*, 1997), 'Arabian Nights' (*Aladdin*, 1992) and 'Love is an Open Door' (*Frozen*, 2013).

Drawing on such observations, the following section develops a case-by-case analysis of further connections between song translations featuring predominance of high levels of discursive creation and data collected via SV layer 10 to investigate whether these can prove any coincidence between substantial use of specific translation techniques and achievement of different degrees of lip-synch.

3.3.1 Long shots, choral performances and invisible singing characters encouraging creativity in translation

In his detailed review of conventions underlying European film dubbing traditions, Chaume (2012: 76) stated that 'cartoons demand a minimal degree of [lip] synchrony. Since the characters obviously do not speak, but rather seem to move their lips almost randomly'. Chaume's views implied that animation is always committed to the achievement of a relatively low degree of lip-synch due to the approximative reproduction of lip positions that it involves. However, in a letter published by the website Dimensione Fumetto (Pasqualini, 2019), more recent declarations by Ermavilo song dubbing school director, Lorena Brancucci, in charge of song translations for both *Frozen* (2013) and *Frozen II* (2019) (Ermavilo, 2018), remarked that:

> Le nuove tecniche di animazione hanno reso i cartoni animati talmente veritieri da sembrare umani e i loro movimenti labiali sono definiti al punto di dover essere curati fin nei minimi dettagli. Questo fa sì che, a volte, termini inglesi che finiscono, ad esempio, con una labiale o una dentale, ci costringano a usare termini italiani che abbiano una sillaba finale in più, proprio per andare a coprire il movimento della bocca in quel punto – movimento che, diversamente, resterebbe 'muto'.

Brancucci's comments indeed challenge the implications of Chaume's views regarding how the lower degree of accuracy of animation to reproduce human mouth movements potentially grants translators more freedom from the constraints dictated by lip-synch. Whilst Brancucci's

statements foreground the impact that the introduction of new animation technologies, specifically 3D computer animation, had on the overall song dubbing practice, this study section provides empirical evidence for the effect that such technological innovations produced on usage levels of specific translation techniques and consequent relationships of syntactic closeness or difference between song lyrics STs and TTs.

Within the group of songs featuring predominant values of discursive creation and an equal or below-25 number of instants marked via SV layer 10 (see *Table 7* and *Figure 10*), 'Arabian Nights' (*Aladdin*, 1992) distinguishes itself from 'Once Upon a Dream' (*Sleeping Beauty*, 1959), 'Zero to Hero' (*Hercules,* 1997) and 'Love is an Open Door' (*Frozen*, 2013) for being the only 2D solo performance featuring a minimal appearance of the main singing persona on screen, i.e. fifteen seconds involving exclusively long shots as per SV layer 10 data. Despite the relative reduction of lip-synch constraints that such elements may suggest on the basis of Chaume's (2012) and Brancucci's (Pasqualini, 2019) claims, data in *Table 7* showed that 'Arabian Nights' (*Aladdin*, 1992) is also the only song within this group to present a moderate level of discursive creation. This contrasts with the higher levels of this translation technique observed in similarly 2D-animated songs, such as 'Once Upon a Dream' (from *Sleeping Beauty*, 1959) and 'Zero to Hero' (from *Hercules*, 1997). Such observations suggest that despite the low number of long shots displaying the singing persona on screen, other characteristics of the overall song performance in 'Arabian Nights' (*Aladdin*, 1992) may have impacted the relatively reduced presence of discursive creation, which is instead common in other song case studies presenting similar attributes. To draw relevant specific comparisons between these, schematic-comparative analyses of selected ST and TT passages from 'Once Upon a Dream' (*Sleeping Beauty*, 1959), 'Arabian Nights' (*Aladdin*, 1992), 'Zero to Hero' (*Hercules*, 1997) and 'Love is

an Open Door' (*Frozen*, 2013) will be illustrated below and interconnected with data from Sonic Visualiser analysis where relevant.

Both *Sleeping Beauty* 'Once Upon a Dream' (1959) and *Aladdin* 'Arabian Nights' (1992) share (a) a 2D traditionally animated visual performance, and (b) less than 10 instants marked via SV layer 10 (see *Table 8*). Whilst the predominance of discursive creation in both songs establishes a relationship of syntactic difference between the respective STs and TTs, the actual distance between the semantic content of each song ST and TT varies according to either the moderate or high level of discursive creation used, as shown in the following:

Example 1

Sleeping Beauty – 'Once Upon a Dream' (1959)	*La Bella Addormentata nel Bosco* – 'Io lo so' (1959)
I know you, I walked with you once upon a dream	1 So chi sei, vicino al mio cuor ogn'or sei tu
I know you, the gleam in your eyes is so familiar a gleam	2 So chi sei, di tutti i miei sogni il dolce oggetto sei tu
Yet I know it's true that visions are seldom all they seem	3 Anche se nei sogni è tutta illusione e nulla più
But if I know you, I know what you'll do	4 Il mio cuore sa che nella realtà
You'll love me at once the way you did once upon a dream	5 Da me tu verrai e che mi amerai ancor di più
But if I know you, I know what you'll do	6 Il mio cuore sa che nella realtà
You'll love me at once the way you did once upon a dream	7 Da me tu verrai e che mi amerai ancor di più

Example 2

Aladdin – 'Arabian Nights' (1992)	*Aladdin* – 'Notti d'Oriente' (1992)
When the wind's from the east	7 Brilla il sole da sud,
And the sun's from the west	8 soffia il vento da nord
And the sand in the glass is right	9 C'è un'intensa complicità
Come on down, stop on by	10 Sul tappeto ora va
Hop a carpet and fly	11 Dove andare lo sa
To another Arabian night	12 Nelle notti d'oriente andrà
Arabian nights	13 Le notti d'oriente
Like Arabian days	14 Fra le spezie e i bazar
More often than not	15 Son calde lo sai,
Are hotter than hot	16 più calde che mai
In a lot of good ways	17 Ti potranno incantar

In *Example 1* and *Example 2*, each colour used highlights words and/or phrases recognised as referring to the same semantic theme, e.g. in 'Once Upon a Dream' (*Sleeping Beauty*, 1959) all words in red belong to the semantic theme of 'love'. The colour-coded schematic-comparative analysis carried out in the two examples above demonstrates specific differences regarding the

distribution of semantic themes in the relevant STs and TTs, highlighting how these are either retained or altered across the language transfer. *Example 1* reveals that, in 'Once Upon a Dream' (*Sleeping Beauty*, 1959), the predominance of items in yellow, referring to the semantic theme of dream and illusion, are substituted by a slight predominance of items in red in the TT, connected with the semantic theme of love. Contrary to this, *Example 2* shows that, in 'Arabian Nights' (*Aladdin*, 1992), most semantic themes of the ST are largely retained in the TT – e.g. words referring to nature (in blue), heat (in red), faraway lands and magic (in yellow). In terms of syntax, the higher percentage of discursive creation (75%) in 'Once Upon a Dream' (*Sleeping Beauty*, 1959) creates a greater divergence between the relevant ST and TT. Notably, the only syntactic structure in the TT that remains similar to the ST is observed in the Italian rendition of the phrase 'I know you' as 'so chi sei' (*Example 1*, ll. 1-2). In *Example 2*, the lower percentage of discursive creation is condensed in the song chorus within the TT (ll. 13-17). The depicted verse and pre-chorus instead feature a mixture of modulation and compensation, thereby setting a relationship of syntactic closeness between the relevant ST and TT. The greater balance between the amount of discursive creation and the percentages of modulation and compensation in *Example 2* thus reflects the relevant findings outlined in the tolerance scale of *Table 7*.

Using SV time instants layer 11 markup, such textual features were further connected with specific visual performance instants portraying items that correspond to the meaning of the song lyrics used in each song language version:

	SV layer 11 - English version	SV layer 11 - Italian version
'Once Upon a Dream' (*Sleeping Beauty*, 1959)	0	0
'Arabian Nights' (*Aladdin*, 1992)	18	14

Table 9. SV layer 11 data for 'Once Upon a Dream' (Sleeping Beauty, 1959) and 'Arabian Nights' (Aladdin, 1992).

As shown in *Table 9,* instants where the song lyrics refer to visual items portrayed in the animated performance of 'Once Upon a Dream' (*Sleeping Beauty*, 1959) are zero in both the English and Italian versions. This suggests that the absence of any connection between such elements in the ST potentially enabled translators to deploy a higher level of discursive creation in the TT without the necessity of including lyrics whose semantic content reflected specific items shown in the visual performance. This might have encouraged a wider use of translation techniques creating a greater semantic and syntactic distance between the two song versions. On the contrary, in 'Arabian Nights' (*Aladdin*, 1992), multiple visual prompts reflecting specific Western tropes representative of distant cultural contexts – e.g. camels, desert, specific colour palette – function as anchorage of diegesis (Kozloff, 2000) for both the Anglophone and Italian audience in 1992 *Aladdin* introductory piece. Whilst the specific influence of tropes on song dubbing processes will be discussed in more detail in Chapter 4 (see section 4.4), *Table 9* hints at the greater connection between visual prompts and song lyrics semantic content in the ST, which possibly led translators to create a TT based on an only moderate level of discursive creation, thus ensuring a relationship of greater syntactic and semantic closeness between the relevant ST and TT.

However, data in *Figure 10* showed a repeated correlation pattern between 'Once Upon A Dream' (*Sleeping Beauty*, 1959), 'Zero to Hero' (Hercules, 1997), and 'Love is an Open Door' (Frozen, 2013), all featuring (a) an equal or below-25 number of instants marked up via SV layer 10, still higher than that of *Aladdin* 'Arabian Nights' (1992), (b) in the context of duet and choral performance typologies, connected with (c) moderate-high and high levels of discursive creation as per *Table 7*. Whilst the relatively higher number of instants marked up via SV layer 10 in comparison with 'Arabian Nights' (*Aladdin*, 1992) suggested also a greater amount of screen time dedicated to the respective singing personae, the correlation between close

percentages of discursive creation and similar visual performance attributes with the exception of the animation technology used, raised questions regarding the specific impact of lip-synch, if any, on translation technique usage percentages within each of these songs.

Research focusing on the human eye's ability to perceive lip movements (e.g. Chaume, 2012; McGurk and MacDonald, 1976; Romero-Fresco, 2020) extensively explored whether/how this occurs whilst watching dubbed products. Specifically, it analysed viewers' potential ability to recognise different lip positions and anticipate the phonemes they instinctively associate with them. This became known as the 'McGurk effect', i.e. a phenomenon discovered by McGurk and MacDonald (1976) showing 'that speech perception is multimodal and that vision can often be more important than audio in the perception of sounds' (Romero-Fresco, 2020: 6). According to Romero-Fresco (ibid.), 'from a neurological standpoint', the theorisation of the 'McGurk effect' showed 'that information from the visual cortex instructs the auditory cortex which phoneme to 'hear' before an auditory stimulus is received'. However, Romero-Fresco's (2020) so-called 'dubbing effect' proved that the phenomenon described by McGurk and MacDonald (1976) was to be understood as only partially relevant to a successful film dubbing activity, since viewers who watch dubbed products tend to focus on the eyes rather than the mouth. Despite their different outcomes, such theories confirmed that there are moments when screened characters' lip positions are assumed to be more evident for viewers because of (a) the greater amount of screen time they occupy (e.g. lip positions displayed on screen for a longer period of time), (b) the moment of the uttered phrase in which they occur (e.g. end of phrase marking the transition to another shot), and/or (c) the type of frontal or closer shot in which they appear. Seeing how these qualify as features able to make specific on-screen lip movements more noticeable to the general audience, they also possess the potential to serve as benchmarks for dubbing professionals. This enables the production of dubbed media products

promoting the so-called 'suspension of linguistic disbelief' – i.e. 'the process that allows the dubbing audience to turn a deaf ear to the possible unnaturalness of the dubbed script while enjoying the cinematic experience' (Romero-Fresco, 2009: 68-69) – by reproducing specific phonetic traits within the source film version and achieving acceptable degrees of lip-synch.

Building on both Chaume's (2012: 74) and Romero-Fresco's (2020: 4) discussions regarding lip-synch norms generally respected in Western European film dubbing activities (e.g. reproducing open vowel and bilabial phonemes in the dubbed product where open vowel and bilabial phonemes are uttered in the source film version), SV layer 10 was specifically devised to monitor, mark and annotate instants of song audio tracks coinciding with the on-screen appearance of animated singing personae's lip positions for a reasonable amount of time at a specific moment of the musical phrase (e.g. end of phrase) and at a reasonable distance (e.g. frontal medium and long shots, and close-ups/extreme close-ups) for viewers to be likely to notice them in the dubbed Italian song versions within this study corpus.

Analysis of instants marked up via SV layer 10 involved the annotation of phonetic transcriptions of the English/Italian word(s) uttered/sung at relevant points of the audio track as per the International Phonetic Alphabet (IPA) to monitor any relationship of phonetic proximity retained between song STs and TTs, indicative of different degrees of lip-synch achieved through specific translation techniques. Recent research on linguistics and phonetics provided a variety of specific phonetic models for both English, e.g. Canepari (2015), and Italian, e.g. Canepari (1992), Rogers and D'Arcangeli (2004), and promoted the development of different language pronunciation teaching and learning approaches, e.g. Canepari's Natural Phonetics and Tonetics method (2007). Whilst acknowledging these, this study adopted Basile et al.'s (2010) version of vowel phoneme IPA chart as primary reference model for the analysis

of SV layer 10 phonetic transcriptions, noting its exhaustive and condensed representation of key vowel phonemes for both English and Italian, and relevant lip positions:
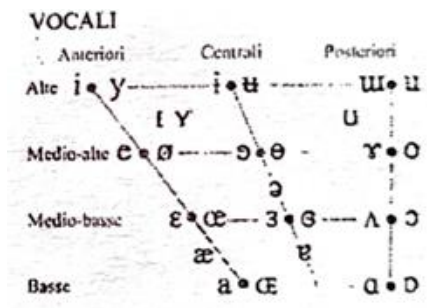
Figure 11. Vowel phoneme IPA chart as per Basile et al. (2010: 71).
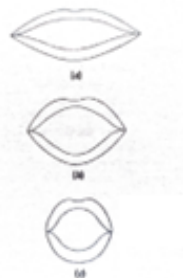
Figure 12. Representation of key lip positions relevant to vowel phonemes as per Basile et al. (2010: 76).

Figure 11 shows the classification of vowel phonemes as per the IPA chart by Basile et al. (2010: 71), whilst *Figure 12* displays Basile et al.'s representation (2010: 76) of lip positions when uttering vowels. In particular, these involve three different options: a. Relaxed position (i.e. *posizione distesa*); b. Neutral position (i.e. *posizione neutra*); c. Rounded position (i.e. *posizione di arrotondamento*). According to Basile et al. (2010), each one of these corresponds to the lip positions, also named visemes (see section 3.3.2), that humans articulate when they utter sets of different rounded or non-rounded vowel phonemes (Basile et al., 2010: 71-76). Indeed, since lips are the most external segment of the human phonatory apparatus (ibid.), their positions to articulate vowel phonemes constitute the section of the apparatus that is more commonly represented in animation.

Besides these, phonetic articulatory movements (e.g. tongue positions) and places of articulation for consonants engage more internal segments of the phonatory apparatus, and are

thus less commonly reproduced in animation, as their on-screen appearance may depend on the degree of finesse of the deployed animation technology. Indeed, 2D traditional animation often shows only external lip positions for vowel pronunciation, as in the following example:

Figure 13. Minute 51.16 of Disney Plus' 'Zero to Hero', Hercules (1997). Available at: https://www.disneyplus.com/it-it/home (Accessed: 14/12/2022).

Figure 13 represents a specific instant from the visual performance of 1997 *Hercules* 'Zero to Hero'. The word being uttered by the animated singing personae is 'hero' in the film English version and 'impero' in the corresponding Italian version. In both languages, such words end in similar phonetic sequences as demonstrated by their phonetic transcription annotated via SV layer 10:
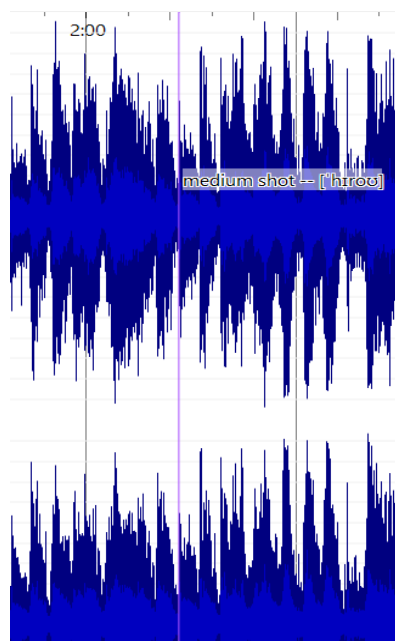
Figure 15. Instant from SV layer 10 analysis of 'Zero to Hero', Hercules (1997).
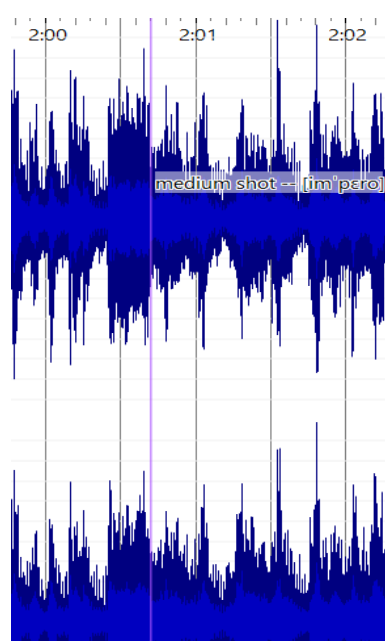
Figure 14. Instant from SV layer 10 analysis of SV layer 10 of 'Ieri era Zero', Hercules (1997).

SV layer 10 phonetic transcriptions for English and Italian song versions within this study corpus were manually annotated using Cambridge Dictionary (2023) and IPA - Dizionario Olivetti (2003) respectively. *Figure 14* and *Figure 15* show that the phonetic transcriptions for 'hero' and 'impero' are [ˈhɪroʊ] in American English and [imˈpɛro] in Italian. The comparison of these with *Figure 13* reveals that when *Hercules* on-screen animated characters sing the last syllable of the relevant English and Italian words, they reproduce circular-shaped lips by faithfully imitating the human rounded lip position corresponding to rounded vowel phonemes, as per Basile et al. (2010) (*Figures 11* and *12*). However, more internal segments of the phonatory apparatus (e.g. tongue positions) cannot be seen in *Figure 13*.

Following such an analysis process, *Example 4* (below) presents a schematic-comparative analysis built up on the basis of data collected from SV layer 10 markup and annotation for 'Once Upon a Dream' (*Sleeping Beauty*, 1959):

Example 3

Sleeping Beauty – 'Once Upon a Dream' (1959)	*La Bella Addormentata nel Bosco* – 'Io lo so' (1959)
I know you, I walked with you once upon a dream [aɪ nəʊ]	1 **So chi** sei, vicino al mio cuor ogn'or sei tu [sɔ ki]
I know you, the gleam in your eyes is so familiar a gleam	2 So chi sei, di tutti i miei sogni il dolce oggetto sei tu
Yet I know it's true that visions are seldom all they seem	3 Anche se nei sogni è tutta illusione e nulla più
But if I know you, I know what you'll do	4 Il mio cuore sa che nella realtà

You'll love me at once the way you did **once upon a** dream
              [wʌns əˈpɒn ə]
	5 Da me tu verrai e che mi ame**rai ancor di** più
	             ['rai anˈkor di]

But if I know you, I know what you'll do	6 Il mio cuore sa che nella realtà

You'll love me at once the way you did **once upon a** dream
              [wʌns əˈpɒn ə]
	7 Da me tu verrai e che mi ame**rai ancor di** più
	             ['rai anˈkor di]

I know you, I walked with you once upon a dream	8 So chi sei, vicino al mio cuor ogn'or sei tu
I know you, the gleam in your eyes is so familiar a gleam	9 So chi sei, di tutti i miei sogni il dolce oggetto sei tu
And I know it's true that visions are seldom all they seem	10 Anche se nei sogni è tutta illusione e nulla più
But if I know you, I know what you'll do	11 Il mio cuore sa che nella realtà
You'll love me at once the way you did once upon a dream	12 Da me tu verrai e che mi amerai ancor di più

Example 3 above shows the ST and TT for 'Once Upon a Dream' (*Sleeping Beauty*, 1959). Highlighted in purple are the song lyrics passages marked up via SV layer 10. Along with these, *Example 3* presents relevant phonetic transcriptions for each passage marked up via SV layer 10 (located either beside or under the phrase they refer to) to enable a comparative analysis of any relationship of phonetic proximity between the highlighted ST and TT segments. SV layer 10 data report that the first two purple-highlighted words of the first verse in *Example 3* coincide with a frontal medium shot showing the main singing persona articulating a sequence of neutral-plus-rounded lip positions reproduced via 2D traditional animation:

Figure 16 (on the left) and Figure 17 (on the right) representing min. 30.02 and 30.03 respectively of 'Once Upon a Dream', Sleeping Beauty (1959). Available at: https://www.disneyplus.com/it-it/home (Accessed: 04/01/2023).

In the English version, the two screenshots above coincide with princess Aurora singing the words 'I know', whose phonetic transcription as per SV layer 10 is [aɪ nəʊ]. While princess Aurora assumes an initial neutral lip position to sing [aɪ], she then reproduces a rounded one for the following [nəʊ]. This marks the shift from the high front not rounded vowel [ɪ] to the near-high near-back rounded vowel [ʊ], which involves going through the central [ə] (see *Figure 11*). However, the relevant Italian translation proposes a reversed position of similar vowel phonemes. The first two words of the Italian song translation are 'so chi', whose corresponding phonetic transcription is [sɔ ki] (*Example 3*). In the Italian vowel phonetic sequence, the mid-low back rounded vowel [ɔ] is followed by the high front not rounded vowel [i]. The order in which such vowels are uttered/sung is opposite to the first neutral and then rounded lip positions adopted by the animated singing character. The lip positions adopted by the animated character on screen do not match the expected visemes corresponding to the phonetic vowel sequence in Italian, as per the IPA chart provided by Basile et al. (2010) (*Figures 11 and 12*). This indicates how translators seem to have taken advantage of the approximative representation of the human lip positions provided by a 2D-animated medium

shot lasting only 0.2 seconds. Such a brief medium shot is then followed by a long sequence where the singing persona's lips only appear in non-frontal long shots, which might have encouraged translators to broadly engage with a high percentage of discursive creation (75% as per *Tables 6* and *7*) and establish a relationship of semantic and syntactic difference between the relevant ST and TT.

The passage analysed in l. 1 of *Example 3* constitutes the only case of transposition (see Chapter 2, section 2.2.1) – i.e. transformation of the objective pronoun in English ('you') into an objective clause in Italian ('chi sei') – up until l. 5, where only discursive creation can be found. Other passages marked up via SV layer 10 can be found in l. 5 and l. 7 of *Example 3*. In both lines, the same phrase is repeated in English and Italian. The Italian translation is mainly constituted by discursive creation, but it presents an element of compensation in the use of 'mi amerai' towards the end of the line, which establishes a semantic and syntactic connection with the English song version, where the phrase 'you'll love me' can be found right at the beginning of the same phrase. Both ll. 5 and 7 coincide with two frontal medium shots followed by a close-up. The singing animated characters that appear in these are princess Aurora and prince Philip. As shown in *Example 3,* in both these lines, the English phrase 'once upon a' [wʌns əˈpɒn ə] has been translated in Italian as 'amerai ancor di' [ameˈrai anˈkor di]. The approximative 2D representation of neutral lip position assumed by the on-screen animated characters constituted once again an advantage for translators, who proposed a TT establishing a relationship of syntactic and semantic difference with the relevant ST, but still retaining a partial degree of phonetic proximity with the English song version:

Vowels in English phonetic sequence	Vowels in Italian phonetic sequence
[ʌ] mid-low back non-rounded vowel	[a] low front non-rounded vowel
[ə] mid-central vowel	[a] low front non-rounded vowel

[ɒ] low back non-rounded vowel	[o] mid-high back rounded vowel
[ə] mid-central non-rounded vowel	[i] high front non-rounded vowel

Table 10. Schematic-comparative analysis of vowel phonemes in purple-highlighted passages of ll. 5 and 7 within Example 3.

The comparison of the data shown in *Table 10* with the analysis carried out for l. 1 (*Example 3*) shows that the Italian translation often retains at least one phonetic trait in the transfer from the ST to the TT, e.g. English low/mid-low vowels replaced by low/mid-low Italian vowels or English back/central vowels replaced by Italian back/central ones. A particular case is constituted by the mid-central [ə] vowel, whose central position in the IPA chart makes it a neutral phoneme, replaceable via different Italian vowel phoneme options (e.g. high and low front vowels) (Basile et al., 2010). Indeed, analysis of 2D-animated song performances thus far, documented via screenshots, foregrounded that this animation technology often reproduces only a slight difference between the three lip positions – i.e. relaxed, neutral, rounded – illustrated in *Figure 12*, noting that the contrast between relaxed and neutral position is almost non-existent. This potentially encouraged translators to either keep some of the phonetic vowel traits found in the ST or provide rather different phonetic sequences from those found in the English version. The analysis of l. 1 in *Example 3* shows that even the more evident opposition between lip positions corresponding to rounded vs. non-rounded vowels in English was not respected by the Italian translation, which did not retain any level of phonetic proximity with the relevant ST passage. Despite this, *Table 10* instead highlights a greater effort to retain at least some specific ST phonetic traits in the TT, seeing that low back non-rounded vowels in English were replaced by Italian rounded vowels also belonging to the back vowel axis of the IPA chart, e.g. [ɒ] rendered as [o].

The correlation between high percentage of discursive creation and low level of phonetic proximity between ST and TT is put further to the test in 'Zero to Hero' (*Hercules*, 1997), where a similar *modus operandi* is shown:

Example 4

Hercules – 'Zero to Hero' (1997)	*Hercules* – 'Ieri era Zero' (1997)
Bless my soul	1 Non ce n'è
Herc was on a roll	2 Per nessuno ormai,
Person of the week in every Greek opinion poll	3 Di tutta la Grecia è il più esaltante degli eroi
What a **pro [proʊ]**	4 **Ercole [ˈɛrkole]**
Herc could stop a show	5 Sa come si fa
Point him at a monster and you're talking SRO	6 Ad affascinare tutta quanta la città
He was a no one	7 Ieri era zero
A **zero, zero [ˈzɪroʊ ˈzɪroʊ]**	8 **Zero, zero [ˈdzɛro ˈdzɛro]**
Now he's a honcho	9 Oggi è un guerriero
He's a hero	10 E il più fiero
Here was a kid with his act down pat	11 E chi l'avrebbe pensato mai,
From zero to hero	12 Oggi è il più grande
In no time flat	13 Che sia esistito mai
Zero to **hero [ˈhɪroʊ]**	14 Ieri era **zero [ˈdzɛro]**
Just like **that [ðæt]**	15 Ed oggi **è [ɛ]**
When he smiled	16 Quello che
The girls went wild	17 Se passa senti
With 'ooh' and 'aah'	18 "uuuh" e "aaah"
And they slapped his face on every **vase [veɪs]**	19 E non conta più le pre**tendenti [pretenˈdɛnti]**
(on every "**vahse**") **[vɑːz]**	20 (Lui è solo **mio!) [ˈmio]**
From appearance fees and royalties	21 Neanche lui lo sa quanti soldi ha
Our Herc had cash to **burn [bɜrn]**	22 Son troppi da con**tar [konˈtar]**
Now nouveau riche and famous	23 E se anche i ricchi piangono
He could tell you	24 Tranquilli
What's a Grecian urn	25 Lui non lo farà!
Say **amen [eɪˈmɛn]**	26 Come **fa, [ˈfa]**
There he goes again	27 Neanche presa fa,
Sweet and undefeated	28 Sai che lui non sbaglia
And an awesome ten for ten	29 E che la folla già lo sa
Folks lined up	30 Stanno là
Just to watch him flex	31 Tutti ad ammirar
And this perfect package	32 Quel fustaccio
Packed a pair of pretty **pecs [pɛks]**	33 Che ha davvero un fisico da **star [ˈstar]**
Hercie, he comes	34 Dategli un mostro
He sees, he conquers	35 il peggiore
Honey, the crowds were	37 E state a vedere
Going bonkers	38 Quanto dura
He showed the moxie,	39 E non c'è drago
Brains and spunk	40 Che impegno dia
From zero to hero	41 Herc è il più forte
A major hunk	42 Che ci sia
Zero to hero	43 Ieri era zero,
And who'da **thunk [θʌnk]**	44 E guarda **qua! [ˈkwa]**
Who put the glad in gladiator?	45 Chi è il più intrigante fra i guerrieri?
Hercules!	46 Ercole!
Whose **daring deeds [dɛrɪŋ didz]** are great theatre?	47 E **chi fa [ki fa]** lo stadio pieno?

Hercules
Is he bold?
No one braver
Is he **sweet**? **[swit]**
Our favorite flavor
Hercules, Hercules,
Hercules, Hercules
Hercules, Hercules

Bless my soul
Herc was on a roll
Undefeated
Riding high
And the nicest **guy [gaɪ]**
not conceited

He was a nothin'
A zero, zero
Now he's a honcho
He's our he**ro [ˈhɪroʊ]**
He hit the heights at breakneck speed
From zero to **hero [ˈhɪroʊ]**
Herc is a hero
Now he's a hero
Yes indeed! **[jɛs ɪnˈdid]**

48 Ercole!
49 Ma com'è?
50 Non ha pari!
51 Lo **vorrei**! **[vorˈrɛi]**
52 Oh sì, magari!
53 Ercole! Ercole!
54 Ercole! Ercole!
55 Ercole! Ercole!

56 Non ce n'è
57 Per nessuno ormai,
58 è arrivato
59 Dove mai,
60 Nessun altro **mai [maj]**
61 Potrà andare

62 Ieri era zero
63 Zero, zero
64 Oggi è il più forte
65 Dell'impe**ro [imˈpɛro]**
66 Ed avrà sempre una marcia in più
67 Se ieri era **zero**, **[ˈdzɛro]**
68 Oggi è un guerriero
69 Oggi è il più grande
70 **Che ci sia**! **[ke ʧi ˈsia]**

The purple-highlighted passages within *Example 4* reveal that in 'Zero to Hero' (*Hercules*, 1997) the moderate-high percentage of discursive creation (i.e. 52% as per *Table 6*) correlates again with a relationship of low phonetic proximity between the ST and TT, indicative of the low degree of lip-synch achieved. In particular, a partial care to retain some phonetic proximity between the two song versions can be observed especially in relation to vowel phonemes. Contrary to these, the purple-highlighted consonant phonetic segments of *Example 4* show significant differences. Some level of phonetic proximity is showing only in specific cases, i.e. when 'hero' [ˈhɪroʊ] and/or 'zero' [ˈzɪroʊ] in English are rendered as 'zero' [ˈdzɛro] and/or 'impero' [imˈpɛro] (e.g. *Example 4*, ll. 8, 14, 65, 67), seeing that both these options in the TT reproduce the ST final combination of rhotic consonant plus rounded vowel. In the translation of 'zero' [ˈzɪroʊ] as 'zero' [ˈdzɛro], the English voiced alveolar fricative [z] is replaced by the Italian voiced alveolar affricate [dz]. Apart from the affricate trait – i.e. a plosive followed by a fricative that are articulated in the same place in the mouth – which only characterises the Italian phoneme, both [z] and [dz] share the voiced and alveolar traits. Despite such cases

showing a certain care to phonetic proximity, it is true that singing characters' mouth movements in the 2D-animated *Hercules* (1997) do not show places of articulation for consonants. The careful attempt at keeping such a relationship of phonetic similarity between the highlighted consonant phonetic traits in the transfer from English to Italian may thus depend on other reasons, e.g. retaining the word 'zero' in both English and Italian as it constitutes part of the title/hook of the song in both languages. However, the overall phonetic proximity that can be detected in specific passages of the whole text demonstrates translators' attempts to balance a certain degree of lip synchrony with the need to offer a culturally re-localised song version for the target audience, as it will be further discussed in Chapter 4 (see section 4.5). *Example 4* constitutes further proof of how the reduced number of rough lip movement representations provided via 2D traditional animated choral/duet performances encouraged translators to prioritise other aspects (e.g. cultural re-localisation of song text, musical tempo and prosody, linguistic conventions) through their translation, which will be discussed in following paragraphs of this section.

In 'Love is an Open Door' (*Frozen*, 2013), the equal or below-25 number of instants marked up via SV layer 10 is this time featured in a 3D computer-animated performance. Noting the repeated correlation between high percentages of discursive creation and low levels of phonetic proximity achieved in previous schematic-comparative song analyses, *Example 5* (below) investigates whether the moderate-high level of discursive creation in the *Frozen* piece (2013) adheres to such a pattern by displaying a loose relationship of phonetic proximity between ST and TT, indicative of a low degree of lip-synch, despite the use of a more refined and updated animation technology:

Example 5

Frozen – 'Love is an Open Door' (2013)	*Frozen* – 'La mia occasione' (2013)
[spoken] Anna: Okay, can I just - say something crazy? Hans: I love crazy!	*[parlato]* Anna: Ecco vorrei… posso dire una follia? Hans: Amo le follie!
[sung] All my life has been a series of doors in my face And then suddenly I bump into **you [ju]** I was thinking the same thing! 'Cause, like, *[spoken]* I've been searching my whole life to find my own place	*[cantato]* 1 Ho sperato molte volte in qualcosa per me 2 Come un fulmine sei comparso **tu [tu]** 3 È la stessa cosa che penso io! Perché *[parlato]* 4 Non avevo mai trovato un posto finché
And maybe it's the party talking, or the chocolate **fondue** **[fɑnˈdju]** But with **you [ju]** (But with **you**) **[ju]** I found my **place [pleɪs]** (I see your **face**) **[feɪs]** And it's nothing like I've ever known before	5 All'improvviso una speranza, o qualcosa di **più [ˈpju]** 6 Ma se **noi [ˈnoj]** 7 (Ma se **noi**) **[ˈnoj]** 8 Stiamo **insieme [inˈsjɛme]** 9 (mi sento **bene**) **[ˈbɛne]** 10 Ed è facile adesso che io so
Love is an open **door [dɔr]** Love is an open **door [dɔr]** (Door) **[dɔr]** Love is an open **door [dɔr]** With you, with you With you, with you! Love is an open door	11 Che occasione **ho [ɔ]** 12 Che occasione **ho [ɔ]** (ho) **[ɔ]** 13 Che occasione **ho [ɔ]** 14 Con te, con te 15 Con te, con te! 16 Che occasione ho
I mean it's **crazy – [kreɪzi]** **What? [wʌt]** We finish each **other**'s… **[ˈʌðər]** **Sandwiches! [ˈsændwɪtʃɪz]** That's what I was gonna say! *[spoken]* I've never met someone Who thinks so much like me **Jinx! [dʒɪŋks]** Jinx **again! [əˈgɛn]** *[spoken]* Our mental synchronization Can have but one explanation **You [ju] and I [aɪ]** were just meant to **be! [bi]**	17 Non trovi **strano – [strano]** 18 **Cosa? [ˈkɔsa]** 19 Sentirsi **davvero… [davˈvero]** 20 **Simili! [ˈsimili]** 21 Stavo per dirlo io! *[parlato]* 22 È bello accorgersi 23 Che sono uguale a te 24 **Flic! [ˈflik]** Flic di **nuovo! [ˈnwɔvo]** *[parlato]* 25 Abbiamo fatto un duetto, 26 Che sembra proprio perfetto 27 **Tu [tu] ormai [orˈmaj]** lo sai più di **me! [me]**
Say goodbye (say goodbye) To the pain of the past We don't have to feel it anymore Love is an open **door [dɔr]** Love is an open **door [dɔr]** (Door) **[dɔr]** Life can be so much more With you, with you With you, with **you [ju]** Love is an open **door [dɔr]** (Door) **[dɔr]**	28 Dì addio (dì addio) 29 Alla malinconia 30 Tutto cambia ora che io so 31 Che occasione **ho [ɔ]** 32 Che occasione **ho [ɔ]** (ho) **[ɔ]** 33 E non ti lascerò 34 Mai più, perché 35 lo so, che **tu [tu]** 36 Sei tutto ciò che **ho [ɔ]** (ho) **[ɔ]**
[spoken] Can I say something crazy? Will you marry me? Can I say something even crazier? Yes!	[parlato] Hans: Posso dire una follia? Hans: Vuoi sposarmi? Anna: Posso dire una follia ancora più folle? Anna: Sì!

In *Example 5* the phonetic transcriptions of purple-highlighted passages reveal similar patterns to those already observed in *Examples 3* and *4*, where a moderate-high percentage of discursive creation (52%) correlates with a low phonetic proximity, which majorly resides in the

reproduction of similar vowel phonemes across the two language versions. However, particular attention to *Example 5* vowel-plus-consonant phonetic sequences reveals that the level of proximity between these is higher than those observed in previous 2D-animated examples, as demonstrated by the following:

Lines	Phonetic sequences in English	Phonetic sequences in Italian
l. 2	[j**u**]	[t**u**]
l. 5	[fɑnˈd**ju**]	[ˈp**ju**]
ll. 6-7	[**j**u]	[ˈno**j**]
l. 8	[pl**eɪ**s]	[inˈs**jɛ**me]
l. 9	[f**eɪ**s]	[ˈb**ɛ**ne]
ll. 11-13	[d**ɔ**r]	[**ɔ**]
l. 17	[k**reɪ**zi]	[st**ra**no]
l. 18	[w**ʌ**t]	[ˈk**ɔ**sa]
l. 19	[ˈ**ʌðə**r]	[davˈ**ver**o]
l. 20	[ˈ**sæ**ndw**ɪtʃɪ**z]	[ˈ**simili**]
l. 24	[**dʒɪ**ŋks], [əˈgɛn]	[ˈ**fl**ik], [ˈnwɔvo]
l. 27	[j**u**], [**aɪ**], [**bi**]	[t**u**], [orˈm**aj**], [**me**]

Table 11. Vowel-plus-consonant phonetic sequences from Example 5.

In *Table 11*, phonetic sequences in **bold** coincide with consonant and vowel segments in the English song version entertaining a relationship of phonetic proximity with the relevant Italian translation passages. The comparison of *Examples 3*, *4*, and *5* not only confirms that the number of instants marked up via SV layer 10 is higher in 'Love is an Open Door' (*Frozen*, 2013) than in 'Once Upon a Dream' (*Sleeping Beauty*, 1959) and 'Zero to Hero' (*Hercules*, 1997), but it also shows that the substantial use of discursive creation in the 3D-animated *Frozen* piece (2013) produced a relationship of higher phonetic proximity between the relevant two language versions. Both *Examples 3* and *4* featured a correlation between high or moderate-high level of

discursive creation and an only partial degree of phonetic proximity between the relevant STs and TTs, specifically in relation to vowel phonemes. However, an overall similar percentage of discursive creation in *Example 5* interlinks with the reproduction of identical vowel phonemes in several passages of both language versions (see *Table 11*, ll. 2, 5, 11-13, 24, 27), along with a certain proximity between consonant phonemes within specific consonant-plus-vowel combinations of the relevant ST and TT (e.g. *Table 11*, ll. 5, 6-7, 17, 18, 19, 20, 24, 27).

The absence of identical and/or similar consonant-plus-vowel phonetic sequences in the STs and TTs of *Example 3* and *Example 4* suggests that 3D animation technology in 'Love is an Open Door' (*Frozen*, 2013) ensured a more faithful reproduction of human lip positions corresponding to pronunciation of both vowels and consonants. In this respect, the equal percentage of discursive creation (52%) identified in both 'Love is an Open Door' (*Frozen*, 2013) and 'Zero to Hero' (*Hercules*, 1997) managed to produce rather different effects in terms phonetic proximity and lip-synch in the two songs. The comparison of *Examples 4* and *5* shows that in 'Love is an Open Door' (*Frozen*, 2013) discursive creation constituted the preferred translation technique not only to achieve a low degree of lip synchrony, like in previous 2D-animated examples, but also when a higher rate of phonetic proximity between the ST and the TT is observed. If the word-for-word translation of 'what?' [wʌt] as 'cosa?' [ˈkɔsa] in l. 18 of *Example 5* ensures only a partial phonetic proximity between the vowel phonemes [ʌ] and [ɔ] – i.e. both are mid-low back vowels per the IPA classification (see *Figure 11*) – the use of discursive creation in l. 20, where 'sandwiches' [ˈsændwɪtʃɪz] is translated as 'simili' [ˈsimili], creates a relationship of semantic distance between the two terms but, in turn, it ensures a higher level of phonetic proximity than that achieved in l. 18, as both words share the same initial voiceless alveolar sibilant [s], as well as the double repetition of the high front vowel [i].

Such findings foreground that assuming a perfect coincidence between specific translation techniques and a higher or lower level of lip synchrony would be too simplistic of a view. In order to further prove how the shift of technology from 2D to 3D animation marked a change in the degree of lip-synch achieved, this section presents also the schematic-comparative analysis of 'Into the Unknown' (*Frozen II*, 2019), built up on the basis of SV layer 10 data. *Frozen II* 'Into the Unknown' (2019) was chosen to constitute a means of comparison with songs analysed thus far within this section in its capacity as a solo performance included in the most recently released animation movie within this study corpus, deploying updated 3D computer animation technologies:

Example 6

Frozen II – 'Into the Unknown' (2019)	*Frozen II* – 'Nell'ignoto' (2019)
Ah-ah, oh-oh	Ah-ah, oh-oh
Ah-ah, oh-oh	Ah-ah, oh-oh
Ah-ah, oh-oh-oh-oh	Ah-ah, oh-oh-oh-oh
I can **hear you [hir ju]**, but I **won't [woʊnt]**	1 Io **ti sento [ˈsɛnto]**, ma non **puoi [pwɔi]**
Some look for trouble	2 Darmi problemi
While others don't	3 Forse non vuoi
There's a thousand reasons	4 Io di dubbi adesso
I should go about my **day [deɪ]**	5 Ne ho anche troppi e mai **dovrei [dovrɛi]**
And **ignore [ɪgˈnɔr]** your whi**spers [wɪspər]**	6 Darti **ascolto [asˈkolto], temo [ˈtɛmo]**
Which I wish would go **away, [əˈweɪ]**	7 che poi me ne **pentirei, [penˈtirɛi]**
oh, oh-oh	oh, oh-oh
Oh	Oh
(Ah-ah, oh-oh)	(Ah-ah, oh-oh)
You're not a **voice [vɔɪs]**	8 Non sei una **voce [votʃe]**
You're just ringing in my **ear [ɪər]**	9 Se tu sirena chiami e **io [ˈio]**
And if I heard you, which I **don't [doʊnt]**	10 Ti do ascolto, ma non lo **farò [farɔ]**
I'm spoken for, I **fear [fɪər]**	11 Lo sbaglio è solo il **mio [ˈmio]**
Everyone I've ever loved is here within these **walls [wɔlz]**	12 Le persone che io amo sono tutte **qua [ˈkwa]**
I'm sorry, secret siren, but I'm blocking out your **calls [kɔlz]**	13 È forte il tuo richiamo, ma non mi **catturerà [kattuˈrera]**
I've had my adventure, I don't need something **new [nu]**	14 Ne ho avute di avventure, non puoi tentarmi **tu [tu]**
I'm afraid of what I'm risking if I **follow you [ˈfɑloʊ ju]**	15 Ma forse un viaggio nell'ignoto è ciò che **voglio** in **più [ˈvɔʎʎo] [pju*]**
Into the **unknown [ənˈnoʊn]**	16 Forse **scoprirò [skoˈprirɔ]**
Into the **unknown [ənˈnoʊn]**	17 Quello che **non [ˈnon] so [ˈsɔ]**
Into the **unknown [ənˈnoʊn]**	18 Quello che **non [ˈnon] so [ˈsɔ]**
What do you want?	19 Cos'è che vuoi?
'Cause you've been keeping me awake	20 Tu non mi fai dormire ormai
Are you here to distract me	21 Sei qui per distrarmi
So I make a big mistake?	22 E per mettermi nei guai?

Or are you someone out there	23 O sai che il mio posto
Who's a little bit like me?	24 Non è affatto questo e
Who knows deep down	25 Tu lo hai capito
I'm not where I'm meant to be?	26 Perché assomigli a me?
Every day's a little harder	27 Il potere sta crescendo
As I feel my power **grow [groʊ]**	28 Non è semplice **però [peˈrɔ]**
Don't you know there's part of me	29 Se nel mondo immenso
That longs to **go [goʊ]**	30 dell'ignoto **andrò [anˈdrɔ]**
Into the **unknown? [ənˈnoʊn]**	31 Forse **scoprirò [skoˈprirɔ]**
Into the **unknown [ənˈnoʊn]**	32 Quello che **non [ˈnon] so [ˈsɔ]**
Into the **unknown [ənˈnoʊn]** (ah-ah, ah-ah, ah-ah, ah-ah)	33 Quello che **non [ˈnon] so [ˈsɔ]** (ah-ah, ah-ah, ah-ah, ah-ah)
Oh, oh, oh	Oh, oh, oh
Are you out there?	34 Sei lì fuori?
Do you know me?	35 Vuoi condurmi?
Can you feel me?	36 Non so proprio
Can you show me?	37 Come oppormi
Ah-ah, ah-ah (ah-ah, ah-ah)	Ah-ah, ah-ah (ah-ah, ah-ah)
Ah-ah, ah-ah (ah-ah, ah-ah)	Ah-ah, ah-ah (ah-ah, ah-ah)
Ah-ah, ah-ah (ah-ah, ah-ah)	Ah-ah, ah-ah (ah-ah, ah-ah)
Ah-ah, ah-ah (ah-ah, ah-ah)	Ah-ah, ah-ah (ah-ah, ah-ah)
Ah-ah, ah-ah (ah-ah, ah-ah)	Ah-ah, ah-ah (ah-ah, ah-ah)
Ah-ah, ah-ah-ah (ah-ah, ah-ah)	Ah-ah, ah-ah-ah (ah-ah, ah-ah)
Where are you going?	38 Portami dove vuoi,
Don't leave me **alone [əˈloʊn]**	39 Ti **seguirò [seˈgwirɔ]**
How do I follow you	40 Grazie a te, scoprirò
Into [ˈɪntu] the [ðɪ] unknown [ənˈnoʊn]?	41 **Quello [ˈkwello] che [ˈke]** non **so [ˈsɔ]**

Phonetic transcriptions from SV layer 10 in *Example 6* show that the relationship of phonetic proximity entertained between purple-highlighted passages of the relevant ST and TT is significantly higher than in previous examples. Relevant observations are summarised as follows:

1. ST vowel phonemes featuring the rounded phonetic trait correspond to rounded vowel phonemes in the TT. In most cases, rounded vowel phonemes within the English song version and their respective Italian translations all belong to the same vertical axis of the IPA vowel phoneme chart (see *Figure 11*), denoting back rounded vowels. There are only a couple of cases in which rounded vowels in the English version are matched by non-rounded vowels in Italian, e.g. ll. 12-13, where the mid-low back rounded vowel [ɔ] is replaced by the low front non-rounded vowel [a]. However, both vowels still share the low phonetic trait (see *Figure 11*).

2. Mid-high and high central and front vowels in English (e.g. [ɪ] [e] [ə]), generally corresponding to relaxed and neutral lip positions, are matched with Italian vowel phonemes sharing one or more phonetic traits with these, e.g. [i] [e] [ɛ], and corresponding to the same lip positions as per the IPA classification (*Figures 11* and *12*).

3. A more consistent relationship of phonetic proximity between consonant phonemes can be observed. In this respect, a more substantial use of syntactic closeness-based translation techniques, like word-for-word translation and/or transposition and modulation, seems to have played a major role in ensuring this. For example, in l. 8 the word-for-word translation for 'you're not a voice', i.e. 'non sei una voce', manages to keep in the last word of the phrase the initial combination of voiced labiodental fricative [v], plus back rounded vowel, in both languages. Similarly, the translation of the song title/hook 'into the unknown', a prepositional clause, by means of a transposition process turning it into an objective clause in Italian, i.e. 'quello che non so', not only ensures the same number of syllables in both language versions, but it also allows the main word stress falling on the close voiced alveolar nasal [n] and back rounded vowel(s) (i.e. [oʊ], [ɔ]) to be retained in Italian.

The same consistency in terms of phonetic proximity could not be observed in in *Example 3,* where the schematic-comparative analysis of 'Once Upon a Dream' (*Sleeping Beauty*, 1959) revealed that only a partial phonetic proximity between vowel phonemes in English and Italian was present. This occasionally led the contrast between screened non-rounded and rounded lip positions not to be considered in the relevant Italian translation, despite it being the only difference between lip positions more carefully reproduced by 2D traditional animation. A greater care towards reflecting such a contrast on the textual level was instead noted in the

Italian translation of *Hercules* 'Zero to Hero' (1997) (*Example 4*). This attention was then elevated in *Frozen* 'Love is an Open Door' (2013) and *Frozen II* 'Into the Unknown' (2019), where the accuracy of the 3D computer-animated lip positions potentially imposed on translators the reproduction of phonetic sequences as similar as possible to those of the ST. In 'Into the Unknown' (*Frozen II*, 2019), such a technological transition is combined with other visual performance features – e.g. solo performance and an above-25 number of instants marked up via SV layer 10 – which may have produced a different balance between translation technique usage percentages (see *Table 6*). The interconnection between such features will be further discussed in section 3.4 to investigate whether these could be indicative of a different correlation pattern within this study corpus. Whilst still focusing on the group of songs outlined in *Figure 10*, the next section intends to describe interconnections between moderate-to-high levels of discursive creation and specific aspects related to prosody in duet and choral song performances. In the second part section 3.3.2, attention will instead be turned towards the specific case of 'Thomas O'Malley Cat' (*The Aristocats*, 1970), and its unique correlation of translation and visual features.

3.3.2 Discursive creation taking advantage of the 'dubbing effect' in 2D traditional animation: prioritising non-visual aspects and the case of 'Thomas O'Malley Cat'.

The collection of data denoting the duet or choral performance status of 'Once upon A Dream' (*Sleeping Beauty*, 1959), 'Zero to Hero' (*Hercules*, 1997), and 'Love is an Open Door' (*Frozen*, 2013) determined the identification of specific interconnections between high levels of discursive creation and key musico-linguistic aspects characterising the coordination of various singing personae, often increasing the complexity of the relationship between language and music due to the overlap of multiple singing voices. At the core of such a complexity is the concept of prosody, which relies upon the interlinking musicality of the language and that of

the music itself. Song translation approaches based on the achievement of a prosodic match in the TT as close as possible to that of the ST were provided by both Franzon (2008; 2015) and Low (2016) (see Chapter 1, section 1.3), who described it as one of the key tasks enabling the translated song text to be 'singable' and/or 'possible to sing' (Franzon, 2015: 334). Despite the limitations of such theories (see Chapter 1, section 1.3), Franzon's (2008: 390) definition of the prosodic match as the production of 'lyrics that are comprehensible and sound natural when sung, which may appear in the text as e.g. syllable count, rhythm, intonation, stress' functioned as main theoretical reference point for the analysis and annotation of words and musical phrase duration via SV layers 4 and 5 respectively.

In particular, SV layer 4 analysis findings showed a consistent tendency of the English song versions to present between 20 and 40 more words than the relevant Italian translations. This was due to the higher number of semantically full monosyllabic and disyllabic words in English, where each word often corresponded to a different note of the singing melody. Noting that most mono- and disyllabic words in the Italian language system are semantically empty, lines in Italian song texts presented a lower number of words, each composed of two or more syllables. This enabled the English and Italian song versions within this corpus to retain a similar syllable count, as shown below:

Song	English phrase	Italian phrase
'Zero to Hero' (*Hercules*, 1997)	What a pro (l. 4, verse 1) 3 words/**3 syllables**	Ercole (l. 4, verse 1) 1 word/**3 syllables**
'Love is an Open Door' (*Frozen*, 2013)	Love is an open door (chorus) 5 words/**6 syllables**	Che occasione ho (chorus) 3 words/**6 syllables**
'Into the Unknown' (*Frozen II*, 2019)	Into the unknown (chorus) 3 words/**5 syllables**	Forse scoprirò (chorus) 2 words/**5 syllables** Quello che non so (chorus) 4 words/**5 syllables**

Table 12. Examples of close syllable count across the English and Italian versions of 'Zero to Hero' (Hercules, 1997), 'Love is an Open Door' (Frozen, 2013), 'Into the Unknown' (Frozen II, 2019).

Table 12 shows the consistent tendency of keeping the same number of syllables in the transfer from English into Italian in 'Zero to Hero' (*Hercules*, 1997), 'Love is an Open Door' (*Frozen*,

2013) and 'Into the Unknown' (*Frozen II*, 2019), although a higher rate of words per line in each phrase's English version can be observed. Such findings confirmed Brancucci's (Pasqualini, 2019) comment that:

> La lingua inglese e quella italiana sono completamente antipodiche: la prima è sintetica e diretta ed è basata, prevalentemente, su termini mono o bisillabici, con accentazione, il più delle volte, tronca. La seconda, al contrario, è una lingua prolissa che si compone di termini plurisillabici, con accentazione prevalentemente piana, sdrucciola o bisdrucciola.

In this respect, the case of 'Once upon A Dream' (*Sleeping Beauty*, 1959) constitutes an example of how a high level of discursive creation (i.e. 75%) was used to produce specific rhetorical effects in the TT, as per the linguistic conventions of Italian, whilst presenting a syllabic structure similar to that of the ST:

Example 7

Sleeping Beauty – 'Once Upon a Dream' (1959)	*La Bella Addormentata nel Bosco* – 'Io lo so' (1959)
I/ know/ you,/ I /walked/ with/ you/ once u/pon/ a /dream **11 syllables**	1 So/ chi/ sei/ vicino/al/ mio/ cuor/ o/gn'or/ sei /tu **11 syllables**
I/ know /you,/ the /gleam/ in/ your /eyes/ is/ so/ fa/mi/liar /a/ gleam **15 syllables**	2 So/ chi /sei,/ di /tut/ti i/ miei /so/gni il /dol/ce og/get/to/ sei/ tu **16 syllables**
Yet/ I /know/ it's/ true/ that/ vi/sions/ are/ sel/dom/ all/ they/ seem **14 syllables**	3 An/che/ se/ nei/ so/gni è/ tut/ta il/lu/sio/ne e /nul/la/ più **14 syllables**
But/ if/ I/ know/ you/, I/ know/ what /you'll/ do **10 syllables**	4 Il/ mio/ cuo/re/ sa /che/ nel/la/ real/tà **10 syllables**
You'll/ love/ me/ at/ once/ the/ way/ you/ did /once u/pon/ a/ dream **13 syllables**	5 Da/ me/ tu/ ver/rai e/ che/ mi a/me/rai/ an/cor/ di/ più **13 syllables**
But/ if /I /know /you,/ I/ know/ what /you'll /do **10 syllables**	6 Il/ mio/ cuo/re/ sa /che/ nel/la/ real/tà **10 syllables**
You'll/ love/ me/ at/ once /the /way /you/ did /once u/pon/ a/ dream/ **13 syllables**	7 Da/ me/ tu/ ver/rai e/ che/ mi a/me/rai/ an/cor/ di/ più **13 syllables**

Example 7 provides a schematic-comparative analysis of the syllabic structure of an excerpt from the ST and TT of 'Once upon A Dream' (*Sleeping Beauty*, 1959). This includes the first verse plus the chorus of the song (i.e. ll. 1-7). Each word is divided in syllables via the '/' symbol. The number of syllables per line is noted under each line in **bold**. The syllable count

was carried out noting contractions due to diphthongs/triphthongs (e.g. 'way', 'sei', 'miei') in both English and Italian, as well as synaloepha, i.e. the contraction into one syllable of two adjacent vowels that are part of two different words (Collins, 2023) (e.g. l. 5). The syllable count in *Example 7* highlights how discursive creation was used to recreate a prosodic match in the TT close to that of the ST via the production of lines retaining the same number of syllables across the two languages, with the exception of l. 2, where the Italian presents a syllable more than the English one, thus denoting the subdivision of a final crotchet into two quavers in the Italian song performance.

The Italian song text of 'Once upon A Dream' (*Sleeping Beauty*, 1959) also highlights how great amounts of discursive creation were used to recreate phrases presenting various linguistic devices and rhetorical figures, like apocope, elision and anastrophe, able to evoke the medieval setting of the broader media context reproduced in *Sleeping Beauty* (1959). Indeed, apocope, elision and anastrophe were devices widely used in the works belonging to the Italian medieval poetic tradition (Società Dantesca Italiana, 2023). The deployment of such features for a song text included in a broader media representation inspired by the Middle Ages setting, thus enables the relevant historical tropes to resonate across language via linguistic structures that are familiar and widely shared within the Italophone audience. Although a high linguistic register is observed also in the ST, this is less emphasised and mostly limited to lexis via words like 'gleam', 'visions', 'seldom'. Rhetorical devices in the Italian text can be found especially in the first verse and chorus of the song:

Example 8

So chi sei, vicino al mio *cuor ogn'or* sei tu	1 So chi sei, tu sei vicino al mio cuore ogni ora
So chi sei, di tutti i miei sogni il dolce oggetto sei tu	2 So chi sei, tu sei il dolce oggetto di tutti i miei sogni
Anche se nei sogni è tutta illusione e nulla più	3 Anche se nei sogni è tutta illusione e nulla più

| Il mio cuore sa che nella realtà | 4 Il mio cuore sa che nella realtà |
| Da me tu verrai e che mi amerai *ancor* di più | 5 Tu verrai da me e che mi amerai ancora di più |

The left-hand side of the example above presents the Italian version of the song as performed in the relevant Disney film. Phrases where anastrophe can be found are highlighted in red, whilst apocopes and elisions are in *italics*. The right-hand side of the example instead presents a relevant Italian paraphrase provided by this study, which shows an alternative Italian version without the use of any linguistic and/or rhetorical devices. In ll. 1, 2 and 5, both anastrophe, apocope and elision are used. The apocope and elision in 'cuor' and 'ogn'or' are examples of the language commonly used in Italian poetic works within the 'Stil Novo' tradition of the 13th-14th century (Brand and Pertile, 1997). In addition, the positions of adverbial phrases and indirect objects, like 'vicino al mio cuor', 'di tutti i miei sogni' and 'da me', at the beginning of phrases in ll. 1, 2, 5 constitute key examples of anastrophe, along with the adjective-noun structure in 'dolce oggetto' (i.e. l. 2) and the verb-subject structure in 'sei tu' (i.e. l. 1).

Apocopes and elisions were consistently found across various song translated texts within this corpus. Schematic-comparative analyses of relevant STs and TTs revealed a substantial use of these specifically within Italian song translations released between 1959 and the start of the 1990s (e.g. *Sleeping Beauty* 'Once upon a Dream', 1959; *The Aristocats* 'Thomas O' Malley Cat', 1970; *Beauty and the Beast* 'Be Our Guest', 1991; *Aladdin* 'Arabian Nights', 1992). These were instead almost absent in Italian song texts from films released between the second half of the 1990s and 2019 (e.g. *Hercules* 'Zero to Hero', 1997; *The Lion King* 'Be Prepared', 1998; *Frozen* 'Love is an Open Door', 2013; *Frozen II* 'Into the Unknown', 2019). Such findings support what Lorena Brancucci (Pasqualini, 2019) argued regarding the general trend of using apocope and elision to increase the number of mono- and disyllabic words in Italian song texts:

> In epoca passata, i grandi liricisti che mi hanno preceduta, come il Comandante De Leonardis o il mio stesso papà (al quale devo tutti gli insegnamenti del mestiere), avevano la possibilità di elidere le parole, risolvendo il problema alla radice (usando termini come "cor", "amor" e così via). Questi termini sono considerati oggi desueti, quindi non ci è più consentito usarli.

Lorena Brancucci's comment highlights that ever-changing conventions within the Italian song dubbing practice have been shifting the acceptability status of specific language trends over time (Chaume, 2012). The high percentage of discursive creation featuring in the least recent songs within this study corpus – i.e. *Sleeping Beauty* 'Once upon A Dream' (1959) and *The Aristocats* 'Thomas O'Malley Cat' (1970) – is thus correlated with an overuse of linguistic devices, like apocope and elision, which may be indicative of conventions which both (a) used to enjoy a certain approval within the professional environment at a specific point in time, and (b) reinforced the reconstruction of specific narrative tropes – e.g. the timeless faraway kingdom inspired by medieval Europe – assumed to be shared across multiple Western societies and thus deemed familiar to the addressed audience(s). Given the various cultural implications of such aspects, these will be discussed further in the analysis of the specific case of 'Thomas O' Malley Cat' (*The Aristocats*, 1970), later within this section, and more broadly in Chapter 4.

Whilst in solo songs, interpreters may allow themselves some degree of freedom from metre, in duets and choral pieces a greater attention to this is required to ensure a successful harmonisation of multiple voices. In this respect, SV layer 5 analysis of 'Zero to Hero' (*Hercules*, 1997) and 'Love is an Open Door' (*Frozen*, 2013) showed a rather complex duet/choral structure. In the love song duet from 1959 *Sleeping Beauty*, Princess Aurora and Prince Philip alternate in well-established long and separate turns that culminate with the choir's final passage. The two main voices thus never engage in ad-libs and/or overlapping harmonisations. Such an ordered sequence of turns enables the song to reflect a more classic

structure which, along with the singing techniques used, is reminiscent of the genre known as *operetta* (see Chapter 4, section 4.2). In line with this, SV layer 5 analysis of the *Sleeping Beauty* song (1959) revealed that both its English and Italian versions have the same number of musical phrases. This implies that during each performance both the English and Italian-speaking interpreters paused to prepare for sound emission the exact same number of times, and these occurred at almost the same points along the audio track, as shown in the following:
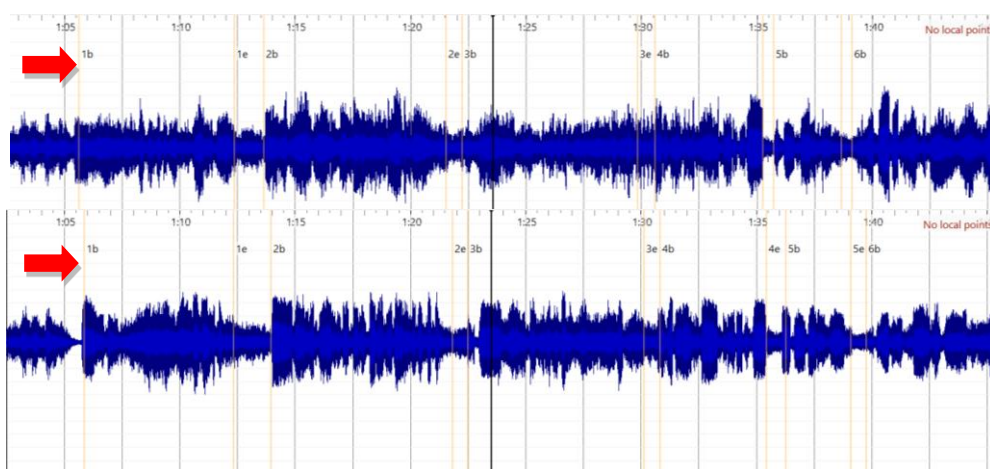
Figure 18. Overlapping screenshots of SV layer 5 analysis section from English (upper image) and Italian (lower image) versions of 'Once Upon a Dream' (Sleeping Beauty, 1959).

Figure 18 shows the overlapping screenshots of the same passage within the SV layer 5 analysis of the English and Italian song versions. It demonstrates that the instants when the English and Italian-speaking performers begin singing each phrase – i.e. 1b, 2b, 3b, 4b, 5b – in each track are very similar, as are the instants when they end them – i.e. 1e, 2e, 3e, 4e, 5e. The comparison of these data with the syllable structure observed in *Example 7* show how the very high percentage of discursive creation in 'Once Upon a Dream' (*Sleeping Beauty*, 1959) ensured the reproduction of a prosodic match in the TT very close to that of the ST.

Rather differently, *Hercules* 'Zero to Hero' (1997) instead presents sets of ad-libs and/or vocal runs performed by the multiple vocal leads, who harmonise and overlap with each other. Metre thus plays a pivotal role as the various main voices engage in calls and responses (fast-paced

one-liners) through which they exchange jokes and exclamations. The quick-paced alternation

of voices is evident in the several shifts of the song musical tempo to the so-called 'cut time' or

tempo tagliato, generally marked by the symbol ¢ on music sheets, as in the following:

Figure 19. Screengrab taken from Hercules 'Zero to Hero' (1997) sheet music. Available at: musescore.com (Accessed: 12/02/2023).

The red-circled symbol in *Figure 19* marks the start of 'cut time' in the song, i.e. the musical

passage after the ¢ symbol needs to be played twice as fast (Oxford Music Online, 2023). Of

course, the combination of quick musical tempo and singers' overlapping turns makes

achieving a prosodic match a key constraint in the song dubbing activity of such a choral

performance:

Example 9

'Zero to Hero' (*Hercules*, 1997)	'Ieri era Zero' (*Hercules*, 1997)
Who/ put /the /glad/ in/ gla/di/a/tor?	45 Chi è /il/ più/ in/tri/gan/te/ fra i /guer/rie/ri?
9 syllables	**11 syllables**
Her/cu/les!	46 Er/co/le!
3 syllables	**3 syllables**
Whose/ da/ring/ deeds /are/ great/ the/a/tre?	47 E/ chi /fa/ lo/ sta/dio/ pie/no?
9 syllables	**8 syllables**
Her/cu/les	48 Er/co/le!
3 syllables	**3 syllables**
Is/ he/ bold?	49 Ma/ co/m'è?
3 syllables	**3 syllables**
No/ one/ bra/ver	50 Non/ ha/ pa/ri!
4 syllables	**4 syllables**
Is/ he/ sweet?	51 Lo/ vor/rei!
3 syllables	**3 syllables**

Our/ fa/vo/rite/ fla/vor	52 Oh/ sì,/ ma/ga/ri!
6 syllables	**5 syllables**

Example 9 shows an excerpt of the colour-coded schematic-comparative analysis of 'Zero to Hero' ST and TT (*Hercules*, 1997), featuring the very first passage of the song played in 'cut-time' as per *Figure 19* above. Discursive creation is present throughout the whole excerpt, apart from the lines constituted by the repeated name of Hercules/Ercole (highlighted in green), which functions as a reference to the cultural context reproduced by the broader media context and is retained across the two language versions (see Chapter 4, section 4.5). As shown in *Example 9*, the English song text involves a greater number of words referring to the semantic theme of battle/strength/heroic deeds, highlighted in red, than the relevant Italian version. Despite such a semantic difference, *Example 9* shows that the syllabic structure per line found in the two language versions is rather similar: the Italian first line (i.e. l. 45) contains two additional syllables compared to its English counterpart. However, this discrepancy is balanced out in ll. 47 and 52, as each of these lines has one fewer syllable than their respective English versions. This enables each version to present a total of 40 syllables. The similarity of syllable structures of the English and Italian song versions in *Example 9,* along with the relatively low number of instants deemed relevant to lip-synch as per SV layer 10 (see *Table 8*), suggest that the key role played by prosody in this particular choral piece might have encouraged translators to use a moderate-high level of discursive creation to reproduce a prosodic match in the TT as close as possible to that of the relevant ST.

A similar situation can also be observed in *Frozen* 'Love is an Open Door' (2013), where the concept of 'perfect harmony/synchrony' constitutes the main semantic message of the whole song. In the 2013 love duet, the leading singing personae, princess Anna and prince Hans, are convinced that their striking similarities make them soulmates who are meant to be. The

semantic theme of soulmates resonates across musical features through (a) the harmonisations between the two main voices and (b) the frequent moments in which they overlap whilst echoing each other. Although section 3.3.1 remarked the role of the moderate-high percentage of discursive creation in the production of a TT retaining a certain level of phonetic proximity with the ST, specific passages featuring discursive creation which do not coincide with instants marked up via SV layer 10 suggest that this translation technique might have been used in order to achieve a syllabic structure in the TT similar to that of the ST:

Example 10

'Love is an Open Door' (*Frozen*, 2013)	'La mia occasione' (*Frozen*, 2013)
We/ fi/nish/ each/ o/ther's…	19 *Sen/tir/si/ dav/ve/ro…*
6 syllables	**6 syllables**
Sand/wi/ches!	20 *Si/mi/li!*
3 syllables	**3 syllables**
That's what I was gonna say! *[spoken]*	21 Stavo per dirlo io! *[parlato]*
I've/ ne/ver /met/ some/one	22 *È/ bel/lo ac/cor/ger/si*
6 syllables	**6 syllables**
Who thinks so much like me	23 Che sono uguale a te
Jinx! Jinx again! *[spoken]*	24 Flic! Flic di nuovo! *[parlato]*
Our/ men/tal/ syn/chro/ni/za/tion	25 *Ab/bia/mo/ fat/to un/ duet/to,*
8 syllables	**7 syllables**
Can/ have /but /one/ ex/pla/na/tion	26 *Che/ sem/bra /pro/prio/ per/fet/to*
8 syllables	**8 syllables**
You/ and/ I/ were/ just/ meant/ to /be!	27 *Tu/ or/mai/ lo/ sai/ più/ di/ me!*
8 syllables	**8 syllables**
[...]	[…]
Life/ can/ be/ so/ much/ more	33 *E/ non/ ti/ la/sce/rò*
6 syllables	**6 syllables**
With/ you,/ with/ you/	34 *Mai/ più,/ per/ché*
4 syllables	**4 syllables**
With/ you,/ with/ you/	35 *Io/ so,/ che/ tu*
4 syllables	**4 syllables**
Love/ is/ an/ open/ door (Door)	36 *Sei/ tut/to/ ciò/ che ho (ho)*
5 syllables	**5 syllables**

Example 10 shows an excerpt from the song text of 'Love is an Open Door' (*Frozen*, 2013), i.e. its second verse and last chorus. Passages of the TT featuring discursive creation are highlighted in *italics*. For each TT line in *italics* the relevant syllable count is provided for both the Italian and the English version. The comparison of data from *Example 5* (see section 3.3.1) and *Example 10* shows that the passages highlighted via SV layer 10 constitute only a minimal part

of the excerpt above. On the contrary, preoccupation with reproducing the same syllabic structure of the ST seems to dominate the whole TT provided in *Example 10*, with the only exception of l. 25. Use of discursive creation can be observed especially in instants where the two main singing personae alternate in quick turns and complete each other's musical phrases (i.e. ll. 27 and 34-35). In addition, musical phrases where the two singing personae echo each other are in the same number and duration in both language versions:
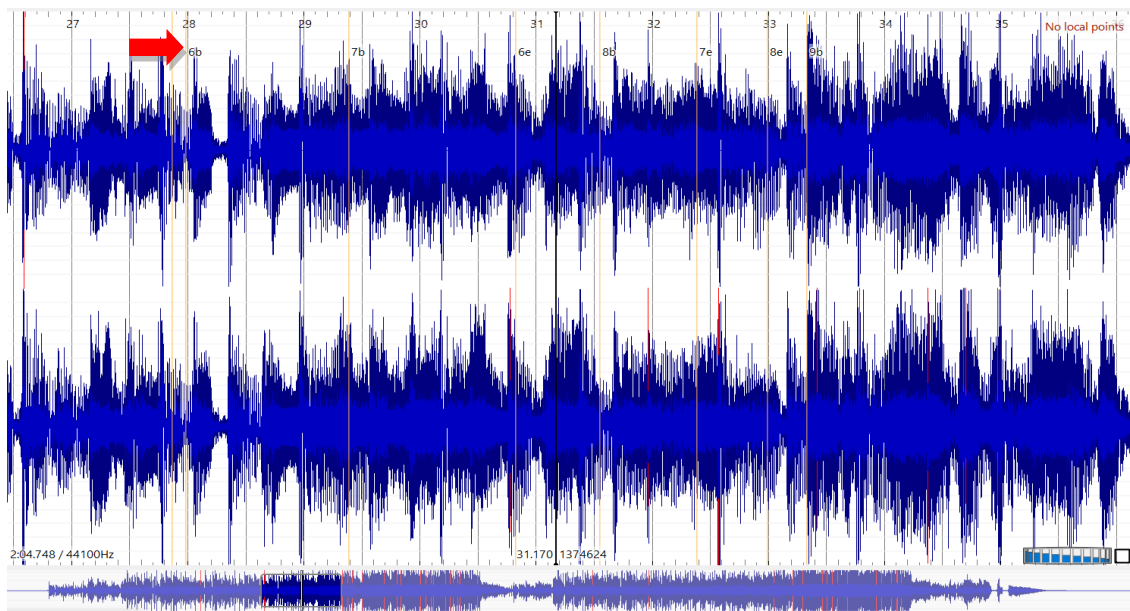
Figure 20. Excerpt from SV layer 5 analysis of Frozen 'Love is an Open Door' (2013).
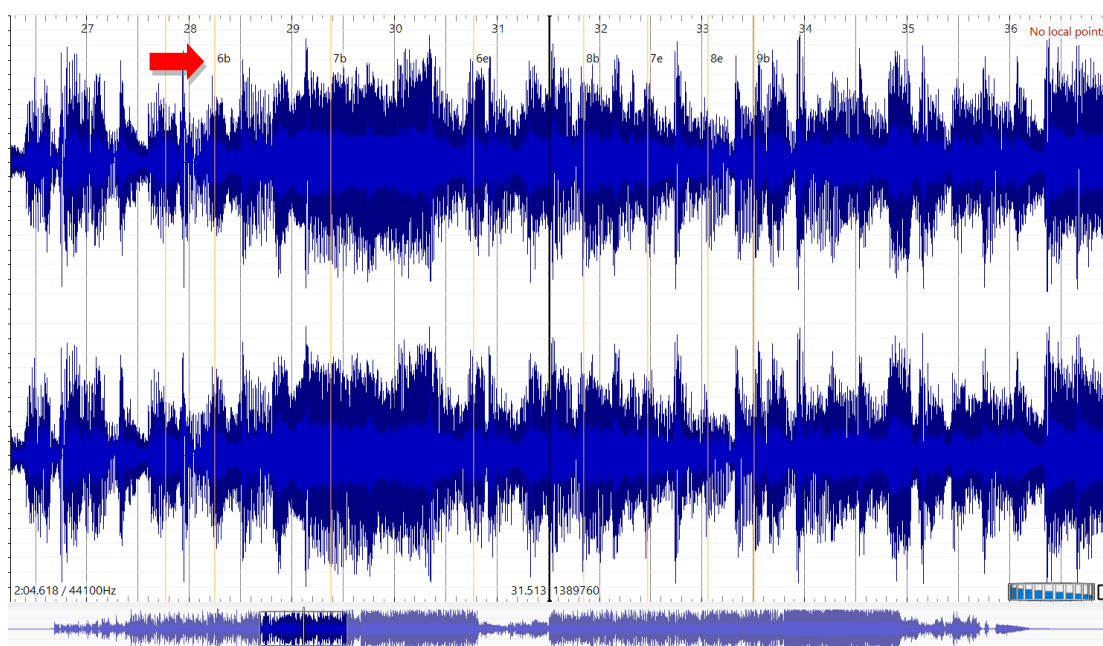
Figure 21. Excerpt from SV layer 5 analysis of Frozen 'La mia occasione' (2013).

In the images above, the yellow time stamps marking the beginning and end of musical phrases 6 to 8 show the several overlaps between Anna's and Hans' voices, thus creating a complex web of harmonies. Anna starts the exchange where the yellow time stamp 6b appears, while Hans joins in at time stamp 7b. Anna's musical phrase ends at 6e, but Hans continues the phrase until 7e. However, while Hans sings musical phrase 7, Anna joins him again with a new phrase (i.e. 8b-8e) that overlaps with Hans' 7b-7e. Such a jigsaw of musical phrases is recreated in both versions showing similar musical phrase duration. The perfect coincidence of their duration in both song language versions demonstrate how discursive creation was used to produce a TT whose prosodic and metric patterns are almost identical to those of the ST.

The all-round analysis of visual and prosodic aspects within songs from this corpus sharing (a) moderate-high and high percentages of discursive creation and (b) an equal or below-25 number of instants marked via SV layer 10 had this study turn the attention towards the particular case of 2D-animated 'Thomas O'Malley Cat' (*The Aristocats*, 1970), noted in *Figure 10*. This was defined as an outlier in that it was the only song to feature (a) a solo performance and (b) an

above-25 number of instants (i.e. a total of 32) marked up via SV layer 10 within the group of case studies presenting predominant high levels of discursive creation (see *Table 7* and *Figure 10*). In Thomas O'Malley Cat' (*The Aristocats*, 1970), out of a total of 32 instants, 11 were annotated in SV layer 10 as close-ups and extreme close-ups, which is the highest number of these identified across songs featuring more than 40% of discursive creation as per *Table 7*. Such data highlighted the great amount of screen time dedicated to the main singing persona within the song, specifically noting the role of the piece in the relevant broader media context, which is to introduce the character to the audience – i.e. character revelation function as per Kozloff (2000) (see Chapter 2, section 2.1).

The singularity of the correlation pattern between predominant translation technique and visual performance features established within 'Thomas O'Malley Cat' (*The Aristocats*, 1970) makes this song a relevant example to examine whether new interconnections between (a) high percentage of discursive creation, (b) specific levels of phonetic proximity relationship between ST and TT, and (c) the key role of prosody, can be observed. Specifically, these will be analysed to determine new potential combinations of elements and identify any translation options that could be categorised as either 'never used' or 'impossible' within this study corpus. Below is a schematic-comparative analysis of 'Thomas O'Malley Cat' (*The Aristocats*, 1970) built up on data from SV layer 10 mark-up:

Example 11

The Aristocats – 'Thomas O' Malley Cat' (1970)	*Gli Aristogatti*– 'Romeo's swing' (1970)
I like a cheech-a-cheech-chee-roni	1 Pe' arivacce qui da Roma
Like they make at home	2 ho fatto l'autostop
Or a healthy fish with a big backbone	3 E 'n Francia è già m'ber pezzo che ce sto…
I'm Abraham de Lacey	4 Ma pure da emigrato,
Giuseppe **Casey [keɪsi]**	5 Mica so **cambiato [kamˈbjaðo]**:
Thomas **O'Malley [əʊmæli]**	6 Io so' **Romeo [roˈmɛo]**
O'Malley the alley cat	7 Er mejo der Colosseo!
I've **got [gɒt]** a **wanderlust [ˈwɒndəlʌst]**	8 Io fermo **nun ce sto, [nun ˈtʃe sˈtɔ]**
Gotta walk the **scene [siːn]**	9 proprio nun me **va! [ˈva]**
Gotta kick up **highway [ˈhaɪweɪ] dust [dʌst]**	10 Se domani **qui sarò, [ˈkwi saˈrɔ]**
Feel the **grass [grɑːs]** that's **green [griːn]**	11 oggi **chi [ki]** lo **sa? [sa]**

Gotta strut them city streets
Showin' off my *éclat* [ˈɪklɑː], yeah! [jeə]
Tellin' my friends of the social *élite*
Or some cute cat I happen to meet
That I'm Abraham **de Lacey [de leɪsɪ]**
Giuseppe **Casey [keɪsɪ]**
Thomas O'Malley
O'Malley the alley cat
[əʊmæli ði ˈæli kæt]

I'm king of the highway
Prince [prɪns] of the boulevard [ˈbuːlvɑː]
Duke of the avantgarde
The world is my **backyard [bækˈjɑːd]**
So if you're goin' my way
That's the road you wanna seek
Calcutta to Rome or home sweet home
In Paris, *magnifique* you all
       [mægˈnɪfɪki juː ɔːl]

I only got myself [maɪˈsɛlf]
And this big old world
When I sip that cup of life
With my **fingers curled [ˈfɪŋgəz ˈkɜːld]**
I don't worry what road to take
I don't have to think of that
Whatever I take
is the road I make
It's the road of life
Make no mistake, for **me [miː]**
Yeah, Abraham de Lacey
Giuseppe Casey
Thomas O'Malley
O'Malley the alley cat

That's right
And I'm very **proud of that, yeah!**
       [praʊd ɒv ðæt jeə]

12 Forse un po' m'acchitterò
13 e me ne andrò in **città, già... [tʃitˈta ˈdʒa]**
14 E poi laggiù tanta scena farò,
15 ogni gatta che me vedrà dirà:
16 "ma che ber **micione, [miˈʃone]**
17 che **simpaticone, [simpatiˈkone]**
18 Quello è Romeo
19 **Er mejo der Colosseo!**
   [er mejo der koloˈsɛo]

20 Si cambio so' guai,
21 **sto [sˈtɔ]** bene come **sto... [sˈtɔ]**
22 Nun me lego mai,
23 catene nun ce n'**ho! [ɔ]**
24 Aggregate si voi,
25 io so 'ndove finirai
26 In Cina, in Perù o a Timbuctu!
27 Ma nun **baccajerai vedrai!**
       [bakkajerai veˈdrai]

28 Chi tante storie fa,
29 a pregà nun sto!
30 Tutto quello che me va...
31 con un **gesto c'ho! [ˈdʒɛsto tʃɔ]**
32 Penso sempre che l'avi miei
33 tra ruderi e mausolei
34 Sapevano già
35 fasse rispettà
36 e considerà
37 da nobili e **plebei! [pleˈbɛi]**
38 Se tanto me dà tanto
39 godo e me ne vanto
40 D'esse Romeo
41 Er mejo der Colosseo!

42 C'avrò er busto ar pincio e ar **museo [muˈzɛo]**
43 ... eh **già! [ˈdʒa]**

The comparison of *Example 11* with the previous *Examples 3*, *4*, *5* and *6* shows how solo song performances like 'Thomas O'Malley Cat' (*The Aristocats*, 1970) and 'Into the Unknown' (*Frozen II*, 2019) (*Examples 11* and *6* respectively) share a similar distribution of instants marked up via SV layer 10: an increased concentration of purple-highlighted passages is particularly evident in the first two or three verses and choruses of both songs, as they appear in nearly every line of their English and Italian texts. On the contrary, *Examples 3, 4* and *5* confirm the general tendency of duets and choral song performances to present a lower number of instants deemed relevant to lip-synch as per SV layer 10 markup, which are also separated by longer time intervals throughout the respective songs.

Despite this, *Example 11* distances itself from *Example 6* in terms of the degree of phonetic proximity entertained between the relevant ST and TT. Contrary to what was observed in *Frozen II* 'Into the Unknown' (*Example 6*), the schematic-comparative analysis of 'Thomas O'Malley Cat' above reveals that the degree of phonetic proximity existing between the song ST and TT is analogous to those observed in 'Once Upon a Dream' (*Sleeping, Beauty*, 1959) and 'Zero to Hero' (*Hercules*, 1997) (*Examples 3* and *4*). Similarly to these, *Example 11* shows that translators seem to have taken advantage of the approximative representation of lip positions provided by 2D traditional animation to recreate a translation which, although ensuring some partial relationship of phonetic proximity with the ST, prioritises the use of Roman dialect and idiomatic expressions to produce a high culturally re-localised song for the target audience. Specific lines from *Example 11* show that the wide use of discursive creation allowed the integration in the TT of (a) terms that provide phonetic contexts and opportunities for the voice dubber, Renzo Montagnani, to emphasise the phonetic features of the Roman accent and/or (b) typical idiomatic expressions and lexical items belonging to the Roman dialect (also known as 'Romanesco'), at the expense of close similarity between the vowel and consonant phonetic segments of the ST and the TT, as shown in the following examples:

	'Thomas O' Malley Cat' (*The Aristocats*, 1970)	'Romeo's swing' (*Gli Aristogatti*, 1970)
l. 5	Casey [keɪsi]	cambiato [kamˈbjaðo]
l. 9	scene [siːn]	va! ['va]
l. 11	grass [grɑːs] that's green [griːn]	chi [ki] lo sa? [sa]
l. 16	de Lacey [de leɪsɪ]	micione, [miˈʃone]
l. 17	Casey [keɪsi]	simpaticone [simpatiˈkone]
l. 21	Prince [prɪns] of the boulevard [ˈbuːlvɑː]	sto [sˈtɔ] bene come sto... [sˈtɔ]
l. 31	fingers curled [ˈfɪŋgəz ˈkɜːld]	gesto c'ho! [ˈʤɛsto ʧɔ]

Table 13. Phonetic transcriptions of words and expressions coinciding with instants marked up via SV layer 10 within the source and target song versions of 'Thomas O'Malley Cat' (The Aristocats, 1970).

Table 13 shows specific passages demonstrating only a partial phonetic proximity between the ST and TT vowel and consonant segments highlighted in *Example 11*. Words that coincide with the exact instants of the audio track marked up via SV layer 10 in the two language versions present the relevant phonetic transcription. In *Example 11* the total number of lines which contain purple-highlighted passages representative of SV layer 10 markup is 16. *Table 13* shows that 7 lines out of these – i.e. almost half of them – are characterised by a low level of phonetic proximity between the ST and the TT, also noting that some of these are sung during shots annotated as close-ups and extreme close-ups on Sonic Visualiser (l. 9 and l. 31). However, some level of phonetic proximity is still present especially in terms of consonant phonemes in ll. 5 and 17. A greater distance between vowel phonemes can be observed in the two language versions where high front vowels like [ɪ] in one language are matched with low front vowels like [a] or rounded back vowels like [o] in the other one (e.g. ll. 5, 9, 11, 21).

Particular attention should be devoted to lines where discursive creation provides specific phonetic contexts that allow the Italian voice dubber to emphasise the phonetic features of the Roman accent, as opposed to the rules of Standard Italian pronunciation. This can be observed in the phonetic transcriptions of ll. 5 and 16, where (a) 'cambiato' is pronounced as [kamˈbjaðo] instead of [kamˈbjato], and (b) 'micione' is pronounced as [miˈʃone] instead of [miˈʧone]. As noted by Coveri et al. (1998: 5), these reflect some of the main phonetic characteristics of the regional Italian spoken in the *area mediana* (middle regions) of the country, and in particular the area around Rome. In describing the phonetic features typical of the Roman accent, Coveri et al. (ibid.) emphasises the 'relaxed' pronunciation (i.e. 'pronuncia rilassata') of such phonemes – i.e. voiceless alveolar plosive [t], voiceless palato-alveolar sibilant affricate [ʧ] – which causes them to turn respectively into [ð] and [ʃ] in different phonetic contexts as per the identified habits of Italian native speakers of the Roman area. Whilst Coveri et al. (ibid.) used

the specific term 'rilassata' to convey the effect recreated by the alteration of specific Italian phonetic traits within the Roman accent, such a word seems also to imply a description of the informality of the register that such regional Italian features generally denote as per the Italian language system socio-linguistic conventions (ibid.).

Indeed, such a 'relaxedness' is not only found on the strictly phonetic level of the TT, but also in the semantic message it conveys. The whole song represents a moment for O'Malley/Romeo to introduce himself to both Duchess and her kittens, as well as the viewing audience. However, while Thomas O'Malley describes himself as an alley cat who has travelled around the world – as his multiple names hint at – his Italian *alter ego* depicts himself as the quintessence of the stereotypical Roman, i.e. a smug playboy, who has a relaxed and lazy attitude towards life. The 'relaxedness' found on the phonetic level of the Italian song version, along with the use of idiomatic expressions highlighting Romeo's carefree attitude (e.g. ll. 9, 21 and 31 in both *Example 11* and *Table 13*), confirm how the informality of the language style used matches the animated character's profile. *Table 13* thus shows how discursive creation was used to recreate a character that embodies the main features of a cultural stereotype familiar to the Italian audience, while taking advantage of the approximative lip position representations provided by 2D traditional animation, which only calls for a partial phonetic proximity with the ST.

Such a choice does not mean that any care to lip synchrony was overlooked. *Example 11* shows multiple passages where discursive creation was used to produce a TT retaining a certain degree of phonetic proximity with the ST, whilst delivering a coherent message to the Italian audience on multiple linguistic levels: a. The semantic content of the song text highlighting Romeo's Roman identity as per the cultural stereotype; b. The occurrence of specific phonetic contexts that provide the voice dubber with opportunities to showcase the phonetic features of the Roman accent; c. The use of words and idiomatic expressions that belong specifically to the Roman

dialect. This mix of features typical of the regional Roman accent and dialect mark the combination of high percentages of discursive creation (74%) and variation (67%) (i.e. change of linguistic variety) in the translated song text, as per the data shown in *Table 6*. Striking examples of this can be observed in ll. 6, 19 and 27 of *Example 11*, occurring in key moments of the song performance, i.e. end of chorus and end of song bridge:

	'Thomas O' Malley Cat' (*The Aristocats*, 1970)	'Romeo's swing' (*Gli Aristogatti*, 1970)
l. 6	O'Malley [əʊmæli]	Romeo [roˈmɛo]
l. 19	O'Malley the alley cat [əʊmæli ði ˈæli kæt]	Er mejo der Colosseo! [er mɛjo der koloˈsɛo]
l. 27	magnifique you all [mægˈnɪfɪki juː ɔːl]	baccajerai vedrai! [bakkajerai veˈdrai]

Table 14. Phonetic transcriptions of words and expressions featuring both discursive creation and variation in the TT, coinciding with instants marked up via SV layer 10 within 'Thomas O'Malley Cat' (The Aristocats, 1970).

Table 14 shows purple-highlighted passages of *Example 11* where abundant use of discursive creation served the double-purpose of (a) foregrounding Romeo's linguistic identity as a Roman dialect speaker and (b) guaranteeing some level of phonetic proximity between the English and the Italian language versions. In the examples above, particular consistency can be found in having the bilabial nasal [m] in English matched with the same phoneme or with a voiced bilabial plosive [b] (e.g. l. 27) in Italian. Similarly, vowel phonemes like the mid-low front vowel [æ] and the rounded mid-low back one [ɔ] in English are replaced by the mid-low front vowel [ɛ] and the low front one [a] respectively in Italian. In addition, l. 27 shows the use of a verb typical of the Roman dialect, *baccajare*, in the second person singular of the future form. The Roman dialect expression in Italian replaces the French word, *magnifique*, within the English song version. At the same time, the Roman verb ensures a certain degree of phonetic proximity with the ST, seeing that the nasal bilabial [m] in English is matched with another bilabial in the TT, i.e. [b], while the vowel phonemes [a] and [ɪ] of the ST are turned into the

same [a] vowel and the semi vocalic voiced palatal approximant [j], described as particularly close to the high front vowel [i] as per the IPA classification (Basile et al., 2010).

In fact, the comparison of schematic-comparative analyses provided in *Example 11*, *Tables 13* and *14* shows that translation choices made in passages marked via SV layer 10 seem to retain a visemic match in the transfer from English into Italian, more than a strict relationship of pure phonetic proximity. In section 3.3.1, the relevance of lip positions (*Figures 11* and *12*) to lip synchrony was discussed in relation to 2D animation, especially highlighting that its approximative representations of these tend to reproduce only differences between the relaxed/neutral vs. the rounded ones (see *Figures 16* and *17*). However, like in the case of *Sleeping Beauty* 'Once Upon a Dream' (1959) (*Example 3*), the translated version of 'Thomas O'Malley Cat' (*The Aristocats*, 1970) does present multiple cases where the vowels characterised by the rounded trait are replaced by non-rounded vowel phonemes in the Italian version and vice versa. This thus occurs not only in duets and/or choral performances featuring low numbers of brief shots showing the main singing characters, but also in a solo song characterised by a higher number of close-ups and extreme close-ups dedicated to the soloist singing persona. Such a consideration may suggest that films from earlier than the 1990s within this research corpus present a 2D traditional animation technology whose representation of lip positions is not accurate enough for them to be distinctively perceived by viewers.

Taking their cue from McGurk and MacDonald's 'McGurk effect' (1976) and the notion that speech perception is multimodal (see section 3.3.1), Chen and Rao (1998: 838) stated that while the basic unit of acoustic speech is called a phoneme, 'in the visual domain, the basic unit of mouth movements is called a viseme', which also represents 'the smallest visibly distinguishable unit of speech'. According to such views, each specific lip position is a viseme to which correspond one or more phonemes. In their work, Chen and Rao (ibid.) highlight that

speech sounds are often visually ambiguous, meaning that there is no one-to-one correspondence between phonemes and visemes, as multiple phonemes could be uttered by assuming the same lip position, i.e. there is always 'a many-to-one mapping between phonemes and visemes'. Given the data presented in relation to *Example 3* and *Example 11*, it could be argued that whilst both translations of *Sleeping Beauty* 'Once Upon a Dream' (1959) and *The Aristocats* 'Thomas O'Malley Cat' (1970) show that retaining a certain amount of phonetic proximity with the ST is still a desirable feature to ensure lip synchrony, translators often take advantage of the approximative accuracy of lip position representations provided by 2D traditional animation to accrue the number of phonemes that can correspond to the same viseme. This allows them to be able to get relatively free from requiring strict phonetic proximity between ST and TT, thus using discursive creation to prioritise aspects like coherence of the semantic message and cultural re-localisation of the song/character for the target audience.

The fact that specific passages in both *Sleeping Beauty* 'Once Upon a Dream' (1959) and *The Aristocats* 'Thomas O'Malley Cat' (1970) show that the distinction between unrounded and rounded traits of vowel phonemes can at times be overlooked in the translation activity suggests that, although particular care is used in order to have consonants replaced by consonants and vowels replaced by vowels in the transfer from ST to TT, there are no translation choices that can be labelled as 'not possible' or 'never used' in terms of lip-synch within this study corpus. An asynchronous approach not considering any lip-synch or isochrony issues – i.e. having the dubbing voice speaking even when the screened character does not move their mouth – may be the only one which could be labelled as 'never used' in the selected case studies, although it is still an option in audio-visual translation, which is, however, closer to the voiceover practice (Hołobut, 2015). The gathered data confirm that the need for lip-synch in animation allows a

certain degree of flexibility in translation depending on the circumstances, which can be used to have translation prioritise a network of aspects involving the viewer on multiple levels.

The advantageous flexibility of the viseme-phoneme(s) correspondence in the film and song dubbing context benefits from what Romero-Fresco (2020) called the 'dubbing effect'. In particular, his experiment provided empirical evidence that:

> Dubbing viewers, aware of the mismatch between images and sound in dubbed close-ups with dialogue, made a point of not looking at mouths, which does not apply to original films or to dubbed films when there is no dialogue. Interestingly, this intricate strategy does not seem to be conscious, as there is no relation between perceived and real distribution of attention between eyes and mouth (Romero-Fresco, 2020: 16).

As highlighted by the author, this seems to be an 'unconscious strategy' activated by viewers 'in an attempt, by an early acquired and subconsciously internalised dubbing viewing habit, to suspend disbelief and be engaged with the dubbed fiction' (Romero-Fresco, 2020: 8). Such an internalised behaviour is one of the elements that constitutes the overall flexibility translators in 'Thomas O'Malley Cat' (*The Aristocats*, 1970) seem to have used in re-modelling the viseme-phoneme(s) correspondence. They thus exploited discursive creation to provide a translation product which, although not totally overlooking phonetic proximity with the ST, presents a great number of opportunities for viewers' suspension of disbelief to be encouraged through references to a cultural stereotype well-known to the target audience. Such familiar features to the Italian viewers may be recognised as 'facilitators of engagement' (Fresno, 2017), which aim to increase the audience's willingness to participate in the story by stimulating their comprehension and immersion in the filmic experience:
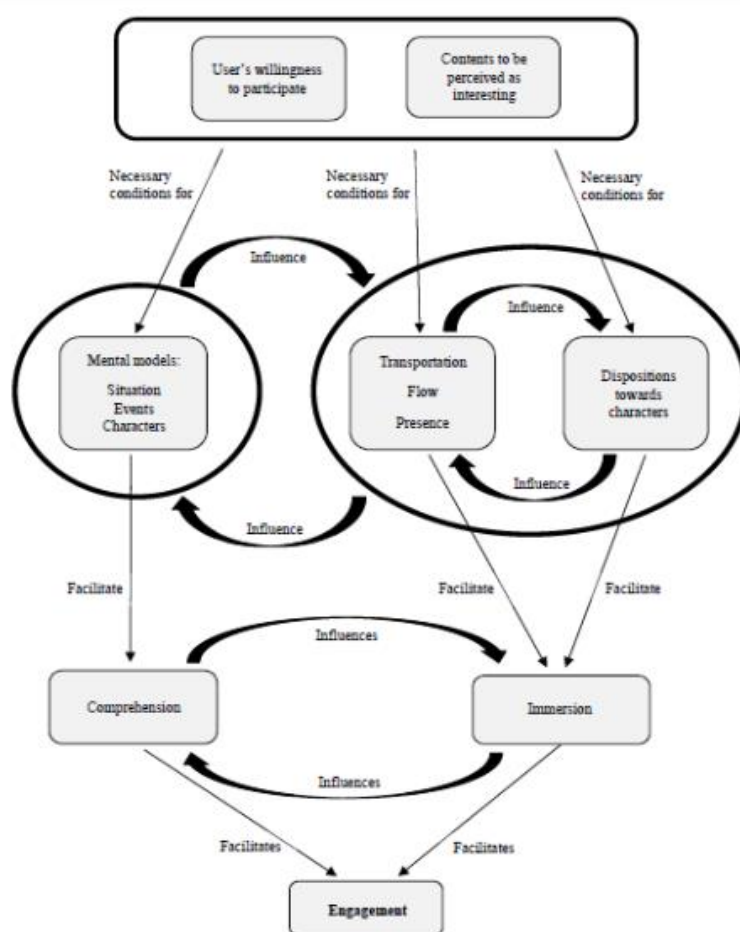
Figure 22. Representation of Fresno's facilitators of engagement (2017) taken from Romero-Fresco (2020: 5).

The introduction of a character like Romeo, more familiar to the Italian audience than its English-speaking and partly Irish *alter ego*, Thomas O'Malley, may have influenced factors represented in the middle of *Figure 22* above, i.e. mental models, transportation, flow, presence and disposition towards characters, which, as Romero-Fresco (2020: 4) stated, explain 'how viewers develop affective propensity towards the characters, depending on whether they like them more or less or feel closer or further from them'.

The re-localisation of Thomas O'Malley as Romeo in the Italian version of *The Aristocats* (1970) demonstrates that the use of specific translation techniques on the textual level can interconnect with vocal performance through linguistic features to have the song and main singing persona consistently reflect a specific mental model. In terms of prosody, the aforementioned use of

apocope and elision in Italian translations to reproduce a syllable count similar to that of the relevant ST is, in this particular case, a partial side-effect of the main reason for their presence: the use of Roman dialect. Although still able to act on a strictly syllabic level, in 'Romeo's swing', apocopes and elisions are part of the widespread use of the Roman dialect and accent, which characterise Romeo's linguistic identity. SV layer 5 results from songs analysed thus far showed that these consistently presented the same number and duration of musical phrases in both their English and Italian versions. In 'Thomas O' Malley Cat' (*The Aristocats*, 1970), there is a variation to this pattern: while the English song version presents a total number of 36 musical phrases, the Italian song version has 34. Although the difference is not striking, it does signal a difference in the distribution of pauses between one musical phrase and the other taken by the respective English and Italian-speaking performers in the two versions, Phil Harris and Renzo Montagnani. A closer analysis of the results collected via SV layer 5 shows that such a difference is present especially in the first two verses, where a higher condensation of instants marked up via SV layer 10 can also be observed as per *Example 11*. This suggests a connection between the moments where O'Malley/Romeo appears more frequently on screen and the greater individual contribution each performer put into their interpretation:

Thomas O'Malley Cat (*The Aristocats*, 1970)	Romeo's swing (*Gli Aristogatti*, 1970)
I like a cheech-a-cheech-chee-roni	Pe' arivacce qui da Roma
Like they make at home	ho fatto l'autostop//(1)
Or//(1) a healthy fish with a big backbone	E 'n Francia è già 'mber pezzo che ce sto...
I'm Abraham de Lacey/	Ma pure da emigrato,/
Giuseppe Casey/	Mica so cambiato:/
Thomas O'Malley/	Io so' Romeo/
O'Malley the alley cat//(2)	Er mejo der Colosseo!
I've got a wanderlust/	Io fermo nun ce sto,//(2)
Gotta walk the scene/	proprio nun me va!/
Gotta kick up highway dust/	Se domani qui sarò,/
Feel the grass that's green/	oggi chi lo sa?/
Gotta strut them city streets/	Forse un po' m'acchitterò /
Showin' off my éclat,//(3) yeah!/	e me ne andrò in città, già... //(3)
Tellin' my friends of the social élite/	E poi laggiù tanta scena farò,/
Or some cute cat I happen to meet	ogni gatta che me vedrà dirà://(4)
That I'm//(4) Abraham de Lacey	"ma che ber micione,
Giuseppe Casey	che simpaticone

Thomas O'Malley/	Quello è Romeo/
O'Malley the alley cat/	Er mejo der Colosseo!/

Table 15. Different distribution of pauses between musical phrases within Harris' and Montagnani's relevant interpretations of 'Thomas O'Malley Cat' (The Aristocats, 1970) as per SV layer 5 analysis.

In *Table 15*, pauses between musical phrases within Harris' and Montagnani's vocal performances marked up via SV layer 5 are signalled by the symbol '/'. Those that occur at different points in the two language versions are numbered and represented via the symbol '//' in red. The different distribution of musical phrases in the table above shows that the high percentage of discursive creation (74%) and variation (67%) involved in the transfer from a standard English variety to an Italian dialectal one for 'Thomas O'Malley Cat' (*The Aristocats*, 1970) seems to have caused a greater variation of word stress and intonation between the relevant English and Italian song versions than those observed within transfers between two standard language varieties for other songs of this corpus. The comparison of data gathered through SV layers 5 and 9 (i.e. nuances of interpretation and vocal performance effects) indicate the following:

Point of variation	Duration of English musical phrase	Duration of corresponding Italian musical phrase	Effect on Vocal Performance
Point 1	Musical phrase 1: 3.506	Musical phrase 1: 2.972	The English musical phrase lasts slightly longer than the Italian one. The Italian voice dubber, i.e. Renzo Montagnani, performs a slight *rallentando* on the word 'autostop' and articulates each syllable in a sort of *staccato* given by the Roman accent tendency to double single consonants in Italian (Coveri et al., 1998: 5). On the contrary, the English-speaking interpreter, i.e. Phil Harris, performs a *legato* between the words 'home' and 'or', so that they almost seem one word. In this way he manages to have a higher number of words fit to the music.

Point 2	Musical phrase 5: 1.695	Musical phrase 5: 4.342	The Italian musical phrase lasts around 2.6 seconds longer, as Renzo Montagnani performs a sort of *legato* between the last musical phrase of verse 1 and the first one of verse 2, while Phil Harris makes a pause between the two verses.
Point 3	Musical phrase 11: 2.786	Musical phrase 10: 3.762	While Phil Harris breaks up the line into two and takes a breath before exclaiming 'yeah', thus emphasising both the French word 'éclat' and the exclamation 'yeah' at the end of the line, Renzo Montagnani sings the whole phrase in one go, again opting for a sort of *legato* which emphasises the 'relaxedness' of the Roman accent/dialect.
Point 4	Musical phrase 14: 4.180	Musical phrase 12: 5.573	Montagnani's phrase lasts longer as he attaches to the phrase an interjection (i.e. Romeo seems to be yawning while stretching on a tree) that is not present in Phil Harris' interpretation.

Table 16. Combination of data collected via SV layer 5 and 9 mark-up and annotation.

Table 16 shows each point of musical phrase length variation between the English and Italian song versions illustrated as per *Table 15*. It provides each musical phrase duration in seconds (*s*) and tenths of a second (*ts*), in the written form *s.ts*. Differences in duration are coupled with (a) vocal effects marked up and annotated via SV layer 9 and, where relevant, (b) specific linguistic features observed in the relevant schematic-comparative textual analysis. *Table 16* shows that the different vocal nuances performed by Harris and Montagnani, and the repeated tendency of Montagnani to manage breath control over longer segments, directly affected the prosodic match achieved in the two language song versions via word stress and intonation. This shows that the syntactic difference established with the ST via predominance of discursive creation in the TT resonates across the differently characterised vocal performances of Harris and Montagnani. Such findings interconnect with further analysis of each performer's vocal

intensity activity by means of SV layer 12, i.e. spectrogram, involving key implications in the depiction of cultural interactions through songs, which will be discussed in more detail in Chapter 4 (section 4.5).

3.4 Exploring shifts of translation techniques in the protagonist's solo performance

Following up on the analysis of the particular case of 'Thomas O'Malley Cat' (*The Aristocats*, 1970), this section further examines correlations between visual performance characteristics and translation technique percentages featuring in protagonists' solo songs within this study corpus. Differently from *The Aristocats* piece (1970), other protagonists' solo songs in this corpus (Campbell, 2004; Kozloff, 2000) (see Chapter 2, see section 2.1) show a smaller disparity between the predominant use of discursive creation and the percentages of syntactic closeness-based translation techniques, e.g. word-for-word translation (see *Table 6* and *Figure 9*). This is the case of 'Jack's Lament' (*The Nightmare before Christmas*, 1993) and 'Into the Unknown' (*Frozen II*, 2019), whose visual performance features include for both songs the focus on the main soloist character and the use of animation technologies other than 2D, i.e. 3D stop-motion and computer animation respectively.

In particular, statistical data in *Table 6* showed that, although discursive creation is still predominant in both songs – 36% in 1993 'Jack's Lament' (*The Nightmare before Christmas*) and 31% in 2019 'Into the Unknown' (*Frozen II*) – this is compensated by percentages of word-for-word translation that reach 15% and 19% respectively. Such data are combined with an above-25 number of instants marked up via SV layer 10, indicative of the greater amount of screen time dedicated to showcasing the main singing persona, compared to those of songs analysed in the previous section. In order to unveil whether correlations of such elements produced different relationships of phonetic proximity, if any, between the two songs' STs and TTs, relevant schematic-comparative analyses built up on data gathered via SV layer 10 are

illustrated below, noting that *Example 6*, already used in section 3.3.1, is being re-proposed

here to facilitate its comparison with *Example 12*:

Example 6

Frozen II – 'Into the Unknown' (2019)	*Frozen II* – 'Nell'ignoto' (2019)
Ah-ah, oh-oh	Ah-ah, oh-oh
Ah-ah, oh-oh	Ah-ah, oh-oh
Ah-ah, oh-oh-oh-oh	Ah-ah, oh-oh-oh-oh
I can **hear you [hir ju]**, but I **won't [woʊnt]**	1 Io **ti sento [ˈsɛnto]**, ma non **puoi [pwɔi]**
Some look for trouble	2 Darmi problemi
While others don't	3 Forse non vuoi
There's a thousand reasons	4 Io di dubbi adesso
I should go about my **day [deɪ]**	5 Ne ho anche troppi e mai **dovrei [dovrɛi]**
And **ignore [ɪgˈnɔr]** your whi**spers [wɪspər]**	6 Darti **ascolto [asˈkolto], temo [ˈtɛmo]**
Which I wish would go **away, [əˈweɪ]**	7 che poi me ne **pentirei, [penˈtirɛi]**
oh, oh-oh	oh, oh-oh
Oh	Oh
(Ah-ah, oh-oh)	(Ah-ah, oh-oh)
You're not a **voice [vɔɪs]**	8 Non sei una **voce [votʃe]**
You're just ringing in my **ear [ɪər]**	9 Se tu sirena chiami e **io [ˈio]**
And if I heard you, which I **don't [doʊnt]**	10 Ti do ascolto, ma non lo **farò [farɔ]**
I'm spoken for, I **fear [fɪər]**	11 Lo sbaglio è solo il **mio [ˈmio]**
Everyone I've ever loved is here within these **walls [wɔlz]**	12 Le persone che io amo sono tutte **qua [ˈkwa]**
I'm sorry, secret siren, but I'm blocking out your **calls [kɔlz]**	13 È forte il tuo richiamo, ma non mi **catturerà [kattuˈrera]**
I've had my adventure, I don't need something **new [nu]**	14 Ne ho avute di avventure, non puoi tentarmi **tu [tu]**
I'm afraid of what I'm risking if I **follow you [ˈfɑloʊ ju]**	15 Ma forse un viaggio nell'ignoto è ciò che **voglio** in **più** [ˈvɔʎʎo] [pju*]
Into the **unknown [ənˈnoʊn]**	16 Forse **scoprirò [skoˈprirɔ]**
Into the **unknown [ənˈnoʊn]**	17 Quello che **non [ˈnon]** so [ˈsɔ]
Into the **unknown [ənˈnoʊn]**	18 Quello che **non [ˈnon]** so [ˈsɔ]
What do you want?	19 Cos'è che vuoi?
'Cause you've been keeping me awake	20 Tu non mi fai dormire ormai
Are you here to distract me	21 Sei qui per distrarmi
So I make a big mistake?	22 E per mettermi nei guai?
Or are you someone out there	23 O sai che il mio posto
Who's a little bit like me?	24 Non è affatto questo e
Who knows deep down	25 Tu lo hai capito
I'm not where I'm meant to be?	26 Perché assomigli a me?
Every day's a little harder	27 Il potere sta crescendo
As I feel my power **grow [groʊ]**	28 Non è semplice **però [peˈrɔ]**
Don't you know there's part of me	29 Se nel mondo immenso
That longs to **go [goʊ]**	30 dell'ignoto **andrò [anˈdrɔ]**
Into the **unknown? [ənˈnoʊn]**	31 Forse **scoprirò [skoˈprirɔ]**
Into the **unknown [ənˈnoʊn]**	32 Quello che **non [ˈnon]** so [ˈsɔ]
Into the **unknown [ənˈnoʊn]** (ah-ah, ah-ah, ah-ah, ah-ah)	33 Quello che **non [ˈnon]** so [ˈsɔ] (ah-ah, ah-ah, ah-ah, ah-ah)
Oh, oh, oh	Oh, oh, oh
Are you out there?	34 Sei lì fuori?
Do you know me?	35 Vuoi condurmi?
Can you feel me?	36 Non so proprio
Can you show me?	37 Come oppormi

Ah-ah, ah-ah (ah-ah, ah-ah)
Ah-ah, ah-ah (ah-ah, ah-ah)
Ah-ah, ah-ah (ah-ah, ah-ah)
Ah-ah, ah-ah (ah-ah, ah-ah)
Ah-ah, ah-ah (ah-ah, ah-ah)
Ah-ah, ah-ah-ah (ah-ah, ah-ah)

Where are you going?
Don't leave me **alone [əˈloʊn]**
How do I follow you
Into [ˈɪntu] the [ði] unknown [ənˈnoʊn]?

Ah-ah, ah-ah (ah-ah, ah-ah)
Ah-ah, ah-ah (ah-ah, ah-ah)
Ah-ah, ah-ah (ah-ah, ah-ah)
Ah-ah, ah-ah (ah-ah, ah-ah)
Ah-ah, ah-ah (ah-ah, ah-ah)
Ah-ah, ah-ah-ah (ah-ah, ah-ah)

38 Portami dove vuoi,
39 Ti **seguirò [seˈgwirɔ]**
40 Grazie a te, scoprirò
41 **Quello [ˈkwello] che [ˈke]** non **so [ˈsɔ]**

Example 12

The Nightmare before Christmas – 'Jack's Lament' (1993)	*Nightmare before Christmas* – 'Re del Blu, Re del mai' (1993)
There are **few [fjuː] who'd deny [dɪˈnaɪ]**, At what I **do [duː]** I am the **best [bɛst]** For my talents are renowned far and **wide [waɪd]** When it comes to sur**prises [sərˈpraɪzɪz]** in the moonlit night I excel without ever even trying	1 Re del **blu [ˈblu]**, re del **mai [ˈmaj]** 2 Non ho **più [ˈpju]** dentro **me [me]** 3 quella voglia di terrore e di **guai [ˈgwaj]** 4 Quando è notte i **passi [ˈpassi]** miei fanno quel tic-tac 5 Che ti angoscia finché griderai
With the slightest little effort of my ghostlike charms I have seen grown men give out a shriek With the wave of my **hand [hænd]** and a well-placed **moan [moʊn]** I have swept the very bravest off their **feet [fit]**	6 Piccolissimi trucchetti per stupirti un po' 7 Fantasie arcane il venerdì 8 Quando mormoro **"Ciao!" [ˈtʃao]** o lo **rantolo [ˈrantolo]** 9 Treman tutti e si disperano **così [koˈsi]**
Yet year after year, it's the same routine And I grow so weary of the sound of screams And **I [aɪ], Jack [dʒæk]**, the **Pumpkin King [pʌmpkɪn kɪŋ]** Have grown so tired of the same old thing	10 E tutto va via, è la mia routine 11 E mi sento stanco di quest'aria qui 12 E io, Jack! Fantasma re **[ˈio dʒæk fanˈtazma ˈre]** 13 Son stufo ormai e non so perché
Oh, somewhere deep inside of these bones An emptiness began to grow There's something out there, far from my home A **longing that [ˈlɔŋɪŋ ðæt]** I've **never known [nɛvər noʊn]**	14 Ho dentro me che cosa non so 15 Un vuoto che non capirò 16 Lontano da quel mondo che ho 17 C'è un **sogno che [ˈsoɲɲo ke]** spiegarmi non **so [spjeˈgarmi non sɔ]**
I'm a master of fright, and a demon of light And I'll scare you right out of your pants To a guy in Kentucky, I'm Mister Unlucky And I'm known throughout England and France	18 Ahi, che brivido avrai quando mi incontrerai 19 E l'angoscia avrà vinto anche te 20 Tu sarai incantato, avrai visto e toccato 21 Il più grande terrore che c'è
And since I am **dead [dɛd]**, I can take off my **head [hɛd]** To recite Shakespearean **quotations [kwoʊˈteɪʃənz]** No animal nor **man [mæn]** can **scream [skrim]** like I can With the fury of my recitations	22 Sono morto **giacché [dʒakˈke]** la mia testa non **c'è [tʃɛ]** 23 Ma ti declamerà Shakespeare a **memoria [meˈmɔrja]** 24 Non ridere di **me [me]**, ma **grida [griˈda]** perché 25 La mia furia si rivestirà di gloria
But **who here [hu hir]** would ever understand That the Pumpkin **King [kɪŋ]** with the skeleton **grin [grɪn]** Would tire of his **crown [kraʊn]**, if they only understood He'd give it all up if he only could	26 Mai **più io [pju io]** comprenderò perché 27 Ma perché son **io [io]** delle zucche il **re [re]**? 28 Chi mai **capirà [kaˈpira*]** quanto io mi sento giù? 29 Che un regno così non mi basta più?
Oh, there's an empty place in my bones That calls out for something unknown The fame and praise come year after year Does nothing for these empty tears	30 Ho dentro me che cosa non so 31 Un vuoto che non capirò 32 Lontano da quel mondo che ho 33 C'è un sogno che spiegarmi non so

As detailed in section 3.3.1, *Example 6* shows a certain care in retaining a high degree of phonetic proximity in the transfer from English into Italian, especially in relation to the similarity of the vowel phonemes used in the two song language versions. The comparison of *Example 6* with *Example 12* reveals how such an accuracy in retaining phonetic proximity between vowel phonemes is even greater in 'Jack's Lament' (*The Nightmare before Christmas*, 1993), where each purple-highlighted passage in the English version has at least one vowel phoneme reproduced in the relevant Italian song version. This is evident in the way rounded vowels in English are matched with rounded vowels in Italian, as well as high/low front/central vowels like [a], [i], [æ], [ɛ] in the ST are replaced by the same vowel phoneme(s) or a close alternative – e.g. [æ] and [ɛ] replaced by [e] – in the TT. In *Example 12*, further care is noted in the reproduction of specific diphthongs in both versions, e.g. [ai] in ll. 1, 3. However, observation of consonant phonemes in *Example 12* shows that no high degree of phonetic proximity can be identified, as opposed to *Example 6* (see section 3.1.1). In *Example 12*, the only case of reproduction of ST consonant phonemes in the TT is in l. 4, where the second and third syllable of 'surprises' [sərˈpraɪzɪz] in the English version is rendered as 'passi' [ˈpassi] in Italian. This manages to have the sequences of phonemes [pa] and [zɪ]/[si] in both song versions at the same points in time.

However, *Example 6* and *Example 12* show a different kind of interrelation between the degree of phonetic proximity and the preferred translation techniques used to achieve it. Percentages of discursive creation and word-for-word translation for the two songs signal a higher level of discursive creation in the 1993 piece (i.e. 36%), whose degree of phonetic proximity between the relevant ST and TT is also higher than that observed in 'Into the Unknown' (*Frozen II*, 2019). The disparity between discursive creation and word-for-word translation is greater in the former (i.e. 36% vs. 15%) than in the latter (31% vs. 19%). In addition, whilst the sum of

percentages of syntactic closeness-based translation techniques (i.e. 48%) used in 'Jack's Lament' (*The Nightmare before Christmas*, 1993) is only slightly greater than the overall value of discursive creation percentage value (i.e. 36%), the gap between these is much larger in 'Into the Unknown' (*Frozen II*, 2019), where the total percentage for syntactic closeness-based translation techniques is 71%, while the overall discursive creation percentage value is 31%. Whilst 'Jack's Lament' (*The Nightmare before Christmas*, 1993) provides an example of how discursive creation can be used as a preferred technique to achieve a high degree of phonetic proximity, in 'Into the Unknown' (*Frozen II*, 2019) this is achieved via a mix of translation techniques mainly ensuring a relationship of both syntactic and semantic closeness between the two relevant language versions. The greater semantic distance between the ST and the TT of the *Nightmare before Christmas* song (1993) is shown in the following:

Example 13

Frozen II – 'Into the Unknown' (2019)	*Frozen II* – 'Nell'ignoto' (2019)
[…]	[…]
You're not a voice	8 Non sei una voce
You're just ringing in my ear	9 Se tu sirena chiami e io
And if I heard you, which I don't	10 Ti do ascolto, ma non lo farò
I'm spoken for, I fear	11 Lo sbaglio è solo il mio
Everyone I've ever loved is here within these walls	12 Le persone che io amo sono tutte qua
I'm sorry, secret siren, but I'm blocking out your calls	13 È forte il tuo richiamo, ma non mi catturerà
I've had my adventure, I don't need something new	14 Ne ho avute di avventure, non puoi tentarmi tu
I'm afraid of what I'm risking if I follow you	15 Ma forse un viaggio nell'ignoto è ciò che voglio in più
Into the unknown	16 Forse scoprirò
Into the unknown	17 Quello che non so
Into the unknown	18 Quello che non so
What do you want?	19 Cos'è che vuoi?
'Cause you've been keeping me awake	20 Tu non mi fai dormire ormai
Are you here to distract me	21 Sei qui per distrarmi
So I make a big mistake?	22 E per mettermi nei guai?
Or are you someone out there	23 O sai che il mio posto
Who's a little bit like me?	24 Non è affatto questo e
Who knows deep down	25 Tu lo hai capito
I'm not where I'm meant to be?	26 Perché assomigli a me?
[…]	[…]

Example 14

The Nightmare before Christmas – 'Jack's Lament' (1993)	*Nightmare before Christmas* – 'Re del Blu, Re del mai' (1993)
[…]	[…]
I'm a master of fright, and a demon of light	18 Ahi, che brivido avrai quando mi incontrerai
And I'll scare you right out of your pants	19 E l'angoscia avrà vinto anche te
To a guy in Kentucky, I'm Mister Unlucky	20 Tu sarai incantato, avrai visto e toccato
And I'm known throughout England and France	21 Il più grande terrore che c'è
And since I am dead, I can take off my head	22 Sono morto giacché la mia testa non c'è
To recite Shakespearean quotations	23 Ma ti declamerà Shakespeare a memoria
No animal nor man can scream like I can	24 Non ridere di me, ma grida perché
With the fury of my recitations	25 La mia furia si rivestirà di gloria
But who here would ever understand	26 Mai più io comprenderò perché
That the Pumpkin King with the skeleton grin	27 Ma perché son io delle zucche il re?
Would tire of his crown, if they only understood	28 Chi mai capirà quanto io mi sento giù?
He'd give it all up if he only could	29 Che un regno così non mi basta più?
Oh, there's an empty place in my bones	30 Ho dentro me che cosa non so
That calls out for something unknown	31 Un vuoto che non capirò
The fame and praise come year after year	32 Lontano da quel mondo che ho
Does nothing for these empty tears	33 C'è un sogno che spiegarmi non so
[…]	[…]

Example 13 and *Example 14* show an excerpt from 'Into the Unknown' (*Frozen II*, 2019) and 'Jack's Lament' (*The Nightmare before Christmas*, 1993) respectively. The displayed passages include three verses plus one chorus for each song. The colour-coded schematic-comparative analyses show different semantic areas highlighted with different colours in each song's ST and TT. The comparison of *Example 13* with *Example 14* shows how similar semantic themes are retained more consistently in the *Frozen II* (2019) musical piece. In particular, *Example 14* reveals the near absence of elements in green in the TT, which are present in both the first and second verses of the ST (ll. 18-25). These consist of specific references to the source audience's culture and anglophone identity, marked up and annotated via SV layer 7, whose impact will be explored in more detail in the next chapter (see Chapter 4, section 4.4). The comparison of data shown in *Example 12* and *Example 14* reveals that SV layer 7 green-highlighted passages do not coincide with those highlighted and annotated via SV layer 10, thus hinting at the use of discursive creation in the TT to specifically neutralise any content relying on connections with the source audience's culture (see Chapter 4, section 4.4). Data observed in *Examples 12* and

14 suggest that, in 'Jack's Lament' (*The Nightmare before Christmas*, 1993), discursive creation constitutes the preferred strategy to produce a target text able to compromise between the need to have a high degree of phonetic proximity with the ST and a re-localisation of language and culture-specific elements for the target audience (see Chapter 4, section 4.4). In the *Frozen II* song, the absence of elements marked up via SV layer 7 shows that the greater independence of the ST from any language and/or culture-specific content (see Chapter 4, section 4.2) potentially enabled translators to opt for higher percentages of translation techniques establishing a high degree of proximity between the ST and TT across the phonetic, syntactic, and semantic levels.

Indeed, the slightly higher degree of phonetic proximity found within 'Jack's Lament' (*The Nightmare before Christmas*, 1993) may suggest that the use of 3D stop-motion technology, relying on rapid sequences of frames shown in a flip-book style, may cause for animated characters to move in a slower flow than that of 3D-computer animation. This might render transitions between different lip positions more evident and easier to perceive by the human eye. Such observations suggest that translators may have decided to support the internalised linguistic suspension of disbelief dubbing viewers engage with via the 'dubbing effect' (Romero-Fresco, 2020) by providing a TT whose high degree of phonetic proximity with the ST ensures an over-accuracy of lip synchrony. *Example 12* shows that preoccupation with phonetic proximity caused specific changes in the soundtrack title of *The Nightmare before Christmas* song (1993): whilst the English version has a title ('Jack's Lament') which alludes to the semantic content of the song, the Italian title track is the repetition of the first line of the song TT ('Re del Blu, Re del Mai'), whose main function is to guarantee a high level of phonetic proximity between the vowel phonemes of the relevant ST and TT. In addition, in some cases the characters' slower transition between different lip positions seems to have encouraged

translators to use discursive creation to achieve at once a high degree of phonetic proximity and coherence of the semantic content conveyed throughout the TT. An example of this is in l. 17 of *Example 12*, where the phrase 'I've never known' is sung as 'I've ne-e-ver known', with the melisma (i.e. prolonged syllable that matches more than one musical note) falling on the first syllable of 'never' in the English version. The melisma is, however, not present in the relevant Italian song version, as translators seem to have taken advantage of the apparent lip position change of the screened singing character to have one extra syllable in the TT. To do this, they specifically replaced the repetition of the front vowel phoneme [ɛ] in the melisma of the source song version with the transition between two front vowels, from [e] to [a], in the target song version, whilst ensuring the overall cohesion of the semantic message conveyed in the translated song version.

3.5 Investigating divergent correlations: visual performance features challenging prior analysed trends

According to data shown in *Tables 6* and *7*, four songs in the corpus exhibit a notably different equilibrium in the usage percentages of translation techniques compared to the song case studies analysed thus far in this study. In particular, *Tables 6* and *7* showed that whilst 'Holding Out for a Hero' (*Shrek 2*, 2004) and 'Be Prepared' (*The Lion King*, 1994) have modulation and/or reduction as their predominant translation techniques, whose values highlight a certain disparity with percentages of discursive creation, 'Deliver us' (*The Prince of Egypt*, 1998) and 'Be our Guest' (*Beauty and the Beast*, 1991) involve a predominance of word-for-word translation, coexisting with rather close values of discursive creation. Such translation technique percentages combine rather differently with data collected via SV layer 10. In this respect, both the Disney 2D-animated 'Be our Guest' (*Beauty and the Beast*, 1991) and 'Be Prepared' (*The Lion King*, 1994) present an above-25 number of instants marked up via SV layer 10 – 38 and

29 respectively – coinciding with the highest numbers of these across the entire study corpus. Although both songs include choral performance sections during choruses, each one of their verses coincides with a solo performance section delivered by one main character. The high number of instants marked up via SV layer 10 in Disney 'Be our Guest' (*Beauty and the Beast*, 1991) and 'Be Prepared' (*The Lion King*, 1994) thus confirms the tendency of songs marked by substantial presence of solo sections to involve a greater amount of screen time dedicated to the main singing personae, compared to songs solely relying on duets and/or choral structures.

Contrary to these, DreamWorks-branded *The Prince of Egypt* 'Deliver us' (1998) and *Shrek 2* 'Holding Out for a Hero' (2004) exhibit rather low numbers of SV layer 10 marked-up instants, 13 and 7 respectively, despite their significant solo sections interspersed by choir interventions during choruses. Such data suggest a reduced amount of screen time dedicated to the main singing persona in these DreamWorks productions, diverging from the consistent pattern observed in Disney songs within this corpus, where greater emphasis is placed on highlighting the main singing character through solos. Noting such differences, it remains to be seen whether the connection between these and relevant balances of translation techniques can disclose any variations in terms of possible avenues to achieve specific lip-synch degrees via ST and TT phonetic proximity, which might deviate from tendencies outlined in the previous sections of this work.

Despite the visual performance similarities that they share with other Disney solos within this corpus, both 'Be Our Guest' (*Beauty and the Beast*, 1991) and 'Be Prepared' (*The Lion King*, 1994) distance themselves from these in that their above-25 number of instants marked via SV layer 10 is correlated with predominant values of syntactic closeness-based translation techniques, i.e. word-for-word translation (25%), and modulation and reduction (29%) respectively. In order to investigate the effects of such correlations on degrees of phonetic

proximity between the relevant STs and TTs, *Example 15* below shows a schematic-comparative analysis of 'Be Our Guest' (*Beauty and the Beast*, 1991) built up on data from SV layer 10:

Example 15

Beauty and the Beast – 'Be our Guest' (1991)	*La Bella e la Bestia* – 'Stia con noi' (1991)
[LUMIÈRE, *spoken*] *Ma chère Mademoiselle, it is with deepest pride and greatest pleasure that we welcome you tonight. And now we invite you to relax, let us pull up a chair as the dining room proudly presents: your dinner!*	[Lumière, *parlato*]: *Ma chére mademoiselle, è con il più grande onore E grandissimo piacere che le diamo il benvenuto. Ed ora la invitiamo a rilassarsi, accomodiamoci a tavola dove la sala da pranzo con orgoglio le presenta: la cena!*
(sung) Be **our [ˈaʊər]** guest! Be our guest! Put our service to the test Tie your napkin 'round your neck Cherie And we'll provide the rest	*(cantato)* 1 Stia **con [ˈkon]** noi! Qui con noi! 2 Si rilassi d'ora in poi 3 Leghi al collo il tovagliolo, 4 Poi faremo tutto noi
Soup du jour Hot hors d'œuvres Why, we only live to serve Try the grey stuff, it's delicious Don't believe me? Ask the **dishes [ˈdɪʃəz]** They can sing, they can dance After all, Miss, this is France And a dinner here is never second **best [bɛst]** Go on, unfold your menu Take a glance and then you'll **Be our guest [bi ˈaʊər gɛst]** **Oui, our guest [wi ˈaʊər gɛst]** **Be our guest! [bi ˈaʊər gɛst]**	5 Soup du jour, 6 Antipasti 7 Noi viviamo per servir 8 Provi il pollo, è stupendo 9 Non mi crede? Chieda al **piatto [ˈpjatto]** 10 Vive l'amour, vive la danse 11 Dopotutto miss, c'est la France 12 E una cena qui da noi, c'est **fantastique [fɑ̃tastikə]** 13 Lei prenda il menù 14 Gli dia uno sguardo su poi 15 **Stia con noi [stja kon noj]** 16 **Sì con noi [si kon noj]** 17 **Qui con noi! [kwi kon noj]**
[LUMIÈRE with Chorus] Beef ragout Cheese soufflé Pie and pudding, en **flambé [flɑ̃be]**	Lumière (con coro): 18 Che ragù 19 Che soufflé 20 Torte e caramel **flambé [flɑ̃be]**
[LUMIÈRE] We'll prepare and serve with flair A culinary cabaret! You're alone and you're scared But the banquet's all prepared No one's gloomy or complaining While the flatware's entertaining We tell **jokes [dʒoʊks]**! I do **tricks [trɪks]** With my fellow candlesticks	Lumière: 21 Preparati e serviti 22 come un grande cabaret 23 Lei è sola, impaurita 24 Ma la tavola è imbandita 25 Via la noia e la tristezza 26 Viva la spensieratezza 27 Le **magie [maˈdʒie]** e i **misteri [misˈtɛri]** 28 Degli amici candelieri
[Chorus] And it's all in perfect taste That you can bet	Coro: 29 Che raffinatezza, 30 grazia e perfezion
[LUMIÈRE with Chorus] Come on and lift your glass You've won your own free pass To be our guest	Lumière (con coro): 31 In alto i calici 32 Facciamo un brindisi 33 E stia con noi

[LUMIÈRE]
If you're stressed
It's fine dining we suggest

[LUMIÈRE with Chorus]
Be our guest! Be our guest! Be our guest!

[LUMIÈRE]
Life is so unnerving
For a servant who's not serving
He's not whole without a soul to wait **upon [əˈpɑn]**
Ah [ɑ:], those good old days when we were **useful [ˈjusfəl]**
Suddenly those good old days are gone
Ten **years [jɪrz]** we've been **rusting [ˈrʌstɪŋ]**
Needing **so** much more than **dusting**
Needing **exercise**, a chance to use our **skills**!
      [ˈɛksərˌsaɪz]   **[skɪlz]**
Most days we just lay around the **castle [ˈkæsəl]**
Flabby, fat and lazy
You walked in and oops-a-daisy!

[MRS. POTTS]
It's a guest! It's a guest!
Sake's alive, well I'll be blessed!
Wine's been poured and
Thank the Lord, I've had the napkins freshly pressed
With dessert, she'll want tea
And my dear that's fine with me
While the cups do their soft-shoein'
I'll be **bubbling [ˈbʌbəlɪŋ]**, I'll be **brewing [ˈbruɪŋ]**
I'll get warm, piping hot
Heaven's sakes! Is that a **spot [spɑt]**?
Clean it **up**! We want the company **impressed**
      [ʌp]   **[ɪmˈprɛst]**
We've got a lot to do!
Is it one lump **or two? [ɔr tu]**
For you, our guest!

[Chorus]
She's our guest!

[MRS. POTTS]
She's our guest!

[Chorus]
Be our guest!

Be our guest! Be our guest!
Our command is your request
It's been years since we've had anybody here
And we're obsessed
With your meal, with your ease
Yes, indeed, we aim to please
While the candlelight's still glowing
Let us help you, we'll keep going

[LUMIÈRE with Chorus]
Course by course, one by one
[kɔrs baɪ kɔrs, wʌn baɪ wʌn]
'Til you shout, "Enough! I'm done!"
Then we'll sing you off to sleep as you digest
Tonight, you'll prop your feet up
But for now, let's eat up

Lumière:
34 Poi vedrà
35 Soddisfatta se ne andrà

Lumière (con coro):
36 Stia con noi! Sì con noi! Qui con noi

Lumière:
37 Saltano i nervi
38 Anche al servo, se non servi
39 Perché qui non c'è nessuno da **servir [serˈvir]**
40 **Ah [a:]**, i bei vecchi tempi di una **volta [ˈvɔlta]**
41 Era tutto un grande scintillar
42 **Quanti [ˈkwanti]** anni passati **[pasˈsati]**
43 Noi ci **siamo arrugginiti [sjamo arruddʒiˈniti]**
44 Senza **dimostrar** la nostra **abilità**
      [dimosˈtrar]   **[abiliˈta]**
45 Tutto il giorno a zonzo nel **castello [kasˈtɛllo]**
46 Grassi, flosci e pigri
47 Ma con lei noi siamo tigri!

Mrs. Bric:
48 Oh mio Dio, che farei?
49 Dalla gioia urlerei
50 Ora il vino è già versato
51 E il tovagliolo è accanto a lei
52 Col dessert vorrà il tè
53 Sì, mia cara, anche per me
54 Se le tazze sono pronte
55 **bollirò [bolliˈrɔ]** in un **istante [isˈtante]**
56 Frizzerò, scotterò
57 Ma è una macchia quella, o **no [nɔ]**?
58 Lava **là**! Che gran figura si **farà**
      [la]   **[fara]**
59 Abbiamo un po' da far
60 Lo devi **zuccherar [tsukkeˈrar]**
61 Ma stia con noi

Coro:
62 Sì, con noi

Mrs. Bric:
63 Qui con noi

Coro:
64 Stia con noi

65 Stia con noi! Qui con noi
66 Serviremo solo lei
67 Son dieci anni che nessuno viene qui,
68 Che ossession
69 Ma vedrà, come qua
70 Tutto splendido sarà
71 Con le luci un po' attenuate
72 Serviremo le portate

Lumière (con coro):
73 **Fino a che, dopo un po'**
   [fino a ke dɔpo un pɔ]
74 Lei dirà: "Sto scoppiando!"
75 Ed allora canteremo con amor
76 Per farla riposar
77 E' ora d'inizìar,

Be our guest!	78 Mangi con noi!
Be our guest!	79 Sì con noi!
Be our guest!	80 Stia con noi!
Please, be our guest!	81 Stia qui con noi!

In *Example 15*, passages coinciding with instants marked up via SV layer 10 are highlighted in purple and present relevant phonetic transcriptions. Purple-highlighted passages are present in 19 lines out of a total of 81. The passages featuring phonetic proximity between vowel phonemes are 13 out of 19 purple-highlighted words/phrases (e.g. ll. 15, 16, 20, 45, 57), whilst phonetic proximity between consonants can be observed only in 5 of these (e.g. ll. 12, 20, 27, 45, 55). ST and TT passages entertaining no relationship of phonetic proximity are also present in a total of 8 samples (e.g. ll. 9, 39, 60, 73). While most lines highlighted in purple exhibit some degree of vowel and/or consonant phonetic proximity, the mixed presence of these alongside passages lacking any phonetic proximity suggests that, although some effort to achieve an acceptable degree of lip-sync can be observed, this was not a primary priority. Additionally, any phonetic proximity between vowels of the ST and TT tends not to extend to more than one vowel phoneme per purple-highlighted word (e.g. ll. 42-43). At the same time, instances lacking phonetic proximity coincide with instants where the correspondence between non-rounded vs. rounded vowels and relaxed/neutral vs. rounded lip positions appears to have been manipulated in the awareness that this would not affect the viewers' linguistic suspension of disbelief (e.g. ll. 9, 27, 39), due to the approximate representation of visemes of 2D animation. The analysis of 'Be Our Guest' (*Beauty and the Beast*, 1991) thus remarks the predominant use of word-for-word translation (i.e. 25%) to achieve only a minimal degree of phonetic proximity and potentially prioritise aspects other than lip-synch, e.g. an overall syntactic and semantic similarity between the two song language versions and a close prosodic match between the relevant ST and TT (see Chapter 4, section 4.4).

Following a similar process, *Example 16* below shows a schematic-comparative analysis of 'Be Prepared' from *The Lion King* (1994) built up on data from SV layer 10:

Example 16

The Lion King – 'Be Prepared' (1994)	*Il Re Leone* – 'Sarò Re' (1994)
[SCAR, *spoken*]	[Scar, *parlato*]
I never thought hyenas essential	*1 Alle iene ho sempre dato poca confidenza,*
They're crude and unspeakably plain	*2 Sono così rozze, così volgari*
But maybe they've a glimmer of potential	*3 Ma tutte insieme saranno una potenza*
If allied to my vision and brain	*4 Al servizio del mio genio senza pari*
(sung)	*(cantato)*
I **know** that your **powers** of **retention**	5 Da **ciò** che vi **leggo** negli **occhi**
[nəʊ] [ˈpaʊəz] [rɪˈtɛnʃən]	[ˈtʃɔ] [lɛggo] [ˈɔkki]
Are as wet as a warthog's backside	6 Io so già che il terrore vi squaglia
But— thick as you **are [ɑː]** —pay **attention! [əˈtɛnʃ(ə)n]**	7 Non siate **però [peˈrɔ]** così **sciocchi [ˈʃɔkki]**
My words are a matter of **pride [praɪd]**	8 Trovate l'orgoglio **marmaglia [marˈmaʎʎa]**
It's clear from your vacant expressions	9 Son vaghe le vostre espressioni
The lights are not all on upstairs	10 Riflesso di stupidità
But we're talking kings and successions	11 Parliamo di re e successioni
Even **you [juː]** can't be caught unawares!	12 **Ritrovate [ritroˈvate]** la lucidità
So, prepare for the chance of a **lifetime [ˈlaɪftaɪm]**	13 Il mio sogno si sta **realizzando [realidˈdzando]**
Be prepared for **sensational news [sɛnˈseɪʃənl njuːz]**	14 È la cosa che **bramo di più [braˈmo di ˈpju]**
A shining **new [njuː]** era	15 È giunto il **momento [moˈmento]**
Is tiptoeing nearer	16 del mio insediamento
[SHENZI]	[SHENZI]
And where do we feature? [ˈfitʃər]	17 Ma noi che faremo? [faˈremo]
[SCAR]	[SCAR]
Just listen to **teacher [ˈtiːtʃə]**	18 Seguite il **maestro [maˈɛstro]**
I know it sounds sordid	19 E voi smidollati
But you'll be rewarded	20 Verrete premiati
When at last I am given my **dues [djuːz]**	21 L'ingiustizia è una mia gran **virtù, [virˈtu]**
And injustice deliciously squared	22 Avrà gli occhi di Scar, sai perché?
Be **prepared! [prɪˈpeəd]**	23 Sarò **re [ˈre]**
[BANZAI, spoken]	[BANZAI, parlato]
Yeah, be prepared! Haha! We'll be prepared! For what?	Sì, siamo pronti... saremo pronti... ma per cosa?
[SCAR, spoken]	[Scar, parlato]
For the death of the king!	Per la morte del re
[BANZAI, spoken]	[Banzai, parlato]
Why? Is he sick?	Perché è malato?
[SCAR, spoken]	[Scar, parlato]
No, fool, we're going to kill him. And Simba too!	Idiota, lo uccideremo noi e Simba con lui
[SHENZI, spoken]	[Shenzi, parlato]
Great idea! Who needs a king?	Sì, buona idea a che serve un re?
[SHENZI & BANZAI & ED, spoken]	[iene, parlato]
No king, no king, la la la la la la!	Niente re, niente re, lalalalala
[SCAR, spoken]	[Scar, parlato]
Idiots! There will be a king!	IDIOTI! Un re ci sarà

[BANZAI, spoken]
Hey, but you said, uh...

[SCAR, spoken]
I will be king! Stick with me, and you'll never go hungry again!

[HYENAS, spoken]
Yeah! Alright! Long live the king!
Long live the king!
Long live the king!

(sung)
It's great that we'll soon be connected
With a king who'll be all-time adored

[SCAR]
Of course, **quid pro quo**, you're **expected**
[ɒv kɔːs] [kwɪd prəʊ kwəʊ]   [ɪksˈpɛktɪd]
To take certain **duties** [ˈdjuːtiz] on **board** [bɔːd]
The future is littered with prizes
And though I'm the main addressee
The point that I must emphasize is
You won't get a sniff without me!

[SCAR & HYENAS]
So, prepare for the coup of the century
Be prepared for the murkiest scam
Meticulous planning
Tenacity spanning
Decades of denial
Is simply why I'll
Be king **undisputed** [ʌndɪsˈpjuːtɪd]
Respected, saluted
And seen for the **wonder I am** [ˈwʌndər aɪ æm]
Yes, my teeth and ambitions are bared
Be **prepared!** [prɪˈpeəd]
Yes, our teeth and ambitions are bared
Be **prepared!** [prɪˈpeəd]

[BANZAI, parlato]
Ehi, ma tu hai detto...

[Scar, parlato]
Io sarò il re! Seguitemi e non soffrirete più la fame!

[Iene, parlato]
EVVIVA! lunga vita al re!
Lunga vita al re!
Lunga vita al re!

(cantato)
24 Avremo la sua compiacenza
25 Sarà un re adorato da noi

[SCAR]
26 **Ma** in **cambio** di questa **indulgenza**
   [ma] [ˈkambjo]   [indulˈdʒɛntsa]
27 Qualcosa mi **aspetto** [asˈpɛtto] da **voi** [ˈvoj]
28 La strada è cosparsa di omaggi
29 Per me e anche per voi, lacchè
30 Ma è chiaro che questi vantaggi
31 Li avrete soltanto con me ˈme

[SCAR E IENE]
32 E sarà un gran colpo di stato
33 La savana per me tremerà
34 Il piano è preciso
35 Perfetto e conciso
36 Decenni di attesa
37 Vedrai che sorpresa
38 Sarò un re **stimato** [stiˈmato]
39 Temuto ed amato
40 Nessuno è **meglio di me** [ˈmɛʎʎo ˈdi ˈme]
41 Affiliamo le zanne perché
42 Sarò **re** [ˈre]
43 Affiliamo le zanne perché
44 Sarò **re** [ˈre]

Purple-highlighted passages in *Example 16* show a similar pattern to *Example 15*. In these passages, there is a mixed combination of vowel and consonant phonetic proximity, with only one phoneme per word of the ST matched with an Italian phoneme possessing similar phonetic traits in most cases (e.g. ll. 5, 12, 14, 15). This can be observed in the particular care to have English words whose ending is a rounded vowel – e.g. [ʊ], [u], [ɔ] – being replaced by Italian rounded phonemes like [ɔ], [o], [u] (e.g. ll. 5, 12, 14, 15, 26). In addition, the combination [eə] found in the final syllable of the word 'prepared' [prɪˈpeəd], which also constitutes part of the

repeated title of the song, is reproduced in Italian by means of the [e] in the word 're' [re], whose combination of alveolar vibrant plus non-rounded vowel imitates some of the phonetic sequences of [prɪˈpeəd] in the ST. Apart from such specific cases, *The Lion King* piece (1994) aligns with the general tendency of other Disney 2D-animated songs within this corpus to present only a minimal degree of phonetic proximity between the relevant ST and TT. Like in 'Be Our Guest' (*Beauty and the Beast*, 1991), in 'Be Prepared' (*The Lion King*, 1994) this is achieved via majority of syntactic closeness-based translation techniques, also ensuring a relationship of semantic closeness between the relevant ST and TT, as shown in the following:

Example 17

The Lion King – 'Be Prepared' (1994)	*Il Re Leone* – 'Sarò Re' (1994)
[Scar, *sung*]	[Scar, *cantato*]
I know that your powers of retention	5 Da ciò che vi leggo negli occhi
Are as wet as a warthog's backside	6 Io so già che il terrore vi squaglia
But—thick as you are—pay attention!	7 Non siate però così sciocchi
My words are a matter of pride	8 Trovate l'orgoglio marmaglia
It's clear from your vacant expressions	9 Son vaghe le vostre espressioni
The lights are not all on upstairs	10 Riflesso di stupidità
But we're talking kings and successions	11 Parliamo di re e successioni
Even you can't be caught unawares!	12 Ritrovate la lucidità
So, prepare for the chance of a lifetime	13 Il mio sogno si sta realizzando
Be prepared for sensational news	14 È la cosa che bramo di più
A shining new era	15 È giunto il momento
Is tiptoeing nearer	16 del mio insediamento
[SHENZI]	[SHENZI]
And where do we feature?	17 Ma noi che faremo?
[SCAR]	[SCAR]
Just listen to teacher	18 Seguite il maestro
I know it sounds sordid	19 E voi smidollati
But you'll be rewarded	20 Verrete premiati
When at last I am given my dues	21 L'ingiustizia è una mia gran virtù,
And injustice deliciously squared	22 Avrà gli occhi di Scar, sai perché?
Be prepared!	23 Sarò re
[…]	[…]
[HYENAS, *sung*]	[Iene, *cantato*]
It's great that we'll soon be connected	24 Avremo la sua compiacenza
With a king who'll be all-time adored	25 Sarà un re adorato da noi
[SCAR]	[SCAR]
Of course, quid pro quo, you're expected	26 Ma in cambio di questa indulgenza
To take certain duties on board	27 Qualcosa mi aspetto da voi
The future is littered with prizes	28 La strada è cosparsa di omaggi
And though I'm the main addressee	29 Per me e anche per voi, lacchè
The point that I must emphasize is	30 Ma è chiaro che questi vantaggi

You won't get a sniff without me!	31 Li avrete soltanto con me
[SCAR & HYENAS]	[SCAR E IENE]
So, prepare for the coup of the century	32 E sarà un gran colpo di stato
Be prepared for the murkiest scam	33 La savana per me tremerà
Meticulous planning	34 Il piano è preciso
Tenacity spanning	35 Perfetto e conciso
Decades of denial	36 Decenni di attesa
Is simply why I'll	37 Vedrai che sorpresa
Be king undisputed	38 Sarò un re stimato
Respected, saluted	39 Temuto ed amato
And seen for the wonder I am	40 Nessuno è meglio di me
Yes, my teeth and ambitions are bared	41 Affiliamo le zanne perché
Be prepared!	42 Sarò re
Yes, our teeth and ambitions are bared	43 *Affiliamo le zanne perché*
Be prepared!	44 Sarò re

In *Example 17* the main semantic themes within the two language song texts are highlighted in different colours: a. Scar's rights as future king and leader are highlighted in yellow; b. Mentions of fear and hyenas' stupidity are in blue; c. Expressions alluding to injustice and murky planning are in purple. In the example above, the similar distribution of various colours across the two song language versions confirms the close utilisation of different semantic themes and their arrangement in both the ST and TT via predominance of syntactic closeness-based reduction and modulation.

In the two DreamWorks songs within this corpus predominance of syntactic closeness-based word-for-word translation or reduction are correlated with very low numbers of instants marked up via SV layer 10, as shown in the following:

Example 18

The Prince of Egypt – 'Deliver us' (1998)	*Il Principe d'Egitto* – 'Ascoltaci' (1998)
Mud!	1 Fango!
Sand!	2 Sabbia!
Water!	3 Acqua!
Straw!	4 Paglia!
Faster! [ˈfæstər]	5 **Svelti! [ˈzvelti]**
Mud	6 Fango!
and lift!	7 Orsù!
Sand	8 Sabbia
and pull!	9 E tira!
Water	10 Acqua
and raise up!	11 Solleva!
Straw!	12 Paglia!
Faster! *(Spoken)*	Più svelti! *(Spoken)*

With the sting of the whip on my shoulder	13 Le frustate ci piegan la schiena
With the salt of my sweat on my brow	14 e il sudore ci solca la fronte.
Elohim, God on high,	15 Elohim, Tu che puoi,
can you hear your people cry?	16 non abbandonare noi
Help us now, this dark hour	17 non lasciarci nel buio
Deliver us	18 Ascoltaci!
Hear our call, deliver us	19 Nel deserto, guidaci
Lord of all, remember us	20 Tu che sei il solo Dio
Here in this burning sand	21 ricordati di noi
Deliver us	22 Ascoltaci!
There's a land You promised us	23 E la fede ci darà
Deliver us to the Promised Land	24 la terra che hai promesso a noi.
Yal-di ha-tov **veh ha-rach**	25 Yal-di ha-tov **veh ha-rach**
Al ti-ra veh al tif-chad	26 **Al** ti-ra veh al tif-chad
My son, I have nothing I can give	27 Così, devi andare figlio mio
But this chance that you may **live [lɪv]**	28 questo è il tempo dell'**addio [adˈdio]**
I pray we'll meet again	29 ma io ti rincontrerò
If He will	30 se Iddio
Deliver us (deliver us)	31 ci ascolterà (ci ascolterà)
Hear our prayer, deliver us	32 solo Lui ci aiuterà,
From despair, these years of slavery	33 spezzerà quelle catene
Grown too cruel to stand	34 della schiavitù.
Deliver us	35 Ci ascolterà,
There's a land You promised us	36 e la fede ci darà
Deliver us from the bondage	37 la terra che ha promesso a noi
Deliver us to the Promised Land	38 la terra che ha promesso a noi.
Hush now my **baby [beɪbi]**, be still, love, don't **cry [kraɪ]**	39 Non devi **piangere [ˈpjandʒere]** mio dolce **amor [aˈmor]**
Sleep as you're rocked by the stream	40 il fiume ti cullerà.
Sleep and **remember** my last **lullaby**	41 Fa che il mio **canto [ˈkanto]** ti resti nel **cuor [ˈkwɔr],**
[rɪˈmem.bɚ] **[ˈlʌl.ə.baɪ]**	
So, I'll be with you when you **dream [driːm]**	42 così insieme a te **crescerà [kreʃʃeˈra]**
River, oh river, flow gently for **me [miː]**	43 Fiume che scorri gentile per **me [me]**,
Such precious cargo you bear	44 e grazie a te lui vivrà.
Do you know somewhere he can live free?	45 Conosci un luogo che libero è
River, deliver him **there [ðer]**	46 Fiume, conducilo **là [ˈla]**
Brother, you're safe now	47 Ora sei salvo
and safe may you stay	48 sicuro vivrai
For I have a prayer just for **you [juː]:**	49 La nostra speranza sei **tu [ˈtu]**:
"Grow, baby brother,	50 "Cresci fratello,
come back someday	51 ritornerai,
Come and deliver us, **too [tuː]**"	52 libererai tutti **noi" [ˈnoj]**
Deliver us	53 Ascoltaci!
Send a shepherd to shepherd us	54 Un pastore ci guiderà
And deliver us to the Promised Land	55 nella terra che hai promesso a noi
Deliver us to the Promised Land	56 la terra che hai promesso a noi
Deliver us	57 Ascoltaci!

The schematic-comparative analysis built up on SV layer 10 data for 'Deliver us' (*The Prince of Egypt*, 1998) shows that: a. Some level of phonetic proximity can be observed where front vowels in the ST – i.e. [æ], [e], [i] – are replaced by front vowels in Italian – i.e. [a], [e], [i] –

as shown in ll. 5, 28, 39, 42, 46; b. The same level of care is not evident in retaining rounded vowels across both language versions, as seen in ll. 39 and 41; however, this still occurs in other cases, such as ll. 49 and 52. Such data suggest that also in DreamWorks-branded 'Deliver Us' (*The Prince of Egypt*, 1998) translators were able to take advantage of the approximate representation of lip positions via 2D animation to manipulate the viseme-phoneme correspondence via predominance of word-for-word translation. Despite this, the occasional retention of rounded vowels across the two language versions suggests a greater care in respecting the correspondence between rounded vowels, e.g. high rounded vowel [u], and on-screen rounded lip position in the TT, compared to previously analysed Disney 2D-animated songs.

In DreamWorks 'Holding Out for a Hero', the predominance of reduction and low number of instants marked via SV layer 10 are this time featuring in a 3D computer-animated performance:

Example 19

Shrek 2 – 'Holding Out for a Hero' (2004)	*Shrek 2* – 'Cerco un eroe' (2004)
C minor, put it in C minor. *[spoken]*	Do minore, datemi un Do minore. *[parlato]*
Where have all the good men **gone and [gɔn ænd]**	1 Dove sono i bravi **eroi e [eˈrɔi e]**
Where are all the gods?	2 Le divinità?
Where's the streetwise Hercules	3 Dove l'Ercole che va
To fight the rising **odds? [ɒdz]**	4 E affronta la **realtà? [realˈta]**
Isn't there a white knight upon a fiery steed?	5 Dove sta chi amo e sul cavallo va?
Late at night I toss and I turn	6 No, non c'è, lo so, sì lo so,
And I dream of what I **need! [nid]**	7 Che è un sogno questo **qua! [ˈkwa]**
Hit it! *[spoken]*	8 Attacca! *[parlato]*
I need a **hero! [ˈhɪərəʊ]**	9 Cerco un **eroe! [eˈrɔe]**
I'm holding out for a hero 'til the end of the night	10 Io non mi muovo da qui e resto ad aspettare
He's gotta be strong	11 Più forte sarà
And he's gotta be fast	12 E veloce sarà
And he's gotta be fresh from the fight	13 e odor di battaglia egli avrà.
I need a hero!	14 Cerco un eroe!
I'm holding out for a hero 'til the morning light	15 Io non mi muovo da qui e resto a sperare
He's gotta be sure	16 Più sicuro sarà
And it's gotta be soon	17 Al più presto accadrà
And he's gotta be larger than life	18 e la luce alla vita darà,
Larger than life	19 Luce darà
Somewhere after midnight	20 Dopo mezzanotte
In my wildest fantasy	21 Mi scateno e vedo lì
Somewhere just beyond my reach	22 Uno che non prenderò,
There's someone reaching back for me	23 Ma che sa prendermi,
Racing on the thunder	24 Corre come il tuono,

And rising with the heat	25 E il calore lui mi dà
It's gonna take a superman	26 Deve essere speciale,
To sweep me off my feet	27 Vado via con lui
Up where the mountains meet the heavens above	28 Sulle montagne tra le nuvole là,
Out where the lightning **splits [ˈsplɪts] the sea [ðə siː]**	29 Tra i lampi io lo **so [sɔ] perché [perˈke]**
I could swear there is someone	30 Giuro che c'è qualcuno
Somewhere watching me	31 Che osserva me
Through the wind and the chill and the rain	32 Non c'è né vento o pioggia che sia,
And the storm and the flood	33 Non importa com'è,
I can feel him approach	34 Lui arriva lo sento
Like the fire in my blood	35 È pieno di sé
(Like the fire in my blood!)	(Lui è pieno di sé)
(Like the fire in my blood!)	(Lui è pieno di sé)
(Like the fire in my blood!)	(Lui è pieno di sé)
(Like the fire in my...)	(Lui è pieno di…)
(Blood!)	(Sé!)
I need a hero!	36 Cerco un eroe
I'm holding out for a hero 'til the morning light	37 Io non mi muovo da qui e resto a sperare
And he's gotta be sure	38 al più presto accadrà
And it's gotta be soon	39 E sicuro sarà
And he's gotta be larger than life	40 e la luce alla vita darà
(Hero!)	(Eroe!)
Oh, he's gotta be strong	41 E lui forte sarà
And he's gotta be fast	42 E veloce sarà
And he's gotta be fresh from the fight	43 E odor di battaglia egli avrà
I need a hero!	44 Cerco un eroe!

The purple-highlighted passages in *Example 19* include a total of six close-ups and one frontal long shot as per SV layer 10 annotations. Despite the reduced amount of screen time dedicated to the main singing persona, previous analyses of 3D-animated song performances within this corpus (see section 3.4) would presuppose for the *Shrek 2* song (2004) to present a high degree of phonetic proximity between the ST and TT passages coinciding with SV layer 10 markups. However, *Example 19* shows that rounded vowels are retained across the two language versions only when these feature the word 'hero' [ˈhɪərəʊ] translated as 'eroe' [eˈrɔe] in Italian, which constitutes a key word within the song title. The Italian plural 'eroi' [eˈrɔi] is used also in other parts of the translated song text to retain further rounded vowels within the ST (e.g. l. 1). However, this does not occur consistently throughout the song, seeing how other rounded vowels in the ST are matched with non-rounded ones in Italian, e.g. l. 4, and vice versa, non-rounded vowels in the ST are replaced by rounded ones in the TT (e.g. l. 29). An only partial

level of phonetic proximity can also be observed in l. 7, where the English [i] in 'need' is matched with the Italian [a] in 'qua', thus emphasising a low level of care towards the difference between the relaxed and neutral lip positions also within 3D animation. Consonant phonetic proximity is almost non-existent. The comparison of *Example 19* with analyses of Disney 3D-animated performances within this corpus, e.g. 'Into the Unknown' (*Frozen II*, 2019), shows that the only partial level of phonetic proximity identified in 'Holding Out for a Hero' (*Shrek 2*, 2004) is actually closer to those of less recent 2D-animated Disney works, e.g. *Sleeping Beauty* (1959) and *Hercules* (1997). However, whilst the reduced number of instants marked via SV layer 10 in such songs found itself consistently correlated with an overall predominance of syntactic difference-based discursive creation, 3D-animated *Shrek 2* 'Holding Out for a Hero' (2004) seems to diverge from such a trend by presenting an overall low degree of phonetic proximity correlated with predominance of reduction, which retains a relationship of syntactic closeness and contiguity between the ST and TT. In the *Shrek 2* song (2004), reduction is the most used translation technique (36%) followed by very close percentages of both syntactic difference-based discursive creation (20%) and syntactic closeness-based word-for-word translation (18%) and modulation (18%). The coexistence of relatively high percentages of different translation techniques based on ST and TT syntactic closeness suggest the similarity of the two song language versions also on a semantic level:

Example 20

Shrek 2 – 'Holding Out for a Hero' (2004)	*Shrek 2* – 'Cerco un eroe' (2004)
C minor, put it in C minor. *[spoken]*	Do minore, datemi un Do minore. *[parlato]*
Where have all the good men gone and	1 Dove sono i bravi eroi e
Where are all the gods?	2 Le divinità?
Where's the streetwise Hercules	3 Dove l'Ercole che va
To fight the rising odds?	4 E affronta la realtà?
Isn't there a white knight upon a fiery steed?	5 Dove sta chi amo e sul cavallo va?
Late at night I toss and I turn	6 No, non c'è, lo so, sì lo so,
And I dream of what I need!	7 Che è un sogno questo qua!
Hit it! *[spoken]*	8 Attacca! *[parlato]*
I need a hero!	9 Cerco un eroe!

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I'm holding out for a hero 'til the end of the night	10 Io non mi muovo da qui e resto ad aspettare
He's gotta be strong	11 Più forte sarà
And he's gotta be fast	12 E veloce sarà
And he's gotta be fresh from the fight	13 e odor di battaglia egli avrà.
I need a hero!	14 Cerco un eroe!
I'm holding out for a hero 'til the morning light	15 Io non mi muovo da qui e resto a sperare
He's gotta be sure	16 Più sicuro sarà
And it's gotta be soon	17 Al più presto accadrà
And he's gotta be larger than life	18 e la luce alla vita darà,
Larger than life	19 Luce darà

Example 20 shows the first verse and chorus from the ST and TT of 'Holding Out for a Hero' (*Shrek 2*, 2004), whose different semantic themes are highlighted in different colours: a. Mentions of words relating to the topics of hero, strength, battle, are in purple; b. Mentions of expressions related to looking and or waiting for something are in yellow; c. Words related to time and nature are in and blue. The similar distribution of colours in the table above shows a prevalent reproduction of similar sematic themes and their arrangement across the two language song versions, except for some specific cases where references to nature and time in the ST are matched with expressions relevant to waiting, and/or compensated by alternative references to nature and time in later lines of the TT (see ll. 10, 15, 18). *Example 20* thus provides evidence for how syntactic closeness-based translation techniques within 'Holding Out for a Hero' constituted the preferred option for translators to achieve at least a partial degree of phonetic proximity whilst establishing a strong relationship of both syntactic and semantic closeness between the relevant ST and TT.

Indeed, the analysis of these four song case studies foregrounded the presence of diverging trends from those observed in previous sections. The predominance of syntactic closeness-based translation techniques correlated with low degrees of phonetic proximity across both 2D and 3D-animated pieces emphasised the much greater priority given to the retention of a relationship of both syntactic and semantic closeness between the relevant STs and TTs. Following up on the emergence of further aspects regarding cultural representations and tropes

shared across different Western societies within the analysis of e.g. 'Once Upon a Dream' (Sleeping Beauty, 1959), 'Thomas O'Malley Cat' (*The Aristocats*, 1970), 'Jack's Lament' (*The Nightmare before Christmas*, 1993), the following chapter intends to look at how these can resound across the complex network of elements within songs from this corpus, thus proving the role of dubbed song products as a valid means of transmission of cultural interactions.

CHAPTER 4:

UNIVERSALITY AND CULTURE-SPECIFICITY RESONATING ACROSS THE MULTIPLE LAYERS OF SONG

4.1 Travelling songs as networks of cultural interaction

This chapter further explores the relationship between translation usage percentages, visual performance features, and the analysis of singing and musical performance interaction within songs, thus discussing their capacity to constitute audio-visual means of cultural representation and transmission. Taking her cue from Susam-Sarajeva (2008) (see Chapter 1, section 1.1), Marc (2015) discussed the circulation and production of various versions of well-known pop songs within the Western musical market by introducing the notion of *travelling* songs:

> Even though a song is created in a specific national or communitarian context that determines to various extents its production and reception processes, once it is released and disseminated, especially via the global music market, it travels and wanders through time and place, thus becoming a transcultural product (Marc, 2015: 5).

Marc's remarks (2015) emphasised that the cultural connections that specific pop songs or genres, e.g. the French classic *La Mer* by Charles Trenet (1946) or Frank Sinatra's *My Way* (1969), may entertain with the cultural context of their creation are not necessarily lost when these enter the global market and undergo re-interpretations and/or rearrangements. Marc (2015: 4) defined such processes as 'transcultural flows' which, far from constituting 'forms of homogenisation', promote the view that 'the existence of world culture does not invalidate that of national cultures' (ibid.). Such theories thus foregrounded that cultural connections established via music and song are not lost in standardisation once these travel beyond the borders of the cultural community where they were initially conceived. Seeing that the global circulation of popular music often occurs via 'ubiquitous access to technologies of music

distribution, […] as well as by cosmopolitan cultural practices' (ibid.), various song and musical genres may show different paces of travel and/or go through shorter or longer distances, whilst undergoing diverse variations on the basis of the cultural contexts where they are received (ibid.). Within this study, Marc's notion (2015) of travelling songs was further connected with Di Giovanni's views (2003: 222) regarding the 'triple confrontation' between the 'narrating', the 'narrated' and the translation target cultures established by representations of 'cultural otherness' within end-of-twentieth century Disney films (see Chapter 2, section 2.1):

> Translating culturally centred films for a specific cultural and linguistic community implies interpreting otherness through the images and words used by the narrating culture. Therefore, the encounter with the Other which is portrayed in the film is subordinate to the relation between the source and the target language/culture (Di Giovanni, 2003: 217).

Drawing on such theoretical main reference points, this chapter analyses how the only partial re-arrangement of specific song components (e.g. language, vocal performance) within the song dubbing activity addressing this corpus can produce new song assemblages impacting the broader audio-visual context in which they feature, as well as the musico-linguistic cultural references and connections that these may retain or alter across the language transfer. By doing this, this chapter tests the applicability of Di Giovanni's (2003) and Marc's (2015) views on both Disney and non-Disney dubbed animated song products involving representations of cultural contexts within this study corpus (see Chapter 2, section 2.1).

Far from assuming for 'particularity and universality to be quite distinct things', this chapter explores the notion of coexisting rates of culture-specificity and universality (Ginger, 2018: 44) residing within the looser and/or tighter cultural connections entertained by the interacting elements within the song-as-work, via the comparison of data collected via SV layers 7, 8, 9, 12 and 13 (see Chapter 2, section 2.2.2). It acknowledges that even though the contribution of

a specific group, like a nation, is significant, it does not mean that it encompasses everything humans are capable of achieving (Ginger, 2018: 44). Building on such premises, data collected via SV layers 9, 12 and 13 were used to identify specific musical traits which could be deemed as 'universal' (ibid.). Noting that films included in this study corpus were all created and released by major US production company brands, any linguistic, musical, and visual elements retaining a looser connection with specific cultural contexts would still be rooted within a Western and/or Anglo-American centred perspective which, of course, makes it difficult to use a *stricto sensu* notion of 'universality' within this study. However, this term was used in the context of the current research to identify those features that were recognised as widely shared within the global pop musical culture, as opposed to those that, whilst being disseminated, have retained their main function of contributing to our understanding of a specific cultural community (Ginger, 2018; Marc, 2015).

In this respect, Mehr et al. (2019: 1) highlighted that the concept of universality in music 'has never actually been systematically demonstrated, and it is challenged by the vast diversity of music across cultures'. However, the recent study carried out by the Harvard University Music Lab (Mehr et al., 2019) managed to create a corpus of ethnographic text on musical behaviour from a representative sample of small-scale societies, and a discography of audio recordings of the music itself, to find out how/whether specific musical features from a selection of four song genres – love songs, healing songs, dance songs, lullabies – can be universally recognised as indicative of the relevant behavioural contexts. Whilst recognising the limitations of Mehr et al.'s investigation (2019) (see section 4.3), its findings regarding the universality of specific musical traits were used where relevant in this analysis to identify those musical traits universally associated with specific shared behaviours and/or feelings. At the same time, SV layer 7 was used to monitor, mark up and annotate instants of the audio tracks within this study

corpus coinciding with language/culture-specific elements featuring in the relevant source and target texts as per Chiaro's model (2009) (see Chapter 2, section 2.2.2). These were interconnected with data gathered through SV layers 8, 9, 12, and 13 examining specific vocal effects and/or techniques, along with instrumentation, entertaining connections with song and musical genres deemed as deeply rooted in the identity of a specific cultural community – e.g. jazz, gospel – and less likely to be fully incorporated in other contexts of reception (Marc, 2015).

In order to provide an ordered and cohesive discussion, data from SV layer 7 were used to compare numbers of language/culture-specific elements marked up across the source and target song texts within this corpus, and consequently classify the different song case studies on the basis of these:

	SB-OUaD (1959)	TA-TOM (1970)	B&B-BoG (1991)	A-AN (1992)	NbC-JL (1993)	LK-BP (1994)	H-ZtH (1997)	PoE-DU (1998)	Sh2-HoH (2004)	F-LOD (2013)	F2-IU (2019)
Eng	**0**	36	14	12	25	3	58	2	2	3	**0**
Ita	**0**	69	18	18	2	**0**	18	2	1	2	**0**

Table 17. Number of language/culture-specific elements as per SV layer 7data per each song ST and TT.

Table 17 shows that the maximum number of language/culture-specific elements identified across this study corpus is 69 in the Italian version of 'Thomas O'Malley Cat' (*The Aristocats*, 1970), whilst two song case studies out of eleven show 0 of these in both their English and/or Italian song versions (in **bold**). Drawing on such data, *Chart 1* below provides a visualisation of the number of language/culture-specific elements within the English and Italian versions of each song case study:
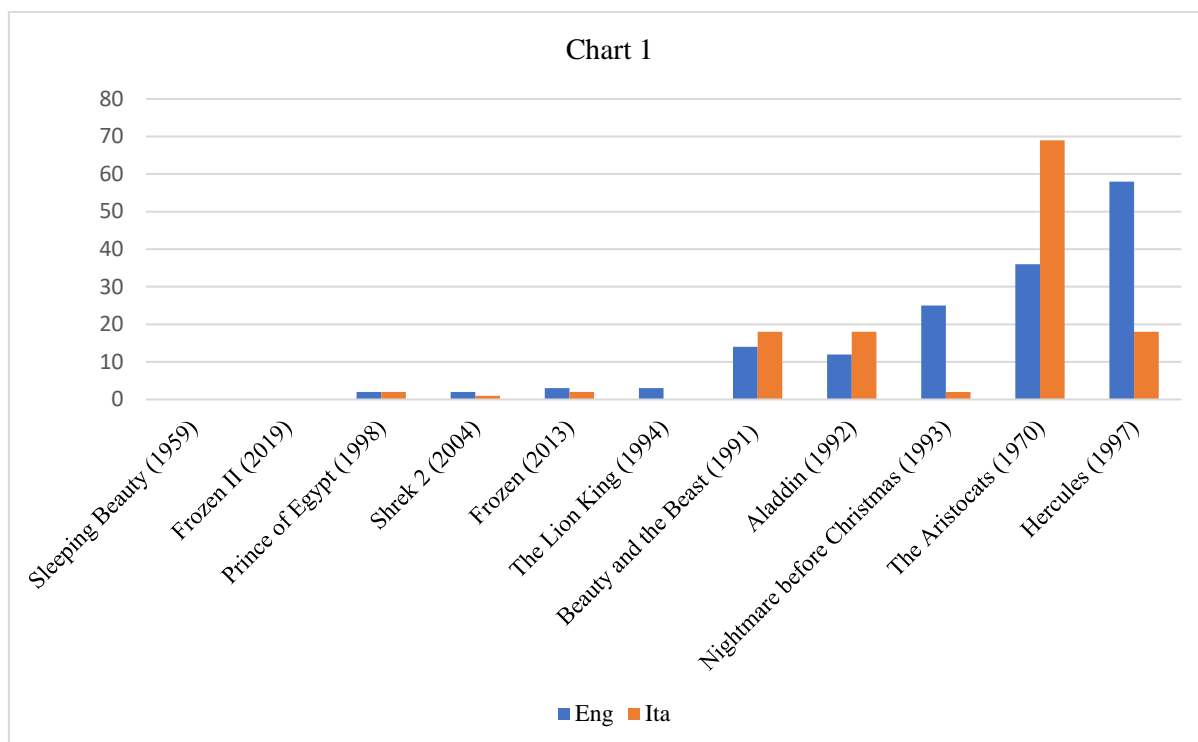
Chart 1. Number of language/culture-specific elements within the English and Italian song versions of each song case study.

The vertical axis of the chart above presents the scale – from 0 to 80 – where the number of language/culture-specific elements identified per each case study was recorded as per data in *Table 17*. The eleven case studies are positioned on the horizontal axis of *Chart 1* – and named by their respective film title – on the basis of the difference in the number of language/culture-specific elements between the English and Italian versions of each one of them. These are arranged in an ascending order, so that songs which show a minimal or non-existent difference between the number of language/culture-specific elements of their relevant English and Italian versions – represented by the blue and orange bar respectively – appear on the left side of the chart's horizontal axis. Moving towards the right side of it, song case studies progressively show a greater disparity between the blue and orange bars, thus signalling the increasing difference between the number of language/culture-specific elements identified in the relevant English and Italian song versions. *Chart 2* below was devised to specifically depict the variation

of difference in the number of language/culture-specific elements between each song's English and Italian versions:
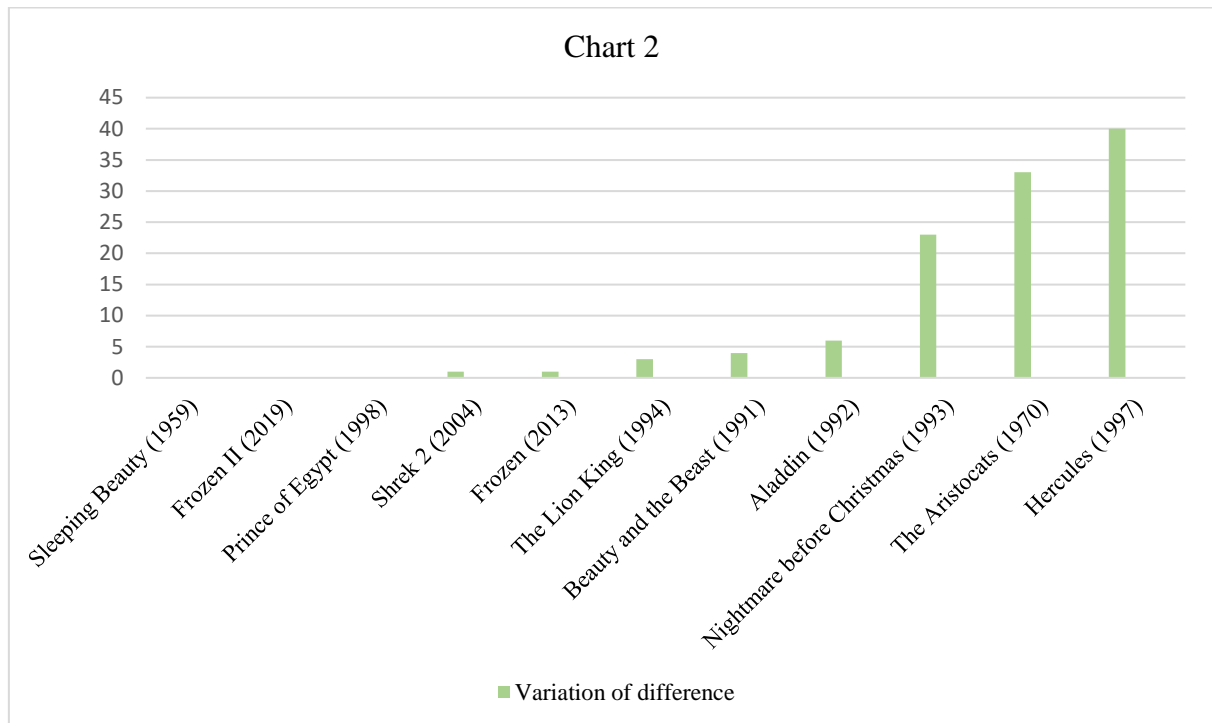
Chart 2. Variation of difference in the number of language/culture-specific elements between the English and Italian versions of each song case study, arranged in ascending order.

The comparison of data in *Charts 1* and *2* reveal that only the last five song case studies on the right of the relevant horizontal axis show both (a) a significant number (i.e. more than ten) of language/culture-specific elements in at least one of their language versions and (b) a substantial difference between the number of these within the relevant two language versions. On the contrary, the first six songs on the left of the two charts' horizontal axis are characterised by a low number of language/culture-specific elements and almost no difference between the number of these in the relevant language versions.

Following the ascending order emerged from the data in *Charts 1* and *2,* the following sections of this chapter will proceed to triangulate data from SV layer 7 with further analysis results from SV layers 8, 9, 12, 13 to discuss (a) transmission of cultural interactions via interlinking

musico-linguistic and visual features, (b) whether it is possible to establish an increasing or decreasing tendency towards either a more culture-specific or universal approach in international animated film song production and distribution over time, (c) any consistent pattern of correlation between translation technique percentages, degrees of phonetic proximity and rates of culture-specificity and/or universality achieved in the songs from this corpus.

4.2 Tales of universality in song

According to data in *Charts 1* and *2*, 'Once Upon a Dream' (*Sleeping Beauty*, 1959) and 'Into the Unknown' (*Frozen II*, 2019) present a total of 0 language/culture-specific elements marked via SV layer 7 across the relevant STs and TTs. Specifically in regards to *Frozen II* (2019), such data match the comments made by Robert Lopez, song writer for the *Frozen* saga (2013, 2019) along with Kristen Anderson-Lopez, in an interview for [The Hollywood Reporter] (Appelo, 2014):

> The Lopezes took a far more scrupulous approach to making *Frozen*'s appeal global. 'We were trying to make the story work wherever audiences were', says Lopez. 'Disney basically said: "don't write a song where the whole song depends on one pun". A song about 'being in someone else's shoes' was cut – will people get that idea in other cultures? Whenever we drifted too far into "punland", we would steer into clearer waters. We had a song called *Lose Control*, with a pun on "troll". […] It makes sense in English, but who knows in other languages?'

Lopez's statements highlight Disney Studios' decision to steer clear of any language and/or culture-specific content during the design process of fundamental elements of the ST, demonstrating an awareness of the potential impact on the subsequent processes of translation and localisation that the song text would undergo at later stages. This foregrounds how widely shared linguistic and cultural contents within song lyrics can play a crucial role in crafting 'globally' appealing contexts within the larger media landscape. In the specific case of *Frozen*

(2013) and *Frozen II* (2019), these are intertwined with specific narrative features that further advocate for such a 'universal' approach: a. Apart from magic snowman Olaf, the main characters in the *Frozen* saga are a group of young people, who differ significantly from the strongly characterised talking animals in e.g. *The Aristocats* (1970); b. Whilst the *Frozen* films present a Scandinavian-inspired setting referencing the traditional Northern European fairy tale of the Snow Queen (*Into the Unknown: Making Frozen II*, 2020), the plot still unfolds in a fantastical, timeless place, i.e. the kingdom of Arendelle; c. The main characters sing about widely shared human feelings and relationships, such as love and friendship, thereby connecting with the universal behaviours indicated by Mehr et al. (2019).

Combination of similar narrative features and the absence of language and/or culture-specific elements as per data collected via SV layer 7 is observed also in the media context recreated within the *Sleeping Beauty* film (1959). Similarly to other Disney major works – e.g. *Cinderella* (1950), *The Little Mermaid* (1989), *Beauty and the Beast* (1991) – *Sleeping Beauty* (1959) is an animated adaptation of a famous fairy tale belonging to the Western folk tale canon, which was circulated by different authors of the European literary tradition – e.g. Charles Perrault (1697), The Grimm brothers (1812). Indeed, the Disney-animated version presents a narrative setting connoted by a wide range of tropes reminiscent of the Western European medieval era, e.g. castles, knights, queens, kings, princes and princesses, which, like in the *Frozen* films (2013; 2019), contribute to the construction of a fictional timeless setting. Whilst drawing on Campbell's catalogue (2004) of Western literary narrative tropes for the classification of songs included in this corpus (see Chapter 2, section 2.1), this study further discusses these through the wider and more recently updated trope list related to narration, gender, language, and characters provided by online trope collection TV Tropes (n.d.). This supplies the necessary tools to assess coexisting rates of culture-specificity and universality across specific audio-

visual media on the basis of an ever-broadening selection of works exemplary of today's worldwide pop culture (ibid.).

TV Tropes defines the term 'trope' as 'a storytelling device or convention, a shortcut for describing situations the storyteller can reasonably assume the audience will recognise' (ibid.), which distinguishes itself from a *cliché* in that it does not assume any negative connotation:

> they [tropes] may be thousands of years old but seem fresh and new. They are not bad; they are not good; tropes are tools that the creator of a work of art uses to express their ideas to the audience (ibid.).

On the basis of TV Tropes' catalogue, both *Sleeping Beauty* (1959) and the *Frozen* films (2013; 2019) propose different versions of the 'Princess Classic' trope (TV Tropes, n.d.), falling within the category of 'Archetypal Characters', i.e. 'a character who appears over and over in legends far and wide, even in cultures that have shut themselves off from the world; in other words, a Universal Character' (ibid.). In this definition, the term 'universal' suggests that this specific character typology entered different 'transcultural fluxes' (Marc, 2015) across the years, which enabled it to travel long distances and get incorporated in the storytelling traditions of multiple socio-cultural contexts. As remarked by TV Tropes, the 'Princess Classic' trope, which sees this character endowed with a 'good, kind and innocent' nature (n.d.), has evolved over time and mixed up with other tropes, thus creating more recent ramifications of it, e.g. 'Rebellious Princess', 'Lady of War', 'Pretty Princess Powerhouse' (ibid.). Whilst princess Aurora in 1959 *Sleeping Beauty* is faithful to the classic version of this trope, Elsa from *Frozen* (2013) and *Frozen II* (2019) represents a more contemporary version of it, who is (a) good and kind but also (b) smart, powerful and endowed with a multilayered personality. The alteration of archetypal character tropes seems to have played a crucial role specifically in the *Frozen* saga (2013; 2019), where a wide range of these were mixed with other non-archetypal tropes and/or turned into their opposite archetype to generate ever-new characters, e.g. *Frozen* prince Hans

(2013) initially presented as the epitome of the prince charming archetype reveals himself to be the actual main antagonist of the story.

Interestingly, TV Tropes' description of the 'Princess Classic' mentions characteristics relevant to the princess' vocal quality, stating that this should be 'gorgeous and probably a soprano' (n.d.). Such a description suggests an almost direct association between the character's personality and the 'grain' of their voice (Barthes, 1977; Abecassis, 2019) (see Chapter 1, section 1.4). In 'Once Upon a Dream' (*Sleeping Beauty*, 1959), princess Aurora's soprano voice is coupled with prince Philip's tenor vocal range. Their respective voices were provided by English and Italian singers Mary Costa and Tina Centi for Aurora, and Bill Shirley and Sergio Tedesco for prince Philip. Contextual analysis data showed that Mary Costa is considered one of the so-called Disney legends by official online Disney fan club D23 (2023), describing her as an 'opera diva' (ibid.), whose first important role as singer was providing the voice for 1959 *Sleeping Beauty* Princess Aurora. Similarly, Tina Centi, who provided the voice only for Italian Princess Aurora's singing sequences, was a trained opera singer, who worked as dubber for various Disney characters, like Mary Poppins and Wendy (Genna, 2001). Also Bill Shirley and Sergio Tedesco shared classical opera training within their respective careers, as detailed in the specific web pages dedicated to the spontaneous documentation of relevant Disney production and Italian dubbing activities, e.g. Disney Wiki (n.d.) and Enciclopedia del doppiaggio (2012). In 'Into the Unknown' (*Frozen II*, 2019), Elsa's soprano vocal range is instead provided by Idina Menzel and Serena Autieri, in English and Italian respectively. Differently from classical opera singers Costa and Centi, online press articles on The Los Angeles Times (Keegan, 2014) and The Hollywood Reporter Roma (Boni, 2023) acknowledge Idina Menzel and Serena Autieri as veterans of the Broadway stage musical genre.

Data gathered via SV layers 9, 12, and 13 were used to corroborate such contextual information. Relevant differences and/or similarities identified between specific vocal qualities are described within this study via the voice classification model known as the *fach system*. According to [Oxford Music Online](#) (2023), such a system derives from the German opera tradition, where it was originally used to systematically distinguish various singing voice typologies and establish which operatic roles were suitable for each one of them. Within this framework, the term *fach* stands for that unique characteristic which makes each voice different from any other, or as defined by Roland Barthes (1977: 188), the so-called 'grain' of the voice, i.e. 'the body of the voice as it sings' (see Chapter 1, section 1.4). This is different from other vocal features, like the so-called *tessitura*, which, while resembling the notion of vocal range (i.e. the extent of an instrument or voice, from the lowest to the highest note), distances itself from it in that it is 'not decided by the extremes of its range, but rather by which part of the range is most used' (Oxford Music Online, 2023).

Building on such concepts, both the interpreters for English and Italian-speaking princess Aurora can be defined as two *light* sopranos, i.e. female voices whose vocal range goes roughly from middle C up to the C two octaves above and *fach* is light, chirpy and bright (ibid.). SV layer 9 markup of instants coinciding with specific vocal effects perceived through close listening foregrounded princess Aurora and prince Philip voice dubbers' substantial use of the typical operatic head voice register, i.e. type of vocal emission technique through which the voice resonates from the head and is thus higher, lighter and clearer than the one resonating from the chest, known as 'chest voice' (ibid.). In particular, SV layer 9 markup revealed no striking difference in terms of vocal interpretation and/or modulation between the English and Italian song performances: whilst 17 instants were marked up in 'Once Upon a Dream', the relevant Italian translation 'Io lo so' showed a total of 19. Most of these coincide with instants

in which the English and Italian-speaking singing dubbers for princess Aurora and prince Philip both performed a *rallentando* (i.e. a gradual slowing of musical tempo) (ibid.), usually at the end of the verse or in middle of the chorus. In Bill Shirley's performance, an instance of *rubato* (i.e. notes arbitrarily shortened in performance) (ibid.) was marked up at the end of the first line of the second verse, specifically within the last two words of the repeated phrase 'once upon a dream'. Italian singers Tina Centi and Sergio Tedesco engaged with a more relaxed pace, thus recreating a more evident longing tone, especially in Tina Centi's performance of the opening verse. Apart from such slight differences, the singers for both song language versions seem to stick to similar interpretative guidelines, as shown in the following:
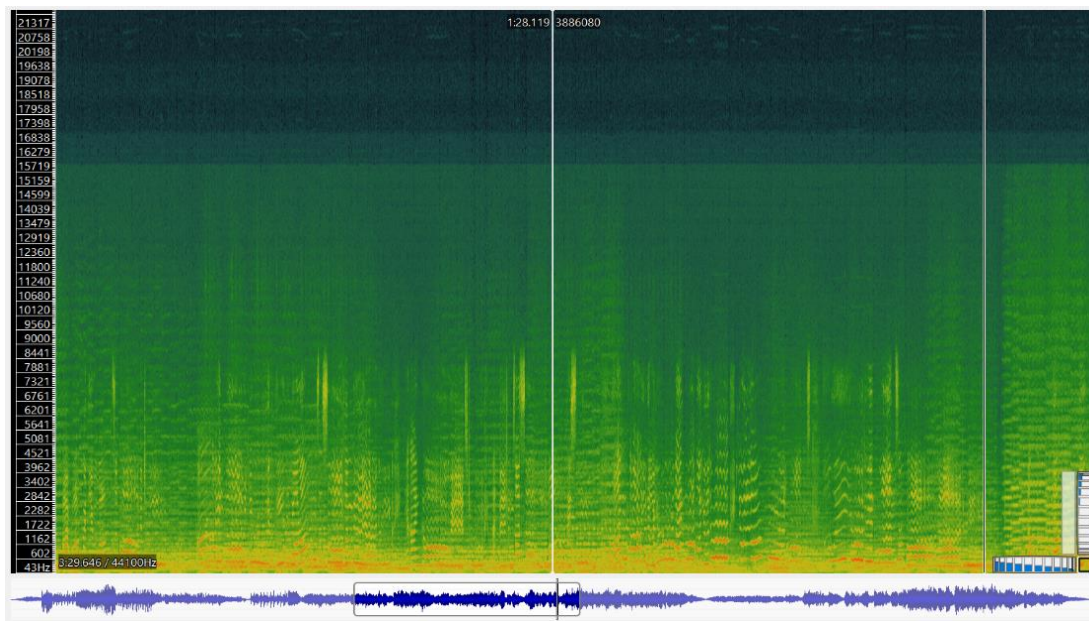

Figure 23. Spectrogram (SV layer 12) from Sonic Visualiser analysis of first verse and chorus of 'Once Upon a Dream' (Sleeping Beauty, 1959).
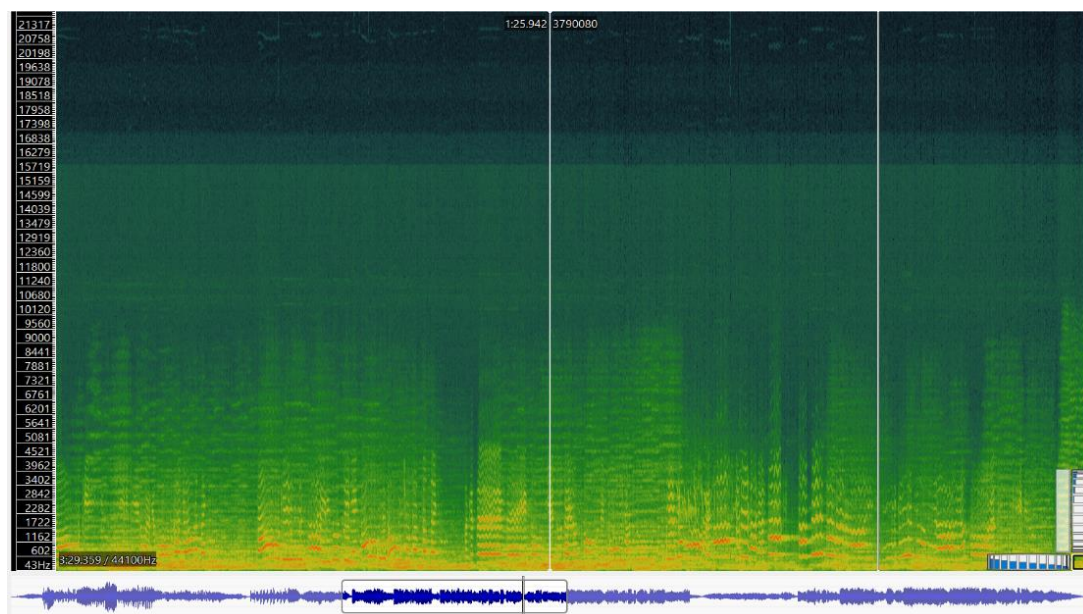
Figure 24. Spectrogram (SV layer 12) from Sonic Visualiser analysis of first verse and chorus of 'Io lo so' (Sleeping Beauty, 1959).

The comparison of *Figures 23* and *24* show rather similar – although not identical – red/yellow wave patterns indicating similar sonic wave spectrums produced by the respective English and Italian-speaking singers' vocal performances. Whilst perfect alignment cannot be assumed between two song performances that are inherently different in that they are delivered by two different singers singing in two different languages, the height and shape of the visualised sonic spectrums show different points in common, except for Centi's slightly wavier pattern at the end of the passage, which signifies a greater use of *vibrato* by the Italian singer compared to her English-speaking colleague. In particular, the limited height of these denotes a low vocal volume in both performances, coinciding with instants annotated in SV layer 9 as *mezzopiano*. The reproduction of such a vocal dynamic reinforces the recreation of the intimate scene in which Princess Aurora secretly whispers her dreams of love into the woods.

Such vocal features interconnect with SV layer 13 markup of 'Once Upon a Dream' (*Sleeping Beauty*, 1959) instrumentation, which denoted the significant presence of symphonic orchestra

intermezzos. The combination of singers' prolonged use of head voice and symphonic orchestra instrumentation are indeed reminiscent of the opera and operetta tradition, as per the conventions of such musical genres (Oxford Music Online, 2023). The significant duration of the instrumental intervals within 'Once Upon a Dream' (*Sleeping Beauty*, 1959), alternating different musical tempos (e.g. *allegro*, *moderato*, *andantino*), underscores the on-screen characters' dialogues and dance moves occurring either before the start of the song's main melody or right in the middle of it. SV layer 13 data showed that out of a total of three minutes and a half, the song instrumental intro lasts one minute, whilst the *intermezzo* underscoring Aurora and Philip's first dialogue lasts another 18 seconds. Instrumentation-only passages constitute almost half of the entire song (ca. 39%), thus highlighting the classic opera/operetta-inspired soundscape of the 1959 *Sleeping Beauty* piece.

In 'Into the Unknown' (*Frozen II*, 2019), both Idina Menzel and Serena Autieri are two sopranos, who, however, present a rather different *fach* from those of Mary Costa and Tina Centi. Descriptions of Idina Menzel's 'grain' of the voice deeply contrast with the bright, light and chirpy voice of 1959 princess Aurora. In an interview with The Los Angeles Times (Keegan, 2014), Rick Dempsey, senior executive of the Disney subsidiary company Disney Character Voices International (DCVI), which has supervised the global distribution of Disney media since 1988, mentioned that they encountered various difficulties in the search for soprano voices able to reproduce Menzel's 'warm, smooth tone' and 'her three-octave soprano vocal range' within *Frozen* dubbed versions' international casting process. Whilst Autieri shares a vocal range that is similar to Menzel's, the distance between their 'grains' of the voice is much greater than the distinction perceived between those of Mary Costa and Tina Centi. As remarked by Dempsey (ibid.), Menzel's *fach* is characterised by the unique combination of wide soprano vocal range and warm penetrating vocal materiality. Although Autieri's *fach* is far from the

chirpy, bright tones of Mary Costa and Tina Centi, it does not possess the same thick quality of Menzel's. Despite such differences, Menzel's and Autieri's penetrating 'grains' reflect 2019 princess Elsa's deeper and stronger characterisation, inspired by more recent socio-cultural gender standards introduced at the start of the new millennium, compared to that of 1959 princess Aurora.

Similarly to 'Once Upon a Dream' (*Sleeping Beauty*, 1959), SV layer 9 markup revealed the absence of major vocal interpretation differences between Menzel's and Autieri's performances of 'Into the Unknown' (*Frozen II*, 2019), denoted by a total of 51 instants marked up within both song language versions. These coincide with specific vocal dynamic changes both language performers engage with at similar points of the audio track, e.g. alternation of *piano* sequences during initial verses, followed by a *crescendo* in pre-choruses, which finally lead to a *fortissimo* in choruses:
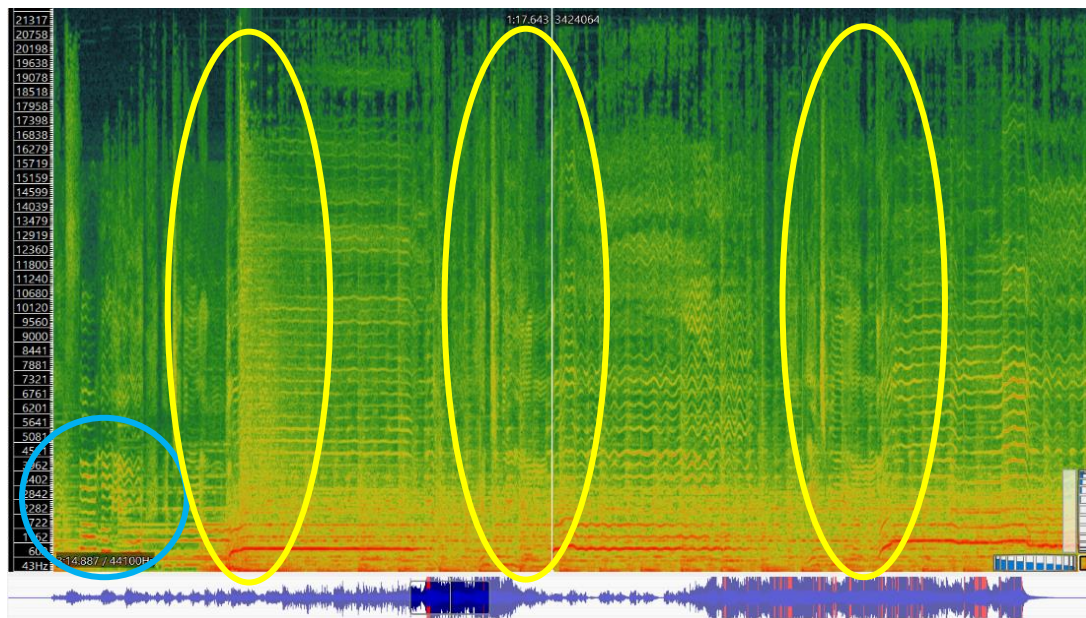

Figure 25. Spectrogram (SV layer 12) from Sonic Visualiser analysis of first pre-chorus and chorus of 'Into the Unknown' (Frozen II, 2019).
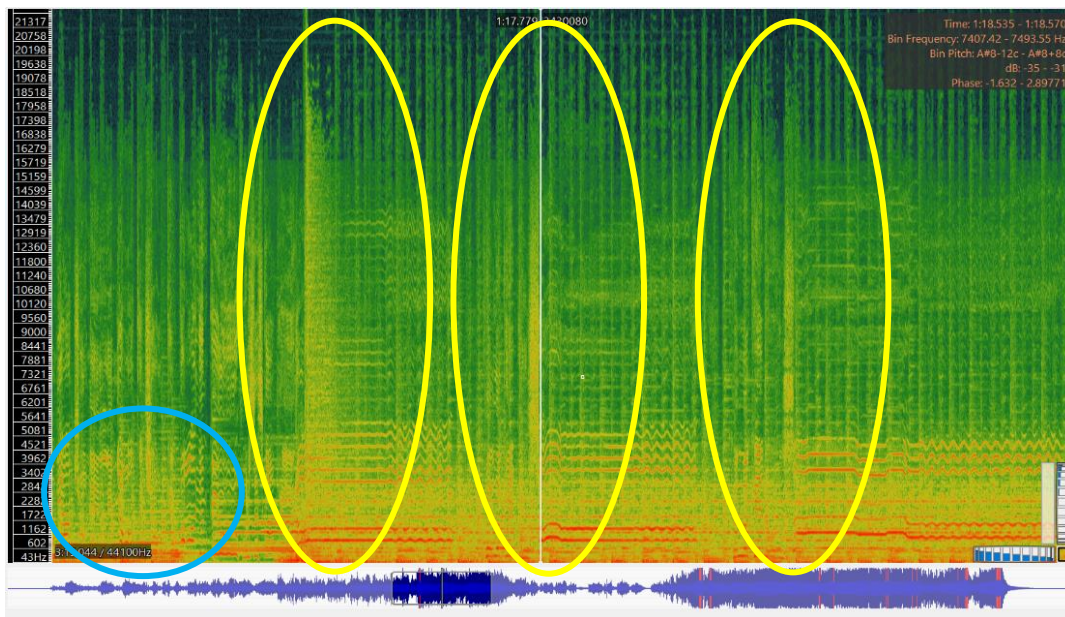
Figure 26. Spectrogram (SV layer 12) from Sonic Visualiser analysis of first pre-chorus and chorus of 'Nell'ignoto' (Frozen II, 2019).

The comparison of *Figures 25* and *26* reveal the great similarity between the sonic spectrums produced by Menzel and Autieri respectively. In both spectrograms, the initial passage (circled in blue) on the left presents rather low spectrum waves, whose height increases progressively, thus signalling the transitions to the *crescendo* the following three *fortissimo* peaks featuring in the chorus (circled in yellow). The chorus shows three long red sonic waves indicating the two singers' similar management of vocal intensity within passages of similar duration. In both cases, the sonic waves show a rather linear and rarely fragmented shape, denoting Menzel's and Autieri's reproduction of a clear and steady chest voice register, presenting a reduced amount of vocal distortion effects, e.g. *vibrato*.

SV regions layer 13 was used to highlight specific instrumentation features and duration of vocal runs and ad-libs performed by the two singers. Contrary to the symphonic orchestra *intermezzos* within the *Sleeping Beauty* piece (1959), close listening of 'Into the Unknown' (*Frozen II*, 2019) enabled SV layer 9 markup to identify a substantial use of synth permeating the whole instrumental base, resulting in the enhancement of the different symphonic orchestra

instruments, especially high-pitched idiophone percussions (e.g. bells, triangle, xylophone). SV layer 13 annotation and markup further revealed that in both song language versions the total of singers' ad-libs and vocal runs corresponds to ca. 23% of overall song duration (i.e. 0.45 seconds out of 3.14 minutes). These foreground Menzel's and Autieri's similar skills to move freely across their vocal range by using the so-called mixed/belting voice, i.e. the process by which a singer carries their chest voice above their break with a proportion of head voice (Oxford Music Online, 2023). Whilst acknowledging the various mixed origins of such a vocal technique – e.g. Spanish flamenco, Mexican mariachi, Middle Eastern music – this is often seen as typical of the stage musical genre, as reported by MusicalTheatreResources.com (Jones, 2015), whose features coming from and contributing to musical traditions from multiple socio-cultural communities indicate the widely shared traits it involves.

Correlation between the absence or reduced number of language/culture-specific elements monitored via SV layer 7 markup, and musical and/or vocal features carrying universal traits finds itself also reflected in 2013 'Love is an Open Door', featuring in the first chapter of the *Frozen* saga. Data in *Charts 1* and *2* show that this song presents a slight variation in the number of language/culture-specific elements compared to those of 'Once Upon a Dream' (*Sleeping Beauty*, 1959) and 'Into the Unknown' (*Frozen II*, 2019): while the ST presents three of these, the TT has two. Indeed, 'Love is an Open Door' shares with 'Into the Unknown' (*Frozen II*, 2019) various fundamentals of the overall film plot and setting based on specific universal archetypal tropes. However, differently from the 2019 solo song, 'Love is an Open Door' (*Frozen*, 2013) is a love duet between princess Anna, Elsa's clumsy and good-hearted sister, and the newly-encountered prince Hans, who, very much like 1959 *Sleeping Beauty* princess Aurora and prince Philip, declare their love feelings to each other via a love song built on the tropes of love at first sight and soulmates' instant connection. It is the emphasis on the

exaggerated and almost parodic reprise of the prototypical love at first sight trope between the classic princess and prince charming, exploited within the narrations of several Disney classics released in the first half of the 20th century (e.g. *Snow White*, 1937; *Cinderella*, 1950; *Sleeping Beauty*, 1959), that makes the relationship between Anna and Hans appear instantly suspicious to the audience (TV Tropes, n.d.). This anticipates the scene where Hans reveals himself to be the actual villain of Elsa and Anna's story, thus providing another example of altered archetypal trope among those disseminated across the *Frozen* films (TV Tropes, n.d.).

Whilst love may be assumed as one of the most common behaviours across cultural societies, the actual validity of such a pre-conception in the context of song production was tested by the Harvard Music Lab study (Mehr et al., 2019). Along with the analysis of (a) an ethnographic set of data from 60 societies and (b) a discographic corpus of audio recordings from 86 societies, this conducted a massive online experiment having more than 29,000 visitors of the citizen-science website http://themusiclab.org (2019-2024) listening to random songs from the select discography to guess their behavioural contexts. By doing this, Mehr et al. (2019) provided empirical evidence that there are specific musical features that listeners from various cultural societies recognise as indicative of love songs. By applying this information to this study, it was possible to identify features universally indicative of love songs within both 'Once Upon a Dream' (*Sleeping Beauty*, 1959) and 'Love is an Open Door' (*Frozen*, 2013).

The descriptions of song events included in the relevant ethnographic corpus allowed Mehr et al.'s study (2019: 3) to classify the variability, if any, of how each society uses songs to manifest a specific behaviour, i.e. what are the 'psychological faculties that make certain kinds of sound feel appropriate to certain social and emotional circumstances'. This involved looking for key words within the song descriptions, which were classified on the basis of three dimensions: formality, arousal, religiosity. According to the Harvard Music Lab study (ibid.: 3-6), keyword

clusters relevant to love songs specifically refer to the semantic themes of 'arranging a marriage' and 'love and courtship', and belong to the low-formality, low-religiosity, low-arousal dimensions. The comparison of such data with the colour-coded schematic-comparative analyses of 'Once Upon a Dream' (*Sleeping Beauty*, 1959) and 'Love is an Open Door' (*Frozen*, 2013) shows that Mehr et al.'s experiment results (2019) coincide with key wordnets and semantic themes featuring in the two love duets from this study corpus:

Example 21

Sleeping Beauty – 'Once Upon a Dream' (1959)	*La Bella Addormentata nel Bosco* – 'Io lo so' (1959)
I know you, I walked with you once upon a dream	1 So chi sei, vicino al mio cuor ogn'or sei tu
I know you, the gleam in your eyes is so familiar a gleam	2 So chi sei, di tutti i miei sogni il dolce oggetto sei tu
Yet I know it's true that visions are seldom all they seem	3 Anche se nei sogni è tutta illusione e nulla più
But if I know you, I know what you'll do	4 Il mio cuore sa che nella realtà
You'll love me at once the way you did once upon a dream	5 Da me tu verrai e che mi amerai ancor di più
But if I know you, I know what you'll do	6 Il mio cuore sa che nella realtà
You'll love me at once the way you did once upon a dream	7 Da me tu verrai e che mi amerai ancor di più
I know you, I walked with you once upon a dream	8 So chi sei, vicino al mio cuor ogn'or sei tu
I know you, the gleam in your eyes is so familiar a gleam	9 So chi sei, di tutti i miei sogni il dolce oggetto sei tu
And I know it's true that visions are seldom all they seem	10 Anche se nei sogni è tutta illusione e nulla più
But if I know you, I know what you'll do	11 Il mio cuore sa che nella realtà
You'll love me at once the way you did once upon a dream	12 Da me tu verrai e che mi amerai ancor di più

Example 22

Frozen – 'Love is an Open Door' (2013)	Frozen – 'La mia occasione' (2013)
[spoken]	[parlato]
Anna: Okay, can I just - say something crazy?	Anna: Ecco vorrei… posso dire una follia?
Hans: I love crazy!	Hans: Amo le follie!
[sung]	[cantato]
All my life has been a series of doors in my face	1 Ho sperato molte volte in qualcosa per me
And then suddenly I bump into you	2 Come un fulmine sei comparso tu
I was thinking the same thing! 'Cause, like, [spoken]	3 È la stessa cosa che penso io! Perché [parlato]
I've been searching my whole life to find my own place	4 Non avevo mai trovato un posto finché
And maybe it's the party talking, or the chocolate fondue	5 All'improvviso una speranza, o qualcosa di più
But with you	6 Ma se noi
(But with you)	7 (Ma se noi)
I found my place	8 Stiamo insieme
(I see your face)	9 (mi sento bene)
And it's nothing like I've ever known before	10 Ed è facile adesso che io so
Love is an open door	11 Che occasione ho
Love is an open door	12 Che occasione ho
Love is an open door	13 Che occasione ho
With you, with you	14 Con te, con te
With you, with you!	15 Con te, con te!
Love is an open door	16 Che occasione ho

I mean it's crazy	17 Non trovi strano –
What?	18 Cosa?
We finish each other's…	19 Sentirsi
Sandwiches!	20 Simili!
That's what I was gonna say! [spoken]	21 Stavo per dirlo io! [parlato]
I've never met someone	22 È bello accorgersi
Who thinks so much like me	23 Che sono uguale a te
Jinx! Jinx again! [spoken]	24 Flic! Flic di nuovo! [parlato]
Our mental synchronization	25 Abbiamo fatto un duetto,
Can have but one explanation	26 Che sembra proprio perfetto
You and I were just meant to be!	27 Tu ormai lo sai più di me!
Say goodbye (say goodbye)	28 Dì addio (dì addio)
To the pain of the past	29 Alla malinconia
We don't have to feel it anymore	30 Tutto cambia ora che io so
Love is an open door	31 Che occasione ho
Love is an open door (door)	32 Che occasione ho (ho)
Life can be so much more	33 E non ti lascerò
With you, with you	34 Mai più, perché
With you, with you	35 lo so, che tu
Love is an open door (door)	36 Sei tutto ciò che ho (ho)
[spoken]	[parlato]
Can I say something crazy?	Hans: Posso dire una follia?
Will you marry me?	Hans: Vuoi sposarmi?
Can I say something even crazier?	Anna: Posso dire una follia ancora più folle?
Yes!	Anna: Sì!

Examples 21 and *22* show that both songs present words and/or phrases relevant to love, courtship, and marriage (highlighted in red) in both their English and Italian language versions, despite the high and moderate-high levels of discursive creation in the translated texts, which denote a relationship of syntactic difference with the relevant STs (see Chapter 3). This study then used data gathered via Sonic Visualiser analysis to identify any of the following musical features universally indicative of love songs as per Mehr et al. (2019) in the two Disney love duets:

- Love songs present a gentler and more fluid sequence of accents than dance and healing songs, but a more emphasised articulation than lullabies. However, differences in musical tempo only influenced listeners' distinction between dance songs and love songs, where the latter present a lower number of beats per minute, i.e. love songs are generally more slow-paced than dance songs.

- Love songs present a higher number of passages where music is perceived to build and release tension via melodic changes, harmonic progression, rhythm, motivic development, accent, or instrumentation, in comparison with dance and healing songs.

- Love songs tend to retain a steadier musical tempo than healing songs. At the same time, they present a higher degree of 'ornamentation' (e.g. melodic variation or 'decoration' of a perceived underlying musical structure) than dance songs.

In terms of accent fluidity and musical tempo, both 'Once Upon a Dream' (*Sleeping Beauty*, 1959) and 'Love is an Open Door' (*Frozen*, 2013) show similar characteristics. These were analysed via comparison of (a) indicative measurement of each song's beats per minute via an online beats per minute tool, (b) number/duration of musical phrases monitored via SV layer 5 and (c) spectrogram visualisation of audio tracks (SV layer 12). In particular, annotations gathered via SV layer 5 showed the following:
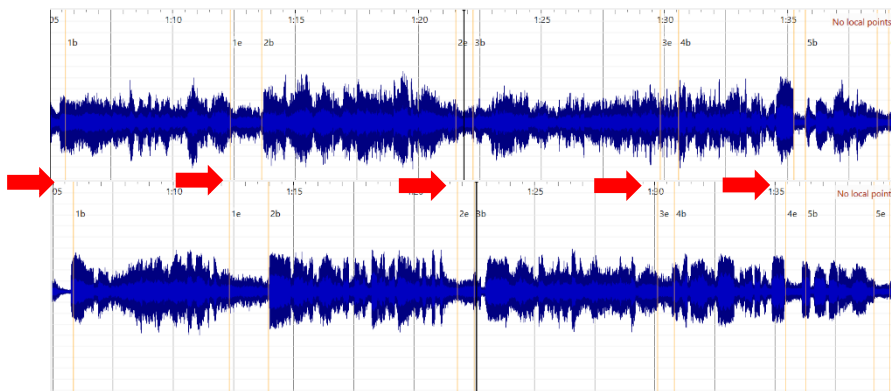

Figure 27. Overlapped screengrabs from SV layer 5 analysis of 'Once Upon a Dream' (upper image) and 'Io lo so' (lower image) from Sleeping Beauty (1959).
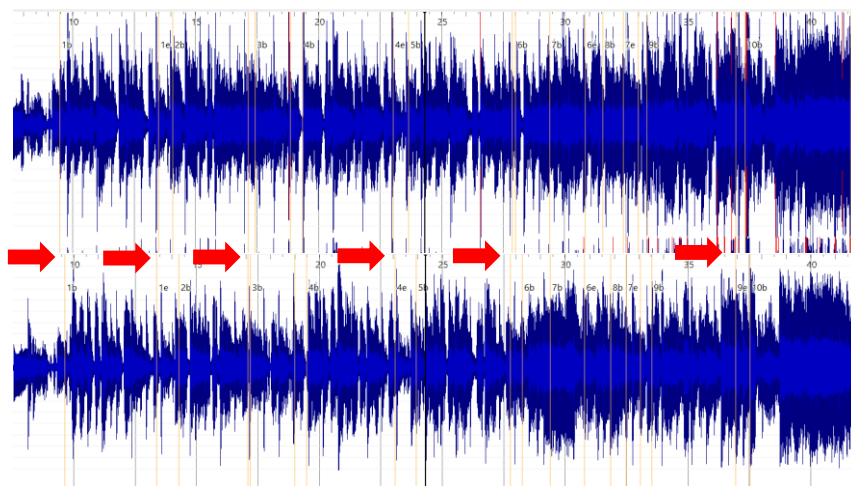
Figure 28. Overlapped screengrabs from SV layer 5 analysis of 'Love is an Open Door' (upper image) and 'La mia occasione' (lower image) from Frozen

The overlapped yellow time stamps marking the beginning and end of each musical phrase for the English and Italian versions of 'Once Upon a Dream' (*Sleeping Beauty*, 1959) and 'Love is an Open Door' (*Frozen*, 2013) show that their duration varies only slightly – i.e. some tenths of second – across the two language performances, thus suggesting that the performers' articulation of each phrase is similar in terms of accent fluidity. Similarly, both songs have a pace of around 108-110 BPM, which qualifies each piece as an *andantino* – i.e. a mid-paced musical tempo and mood. Such characteristics prove both songs' conformity to the intermediate emphasis/articulation of accent and mid-paced tempo that have been deemed indicative of love songs as per Mehr et al.'s study (2019).

In addition, the greater variation in musical 'ornamentation' and the presence of a tension/release ratio in the relevant motivic developments can be observed by looking at the frequency spectrum visualisations (SV layer 12) representing the transition from verse to pre-chorus and chorus:
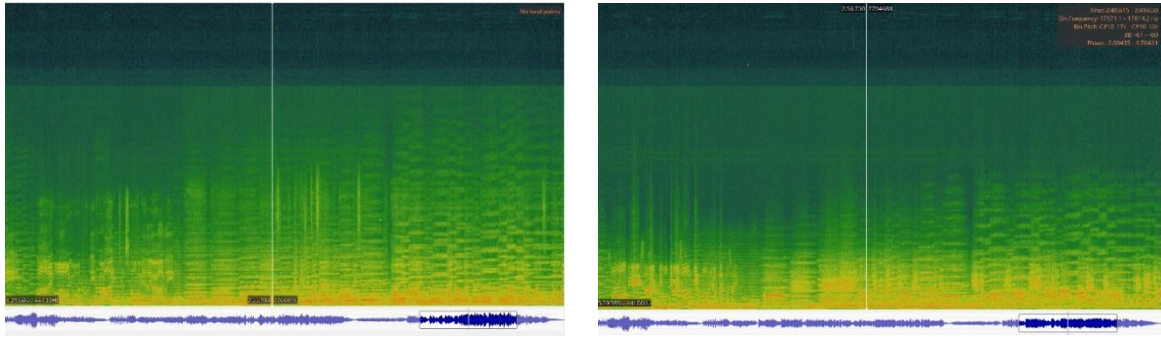
Figures 29 and 30. Spectrograms of 1959 Sleeping Beauty 'Once upon A Dream' (on the left) and 'Io lo so' (on the right), showing the transition from last verse to chorus of the song.
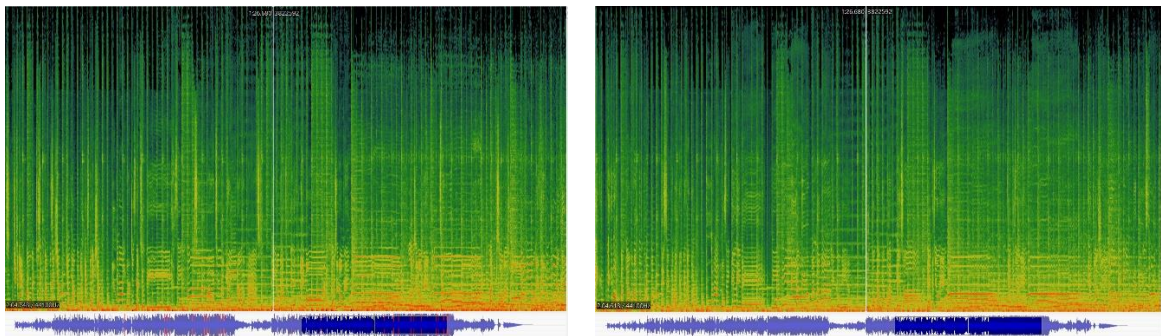
Figures 31 and 32. Spectrograms of 2013 Frozen 'Love is an Open Door' (on the left) and 'La mia occasione' (on the right), showing the transition from last verse to chorus of the song.

Both *Figures 29* and *30,* and *31* and *32*, show the last transition from verse to chorus within the English and Italian versions of 'Once Upon a Dream' (*Sleeping Beauty*, 1959) and 'Love is an Open Door' (*Frozen*, 2013) respectively. The relevant frequency spectrum patterns produced by the orange/red sonic waves show that these seem to get thicker and higher in their progression from left to right of the relevant screengrabs, thus indicating the gradual increase of vocal intensity marking the motivic development passage where the withheld sound vibrations in the articulation of verse are released in the chorus/pre-chorus of the respective songs. Such an effect is further enriched by the typical tendency of duets to involve harmonisations between the two main voices and repetition of sung material, serving to emphasise the instant connection between the two lovers, which contribute to increase the amount of musical 'ornamentation' (Mehr et al., 2019).

Building on such findings, analyses of vocal and musical features within 'Once Upon a Dream' (*Sleeping Beauty*, 1959), 'Love is an Open Door' (*Frozen*, 2013), and 'Into the Unknown' (*Frozen II*, 2019) showed the extent of the universality within their respective soundscapes and song genres. Whilst opera, stage musical solo, and love duets all belong to the Western musical tradition, their broad dissemination and subsequent integration across multiple reception cultures would make it difficult to see them as rooted within the development and identity of just one specific socio-cultural context of our reality. Within such songs, the absence or reduced number of language/culture-specific elements identified via SV layer 7 markup (see *Charts 1* and *2*) seems to interconnect with the several universal traits carried by the relevant vocal and musical features reminiscent of such genres in both their English and Italian versions. Correlations of such linguistic/textual and musical elements result in song performance sonic spectrums that only slightly vary across their respective language transfers. These suggest that the low rate of culture-specificity retained by the respective song lyrics STs and TTs resounds across the relevant universal soundscape. Such findings foreground how the universality of the archetypal tropes on which the broader media contexts are based seem to inflect both the translation activity and the song-as-event, thus building up coherent multi-semiotic representations of universality within each song-as-work. The findings discussed in Chapter 3 (sections 3.3.1 and 3.3.2) highlighted significant differences in translation usage percentages and levels of lip-synch achieved within 'Once Upon a Dream' (*Sleeping Beauty*, 1959), 'Love is an Open Door' (*Frozen*, 2013), and 'Into the Unknown' (*Frozen II*, 2019). Whilst the two former songs showed a predominant use of discursive creation correlating with a low or slightly higher degree of lip-synch, the latter presented a reduced disparity between predominance of discursive creation and other syntactic closeness-based translation techniques, correlated with a much higher degree of lip-synch. Interconnection of such findings with those outlined in this

section suggest that coherent multi-semiotic representations of universal traits may thus be achieved through different translation avenues.

4.3 The influence of coexisting universal and culture-specific elements on song translation

The data visualisations of *Chart 1* and *Chart 2* suggest that both 'Deliver us' (*The Prince of Egypt*, 1998) and 'Holding Out for a Hero' (*Shrek 2*, 2004) present a low number of language/culture-specific elements marked up via SV layer 7 – i.e. no more than three in either their English and/or Italian version. This seems to point at a high degree of shareability of the song lyrics' linguistic content across both the relevant STs and TTs. However, for both these songs the relative freedom from constraints related to lip-synch identified in the schematic-comparative translation analysis and the low level of language/culture-specific elements are correlated with a higher percentage of translation techniques that aim to retain both syntactic and semantic closeness across the two language versions, e.g. word-for-word translation, modulation, reduction (see Chapter 3, section 3.5). Whilst a certain level of semantic closeness was identified also in the STs and TTs of 'Once Upon a Dream' (*Sleeping Beauty*, 1959), 'Love is an Open Door' (*Frozen*, 2013), and 'Into the Unknown' (*Frozen II*, 2019) (see section 4.2), the highly shareable semantic content of such song case studies was transferred through a greater number of syntactic changes, as testified by the predominance of discursive creation in all of the three songs (see Chapter 3, *Table 6*). Whether the level of phonetic proximity between the relevant ST and TT was identified as low – e.g. 'Once Upon a Dream' (*Sleeping Beauty*, 1959), 'Deliver us' (*The Prince of Egypt*, 1998) and 'Holding Out for a Hero' (*Shrek 2*, 2004) – or intermediate/high – e.g. 'Love is an Open Door' (*Frozen*, 2013), and 'Into the Unknown' (*Frozen II*, 2019) – any widely shared semantic content thus managed to be transferred from the source to the target version via prioritisation of either syntactic closeness or difference-based translation techniques. However, the predominant role played by syntactic closeness-

based translation techniques in the transfer of universal and shareable semantic content emerging through the translation analysis of 'Deliver us' (*The Prince of Egypt*, 1998) and 'Holding Out for a Hero' (*Shrek 2*, 2004) may suggest a different balance between any coexisting universal and culture-specific visual and/or musico-linguistic elements interacting in such songs.

In terms of music, both 'Deliver us' (*The Prince of Egypt*, 1998) and 'Holding Out for a Hero' (*Shrek 2*, 2004) include passages where the main singing persona engages with at least one of the universal behavioural contexts identified by Mehr et al. (2019): a. 'Deliver us' (*The Prince of Egypt*, 1998) is the only song in this corpus that contains a passage where Yocheved – i.e. Moses' mother – is shown while singing to her baby to soothe him; b. 'Holding Out for a Hero' (*Shrek 2*, 2004) involves a proper on-stage dancing performance by the Fairy Godmother, where the piece performed is actually a well-known dance hit from the 1980s. Together with the love songs (see section 4.2), these two song case studies are the only ones of this corpus where Mehr et al.'s criteria (2019) can be applied. Whilst extensive research was carried out around music's ability to elicit strong emotional responses and transmit nuanced and difficult-to-articulate expressive states (Margulis, 2018; Timmers et al., 2022; White & Rickard, 2016), Margulis (2018: 69) highlighted that this is often limited by their reliance on basic emotion categories. Mehr et al.'s universal features (2019) were used in the present corpus only to a certain extent, specifically to recognise universal musical features in a restricted number of songs and/or song segments reflecting the behavioural contexts analysed by the Harvard Music Lab (2019). Following a similar modality to the one adopted in the previous section, findings deriving from SV layers 12 and 13 were used to detect any conformity of 'Deliver us' (*The Prince of Egypt*, 1998) and 'Holding Out for a Hero' (*Shrek 2*, 2004) to Mehr et al.'s criteria (2019) universally indicative of lullabies and dance songs.

According to Mehr et al. (2019), pitch range retains some distinctive potential only in the comparison between love songs and lullabies, where the former is recognised as having a wider pitch range than the latter. In the context of this study corpus, this is true only to some extent. On the basis of the guidelines set by the International Pitch Notation (IPN) system (Killick, 2023), 'Once upon a Dream' (*Sleeping Beauty*, 1959) covers a relatively restricted pitch range that goes from D3 to F5, while 'Love is an Open Door' (*Frozen*, 2013) does provide a much wider range going from A2 to E5. Yocheved's lullaby solo in 'Deliver us' (*The Prince of Egypt*, 1998) instead goes from G3 to A5. Whilst not a great difference can be observed between the pitch ranges of 'Once upon a Dream' (*Sleeping Beauty*, 1959) and 'Deliver us' (*The Prince of Egypt*, 1998), almost an entire octave of difference distinguishes the latter from the 2013 *Frozen* love song. However, a major difference between the two love songs and lullaby section in 'Deliver us' (*The Prince of Egypt*, 1998) is actually dictated by pitch perception depending on the different *fach* of the performers involved in each song. Whilst both love songs constitute a duet between two different performers that are in both cases a baritone/tenor and a light soprano, Yocheved's lullaby segment is sung by just one singer, i.e. Ofra Haza, an Israeli artist known for her 'tender mezzo-soprano' voice, as described in The New York Times (Pareles, 2000). The mix of voice qualities involved in the love duets may alter the perception of pitch, noting that a light soprano voice engenders sound waves with faster frequencies (featuring more cycles per second), which are always heard as 'higher' than those produced by the thicker and warmer vocal quality of tenors/baritones (Margulis, 2018: 80). Such a contrast is not present in Yocheved's solo, where pitch perception is influenced by the only mezzo-soprano vocal quality of Ofra Haza. This may lead to perceive the pitch range of both 'Once upon a Dream' (*Sleeping Beauty*, 1959) and 'Love is an Open Door' (*Frozen*, 2013) as wider than that of Yocheved's

lullaby solo in 'Deliver us' (*The Prince of Egypt*, 1998), thus making such songs conform to Mehr et al's criteria (2019) universally indicative of love songs and lullabies respectively.

According to Mehr et al. (2019: 9-11), differences in accent and musical tempo have a greater significance in drawing distinctions between dance songs, lullabies and love songs. In particular, dance songs are described as having a higher volume and concentration of pulses, which causes a greater emphasis of articulation in comparison with more gentle songs. The spectrogram visualisation of songs provided by Sonic Visualiser (SV layer 12) shows the conformity of 'Deliver us' (*The Prince of Egypt*, 1998) and 'Holding Out for a Hero' (*Shrek 2*, 2004) to this characteristic difference:
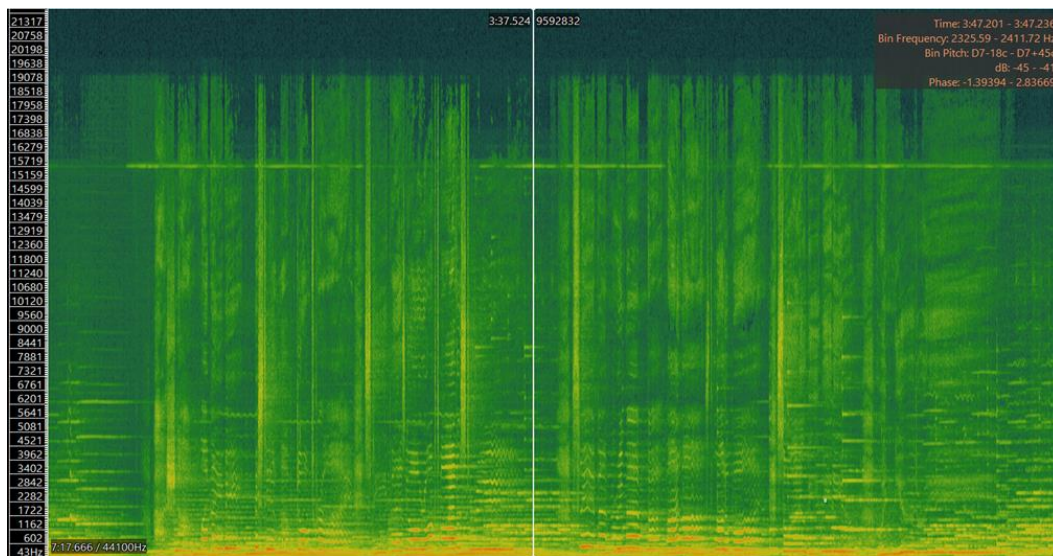

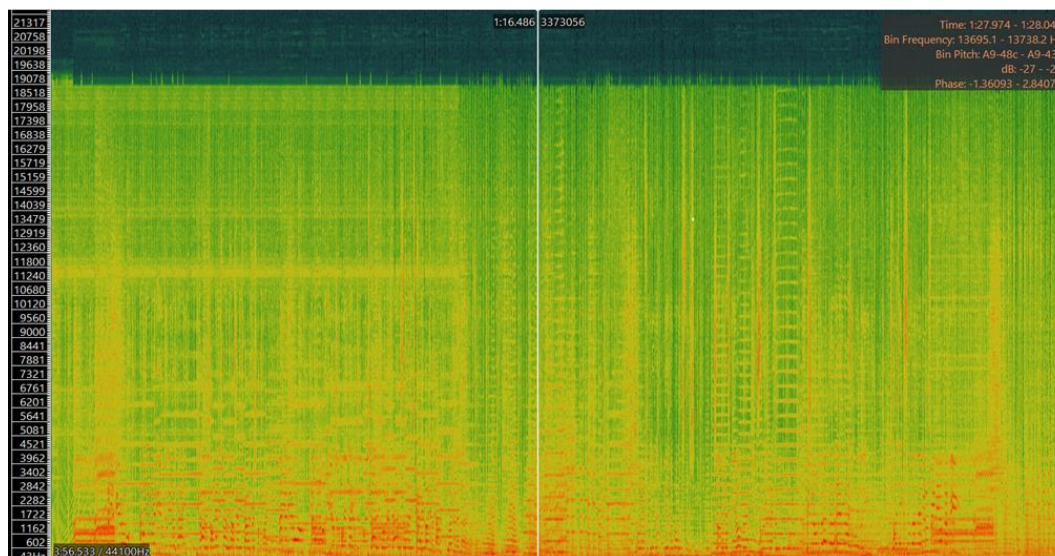*Figure 33. Spectrogram of Yocheved's solo from Sonic Visualiser analysis of 1998 The Prince of Egypt 'Deliver us'.*

Figure 34. Spectrogram of chorus and second verse from Sonic Visualiser analysis of 2004 Shrek 2 'Holding Out for a Hero'.

Figures 33 and *34* present the relevant spectrograms of specific sections of the English song versions from *The Prince of Egypt* (1998) and *Shrek 2* (2004). As detailed in Chapter 2 (see section 2.2), a comparison between the spectrograms of the English and Italian versions of both pieces was not possible due to the Italian versions of the songs being off the digital music market and unavailable in an MP3 downloadable version. However, whilst this may create problems in the analysis of specific vocal performance traits in the two different languages, observation of more general musical features is still possible, noting the conventional use of a fixed musical base and key for different language versions of the same song included in animated films (Franzon, 2008: 389). The greater thickness and height of the red waves and their yellow branches towards the upper side of *Figure 34* show the consistent high frequency of pulses and high volume of 'Holding Out for a Hero' (*Shrek 2*, 2004) in comparison with the low scattered waves generated by Yocheved's lullaby segment in 'Deliver us' (*The Prince of Egypt*, 1998), whose minor density and minimal presence of red wave sections denote a hushed tone and low vocal intensity (*Figure 33*). Information related to the more gentle accent of the latter is also supported by the musical tempo measured through the online beats per minute tool, which

provided an average of 103 BPM for 'Deliver us' and 150 BPM for 'Holding Out for a Hero', thus confirming the first song to be defined as a *lento* and the second one as an *allegro* (Oxford Music Online, 2023). The ability of music to universally inspire a sense of calmness and comfort or rhythmic dancing moves as per the relevant gentle/strong accents and slower/faster musical tempo is also encouraged by Margulis (2018: 69), whose study around the psychology of performance highlighted that manipulations of music timing, dynamics, and articulation can reliably convey basic emotions such as happiness, sadness, or anger. Such expressive tools are used to convey emotions in music by reproducing the habits of emotive speech, e.g. calm gentle tone to soothe babies, loud fast-paced speech to encourage audience's arousal. In particular, the author emphasised that these seem to acquire an even deeper psychological and emotional effect when they are included in a broader visual performance context, which is what occurs in the visual scenes comprising the video performances of 'Deliver us' (*The Prince of Egypt*, 1998) and 'Holding Out for a Hero' (*Shrek 2*, 2004), where both Yocheved's and the Fairy Godmother's on-screen actions refer back to the lullaby and dance behavioural contexts described by Mehr et al. (2019).

On the linguistic level, some evidence of the universality of semantic content related to lullabies and/or dance songs is observed in the collected descriptions of these from various societies in the Harvard Music Lab experiment (Mehr et al., 2019) and any similarity or connection they might have with the lyrics of the considered pieces of this corpus. In particular, Mehr et al. (2019) described the key words related to the ethnographic documentation of dance songs as belonging to the dimensions of high-formality, high-arousal, low-religiosity. Key wordnets in the lyrics of 'Holding Out for a Hero' do show a certain conformity to this specific feature:

Example 23

Shrek 2 – 'Holding Out for a Hero' (2004)	*Shrek 2* – 'Cerco un eroe' (2004)
I need a hero!	9 Cerco un eroe!
I'm holding out for a hero 'til the end of the night	10 Io non mi muovo da qui e resto ad aspettare
He's gotta be strong	11 Più forte sarà
And he's gotta be fast	12 E veloce sarà
And he's gotta be fresh from the fight	13 e odor di battaglia egli avrà.
I need a hero!	14 Cerco un eroe!
I'm holding out for a hero 'til the end of the night	15 Io non mi muovo da qui e resto a sperare
He's gotta be sure	16 Più sicuro sarà
And it's gotta be soon	17 Al più presto accadrà
And he's gotta be larger than life	18 e la luce alla vita darà,
Larger than life	19 Luce darà

Example 23 shows the first chorus of the *Shrek 2* (2004) song, where key words and expressions relevant to (a) waiting/looking for a major event to occur and (b) hero/strength/battle are highlighted in yellow and purple respectively. Similarity of colour distribution along both the English and Italian song texts demonstrates that such themes were retained across the two language versions. In such wordnets the formality component can be identified in the epic style of the language used to describe the idealised hero. This consists of specific metaphors in both language versions (e.g. 'he's gotta be fresh from the fight', 'he's gotta be larger than life', 'luce alla vita darà') and/or specific morphological and syntactic devices – e.g. apocope and/or inversion of the subject-verb order – in the Italian version (e.g. ll. 13,18), which denote a higher register of the language. In addition, wordnets related to the key semantic theme of the search and wait for the hero (highlighted in yellow) instil a sense of suspense, excitement and arousal. No references to any semantic content relevant to religiosity can be observed in the example above. However, whilst religiosity does have a major role in 'Deliver us' (*The Prince of Egypt*, 1998) – as it will be analysed later – wordnets relevant to this area are not present in Yocheved's lullaby section of the song, which in turn shows conformity to the low-formality and low-arousal dimensions attributed to lullabies by Mehr et al. (2019):

Example 24

The Prince of Egypt (1998) – 'Deliver us' (1998)	*Il principe d'Egitto* (1998) – 'Ascoltaci' (1998)
Hush now my baby, be still, love, don't cry Sleep as you're rocked by the stream.	39 Non devi piangere mio dolce amor, 40 il fiume ti cullerà
Sleep and remember my last lullaby So I'll be with you when you dream	41 Fa che il mio canto ti resti nel cuor, 42 così insieme a te crescerà.
River, oh river, flow gently for me Such precious cargo you bear Do you know somewhere he can live free? River, deliver him there.	43 Fiume che scorri gentile per me, 44 e grazie a te lui vivrà. 45 Conosci un luogo che libero è 46 Fiume, conducilo là.

In *Example 24,* both language versions of Yocheved's song lyrics to soothe baby Moses contain wordnets relevant to terms of endearment – denoting low-formality – and references to the theme of sleep/calmness – conveying low-arousal – which are highlighted in red and blue respectively.

Mehr et al.'s study (2019) is to some extent valuable to analyse other passages of 'Deliver us' (*The Prince of Egypt*, 1998), although the whole piece provides a set of visual and/or musico-linguistic elements which reflect a mix of behavioural contexts going beyond those analysed by the Harvard Music Lab. It is in other passages of the song that a different balance between universal and culture-specific elements can be recognised, specifically in relation to the Hebrew and Egyptian socio-cultural communities, as well as Judaism and Christianity. 'Deliver us' is the first song that opens the whole *Prince of Egypt* film setting (1998) and, as such, it assumes an introductory narrative function which Kozloff (2000) named 'anchorage of diegesis and characters', i.e. it 'is responsible for creating the theatrical diegesis, the fictional world of the narrative' (34) (see Chapter 2, section 2.1). The visual scenes which the song underscores show moments of despair and sufferance of the Hebrew people enslaved by the Egyptian pharaoh. The song performance introduces the audience to the precise time and space location of the plot setting. This is reflected on the linguistic level by the presence of two specific language/culture-specific elements, i.e. two expressions in Hebrew, which were kept in both the relevant ST and

the TT. These could be seen as instances of L3, i.e. a third language which is neither the language of the ST (L1) nor the one of the translated TT (L2) (Zabalbeascoa and Corrius, 2019). As remarked by Zabalbeascoa and Corrius (2019: 78), 'fictional AV speakers tend to use their language to produce and reflect certain identities and cultures, and, in turn, identity helps to understand the relationship between language and culture'. The multilingualism found throughout the comparative analysis of the ST and TT of 'Deliver us' reflects Di Giovanni's views (2003: 217) around the 'triple confrontation' between the 'narrating', the 'narrated', and the translation target culture at the core of the representation of cultural otherness that is provided by *The Prince of Egypt* (1998). The two instances of L3 retained in both the ST and TT of 'Deliver us' almost constitute a certificate of cultural identity of the singing personae that pronounce them – i.e. the Hebrew slaves and Yocheved – to introduce the audience to the film setting reality, whilst guaranteeing the authenticity of the socio-cultural *milieu* the film events are referring to. The use of untranslated instances of L3 in the song performance might make it assume a further narrative function as per the taxonomy described by Kozloff (2000), i.e. adherence to expectations concerning realism. Whilst 'realism' is a cultural construct, the ability to define something as realistic means that 'it adheres to a complex code of what a culture at a given time agrees to accept as plausible, every day, authentic' (ibid.: 47). The untranslated instances of L3 kept across the English and Italian song versions of *The Prince of Egypt* piece (1998) emphasise and prioritise the sense of authenticity given by the construction of a diegetic world, which refers back to and is meant to represent a segment of our socio-cultural reality at a specific time and in a specific place. It should be noted that translation choices concerning references to the narrated culture and/or instances of L3 do not always have this as their main objective, as they could actually seem to smooth out any reference to a third culture/language and/or re-localise it for the narrating culture and/or the translation target audience – e.g. 'Zero

to Hero' (*Hercules*, 1997) and 'Thomas O'Malley cat' (*The Aristocats*, 1970) – as will be discussed in the following sections.

It is, however, this emphasis on the authenticity of the cultural setting which characterises 'Deliver us' (*The Prince of Egypt*, 1998) as one of the songs of this corpus whose low number of language/culture-specific elements detected through SV layer 7 and universal musical and semantic features are compensated by interactions with musico-linguistic elements that are instead specific to a particular cultural community. On the linguistic level, the song lyrics of 'Deliver us' contain different phrases and expressions that in the broader multimedia context provided by the film and its diegetic world constitute a clear reference to Judaism, and any common ground this shares with Christianity:

Example 25

The Prince of Egypt (1998) – 'Deliver us' (1998)	*Il principe d'Egitto* (1998) – 'Ascoltaci' (1998)
With the sting of the whip on my shoulder	13 Le frustate ci piegan la schiena
With the salt of my sweat on my brow.	14 e il sudore ci solca la fronte.
Elohim, God on high,	15 Elohim, Tu che puoi,
can you hear your people cry?	16 non abbandonare noi
Help us now, this dark hour.	17 non lasciarci nel buio.
Deliver us	18 Ascoltaci!
Hear our call, deliver us	19 Nel deserto, guidaci.
Lord of all, remember us	20 Tu che sei il solo Dio
Here in this burning sand	21 ricordati di noi.
Deliver us	22 Ascoltaci!
There's a land You promised us.	23 E la fede ci darà
Deliver us to the Promised Land	24 la terra che hai promesso a noi.
[…]	[...]
Deliver us	53 Ascoltaci!
Send a shepherd to shepherd us	54 un pastore ci guiderà
And deliver us to the Promised Land	55 nella terra che hai promesso a noi
Deliver us to the Promised Land	56 la terra che hai promesso a noi
Deliver us	57 Ascoltaci

Example 25 provides a schematic-comparative analysis of the first verse plus chorus and final verse of the 1998 song in both English and Italian. Here, it is possible to identify in both versions the formality with which the Hebrew slaves address their God, as he is called 'God on high', 'Lord of all', 'Tu che puoi', 'Tu che sei il solo Dio' along with the multiple references to the

only God of Judaism. Such expressions reflect the song's conformity to some of the characteristics attributed by Mehr et al. (2019) to healing songs, whose ethnographic documentation was defined as belonging to the high-formality, high-arousal, high-religiosity dimensions. However, whilst the semantic content and/or the linguistic forms highlighted in *Example 25* may refer to the universal behaviour of healing and/or constitute no specific language/culture-specific element marked up via SV layer 7, their ensemble in the specific context of the whole film plot sets a series of intertextual references to the sacred texts and rituals of both Judaism and Christianity. In this respect, Ranzato (2014) remarked that, in the literature on the subject (e.g. Kosunen and Väisänen, 2001; Gambier, 2001), intertextual references often coincide with 'those elements which have been defined using a vast array of terms: culture specific, culture bound references/elements/terms/items/expressions, realia, allusions' (Ranzato, 2014: 85). Whilst Chiaro (2009) does not explicitly mention these in her classification, Ranzato (2014: 82-85) argues that 'without theoretically excluding other objects (i.e. commercial products, celebrity names etc.)', intertextual references constitute a specific form of cultural elements, deserving their own definition:

> The term allusion is privileged when made in connection with literary or, more broadly, artistic works. In other words, the term allusion rather than culture-specific reference, is preferred when it is referred to more complex intertextual elements and concepts than those taken from everyday life (Ranzato, 2014: 88).

Building on Ranzato's views (2014), the language choices of expressions like 'deliver us', 'ascoltaci', 'your people', 'non abbandonare noi', 'Promised Land', 'la terra che hai promesso a noi', 'send a shepherd to shepherd us', 'un pastore ci guiderà' can be considered as allusions reproposing words and/or phrases found in the English and Italian translations of the Tanakh and the Bible (e.g. chabad.org, 1993-2023; bibbiaedu.it, 2008-2023). Such vocabulary choices

in both English and Italian may acquire a specific cultural meaning to those English and Italian-speaking socio-cultural communities whose religious beliefs align with either Judaism or Christianity. Such a degree of culture-specificity that refers back to the two monotheistic religions in both language versions supports the uniqueness of the lyrics of this piece in terms of translation choices. As discussed in the previous chapter (see section 3.5), this is the song which presents the closest percentages of word-for-word translation (22%) and discursive creation (21%) across this study corpus. The translation analysis revealed that these are correlated with a low level of phonetic proximity and lip-synch accuracy. Such results suggest that whilst lip-synch might have played a secondary role in the translation activity related to such a song, the unique balance between opposite syntactic translation techniques might be connected with the high number of song lyrics' intertextual references to English and Italian translations of sacred texts and the link to specific cultural and literary heritages that these represent.

The coexistence of universality and culture-specificity on the linguistic level of *The Prince of Egypt* piece (1998) can be acknowledged on a more musical level, too. The SV analysis of the available English version reveals those musical features of the song which comply with the universal features that Mehr et al. (2019) identified as indicative of healing songs. In particular, these are described as having a greater differentiation of pulses/accents and emphasis of articulation than both love songs and lullabies. The comparison of spectrograms provided previously as samples of love song and lullaby with the first section of 'Deliver us' (*The Prince of Egypt*, 1998) shows the following:
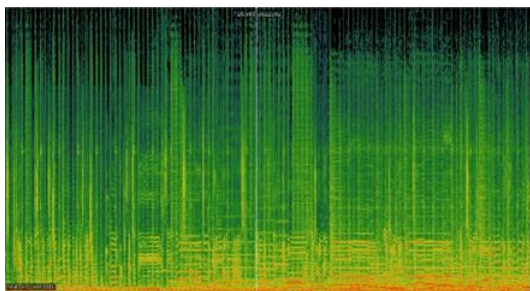
Figure 35. Spectrogram of 2013 Frozen 'Love is an Open Door' showing the transition from last verse to chorus of the song. Sample of love song.
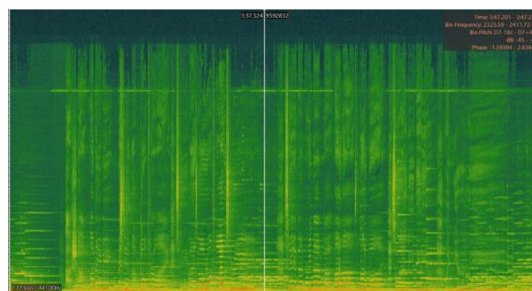

Figure 36. Spectrogram of Yocheved's solo in 1998 The Prince of Egypt 'Deliver us'. Sample of lullaby.

VS.
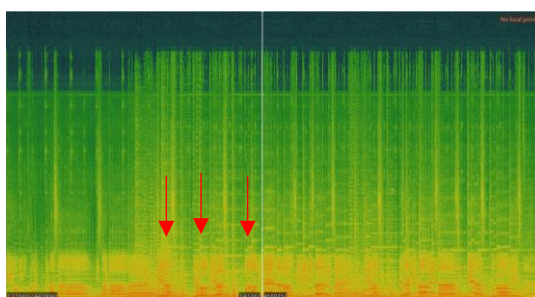
Figure 37. Spectrogram of 1998 The Prince of Egypt 'Deliver us' showing the transition from first verse to chorus of the song.

Figure 37 shows thick yellow/red columns of sound waves (as highlighted by the red indicators) at regular intervals of the visualised track, which cannot be found in either *Figure 35* or *Figure 36*. The sound wave columns of *Fig. 37* seem to fall on precise beats of the audio track, thus showing the way in which intense sound units emphasise the articulation of pulses/accents in comparison with more gentle song styles, e.g. love song (*Figure 35*) and lullaby (*Figure 36*). Whilst pitch range and/or ornamentation did not prove to be distinctive characteristics this time, Mehr et al. (2019: 9-11) highlighted the greater tempo variation that differentiates healing songs from love songs. It is true that 'Deliver us' (*The Prince of Egypt*, 1998) alternates between sections whose pace is 146 BPM and much slower passages – like Yocheved's lullaby solo – which have a tempo of around 103 BPM. On the contrary, in 'Once Upon a Dream' (*Sleeping*

Beauty, 1959) and/or 'Love is an Open Door' (*Frozen*, 2013) the same tempo of 108/110 BPM is kept throughout the whole piece.

Coupled with such universal features is the culture-specificity of Middle Eastern instrumentation used in the musical base of the song, as well as the cultural identity of the main solo voice performer, Ofra Haza, who provided the voice for Yocheved in eighteen languages (Milligan, 2023). Specific sections of the song which were marked through SV layer 13 present a mix of mizmar – an instrument widely used in Egypt – and flute, which is present in its end-blown varieties especially in Middle Eastern music (Oxford Music Online, 2023). According to the SV layer 13 markup, 17 seconds out of the 7.17 minute-song are occupied by passages where mizmar and flute alternate, whilst highlighting the shift from the choir of the enslaved Jews to the tender solo voice of Yocheved and vice versa. Despite the limited duration, the contrast between the mizmar and the flute plays a pivotal role in highlighting the content of the displayed scenes and characterising the relevant singing personae: whilst the mizmar introduces, accompanies and/or concludes sequences displaying the desperate Hebrew slaves under the merciless Egyptian pharaoh, the sweet sound of the flute sets the mood for the innocence embodied by Yocheved singing to baby Moses. The integration of such instruments retaining a high cultural connection with specific socio-cultural communities seems to reinforce the search for authenticity shown in the cultural representation provided by the song lyrics on the linguistic level. This hypothesis is supported by Stephen Schwartz, one of the two composers of *The Prince of Egypt* (1998) soundtrack, as reported on his official webpage stephenschwartz.com (2010):

> I wanted to come up with a sound for the songs that was accessible to a contemporary audience but at the same time was redolent of both Egyptian and Hebraic flavors […]. For *The Prince of Egypt*, I used Hebrew folk records, tapes of ancient Egyptian court music, and even pop tapes I picked up in Cairo on a research

trip to Egypt. Then, as always, in writing the songs I just concentrated on the characters and the situation, but there's no question that the influences are extremely obvious.

Combined with Schwartz's commentary is the choice to have Ofra Haza as Yocheved. The cultural background of Haza – defined as e.g. 'the Israeli Madonna', 'The Israeli Pop Singer Who Crossed Cultural Bounds' by several Western mass media, like BBC Radio 4 (2010), The New York Times (Pareles, 2000) – is a specific trait of her identity as a renowned performer and singer. As suggested by Frith (2004), the cultural background of a performer strongly impacts their performance abilities in that their stock of musical experiences, which are built up on a musical knowledge socially derived and accepted by other fellow artists, is what determines their approach to any new piece. The vocal effects Haza occasionally engages with (e.g. trills, *vibrato*, vocal improvisations) during 'Deliver Us' are part of the musical knowledge she built up within the Israeli artist community, where she was trained as a singer. Indeed, having her as the voice for Yocheved in the broader media context set by *The Prince of Egypt* (1998) is an element able to reinforce the cultural connection the song entertains with the Jewish/Middle Eastern societies, whilst guaranteeing the authenticity of the cultural representation offered by the DreamWorks film. At the same time, such a network of culture-specific connections embedded in Haza's performer identity were compensated by having the same Israeli singer voice Yocheved in eighteen different language versions of the film. In this case, language transfer was used as a strategy to circulate elements/pop icons (e.g. use of L3, specific instrumentation and performer identity) that are specific to restricted socio-cultural *milieux* – i.e. Hebrew/Middle Eastern – across multiple societies and build up a universal promotion of such socio-cultural identities/environments (Marc, 2015).

However, in the translation of such media the language transfer activity may be used in a way other than the promotion of cultural connections with the narrated culture. *Charts 1* and *2* show

that, together with 'Holding Out for a Hero' (*Shrek 2*, 2004), 'Be Prepared' (*The Lion King*, 1994) presents no more than three language/culture-specific elements as per data in SV layer 7. In the Italian version, these appear further reduced to zero. On the musical level, whilst both 'Holding Out for a Hero' (*Shrek 2*, 2004) and 'Be Prepared' (*The Lion King*, 1994) are the only two songs of this corpus that are sung by the villain of the film they are included in, their respective narrative functions in the overall plot show some fundamental differences in relation to Mehr et al.'s analysis of universal behavioural contexts (2019). In particular, it was argued that the *Shrek 2* piece (2004) is a dance song performance that the Fairy Godmother and her choir engage with to set up the right mood for princess Fiona and Prince Charming to share a dance. By the time the song is performed, the big reveal of the true nature of both the Fairy Godmother and Prince Charming, who are not the archetypical hero/heroine's helper and/or love interest but the actual villains in *Shrek* 2's fictional world (2004), has already been communicated to the audience. The piece's main objective is thus primarily to get diegetic characters to dance, as suggested by the choice to have the Fairy Godmother sing a disco cover version of the hit by Bonnie Tyler – originally composed for the 1984 musical movie *Footloose* – in a shiny red dress, which recalls the style of Gloria Gaynor's famous dance hit 'I Will Survive' (1978). At the same time, the scenes of Fiona and Prince Charming dancing to the Fairy Godmother's song are alternated with the Shrek's battle somewhere else in the fictional world of the film to reunite with Fiona. The musico-linguistic content of the song functions as a binding element between the two scenes but the main behavioural context the diegetic singing persona reflects is still the one of dance songs, as described by Mehr et al. (2019). On the contrary, 'Be Prepared' is a song that the main villain of *The Lion King* (1994), Scar, uses to introduce and tell both diegetic characters and the audience the plan he came up with to take the crown after years of plotting against his brother, Mufasa, who is king of the Pride Lands of

Africa. By introducing Scar's plans and motives, 'Be Prepared' assumes the narrative functions that Kozloff (2000: 33) would define as 'character revelation' and 'communication of narrative causality', i.e. it provides details around Scar's personality and serves as a means to tell the audience about what is going to happen next in the story (see Chapter 2, section 2.1). Indeed, such diegetic functions show little or no connection with the restricted number of behavioural contexts identified by Mehr et al. in their study (2019), which is why their analysis criteria were not applicable to this particular piece.

Among the films within this study corpus, only a certain number of these includes one or more songs sung by the villains of the story (i.e. *Beauty and the Beast*, 1991; *The Lion King*, 1994; *The Prince of Egypt*, 1998; *Shrek 2*, 2004; *Frozen*, 2013). As a matter of fact, *The Lion King* (1994) and *Shrek 2* (2004) are the only examples across this study where the audience's attention is directly drawn to the main villain by means of a solo singing piece. As such, both 'Holding Out for a Hero' (*Shrek 2*, 2004) and 'Be Prepared' (*The Lion King*, 1994) constitute a significant opportunity for the relevant villains' voice actors to showcase their vocal talent, whilst enabling their characters to steal the main stage from the hero/heroine for a short period of time. Contrary to other animated villains (e.g. Gaston in *Beauty and the Beast*, 1991; Hotep and Huy in *The Prince of Egypt*, 1998; prince Hans in *Frozen*, 2013), Scar and the Fairy Godmother are both endowed with a distinctive British English accent that makes them stand out among the other characters of their respective fictional worlds, who mostly present a standard American accent. At the same time, their British accent is not meant to constitute a specific reference to any authentic socio-cultural segment of our reality, as suggested by the fact that whilst Scar is presented as a member of the African Pride Lands' lion pack, the Fairy Godmother acts in the fictional realm of Far Far Away. In this respect, TV Tropes (n.d.) does mention the so-called 'Evil Brit' trope, which is used repeatedly in the US American film

production. As reported by TV Tropes (n.d.), 'the exact origin of this trope is unknown, but American examples of it probably have roots in nationalistic pride, given the United States' world-famous origin story: the American Revolution. Ergo, American accent = good, British accent = bad'.

Although the 'Evil Brit' trait carried by both Scar and the Fairy Godmother is not meant to certify the authenticity of cultural representations of the British culture in the relevant films, the actors chosen to voice the two characters – i.e. Jeremy Irons and Jennifer Saunders respectively – were both selected from the vast array of British theatre-trained artists. Irons and Saunders are well-known celebrities whose talent thrived in the British artistic communities, where they built up their identity as actors and gained some of the most important achievements of their career, thus making them proper icons of 'Britishness', as reported in several mass media, e.g. The Guardian (Aitkenhead, 2004), The Herald Scotland (2016). Seeing their singular position as representatives of the British English acting community in the cast of two successful US American animated films, the choice to have them sing a solo song as the villains provides an opportunity for them to showcase their talent as both actors and singers, whilst standing out as icons of a specific cultural identity other than the American English one. Such circumstances make 'Holding Out for a Hero' (*Shrek 2*, 2004) and 'Be Prepared' (*The Lion King*, 1994) two significant examples of Kozloff's (2000) extra-diegetic function of providing opportunities for 'star turns' which, in this case, may also be considered as emblematic of a specific socio-cultural artistic environment.

The low level of language/culture-specific elements detected through SV layer 7 for the English versions of 'Holding Out for a Hero' (*Shrek 2*, 2004) and 'Be Prepared' (*The Lion King*, 1994) highlights the poor number of linguistic items – e.g. morphological, syntactic and/or lexical – connected with segments of a specific socio-cultural environment. However, the 'Evil Brit'

trope shifts the attention towards specific phonetic characteristics that are linked to accents and pronunciation features. In the previous discussion around 'Thomas O'Malley Cat' (*The Aristocats*, 1970) (see Chapter 3, section 3.3.2), the transfer from a standard source language variety to a non-standard regional target language variety, i.e. Roman dialect, consisted of the analysis of multiple morpho-syntactic, lexical and phonetic elements which were corroborating the image of Romeo as the stereotypical cultural representation of Rome and 'Roman-ness' for the target audience. Contrary to this, the English versions of 'Holding Out for a Hero' (*Shrek 2*, 2004) and 'Be Prepared' (*The Lion King*, 1994) present song lyrics whose morpho-syntactic and/or lexical structures can be entirely recognised as part of the English standard language system (Bex and Watts, 1999; Watts and Trudgill, 2001), although they are permeated with phonetic traits that are specific to the British English standard pronunciation. Whilst it is a characteristic of English to have different varieties of standard language, which may be connected with specific socio-cultural identities within the Anglophone community (ibid.), the use of the British accent alone in the case of Scar's and the Fairy Godmother's performances does not have the function to establish and/or cement any interreferential relationship between the diegetic world/characters and specific cultural *milieux* of our reality. However, consideration of the cultural biases that specific societies attribute to language accents and/or societies' literary and historical heritages do constitute references to cultural constructs that may be specific to either the narrating, the narrated, and/or the translation target culture.

In this respect, Scar's 'Be Prepared' (*The Lion King*, 1994) is a song piece where the US American cultural bias connected with the trope of the 'Evil Brit' establishes a series of intercultural and/or intertextual references with the British cultural and literary heritage. Whilst the main action is set in the lands of Africa, the plot of *The Lion King* (1994) was often associated with Shakespeare's *Hamlet* (1599-1601) (Fischer, 2022). As reported by Collider

online magazine (Fischer, 2022), *The Lion King* (1994) was not initially conceived as an adaptation of Shakespeare's play. However, the discussions around the development of the story later led the screenwriter team to notice that their plot had similarities with the Bard's narrative. It was upon this realisation that they decided to include scenes that would directly refer back to specific moments of Shakespeare's *Hamlet* (1599-1601), e.g. Scar playing with a wildebeest's skull in the same way as Hamlet does during the popular 'to be or not to be' soliloquy/monologue. In such a broader context, the choice to have Jeremy Irons as the British actor to play the villain does not seem to be an accidental one. As highlighted by Isaac Butler on [Slate](#) (2014), 'the film's best representation of the pleasures and grandeur of Shakespeare comes not in little Simba or martyred Mufasa, but in its villain: Scar, a Shakespearean monster par excellence'. Unlike anxious Claudius, *Hamlet*'s subtle and silent villain (1599-1601), Scar is a magnificent evil character, who delights himself in showing off his wit, intelligence and cruelty, similarly to the great Shakesperean villains Richard III and Iago, who enjoy being at the centre of the spotlight while praising their own monstrosity (Butler, 2014). In 'Be Prepared' (*The Lion King*, 1994), Scar himself steals the spotlight to fully disclose his intentions whilst singing 'my words are a matter of pride', a phrase which hints at the importance that his mastering of speech will assume in his plotting plans.

As argued by Butler (2014), Scar's clever plan relies upon his use of words, which once again recalls one of the typical traits of Shakespearean villains. Whilst the spectrogram visualisations of spoken sequences on Sonic Visualiser do not show up clearly due to the combined signal in the digital song data, SV layer 8 was still used to highlight instants coinciding with start and end of spoken sections within songs. Data collected via SV layer 8 revealed that 'Be Prepared' (*The Lion King*, 1994) opens with a twenty-second section of *recitativo* or *sprechstimme*, also known as speak-singing technique (Oxford Music Online, 2023). As the name itself suggests,

this vocal technique is based on the blurring of boundaries between speech and song, or, as defined by composer Alban Berg, 'in singing the performer stays on the note without change; in speaking he strikes the note but leaves it immediately by rising or falling in pitch' (Oxford Music Online, 2023). Whilst 'the realization of […] sprechstimme remains problematic […] because there is no clear middle point between speech and song but rather a haze of alternatives', working within such a haze can reinforce the persuasive power of speech with the emotional impact retained by song (Margulis, 2018). Indeed, the intertwined use of spoken word and song further emphasises the connection between Scar's solo song and the British theatrical tradition of Shakespearean great villains' monologues. In her work around theatre performance, Freeman Loftis (2013: XIII) highlighted that 'a process of surrogation' takes place in adaptation: the actor's body functions as a surrogate for the specific character who takes life on stage, whilst serving as a medium to have the audience recall interpretations of the same character that have occurred in the past. As reported by The Los Angeles Times (Willman, 1994), Scar's gestures and mannerisms were modelled by animators on the body and gestures of Jeremy Irons, who was chosen precisely for his British classically-trained theatre background. Irons' interpretation makes Scar's characterisation a surrogate for Shakespearean villains, thus constituting a network of intertextual references to the British literary production. The pivotal role played by Irons' vocal quality, personal and cultural identity in the development of Scar's characterisation had influences on the interpretation of the Disney villain by American actor Jim Cummings, who replaced Irons when the latter could not continue with further recording sessions due to vocal problems. As admitted by Cummings on The Huffington Post (Hill, 2016), the American actor had to record the last section of the song by performing some 'stunt singing' of Irons' voice – i.e. closely imitating Irons' vocal quality and tones – in order not to lose the participation

of Irons to *The Lion King* (1994) project altogether and the cultural/intertextual reference potential deriving from his presence.

Jeremy Irons' theatre-trained vocal skills, strong high-class British accent and high-register language in Scar's solo 'Be Prepared' (*The Lion King*, 1994) modelled the English song version's interreferential relationships with the British cultural and literary heritage. In *The Lion King* (1994), this seems to have merged with the negative cultural bias that the Received Pronunciation (RP) British accent has acquired in the US over time, as the trope of the 'Evil Brit' suggests. According to Lippi-Green (1994), standard language is an ingrained cultural concept that has allowed accent discrimination to flourish. In this respect, in an article published by academic online magazine JSTOR Daily, linguist Chi Luu (2017) commented on such views by highlighting that cultural biases around accents are a natural mechanism which depends on information that we start absorbing early in life, 'often through depictions of the accents of different characters and archetypes we experience in children's shows'. At the same time, Luu (2017) explained how there might be different prestige accents at work in different media contexts, e.g. an American accent is the most accepted accent in rap and/or hip-hop music. As such, different conceptions of prestige/accepted accents may change throughout time and space in the same way as different societies can evolve differently over the years. Under this perspective, the connection of the RP British accent with the quintessential witty villain can be deemed as culture-specific to the US society and media production, or at least it was at some point in the US cultural history, as both Scar's and the Fairy Godmother's characterisations suggest.

The network of cultural/intertextual reference relationships entertained by 2004 *Shrek 2* Fairy Godmother's solo performance 'Holding Out for a Hero' are only partially similar to what was discussed for *The Lion King* (1994). Contrary to Scar's performance, the English version of the

Fairy Godmother disco song does not manifest any overt reference to the British cultural and literary heritage in the broader media context of *Shrek 2* (2004). Although the song is a cover of the 1980s hit performed by Bonnie Tyler, a Welsh singer, the piece was actually created by American producer and song writer Jim Steinman and Dean Pitchford, and released as one of the tracks to promote the issue of the American musical film *Footloose* (1984) (Hughes, 2015). As can be observed by several comments on Tyler's song by mass media – e.g. Comicbook.com (Ridgely, 2021), Billboard.com (Rutherford, 2021) – the fame of her 'Holding Out for a Hero' piece seems to be more popularly associated with its featuring in US American films than with Tyler's Welsh cultural identity. It could be argued that despite Tyler's initial Welsh upbringing, her performer identity and music production was influenced by collaborations and chart successes often not strictly related to the UK socio-cultural environment, as signalled by the low position of 'Holding Out for a Hero' in 1984 UK Official Singles Chart, where it does not appear in the top 100 hits, as opposed to the much higher 34th position on the US Billboard Hot 100 of the same year. In the specific media context of *Shrek 2* (2004), the choice to have British actor Jennifer Saunders providing the voice for the Fairy Godmother does not make her and/or her performance a surrogate for any specific British cultural/literary product. In fact, in this case, having a British actress voicing a character carrying the 'Evil Brit' trope seems a way to reinforce and make sound authentic the negative cultural bias towards the British RP pronunciation that is specific to the narrating culture, i.e. the US.

In addition, whilst performer identity, media context and voice quality play a significant role in the cultural/intertextual connections retained by *The Lion King* song (1994), these are not as important in the case of 'Holding Out for a Hero' (*Shrek 2*, 2004), where music and visual prompts take priority. The scenes that accompany 'Holding Out for a Hero' (*Shrek 2*, 2004) show a disco performance by the Fairy Godmother, where her shiny dress and mockingly

sensual intro for voice and piano vaguely recall the style of US singer Gloria Gaynor in her video performance of 'I Will Survive' (1978). The song text as well as the melody are the same that Bonnie Tyler performed in the track of the 1980s iconic American musical film *Footloose* (1984) for most of the four-minute track. Together with a different interpreter, SV layer 13 revealed that the most prominent changes from the 1980s version consist of the different instrumentation used in 1.24 minutes of the Fairy Godmother's cover, where the electronic disco musical base combines with a symphonic orchestra. The violins and trumpets that emerge at different points of the track accompany specific sequences of the visual performance where shots focus on Shrek's battle to reunite with Fiona. Whilst the orchestra endows Shrek's scenes with a sense of epicness, guitar and clappers emerge in a final four-second paso doble-like section accompanying specific scenes showing Puss in Boots, whose whole characterisation in the film carries Hispanic traits (e.g. Spanish accent, voice provided by Spanish actor Antonio Banderas). Apart from such musical *intermezzos* underscoring the appearance of characters other than the singing persona, the Fairy Godmother's song performance can be seen as a major reference to specific US cultural media products from the 1980s. Whilst it could be argued that these widely travelled in Western culture, no actual evidence advocating for their effective universality can be provided. Whilst *Shrek 2* 'Holding Out for a Hero' does present musical features that were identified as universally indicative of dance songs as per Mehr et al. (2019), the complex network of intertextual references it establishes with specific US media products and cultural biases makes the English song version included in *Shrek 2* (2004) establish a strong cultural connection specifically with the US cultural heritage.

As argued in the case of 'Deliver us' (*The Prince of Egypt*, 1998) and 'Holding Out for a Hero' (*Shrek 2*, 2004), 'Be Prepared' (*The Lion King*, 1994) falls once again in that particular range of songs whose translation percentages analysed in Chapter 3 (see section 3.5) showed the

predominant role played by syntactic closeness-based translation techniques, i.e. word-for-word translation, modulation and reduction. The significance of the relationship between the English language and the relevant cultural biases and/or intertextual references to Anglophone socio-cultural media/*milieux* are embedded in the multiple visual, musical, linguistic elements interacting in the English versions of such songs. Drawing on Abbott's views of song (2017: 36) remarking 'the impermanence of many features of song […] but also the fact that the same words, once set to music, are not always tied to that same music' (see Chapter 2, section 2.2), the highly specific changes involved in the restricted areas of (a) linguistic choices and (b) vocal performance/performers involved in the process of song dubbing may alter the way in which the multiple song layers adhere and interconnect with each other, thus generating renewed networks of cultural interaction between fixed visual images and music and ever-changing language elements, as per the cultural/language reception context they address.

The Italian versions of 'Deliver us' (*The Prince of Egypt*, 1998), 'Be Prepared' (*The Lion King*, 1994) and 'Holding Out for a Hero' (*Shrek 2*, 2004) establish a pattern inside this study corpus as they all establish a correlation between: a. Networks of specific references to cultural biases and/or literary heritages developed within the Anglophone socio-cultural communities; b. A partial relationship of phonetic proximity between ST and TT (see section 3.5); c. Predominance of syntactic closeness-based word-for-word translation, modulation and reduction. In particular, the relative constraints imposed by lip-synch seem to have encouraged the translation activity to prioritise an approach devoted to keep a relationship of both semantic and syntactic closeness across the ST and TT. This reveals the consideration of intertextual coherence between relevant STs and TTs, which manifests itself in the Italian translations of the three songs, thus opposing previous views limited to prioritise *skopos* and an exclusively functionalist approach to song translation (i.e. Low, 2003; 2013). In addition, such a red thread interconnecting the source and

target versions of each song seems not to be limited only to linguistic/translation choices. Whilst the Israeli singer Ofra Haza was retained as Yocheved's voice in the Italian version of 1998 *The Prince of Egypt* song, i.e. 'Ascoltaci', both Italian versions of 'Be Prepared' (*The Lion King*, 1994) and 'Holding Out for a Hero' (*Shrek 2*, 2004) were performed by voice actors – i.e. Tullio Solenghi and Paola Folli – whose respective trainings align with those of the relevant English-speaking colleagues. Actor Tullio Solenghi developed his initial training through classic theatre stage performances, as reported by the online newspaper Il Sussidiario.net (Gambino, 2017). In a similar way, the choice to have experienced vocal coach and singer Paola Folli (Paolafolli.it, 2019) as the Italian voice for the songs by the Fairy Godmother aligns with the references to the success of the 1980s hit by Bonnie Tyler retained in the musical base of the Italian version of *Shrek 2*'s 'Holding Out for a Hero' (2004). Whilst the coexistence of culture-specificity and universality detected in the visual and musico-linguistic elements of 'Deliver us' (*The Prince of Egypt*, 1998), 'Be Prepared' (*The Lion King*, 1994) and 'Holding Out for a Hero' (*Shrek 2*, 2004) is kept by means of ST and TT intertextual coherence, a rather different approach can be observed in other songs of this corpus.

4.4 Visual, musical and language clusters denoting culture-specificity in song

A significant leap in the number of language/culture-specific elements marked up via SV layer 7 can be observed in songs from this corpus positioned after and including 'Be our Guest' (*Beauty and the Beast*, 1991) in the data visualisations of *Charts 1* and *2* (see section 4.1). Drawing on these, both 'Be our Guest' from *Beauty and the Beast* (1991) and 'Arabian Nights' from *Aladdin* (1992) show similar numbers of language/culture-specific elements across their respective English and Italian versions. Their broader media contexts were recognised by Di Giovanni (2003) as significant examples of media representations of cultural 'otherness'. As noted by Di Giovanni (ibid.), *Beauty and the Beast* (1991) immediately contextualises the scene

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via a range of visual and verbal elements referring back to a specific time and place: (a) the first animated characters that appear on screen display the European fashion of the 18th century ca.; (b) such characters utter instances of L3 – i.e. French words like *monsieur*, *bonjour* – in the first minutes of the film. Further verbal and visual references to the French society of that time are scattered throughout the film – e.g. visual representations and mentions of the French *baguette* bread – which contribute to the reconstruction of such a specific socio-cultural context in the media product. Similarly, the first scene of *Aladdin* (1992) shows a peddler who is riding a camel in the middle of a desert, thus constituting a set of specific visual references to the Middle Eastern cultural reality segment. These recur throughout the film together with verbal references in characters' dialogues, e.g. the peddler introducing himself to the audience by saying *salaam*, a greeting of Arabic origin, right at the start of the story (Di Giovanni, 2003: 211-212).

In line with such clusters of culture-specific visual and verbal references within the relevant broader media contexts, SV layer 7 analysis of the English versions of 'Be Our Guest' (*Beauty and the Beast*, 1991) and 'Arabian Nights' (*Aladdin*, 1992) provided a total number of 14 and 12 language/culture-specific elements for each song, respectively. However, their relevant Italian versions presented slightly more of these (i.e. 18). Despite such a similar range, the translation technique percentages observed in each Italian song text seem to suggest a significant difference in the way these elements were handled across the language transfer. The relevant schematic-comparative translation analysis carried out in Chapter 3 (see section 3.5) showed that 'Be Our Guest' (*Beauty and the Beast*, 1991) retains the highest percentage of word-for-word translation within the entire corpus, coupled with close values of both other syntactic closeness-based translation techniques (20-22%) and syntactic difference-based discursive creation (19%). However, discussion of data in *Table 6* for 'Arabian Nights' (*Aladdin*,

1992) showed a moderate level of discursive creation (40%) within the entire corpus, where this translation technique assumed a predominant position compared to usage percentages of syntactic closeness-based translation techniques – e.g. reduction, word-for-word, modulation – in the relevant translated text (between 4% and 13%).

In order to investigate any mutual influences between such aspects, a schematic-comparative analysis specifically focused on language/culture-specific elements marked up via SV layer 7 was devised for both songs. The following example presents the SV layer 7 data-based schematic-comparative analysis for 'Be Our Guest' (*Beauty and the Beast*, 1991):

Example 26

Beauty and the Beast – 'Be our Guest' (1991)	*La Bella e la Bestia* – 'Stia con noi' (1991)
[…]	[…]
[Lumière]: Be our guest! Be our guest! Put our service to the test Tie your napkin 'round your neck Cherie And we'll provide the rest	[Lumière]: 1 Stia con noi! Qui con noi! 2 Si rilassi d'ora in poi 3 Leghi al collo il tovagliolo, 4 Poi faremo tutto noi
Soup du jour Hot hors d'œuvres Why, we only live to serve Try the grey stuff, it's delicious Don't believe me? Ask the dishes They can sing, they can dance After all, Miss, this is France And a dinner here is never second best Go on, unfold your menu Take a glance and then you'll Be our guest Oui, our guest Be our guest!	5 Soup du jour, 6 Antipasti 7 Noi viviamo per servir 8 Provi il pollo, è stupendo 9 Non mi crede? Chieda al piatto 10 Vive l'amour, vive la danse 11 Dopotutto miss, c'est la France 12 E una cena qui da noi, c'est fantastique 13 Lei prenda il menù 14 Gli dia uno sguardo su poi 15 Stia con noi 16 Sì con noi 17 Qui con noi!
[LUMIÈRE with Chorus] Beef ragout Cheese soufflé Pie and pudding, en flambé	Lumière (con coro): 18 Che ragù 19 Che soufflé 20 Torte e caramel flambé
[…]	[…]

Example 26 displays the first verse plus chorus and start of second verse of 'Be Our Guest' (*Beauty and the Beast*, 1991), where most language/culture-specific references (highlighted in green) to the narrated cultural context, i.e. France, are condensed. These are sung by Lumière,

the charismatic and friendly castle's maître'd, temporarily turned into a candelabra, who is voiced by American actor Jerry Orbach in the English song version and professional dubber Vittorio Amandola in the Italian one. Most language/culture-specific elements presented in *Example 26* consist of instances of L3 – i.e. French – in both the ST and the TT. As argued for 'Deliver us' (*The Prince of Egypt*, 1998), the use of an L3 establishes a solid relationship between (a) the cultural identity of the characters that use it, (b) the further verbal, visual, and musical references to the narrated culture included in the film, and (c) the actual socio-cultural *milieu* these are connected with (Di Giovanni, 2003; Zabalbeascoa and Corrius, 2019). Like for Hebrew in the 1998 DreamWorks production, the use of French words and/or expressions by the specific character of Lumière highlights the role that the trait of 'French-ness' plays in his characterisation.

Differently from 'Deliver us' (*The Prince of Egypt*, 1998), the instances of L3 in 'Be Our Guest' (*Beauty and the Beast*, 1991) change their number and position across the language transfer from ST to TT, as shown in *Example 26*. These are slightly more in the TT, where they often constitute cases of word-for-word translation and/or modulation/transposition directly from L1 (i.e. English) in the ST to L3 (i.e. French) in the TT (e.g. ll. 10-12). Within other highlighted passages, French words and expressions are retained in both the ST and TT. In cases where these are coupled with language/culture-specific references familiar to the source audience (e.g. l. 20), the Italian lyrics seem to have provided alternative generalisations specifically for the source culture-related elements, as a means to simplify the representation of the narrated culture for the target audience. Combination of generalisation and reduction constitutes the preferred solution for rare transfers of L3 instances in the ST to L2 in the TT (e.g. l. 6). These are passages where no specific lip-synch/phonetic proximity implications were identified as per SV layer 10

markup (see section 3.5), and priority seems to have been given to the combination of syllable count for prosodic purposes and cultural re-localisation of the text for the target audience.

The mix of such syntactic closeness-based translation techniques applied to both L2 and L3 in the TT seem to have achieved an effective compromise between (a) establishing a relationship of semantic closeness between the ST and TT, (b) increasing the number of cultural references familiar to the target audience, and (c) creating a similar prosodic match (Franzon, 2008) between the English and Italian song versions via a greater use of French in the TT, employed as a way to make up for the low number of semantically full monosyllabic words in Italian (see Chapter 3, section 3.3.2). 'Be Our Guest' (*Beauty and the Beast*, 1991) thus constitutes another example – together with 'Deliver us' (*The Prince of Egypt*, 1998) – of correlation between (a) low degree of phonetic proximity between ST and TT (see section 3.5), (b) use of L3 (e.g. French), and (c) predominance of syntactic closeness-based translation techniques, e.g. word-for-word translation, reduction, modulation, transposition.

The alteration and greater use of L3 instances identified in 'Stia con noi' (*Beauty and the Beast*, 1991) (*Example 26*) suggests a particular use of the interlinked trait of 'French-ness' for the characterisation of Lumière, which is different from that observed in the case of *The Prince of Egypt* song (1998). In the broader media context of *Beauty and the Beast* (1991), Lumière is the only main character who (a) speaks with a strong French accent and (b) uses L3 instances in the song 'Be Our Guest' both in its English and Italian renditions. Whilst the instances of Hebrew within 'Deliver us' (*The Prince of Egypt*, 1998), sung by renowned Israeli singer Ofra Haza in multiple language song versions, were deemed as reinforcing the authenticity of the cultural identity of characters like Yocheved, Lumière's exaggerated French accent and occasional use of French words and expressions interpreted by American and Italian voice

actors Orbach and Amandola seem to diminish the direct link between the L3 instances and the relevant French socio-cultural *milieu* portrayed in *Beauty and the Beast* (1991).

Slant Magazine (2012) reported that Jerry Orbach's Lumière was recognised as a brilliant impersonation of popular French entertainer Maurice Chevalier. In particular, Chevalier's career and distinctive appearances in Hollywood productions granted his heavy Parisian accent the title of default French variant of the 'Funny Foreigner' trope in the American English society (TV Tropes, n.d.). Indeed, the choice to have a renowned American actor reproduce an imitation of a French accent gives way to a less authentic portrait of a specific cultural and linguistic identity, which is imbued with cultural biases originally developed within the source culture. In Lumière's characterisation, this is combined with specific personality traits – e.g. self-proclaimed charm, flirtatious nature, and snarky comments – that contribute to making him the animated representation of the American English stereotype of French people. Whilst the L3 instances in the English version of 'Be Our Guest' (*Beauty and the Beast*, 1991) would seem to reinforce references to the 18th century French society featuring in the film, they actually provide a smoothed, simplified representation of cultural 'otherness' via a stereotyped depiction of French identity, which resides in the major traits of Lumière's personality. As argued by Di Giovanni (2003: 211), such a process falls into those attempts by the Disney Studios company to reproduce distant cultures in a way that is 'well-rooted in American popular culture and, more generally, in the Western tradition of relating to otherness', thus often creating and spreading artificial images of cultural otherness. The US stereotypical portrait of French culture promoted by 'Be Our Guest' (*Beauty and the Beast*, 1991) on the linguistic level is matched by specific vocal and musical features identified via Sonic Visualiser. The close number of instants marked up via SV layer 9 in the English and Italian renditions of 'Be Our Guest' (*Beauty and the Beast*, 1991) – i.e. 103 in the source song version and 91 in the Italian one – indicates that there are no

major differences between Orbach's and Amandola's nuances of interpretation and vocal effects recognised through close listening. This emphasises that Amandola's re-interpretation may be perceived as an 'imitation of an imitation' of Maurice Chevalier's impersonation by Orbach.

At the same time, specific musical instrumentation used in the 1991 *Beauty and the Beast* song seems to reinforce the US-shaped cultural representation of French identity embodied by the character of Lumière. The 3.45-minute song performance involves solo singers, along with choir interventions, and a symphonic orchestra made up of different instruments, where violins, cellos, trumpets, and idiophone percussion instruments (e.g. bells and triangles) particularly stand out. These make the soundscape within 'Be Our Guest' (*Beauty and the Beast*, 1991) align with the genre known as *cabaret*, which was originally imported from France in the US around the beginning of the 20th century (Vogel, 2009). It is in the US that the French variant of cabaret was mixed with influences deriving from the African American jazz (ibid.). The soundscape of the *Beauty and the Beast* song (1991) thus reflects in its instrumentation the US-contaminated representation of the French socio-cultural *milieu*.

However, the song also involves particular emphasis on musical elements interconnected with the French musical tradition, as testified by the different sections where the sound of the accordion stands out, i.e. 1.20 minutes of the overall song as per SV layer 13 markup. The history of the instrument known as accordion or *accordéon* constitutes a direct link to the French socio-cultural environment seeing that, not only the invention of its piano version was often attributed to Busson from Paris in the 19th century, but it also became one of the most used instruments in the 20th century French cafés and music/dance halls (Oxford Music Online, 2023). Interestingly, all accordion passages of the song are only present in the first and second verses, as well as the chorus and bridge, sung by Lumière. As soon as Lumière gives way to the entrance of other solo main voices – e.g. Mrs. Potts – the accordion disappears from the track's

musical instrumentation. This confirms the strong connection between (a) the role played by the US-shaped vision of 'French-ness' in Lumière's characterisation, (b) the significance of the link between the accordion and the French musical tradition in the eye of Western cultures other than the French one.

Similar to this is the case of 'Arabian Nights', the opening song for *Aladdin* (1992), whose lyrics describe the environment where the main plot develops:

Example 27

Aladdin – 'Arabian Nights' (1992)	*Aladdin* – 'Notti d'Oriente' (1992)
[Original first verse (1992)] Oh, I come from a land, from a faraway place Where the caravan camels roam Where they cut off your ear If they don't like your face It's barbaric, but hey, it's home	[Prima strofa originale (1992)] 1 La mia terra di fiabe e magie, 2 credi a me 3 Ha i cammelli che van su e giù 4 E ti trovi in galera 5 anche senza un perché 6 Che barbarie, ma è la mia tribù
[Altered first verse (1993)] Oh, I come from a land, from a faraway place Where the caravan camels roam Where it's flat and immense And the heat is intense It's barbaric, but hey, it's home	[Prima strofa modificata (1993)] 1 La mia terra di fiabe e magie, 2 credi a me 3 Ha i cammelli che van su e giù 4 C'è un deserto immenso 5 Un calore intenso 6 Non è facile, ma io ci vivo laggiù
When the wind's from the east And the sun's from the west And the sand in the glass is right Come on down, stop on by Hop a carpet and fly To another Arabian night	7 Brilla il sole da sud, 8 soffia il vento da nord 9 C'è un'intensa complicità 10 Sul tappeto ora va 11 Dove andare lo sa 12 Nelle notti d'oriente andrà
Arabian nights Like Arabian days More often than not Are hotter than hot In a lot of good ways	13 Le notti d'Oriente 14 Fra le spezie e i bazar 15 Son calde lo sai, 16 più calde che mai 17 Ti potranno incantar
Arabian nights 'Neath Arabian moons A fool off his guard Could fall and fall hard Out there on the dunes	18 Le notti d'Oriente 19 Con la luna nel blu 20 Non farti abbagliar, 21 potresti bruciar 22 Di passione anche tu

Example 27 shows an SV layer 7 data-based schematic-comparative analysis of 'Arabian Nights' (*Aladdin*, 1992), where relevant language/culture-specific elements are highlighted in green. Two alternative versions of the first verse of the song are presented in both the ST and the TT

in the table above: 1. The first version (at the top of the table) is the one released in cinemas in 1992; 2. The second version is an altered edition provided by Disney for the release of the film on videotape in 1993. One of the controversies that marked the release of the 1992 film was linked to the heavy protests and critiques raised by American writer Jack Shaheen and the American-Arab Anti-Discrimination Committee against specific lines (i.e. ll. 4-5) of the song's first verse, promoting a racial and offensive stereotype of Arabic/Muslim societies (Smith Galer, 2017). Such an offensive content was reproduced in the 1992 Italian first version of the song and later altered as per the edited lines proposed in the source text in 1993. SV layer 7 analysis of language/culture-specific elements was limited to song versions that were available on the digital musical market to be downloaded as mp3 tracks and uploaded on Sonic Visualiser. Whilst the only English mp3 version available for *Aladdin* 'Arabian Nights' was the edited one released in 1993, no Italian mp3 version of 'Notti d'Oriente' could be found in a downloadable format apart from the initial one released in 1992. This means that the difference in the number of language/culture-specific elements identified and marked up via SV layer 7 is partly due to the different versions that were possible to be analysed on the software. To support and/or verify such findings, language/culture-specific elements were also highlighted and counted manually via the schematic-comparative analysis of *Example 27*.

In *Example 27*, the distribution of green-highlighted language/culture-specific elements in the 1992 and 1993 song versions of *Aladdin* 'Arabian Nights' seems to be similar in both languages. Whilst the 1992 English song version presents 24 of these, the Italian one has 18. In the edited 1993 version, the English song lyrics have a total of 12, whilst the Italian song text has 8. Although such results do not precisely coincide with the data emerged from SV layer 7, in both cases the number of language/culture-specific elements only slightly vary across the two language versions, and they do not modify the position this particular song occupies in *Charts*

1 and *2*. However, in both the 1992 and 1993 English and Italian song versions, some of these elements refer to the specific socio-cultural *milieu* represented in *Aladdin* (1992) by means of nationality adjectives, e.g. 'Arabian', and/or the more general 'deserto' and 'd'Oriente' found in the Italian version, which constitute references to the wider geo-political area that said cultural communities are known to occupy in our reality. On the contrary, other highlighted language/culture-specific elements consist of sets of objects – e.g. 'caravan camels', 'carpets', 'sand in the glass', 'bazar', 'spezie', 'cammelli' – that are part of a shared repertoire of elements well-known to Western societies, specifically for their role in the Middle Eastern export production of goods (Di Giovanni, 2003).

Like 'Be Our Guest' (*Beauty and the Beast*, 1991), 'Arabian Nights' (*Aladdin*, 1992) constitutes another example of high condensation of Western/US-manipulated references to the narrated culture used to build up a smoothed representation of cultural otherness for the source and translation target audiences respectively (Di Giovanni, 2003). This is further supported by the specific controversial lines 'where they cut off your ear, if they don't like your face' found in the 1992 ST version, which were reproduced in the TT as 'E ti trovi in galera anche senza un perché' by means of discursive creation. Although no/minimal syntactic similarities can be observed in the two different language samples, the semantic content made up of offensive assumptions towards supposedly widespread violent customs and norms in the Muslim/Arabian socio-cultural societies was retained across the English and Italian 1992 first verse of the song. The underlying racial and critical portrait of such communities was also reinforced by the use of adjectives and nouns like 'barbaric', 'barbarie', and 'tribù', whose negative connotation highlighting the primitive and violent nature of the assumed distant culture's legal practices in the eye of the source/target culture is clear across the two 1992 language versions. The reduced number of language/culture-specific elements identified in the edited 1993 English and Italian

versions suggests that the avoidance of any content relying on specific cultural references may have constituted a safe choice to prevent them from being embedded with any interlinking cultural biases deriving from the narrating and/or the translation target culture.

Differently from the 1991 *Beauty and the Beast* song, the language/culture-specific elements highlighted in *Example 27* across the *Aladdin* song ST and TT demonstrate the mix of syntactic closeness and/or difference-based translation techniques used to render such specific references to the narrated culture in Italian. In most cases, some level of syntactic and semantic closeness is kept across the relevant ST and TT by means of transposition, compensation and/or word-for-word translation (e.g. ll. 3 and 6 in the 1992 first verse; ll. 10-11, 13, and 18). However, discursive creation is used on different occasions to produce various alternative effects: 1. It expands the repertoire of elements referring to the narrated culture (e.g. l. 14); 2. It alters the syntactic form through which these are presented whilst retaining the cultural (biased) content in both English and Italian (e.g. ll. 4 and 5 in the 1992 first verse); 3. It avoids the repetition of heavily problematic and/or already mentioned cultural content (e.g. l. 6 in the 1993 first verse; l. 19). In so doing, 'Arabian Nights' (*Aladdin*, 1992) constitutes an alternative path to the correlations observed in 'Be Our Guest' (*Beauty and the Beast*, 1991) and 'Deliver us' (*The Prince of Egypt*, 1998), where (a) a low degree of phonetic proximity as per SV layer 10 markup and (b) an intermediate level of language/culture-specific elements as per *Charts 1* and *2* were (c) transferred through the use of a balanced mix of syntactic closeness and difference-based translation techniques from the source to the target song version.

In terms of musical performance, further parallelisms can be drawn between 'Be Our Guest' (*Beauty and the Beast*, 1991) and 'Arabian Nights' (Aladdin, 1992). Like in the 1991 *Beauty and the Beast* piece, the melody of 'Arabian Nights' (*Aladdin*, 1992), analysed via combination of close listening, and SV layer 9 and 13 markups, is based upon specific musical features which

seem to entertain a direct link with the Middle Eastern cultural context. Close listening of 'Arabian Nights' (*Aladdin*, 1992) revealed that this is a piece in the key of A minor. A G# appears among the first notes that are played right at the start of the song musical intro. In music, the G# is generally the only altered note that characterises and distinguishes the harmonic variant of the A minor scale from the further natural and melodic ones (Oxford Music Online, 2023). In the harmonic A minor scale, the seventh degree of the scale (i.e. G#) thus functions as a leading tone to the repetition of the first degree of the scale (the so-called tonic), given the reduced one-semitone distance that separates the two notes, instead of the more common whole tone. The augmented second (i.e. one tone and a half) which consequently separates the sixth and seventh grades of the scale (i.e. F-G#) is a musical interval which is commonly found in the Middle Eastern *Jins Hijaz* and *Maqam Hijaz*. These are specific types of tetrachord and scale known to be among the main musical patterns used in Arabic music, as attested by the online project Maqam World (2018), funded by the Arab Fund for Arts and Culture (AFAC), whose specific purpose is to record and spread the Arabic Maqam modal system. The choice to have a symphonic orchestra – made up of well-known Western instruments reminiscent of Broadway musical sounds through its violins and bells – playing such Middle Eastern-infused musical patterns shows the ability of such a song performance to have the interconnection between the narrating, narrated, and translation target cultures reflected in its music.

Further to 'Be Our Guest' (*Beauty and the Beast*, 1991) and 'Arabian Nights' (*Aladdin*, 1992), *Charts 1* and *2* revealed that also 'Jack's Lament' (*The Nightmare before Christmas*, 1993) shows a similar number of language/culture-specific elements (i.e. between 10 and 30) in its English version, even though this seems to drop in the relevant Italian song text. Similarly to 'Arabian Nights' (*Aladdin*, 1992), 'Jack's Lament' (*The Nightmare before Christmas*, 1993) was described in Chapter 3 (see section 3.4) as a song whose TT involved a moderate-low level

of discursive creation (36%), balanced by a mix of syntactic closeness-based translation techniques (between 10%-15%) coupled with a relatively high percentage of lexical generalisation (18%) (see *Table 6*, section 3.1). Although these percentage values show various similarities with the 1992-93 *Aladdin* piece, in 'Jack's Lament' (*The Nightmare before Christmas*, 1993) these were found to be correlated with a high level of phonetic proximity due to the use of stop-motion graphic (see Chapter 3, section 3.4). Such a different correlation of elements, coupled with the great reduction of language/culture-specific elements in the TT – i.e. from 25 in the English song text to 2 in the Italian one – suggests that *The Nightmare before Christmas* piece (1993) may demonstrate further perspectives on the use of predominant discursive creation to neutralise any language and/or culture-specific content in the TT.

A schematic-comparative analysis of the ST and TT of 'Jack's Lament' (*The Nightmare before Christmas*, 1993) focused on the language/culture-specific elements identified via SV layer 7 is provided the following:

Example 28

The Nightmare before Christmas – 'Jack's Lament' (1993)	*Nightmare before Christmas* – 'Re del Blu, Re del mai' (1993)
There are few who'd deny,	1 Re del blu, re del mai
At what I do I am the best	2 Non ho più dentro me
For my talents are renowned far and wide	3 quella voglia di terrore e di guai
When it comes to surprises in the moonlit night	4 Quando è notte i passi miei fanno quel tic-tac
I excel without ever even trying	5 Che ti angoscia finché griderai
With the slightest little effort of my ghostlike charms	6 Piccolissimi trucchetti per stupirti un po'
I have seen grown men give out a shriek	7 Fantasie arcane il venerdì
With the wave of my hand and a well-placed moan	8 Quando mormoro "Ciao!" o lo rantolo
I have swept the very bravest off their feet	9 Treman tutti e si disperano così
[…]	[…]
I'm a master of fright, and a demon of light	18 Ahi, che brivido avrai quando mi incontrerai
And I'll scare you right out of your pants	19 E l'angoscia avrà vinto anche te
To a guy in Kentucky, I'm Mister Unlucky	20 Tu sarai incantato, avrai visto e toccato
And I'm known throughout England and France	21 Il più grande terrore che c'è
And since I am dead, I can take off my head	22 Sono morto giacché la mia testa non c'è
To recite Shakespearean quotations	23 Ma ti declamerà Shakespeare a memoria
No animal nor man can scream like I can	24 Non ridere di me, ma grida perché
With the fury of my recitations	25 La mia furia si rivestirà di gloria
[…]	[…]

Example 28 shows the first four verses of the song (chorus and pre-chorus excluded), where language/culture-specific elements marked up via SV layer 7 are highlighted in green. The higher condensation of these in the ST is immediately evident through the colour-coding. Differently from *Beauty and the Beast* (1991) and *Aladdin* (1992), the broader media context of *The Nightmare before Christmas* (1993) does not seem to refer back to a specific socio-cultural *milieu* of our reality. The plot depicted by the Touchstone Pictures production (1993) mainly revolves around the struggles of Jack Skellington to become the new Santa Claus in charge of bringing Christmas presents to the 'real world'. Whilst Jack Skellington, Santa Claus and the citizens of Halloween and Christmas towns all belong to a fantastical world, Skellington's interventions in the portrayed 'real world' demonstrate the direct door connecting the holiday-themed place he comes from and our depicted reality. As the mention of holidays like Christmas and Halloween suggests, Skellington's town is a fictional place where the customs of the Western audiences' reality are known and acknowledged. This is further demonstrated in the English song version provided in *Example 28*, where highlighted elements mainly rely on the cultural content interconnected with the US/Western traditional holidays (e.g. Halloween) and English language-specific idiomatic expressions (e.g. ll. 9 and 19), as well as European places and famous names of the European literary heritage (ll. 20, 21 and 23). The comparison of *Example 28* with the phonetic proximity-focused analysis provided by *Example 12* (see Chapter 3, section 3.4) indicates that the English language-specific expression in l.9 of the ST was neutralised in the TT by means of discursive creation to accommodate lip-synch/phonetic proximity implications, whilst re-localising any culture-specific content for the target audience. Such a neutralisation appears to be compensated via the deployment of discursive creation as a way to increase references in the TT to any cultural concept related to

the Halloween holiday (i.e. l. 7), which is common to both the source and target audiences' cultures.

However, none of the broader Western culture-related items highlighted in ll. 18-25 coincide with instants deemed relevant to lip-synch as per SV layer 10 markup. Like in specific discursive creation samples from *Beauty and the Beast* (1991) and *Aladdin* (1992), the language transfer of such lines in 'Jack's Lament' (*The Nightmare before Christmas*, 1993) suggests that discursive creation is used as a way to mainly smooth out any source language content that might turn out as unfamiliar to the target audience because of its strict connection with the American Anglophone socio-cultural *milieu* (ll. 19-20). At the same time, metaphorical expressions to describe Skellington's fame in relatively distant European countries as per a US-centred cultural view of our reality are avoided (e.g. ll. 21). Interestingly, the reference to the European literary heritage via the mention of Shakespeare (l. 23) is kept across the two language versions through a mix of word-for-word translation and modulation. This further confirms the correlation between use of syntactic closeness-based translation techniques and retention of intertextual coherence across the relevant song ST and TT when intertextual references are present, as witnessed previously in 'Deliver us' (*The Prince of Egypt*, 1998) and 'Be Prepared' (*The Lion King*, 1994) (see section 4.3).

Also in this case, vocal and musical features analysed via SV layers 9 and 13 seem to reflect the Western/US-specific cultural content identified on the language level in 'Jack's Lament' (*The Nightmare before Christmas*, 1993). The instrumentation used for the musical base mainly consists of a symphonic orchestra made up of string instruments (e.g. violins and cellos), idiophone percussions (e.g. triangles and bells), and wind instruments well known to the Broadway and more general Western musical tradition, similar to those discussed for both *Beauty and the Beast* (1991) and *Aladdin* (1992). The number of vocal effects identified via

close listening and marked up through SV layer 9 is 61 in the English version and 52 in the Italian one. Such a slight difference denotes a certain level of coherence between the interpretation nuances of the two language song performers. This is reinforced by the specific performer identities of the singers chosen to voice Jack Skellington's singing parts in the two languages. Whilst Danny Elfman provided the singing voice for Jack Skellington in English, Renato Zero was chosen to voice his Italian alter ego, Jack Skeletron. Similarly to the case of Irons and Solenghi in the *Lion King* (1994), both Elfman's and Zero's careers share various similarities. Elfman was known for his role as main singer of the 1970s-1980s new wave band *Oingo Boingo*, defined by The New York Times (Holden, 1981) as 'the art rock octet', who 'doesn't shy away from dissonance'. The Italian singer and showman Renato Zero was instead credited by different online magazines – e.g. IlSussidiario.net (Gambino, 2019) and AllMusic (Bush, 2023) – to be the artist who introduced the 'glam' rock in Italy precisely in the same era. As leaders of alternative 1970s-1980s rock music, Elfman's and Zero's respective identities and performer trainings align with the unique features that distinguished *The Nightmare Before Christmas* (1993) from other Disney-related animation products. It was because of its alternative storyline, characters and stop-motion animation technology that the project by Tim Burton was initially considered as too dark and scary for the Disney Studios, and thus released under the more adult Touchstone Pictures brand (Mendelson, 2013). Elfman's and Zero's specific links with rock music – a genre which, despite its diffusion, originally started in Britain and North America around 1965 (Oxford Music Online, 2023) – reiterate the connection that the 1993 *Nightmare Before Christmas* piece entertains with the US/Western socio-cultural heritage. The interconnection of such musical and vocal characteristics with the US/Western culture-infused contents of the ST and TT song lyrics thus make 'Jack's Lament' (*The*

Nightmare Before Christmas, 1993) a further example across this study corpus where the cultural content seems to interact and resonate throughout the multiple layers of song.

4.5 Different uses of discursive creation to manage culture-specificity in song translation

In data presented in *Charts 1* and *2*, 'Thomas O'Malley Cat' (*The Aristocats*, 1970) and 'Zero to Hero' (*Hercules*, 1997) appear to present the highest rates of language/culture-specific elements within the entire corpus, as are the variations of difference of these across each song's English and Italian versions. Whilst 'Thomas O'Malley Cat' (*The Aristocats*, 1970) features a greater number of language/culture-specific elements in its Italian version, the TT of 'Zero to Hero' (*Hercules*, 1997) presents forty less than its ST. In *Tables 6* and *7* (see Chapter 3, sections 3.1 and 3.2), high (74%) and moderate-high (52%) percentages of discursive creation were identified for 'Thomas O'Malley Cat' (*The Aristocats*, 1970) and 'Zero to Hero' (*Hercules*, 1997) respectively, whilst other syntactic closeness-based translation techniques were found in only low/minimal rates (i.e. no more than 12%) in both songs. Both song case studies were recognised as examples of low degree of phonetic proximity between the relevant STs and TTs, exploiting the flexibility of the phoneme-viseme correspondence ensured by the approximative lip position representations provided by 2D traditional animation. Despite such similarities, it remains to be seen whether/how these data interconnect with the different rates of language/culture-specific elements found across each song relevant ST and TT.

Similarly to 'Jack's Lament' (*The Nightmare before Christmas*, 1993) (see section 4.4), 'Zero to Hero' (*Hercules*, 1997) features a moderate-high percentage of discursive creation correlated with a decrease of the number of language/culture-specific elements in the transfer of the relevant song lyrics from English to Italian:

Example 29

Hercules – 'Zero to Hero' (1997)	*Hercules* – 'Ieri era Zero' (1997)
Bless my soul	1 Non ce n'è
Herc was on a roll	2 Per nessuno ormai,
Person of the week in every Greek opinion poll	3 Di tutta la Grecia è il più esaltante degli eroi
What a pro	4 Ercole
Herc could stop a show	5 Sa come si fa
Point him at a monster and you're talking SRO	6 Ad affascinare tutta quanta la città
He was a no one	7 Ieri era zero
A zero, zero	8 Zero, zero
Now he's a honcho	9 Oggi è un guerriero
He's a hero	10 E il più fiero
Here was a kid with his act down pat	11 E chi l'avrebbe pensato mai,
From zero to hero	12 Oggi è il più grande
In no time flat	13 Che sia esistito mai
Zero to hero	14 Ieri era zero
Just like that	15 Ed oggi è
When he smiled	16 Quello che
The girls went wild	17 Se passa senti
With 'ooh' and 'aah'	18 "uuuh" e "aaah"
And they slapped his face on every vase	19 E non conta più le pretendenti
(on every "vahse")	20 (Lui è solo mio!)
From appearance fees and royalties	21 Neanche lui lo sa quanti soldi ha
Our Herc had cash to burn	22 Son troppi da contar
Now nouveau riche and famous	23 E se anche i ricchi piangono,
He could tell you	24 Tranquilli,
What's a Grecian urn	25 Lui non lo farà!
Say amen	26 Come fa,
There he goes again	27 Neanche presa fa,
Sweet and undefeated	28 Sai che lui non sbaglia
And an awesome ten for ten	29 E che la folla già lo sa
Folks lined up	30 Stanno là,
Just to watch him flex	31 Tutti ad ammirar
And this perfect package	32 Quel fustaccio
Packed a pair of pretty pecs	33 Che ha davvero un fisico da star
Hercie, he comes	34 Dategli un mostro,
He sees, he conquers	35 il peggiore,
Honey, the crowds were	37 E state a vedere
Going bonkers	38 Quanto dura
He showed the moxie,	39 E non c'è drago
Brains and spunk	40 Che impegno dia
From zero to hero	41 Herc è il più forte
A major hunk	42 Che ci sia
Zero to hero	43 Ieri era zero,
And who'da thunk	44 E guarda qua!
Who put the glad in gladiator?	45 Chi è il più intrigante fra i guerrieri?
Hercules!	46 Ercole!
Whose daring deeds are great theatre?	47 E chi fa lo stadio pieno?
Hercules	48 Ercole!
Is he bold?	49 Ma com'è?
No one braver	50 Non ha pari!
Is he sweet?	51 Lo vorrei!
Our favorite flavor	52 Oh sì, magari!
Hercules, Hercules,	53 Ercole! Ercole!
Hercules, Hercules	54 Ercole! Ercole!
Hercules, Hercules	55 Ercole! Ercole!

Bless my soul	56 Non ce n'è
Herc was on a roll	57 Per nessuno ormai,
Undefeated	58 è arrivato
Riding high	59 Dove mai,
And the nicest guy	60 Nessun altro mai
not conceited	61 Potrà andare
He was a nothin'	62 Ieri era zero
A zero, zero	63 Zero, zero
Now he's a honcho	64 Oggi è il più forte
He's our hero	65 Dell'impero
He hit the heights at breakneck speed	66 Ed avrà sempre una marcia in più
From zero to hero	67 Se ieri era zero,
Herc is a hero	68 Oggi è un guerriero
Now he's a hero	69 Oggi è il più grande
Yes indeed!	70 Che ci sia!

Example 29 provides an SV layer 7 data-based schematic-comparative analysis of the *Hercules* piece (1997), where relevant language/culture-specific elements are highlighted in green. As noted by Di Giovanni (2003: 210), the broader media context of *Hercules* (1997) is permeated with multiple visual references to the Ancient Greek civilisation ever since its opening scene – e.g. the inside of a museum, sculptures and vases representative of the great Hellenic period. These are coupled with the voice-over narrator's first phrase (i.e. 'long ago, in the faraway land of ancient Greece, there was a golden age of powerful Gods and extraordinary heroes') which reiterates the socio-cultural segment reconstructed by the film setting (Di Giovanni, 2003: 211). Within such a context, the ST of 'Zero to Hero' (*Hercules*, 1997) presents various sets of language/culture-specific elements referring both to the narrated (Ancient Greece) and the source narrating cultures (modern-day US):

a. English language-specific idiomatic expressions (e.g. 'bless my soul', '[herc] was on a roll', 'going bonkers', 'hunk').

b. Informal English language abbreviations and/or contractions (e.g. 'pecs' for 'pectorals', 'Herc' for 'Hercules', 'SRO' for 'standing room only').

c. American English accent and jargon (e.g. pronunciation of 'vase' as [veɪs] juxtaposed to [vɑːz] to emphasise US-shaped cultural biases around the supposed informality of the American accent and the pretentious rigidity of British standard accents; 'honcho').

d. References to the Western/Anglo-American socio-cultural context (e.g. 'opinion poll', 'say Amen').

e. References to Ancient Greece (e.g. 'Hercules', 'Grecian urn').

Example 29 shows that the identified low amounts of syntactic closeness-based translation techniques – e.g. word-for-word translation and compensation – are used to render specific references to the narrated culture, i.e. Ancient Greece, in Italian (e.g. ll. 3-4; l. 41; ll. 53-55). This confirms Di Giovanni's views (2003: 217) that few syntactic and/or lexical changes are required for the transfer of references to the distant narrated culture, as these are 'taken from the fixed repertoire assumed by the West to represent other realities', and are 'therefore easily identified by viewers in European countries such as Italy'.

Opposite to these are the issues posed by language/culture-specific elements connected with the narrating socio-cultural context, i.e. modern-day US society. *Example 29* shows that, on the restricted lexical level, such elements are often translated via generalisation (e.g. ll. 33 and 45) and adaptation (e.g. l. 32), i.e. replacement of language/culture-specific elements referring to the source culture with others referring to the target culture as per Barambones Zubiría (2009) (see Chapter 2, section 2.2.1). However, more radical changes can be observed in broader alterations of the phrase syntax via discursive creation, which enables most ST linguistic and/or cultural elements specific to the US society to be neutralised and re-localised in the TT (e.g. ll. 1-3; l. 9; ll. 19-20; ll. 34-44). The combination of discursive creation, compensation, and generalisation manages to achieve a simultaneous double effect: a. Neutralise references to the US customs and/or any erroneous US-manipulated representation of Ancient Greece (e.g. l. 45);

b. Keep some level of intertextual coherence between the relevant ST and TT by retaining specific mentions of Greece/Classic Antiquity (e.g. l. 3). This enabled the translated text to be tailored to the general cultural background of the Italian audience, who might be less familiar with the US popular habits but more aware of past cultural practices of the Ancient Greek and Roman civilisations, noting the close and derivative relationship the Italian cultural heritage entertains with these across time and space.

A clear example of this is the pun involving the English terms 'glad' and 'gladiator' in l. 45 of *Example 29*, where the word 'gladiator' – referring to a specific type of Roman slave and warrior – is used in the ST to describe Hercules' fighting abilities. However, in the Disney film, Hercules acts in a fully Ancient Greek setting, which makes the use of such a word historically and culturally inappropriate. The mix of discursive creation and generalisation seems to enable the Italian song lyrics not to rely on the English language-specific wordplay based on the common letters of 'glad' and 'gladiator', whilst rectifying the description of Hercules via the more general 'guerrieri', which avoids the erroneous mention of any Ancient Roman society-specific term. Like 'Be Our Guest' (*Beauty and the Beast*, 1991) and 'Arabian Nights' (*Aladdin*, 1992), such inaccuracies make 'Zero to Hero' (*Hercules*, 1997) a further example of a US/Western-manipulated representation of distant cultures based on US-biased assumptions. This earned the 1997 Disney movie some harsh criticisms by the Greek newspaper *Adesmevtos Typos* ([The Nation](), 1997), which defined it as 'another case of foreigners distorting our history and culture just to suit their commercial interests'.

Previous L3 instances examined within this corpus – e.g. 'Be Our Guest' (*Beauty and the Beast*, 1991) and 'Deliver Us' (*The Prince of Egypt*, 1998) – consisted of a variety of third-language phrases entertaining a proper connection between the film setting and the socio-cultural segment of our reality where the relevant L3 is spoken. However, in 'Zero to Hero' (*Hercules*,

1997) the expression 'nouveau riche' (i.e. l. 23) is instead identified by various English language dictionaries – e.g. Merriam-Webster, 2023; Collins, 2024 – as a fixed loanword expression borrowed from French with little or no modifications of form, which entered common use in English with the meaning of 'newly riche'. The widespread and acknowledged context of use of loanwords makes them specific to the particular idiom that borrows them, as well as the interconnected socio-cultural *milieu(x)* where this is spoken. The use of discursive creation for the Italian version of l. 23 thus aligns with the repeated pattern observed within this corpus, which sees a syntactic difference-based technique as the preferred option to neutralise any English language-specific element. Noting the correlated (a) low degree of phonetic proximity identified between the relevant ST and TT, and (b) the flexible re-positioning of references to the distant culture in other points of the TT (e.g. ll. 21-25), such a substantial use of discursive creation suggests the prioritisation of a syntactic and semantic consistency within the TT, and the reproduction of a prosodic match (Franzon, 2008) similar to that of the ST.

This can be further observed in the translation of the title/hook of the song, i.e. 'Zero to Hero'. Whilst the relevant SV layer 10 data analysis (see Chapter 3, sections 3.3.1 and 3.3.2) revealed that specific repetitions of the hook coincide with medium shots and close-ups of 2D-animated approximate rounded lip position representations, the translation of 'Zero to Hero' as 'Ieri era zero' and their identical syllable count suggests the importance of the role played by the reconstruction of a prosodic match between the ST and the TT (Franzon, 2008) (see Chapter 3, section 3.3.2). The mix of amplification and reduction identified in the Italian song title translation has the hint at Hercules' brilliant future as a hero within the ST deleted from the relevant TT title. The shift of the semantic focus towards Hercules' past – i.e. 'ieri' – thus leaves the successful outcome of the hero's great deeds unrevealed. This enables the Italian title to reflect the three-word and five-syllable structure found in the English title version, specifically

via the synaloepha between the last vowel of 'ieri' and the initial one of 'era', whilst ensuring phonetic proximity between the rounded vowels ending the two language title versions.

The over-abundance of language/culture-specific elements referring to the source narrating culture in its English song version is a unique characteristic of 1997 *Hercules* 'Zero to Hero' within this corpus. Contextual analysis data coupled with findings from SV layer 9 markup and layer 12 spectrogram suggest that the significant presence of references to the source cultural *substratum* in this particular song resonates also across its musical and vocal features. As reported by The Washington Post (Kempley, 1997), the soundtrack for *Hercules* (1997), composed by multi-awarded songwriter Alan Menken (alanmenken.com, n.d.), presents a good mix of 'gospel, Broadway musicals, processional music and R&B'. In particular, the musical genre known as gospel has majorly influenced Menken in the song writing process, as he himself stated on his official webpage:

> When we started out, I was thinking we would write a very classically influenced score; […] But the request from John [Musker] and Ron [Clements] was to have this be a 'gospel' score. I asked them 'Why gospel?' And their logic was, 'Gospel music is written to sing about God, just as our Hero is one of 'the gods' (alanmenken.com, n.d.).

Menken remarks directors John Musker and Ron Clements' intention to re-tell an updated version of the myth of Classic Antiquity by taking advantage of the common religious subject that gospel shares with the legends of Ancient Greek mythology. As detailed by Oxford Music Online (2023), the term 'gospel' denotes a large body of Christian songs and hymns of predominantly American origin. Whilst these first appeared in religious revivals of the 1850s, gospel actually flourished between the late 19th and 21st century through the development of five distinct traditions: northern urban gospel (the earliest manifestation), southern gospel, black gospel (currently the most vital), country and bluegrass gospel, and traditions around the

world influenced by one or more of these (ibid.). Despite its diffusion, such details highlight the connections this song genre entertains with the US socio-cultural segment of its origins and the African American Christian community, which have remained strong over time. Menken's commentary outlines the film directors' innovative request to have a film soundtrack which, far from recalling the ancient classic flavours of the narrated culture, could mirror the soundscape of a musical tradition well-known to the US audience, in order to neutralise the overflow of references to a socio-cultural setting distant in both space and time from the source narrating culture.

In line with such guidelines, the chosen interpreters of the funny and energic English-speaking Muses, who function as singing narrators of *Hercules* story (1997), were Lillias White, Cheryl Freeman, LaChanze, Roz Ryan and Vanéese Y. Thomas. All of them built up their performer identities by actively taking part in the Black American singing community, where they forged their skills by engaging with various roles of Broadway/rock musicals and/or soul/jazz events and gospel choirs, as reported by several media – e.g. [Artists and Beyond](#) (2021), [Globalsoulstore.com](#) (2021), [The Disney Classics](#) (2023). Gospel is considered as a specific religious sub-category of soul music, where the latter is used as an umbrella term comprehending multiple musical/vocal styles – e.g. R&B, blues – sharing specific instrumentation similarities and a deep connection with black cultural and political nationalisms of the 19th-21st century ([Oxford Music Online](#), 2023). The choice to have such experienced soul performers as the Muses for *Hercules* (1997) managed to reinforce the cultural liaisons entertained between (a) the singing personae's linguistic identity and (b) the specific socio-cultural context the gospel soundscape of 'Zero to Hero' (*Hercules*, 1997) attempts to reproduce. Seeing the strong socio-political and cultural connections that soul and gospel entertain with the US geographical area and the Black American community, the national and linguistic

identity of the Muses' Italian voice actresses – i.e. Emanuela Cortesi, Paola Repele, Lola Feghaly, Lalla Francia, and Paola Folli – already seems to loosen the song's tight network of elements referring to the source narrating culture, despite the Italian actresses' engagement with the American Jazz music production, e.g. Repele's involvement with Black American jazz musicians/producers as per Jazzitalia.net (n.d.).

According to different music-specialised websites – e.g. Oxford Music Online (2023) and AllMusic (2023) – soul and gospel are genres whose instrumentation mainly consists of piano and horns playing syncopated rhythms, often coupled with hand-clapping and foot-stomping. These are further combined with raw vocals, often engaging in calls and responses, whilst producing melismas, bent notes and vocal distortion effects (e.g. growls) – i.e. singing techniques through which performers produce a greater friction in the emission of air released via their the phonatory system (ibid.). Close listening of 'Zero to Hero' (*Hercules*, 1997) via Sonic Visualiser enabled to mark instants where such specific vocal techniques could be perceived in the song performance by White, Freeman, LaChanze, Ryan and Thomas. SV layer 9 data analysis reveals a total of fifty-four instants in which these occur and combine with the typical instrumentation of gospel music, which permeates the whole track – e.g. piano, horns, hand-clapping and finger-snapping. However, in the song Italian version, such instants are only twenty-three, thus denoting the collective tendency of the Italian singers of 'Ieri era Zero' (*Hercules*, 1997) to use a reduced rate of relevant vocal effects. The reduced number of vocal growls and/or modulations typical of soul/gospel suggests the different influence engendered by the Italian voice actresses' cultural background on their interpretation of a gospel piece. Further evidence for such a difference is provided by the comparison of the relevant spectrogram visualisations (SV layer 12) for the two song language versions:
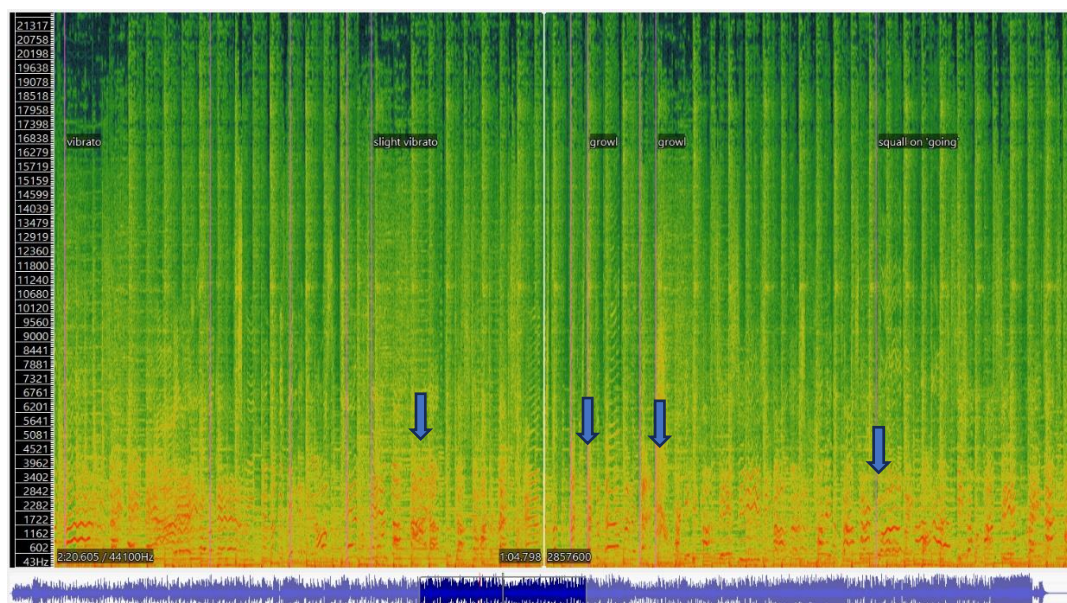
Figure 38. Spectrogram of SV analysis of fourth verse from 'Zero to Hero' (Hercules, 1997).
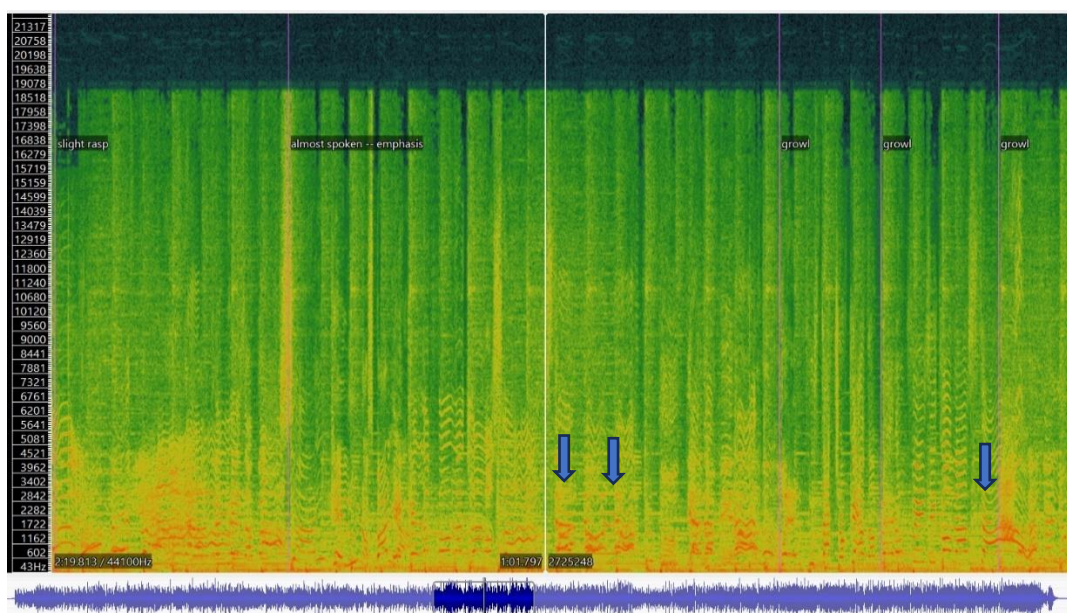

Figure 39. Spectrogram of SV analysis of fourth verse from 'Ieri era Zero' (Hercules, 1997).

The comparison of *Figures 38* and *39* shows that the sonic wave produced by the English-speaking Muses' vocal performance is particularly fragmented in points where growls and other vocal distortion effects (e.g. squalls, rasps) could be recognised via close listening and marked up through the pink-coloured time stamps of SV layer 9 (see blue indicators in *Fig. 38*). However, similar points along the Italian track show a less fragmented sonic wave, whose red curves extend along the track timeline, whilst assuming a more linear shape (see blue indicators

in *Fig. 39*). The greater rate of vocal effects typical of soul and gospel performed in the English song version indicates that the relevant performers' specific cultural background reinforces and interconnects with the high number of language/culture-specific elements identified on the strictly textual level (see *Example 29*). However, the reduced number of raw vocals in the Italian song version seems to mirror and further loosen any connection that the TT entertains with the US *milieu* and the African American socio-cultural segment, thus increasing the neutralising action of the high percentage of discursive creation observed in *Example 29*.

Similarly to 'Zero to Hero' (*Hercules*, 1997), the ST of 'Thomas O'Malley Cat' (*The Aristocats*, 1970) features a great number of language/culture-specific elements in the ST, which is doubled in the relevant Italian song version, 'Romeo's swing':

Example 30

The Aristocats – 'Thomas O' Malley Cat' (1970)	*Gli Aristogatti*– 'Romeo's swing' (1970)
I like a cheech-a-cheech-chee-roni	1 Pe' arivacce qui da Roma
Like they make at home	2 ho fatto l'autostop
Or a healthy fish with a big backbone	3 E 'n Francia è già m'ber pezzo che ce sto…
I'm Abraham de Lacey	4 Ma pure da emigrato,
Giuseppe Casey	5 Mica so cambiato
Thomas O'Malley	6 Io so' Romeo
O'Malley the alley cat	7 Er mejo der Colosseo!
I've got a wanderlust	8 Io fermo nun ce sto,
Gotta walk the scene	9 proprio nun me va!
Gotta kick up highway dust	10 Se domani qui sarò,
Feel the grass that's green	11 oggi chi lo sa?
Gotta strut them city streets	12 Forse un po' m'acchitterò
Showin' off my *éclat*, yeah!	13 e me ne andrò in città, già...
Tellin' my friends of the social *élite*	14 E poi laggiù tanta scena farò,
Or some cute cat I happen to meet	15 ogni gatta che me vedrà dirà:
That I'm Abraham de Lacey	16 "ma che ber micione,
Giuseppe Casey	17 che simpaticone,
Thomas O'Malley	18 Quello è Romeo
O'Malley the alley cat	19 Er mejo der Colosseo!
I'm king of the highway	20 Si cambio so' guai,
Prince of the boulevard	21 sto bene come sto...
Duke of the avantgarde	22 Nun me lego mai,
The world is my backyard	23 catene nun ce n'ho!
So if you're goin' my way	24 Aggregate si voi,
That's the road you wanna seek	25 io so 'ndove finirai
Calcutta to Rome or home sweet home	26 In Cina, in Perù o a Timbuctu!
In Paris, *magnifique* you all	27 Ma nun baccajerai vedrai!
I only got myself	28 Chi tante storie fa,
And this big old world	29 a pregà nun sto!
When I sip that cup of life	30 Tutto quello che me va...

With my fingers curled	31 con un gesto c'ho!
I don't worry what road to take	32 Penso sempre che l'avi miei
I don't have to think of that	33 tra ruderi e mausolei
Whatever I take	34 Sapevano già
is the road I make	35 fasse rispettà
It's the road of life	36 e considerà
Make no mistake, for me	37 da nobbili e plebei!
Yeah, Abraham de Lacey	38 Se tanto me dà tanto
Giuseppe Casey	39 godo e me ne vanto
Thomas O'Malley	40 D'esse Romeo
O'Malley the alley cat	41 Er mejo der Colosseo!
That's right	42 C'avrò er busto ar Pincio e ar museo
And I'm very proud of that, yeah!	43 ... eh già!

In *Example 30* the language/culture-specific elements within each language song version are highlighted in green. In the song ST, these mostly consist of the repetition of the main singing persona's full name(s). O'Malley's repetition of his names coupled with the description of his lifestyle make the song serve as the alley cat's introduction to both the other on-screen characters and the extra-diegetic audience, thus confirming its character revelation function as per Kozloff's model (2000) (see Chapter 2, section 2.1). As such, 'Thomas O' Malley Cat' is not only the first song sung by the newly introduced character, but it also constitutes his first verbal intervention in the whole film.

Example 30 shows that O'Malley's full names in the ST are combined with mentions and/or instances of L3 (i.e. French), which reinforce the further visual and/or verbal references to early 20th-century France scattered throughout *The Aristocats* (1970) broader media context, indicating the specific socio-cultural segment of reality which is being reproduced. In fact, the etymology and/or spelling of O'Malley's names refer to different cultural societies: Abraham is a typical Hebrew biblical name, but the spelling and pronunciation of De Lacey denote the name's French (maybe Norman) origins, whilst Giuseppe and O'Malley can be recognised as Italian and Irish respectively. Such a mix of cultures enables O'Malley to emphasise his past and present as an alley cat and a wanderer who knows no homeland nor family.

Contrary to 'Zero to Hero' (*Hercules*, 1997), where discursive creation was used to neutralise any references to the narrating culture, *Example 30* shows that in 'Thomas O'Malley Cat' (*The Aristocats*, 1970) such a re-localising action is taken further through the introduction of Italian language-specific lexical, morphological and/or syntactic features. As revealed by the statistical analysis of translation techniques (see *Table 6*), 'Thomas O'Malley Cat' is the only case within this study to present the highest percentage of adaptation (18%) on the lexical level, combined with almost the highest value of discursive creation (74%) and the maximum rate of variation (67%) as per Barambones-Zubiría's model (2009) (see Chapter 2, see section 2.2.1). Whilst acknowledging the variety of key studies regarding the complexities of the Italian sociolinguistic landscape (Berruto and Cerruti, 2011; Coveri et al., 1998; De Renzo, 2008), Coveri et al. (1998) provided a set of distinctive characteristics of the Italian regional variety used in the *area mediana* (i.e. middle regions) of the country, i.e. the area around and including Rome. This study thus deployed Coveri et al.'s classification (1998) to categorise forms straying from the standard variety of Italian, recognised via close listening and marked via SV layer 7:

Lexical level	Morphological level	Syntactic level	Phonetic level
- *Acchittarsi*, i.e. to dress up - *Baccajare*, i.e. to quarrel with someone - Italian lexical items referring to monuments and/or historical places of Rome and/or social classes of Ancient Rome, e.g. ruderi, mausolei, avi, plebei, Pincio.	- Apheresis (e.g. *'n Francia* instead of 'in Francia'; *'m ber* instead of 'un bel'); - Prosthesis (*'ndove* instead of 'dove'); - Apocope (e.g. *pregà* instead of 'pregare'; *considerà* instead of 'considerare'; *rispettà* instead of 'rispettare'); elision (e.g. *so'* instead of 'sono'; *pe'* instead of 'per') - *Er* instead of the Italian determinative article 'il' - *De* and *ar* replacing the Italian prepositions 'di' and 'al' - *Me, te, ce, se, ve* replacing the Italian pronouns 'mi, ti, ci, si, vi' - Inappropriate use of *stare* where standard Italian would have 'essere', e.g.	- Postposition of possessive adjectives, e.g. l'avi *miei*	- Relaxed/dragged pronunciation of voiceless alveolar plosive /t/,which becomes closer to a voiced alveolar plosive [d], e.g. 'emigrato', i.e. /emiˈgrato/ pronounced as [emiˈgrado]. - Relaxed/dragged pronunciation of voiceless palato-alveolar sibilant affricate /ʧ/, which becomes closer to a voiceless palate-alveolar fricative [ʃ], e.g. micione, i.e. /miˈʧone/ pronounced as [miˈʃone]. - Single consonants pronounced as double consonants, e.g. nobili pronounced as *nobbili*, and vice versa, e.g. Colosseo pronounced as *Coloseo*.

	‘E’n Francia è già ‘mber pezzo che ce *sto*’ - Negative particle *nun* replacing the Italian ‘non’		

Table 18. Summary of key characteristics of the 'area mediana' regional Italian variety identified in 'Romeo's swing' (The Aristocats, 1970) as per Coveri et al. (1998).

The table above provides a detailed list of the different levels of the language that the sixty-nine language/culture-specific elements marked up within 'Romeo's swing' (*The Aristocats*, 1970) encompass, including (a) the linguistic features typical of the 'Romanesco' dialect (Coveri et al. 1998), (b) mentions of Rome (e.g. *Example 30*, l. 1) and/or (c) names/terms denominating places and ancient buildings of the famous Italian capital city (e.g. 'mausolei', 'Colosseo', 'Pincio'). Green-highlighted passages in *Example 30* show that there is minimal/almost no common ground between the socio-cultural segments the respective language/culture-specific elements refer back to in the relevant ST and TT. If O'Malley's full names in the ST recall a mix of cultural origins, *The Aristocats*' Italian alley cat introduces himself as 'Romeo', a name which not only includes in itself a sequence of letters which is similar to the name of the city of Rome/Roma, but whose mention constitutes an intertextual reference to the Italian hero of Shakespeare's love tragedy set in Verona, *Romeo and Juliet* (1597). Whilst the ST still presents features of Standard Colloquial English (e.g. the dropping of the final 'g' in words like 'telling' and 'going'), the elements listed in the table above show that the combined use of adaptation, discursive creation and variation allow the TT to involve a linguistic variety which is not the acknowledged standard one of the target language system. Additionally, for the first time within this corpus, instances of a third language in the ST (e.g. *éclat*, *élite* in ll. 13-14) are not translated via syntactic closeness-based translation techniques and cannot be found at any point in the TT, where the only reference to the cultural setting of the broader media context is the mention of France ('Francia') in l. 3. This suggests a significant shift of focus in the cultural segment being represented and referred to in the song, from the early 20th-century France and mix of socio-cultural *milieux* in the ST to the strictly Roman/Italian cultural context in the TT. The use of

discursive creation in the specific case of 'Thomas O' Malley Cat' (*The Aristocats*, 1970) thus engenders an over-domestication of the TT, where the doubled number of language/culture-specific elements does not rely anymore on the socio-cultural *substratum* of the film narrated and/or narrating culture, but on that of the translation target audience.

Both the analyses of 'Thomas O' Malley Cat' (*The Aristocats*, 1970) and 'Zero to Hero' (*Hercules*, 1997) revealed that these two songs share correlations of similar elements, e.g. (a) high percentage of syntactic difference-based translation techniques (i.e. discursive creation) and (b) low level of phonetic proximity between the relevant STs and TTs, exploiting (c) the loose phoneme-viseme correspondence via 2D-animated representations of lip positions. However, they highlighted that these provide very different results in terms of rates of culture-specificity across language versions, depending on the cultural *substratum* which is being predominantly referred to and accommodated in either the ST or the TT. The majority of language/culture-specific elements found across the STs and TTs of the 1970 and 1997 Disney songs analysed within this section hardly gave any priority to the distant/third culture represented. However, whilst the ST of the *Hercules* piece (1997) over-domesticated the representation of the chosen distant culture by compensating it with a great number of cultural references familiar to the source narrating culture, these were neutralised via discursive creation in the TT to prevent the target audience from feeling alienated and not focusing on the representation of the narrated culture. On the contrary, if a balanced mix of language/culture-specific elements to the narrating and narrated culture(s) was provided in the ST of *the Aristocats* piece (1970), its Italian version showed that translators relied on the further verbal and visual references to the represented early 20th-century France contained in the film to ensure the audience's acknowledgement of its broader setting, whilst prioritising the recreation

of a singing persona able to reflect the Italian culture and encourage the audience's familiarity and involvement in the story (Fresno, 2017) (see Chapter 3, section 3.3.2).

The re-modelling of the alley cat's characterisation depending on his cultural identity and past experiences is further supported by the different distribution of semantic themes across the song ST and TT:

Example 31

The Aristocats – 'Thomas O' Malley Cat' (1970)	*Gli Aristogatti*– 'Romeo's swing' (1970)
I like a cheech-a-cheech-chee-roni	1 Pe' arivacce qui da Roma
Like they make at home	2 ho fatto l'autostop
Or a healthy fish with a big backbone	3 E 'n Francia è già m'ber pezzo che ce sto…
I'm Abraham de Lacey	4 Ma pure da emigrato,
Giuseppe Casey	5 Mica so cambiato
Thomas O'Malley	6 Io so' Romeo
O'Malley the alley cat	7 Er mejo der Colosseo!
I've got a wanderlust	8 Io fermo nun ce sto,
Gotta walk the scene	9 proprio nun me va!
Gotta kick up highway dust	10 Se domani qui sarò,
Feel the grass that's green	11 oggi chi lo sa?
Gotta strut them city streets	12 Forse un po' m'acchitterò
Showin' off my *éclat*, yeah!	13 e me ne andrò in città, già...
Tellin' my friends of the social *élite*	14 E poi laggiù tanta scena farò,
Or some cute cat I happen to meet	15 ogni gatta che me vedrà dirà:
That I'm Abraham de Lacey	16 "ma che ber micione,
Giuseppe Casey	17 che simpaticone,
Thomas O'Malley	18 Quello è Romeo
O'Malley the alley cat	19 Er mejo der Colosseo!
I'm king of the highway	20 Si cambio so' guai,
Prince of the boulevard	21 sto bene come sto...
Duke of the avantgarde	22 Nun me lego mai,
The world is my backyard	23 catene nun ce n'ho!
So if you're goin' my way	24 Aggregate si voi,
That's the road you wanna seek	25 io so 'ndove finirai
Calcutta to Rome or home sweet home	26 In Cina, in Perù o a Timbuctu!
In Paris, *magnifique* you all	27 Ma nun baccajerai vedrai!
I only got myself	28 Chi tante storie fa,
And this big old world	29 a pregà nun sto!
When I sip that cup of life	30 Tutto quello che me va...
With my fingers curled	31 con un gesto c'ho!
I don't worry what road to take	32 Penso sempre che l'avi miei
I don't have to think of that	33 tra ruderi e mausolei
Whatever I take	34 Sapevano già
is the road I make	35 fasse rispettà
It's the road of life	36 e considerà
Make no mistake, for me	37 da nobbili e plebei!
Yeah, Abraham de Lacey	38 Se tanto me dà tanto
Giuseppe Casey	39 godo e me ne vanto
Thomas O'Malley	40 D'esse Romeo
O'Malley the alley cat	41 Er mejo der Colosseo!

That's right And I'm very proud of that, yeah!	42 C'avrò er busto ar Pincio e ar museo 43 ... eh già!

Example 31 shows that a rather different distribution of semantic themes accompanies the green-highlighted language/culture-specific elements found in the two language versions. Whilst the three central verses within the ST are marked by a fair number of blue-highlighted passages denoting words and/or phrases belonging to the semantic theme of e.g. travelling, wandering, having no homeland, only one yellow-highlighted passage in the second verse has O'Malley hinting at his playboy qualities. On the contrary, the Italian song version is characterised by a greater condensation of yellow-highlighted passages in the second and third verses, emphasising Romeo's significant Casanova side and love affair experience. Whilst the love for travelling and wanderlust (highlighted in blue) is still present in the song lyrics of the Italian alley cat, most of them focus on remarking his Roman origins and strong sense of belonging not to a family and/or wife, but to the Italian capital city, as shown by the exclusive predominance of green-highlighted phrases in the last verse and chorus of the TT.

The great number of language/culture-specific elements recalling Romeo's Roman identity in the TT are reinforced by the stronger emphasis put on the character's prowess as a lover, which reflects the stereotypical portrait of the passionate Italian playboy ever-involved in intrigues, affairs and crimes of passion, like the Shakespearean Romeo or the famous Casanova from Venice. Whilst the key points of O'Malley's introduction revolve around his enjoyment of life and wanderlust, Romeo does so by showing off his relaxed attitude in a world that is at his feet, and which marvels at the greatness he inherited from his Ancient Roman ancestors (i.e. ll. 28-43). The parallel and relatively distant directions of O'Malley's and Romeo's characterisations and cultural identities are reiterated by the different performers and respective artist identities chosen to interpret them. Thomas O'Malley was voiced by American comedian, actor, jazz

musician and singer Phil Harris ([All About Jazz](#), 2022). As reported by [Jazzobserver.com](#) (2023), the release of *The Aristocats* in 1970 was deeply influenced by the success pinnacle that jazz experienced throughout the 1950s/60s, thanks to African American iconic figures like Louis Armstrong. The film setting actually reproduces the French society of 1910s, when jazz was only starting to mix influences from the French quadrilles and *biguine* with ragtime, blues and collective polyphonic improvisation, before further developing as a proper genre in the former French colony of New Orleans (Louisiana, US) in the 1920s ([Oxford Music Online](#), 2023). The whole soundtrack of the 1970 Disney film is thus based on the rhythms and instrumentation of the first forms of jazz, which heavily drew on swing (ibid.). The online magazine [CBR](#) (Stephenson, 2022) reported that in order to cement the film's connection with the cultural significance represented by jazz within the African American community, Louis Armstrong himself was asked to voice one of *the Aristocats* characters (1970), who was to be named 'Satchmo Cat' after one of Armstrong's several nicknames. Unfortunately, Armstrong had to turn down the role due to illness and was eventually replaced by jazz musician Scatman Crothers, who provided the voice for the newly re-named character of 'Scat Cat' (ibid.).

Far from the attitude assumed by the Disney Characters Voices International (DCVI) (see section 4.2), the choice of voice actors for the 1970 Italian version of *The Aristocats* seems not to have been influenced by the careers of their English-speaking colleagues. Romeo was dubbed by Italian actor Renzo Montagnani, who engaged with several roles in Italian dramas, although his raspy voice, non-athletic physique and cheerful attitude made him particularly fitting for comedies ([Cinematografo.it](#), 2016). Montagnani was born in Piemonte in 1933 from an originally Tuscan family, but his career got him to perform and live in Rome after 1966. He became particularly famous for his roles in the 'commedia sexy all'italiana' – i.e. a sub-genre of Italian comedy which, under the influence of the sexual revolution of the 1960s and 1970s,

brought female nudity in Italian cinemas for the first time (Bondanella, 2009). Although such a training does not show any connection between Montagnani and the jazz musical tradition, it aligns with the identified key characterisation features of Romeo. His interpretation of Romeo combines a fairly authentic Roman accent with his raspy voice denoting a relaxed and jolly, but shrewd attitude that, together with the phonetic features provided by the use of the Romanesco dialect in the TT (see *Table 18*), make Romeo embody the quintessential stereotypical portrait of 'Roman-ness'. The different sides of Romeo's personality observed in the TT semantic content (see *Example 31*) – e.g. his playboy side, brags, relaxedness, shrewdness and pride for his Roman origins – seem to emerge in the voice quality reproduced by Montagnani, which significantly distances itself from Harris' characterisation of O'Malley.

Evidence for this can be observed in the spectrogram visualisations (SV layer 12) of the two song performances:
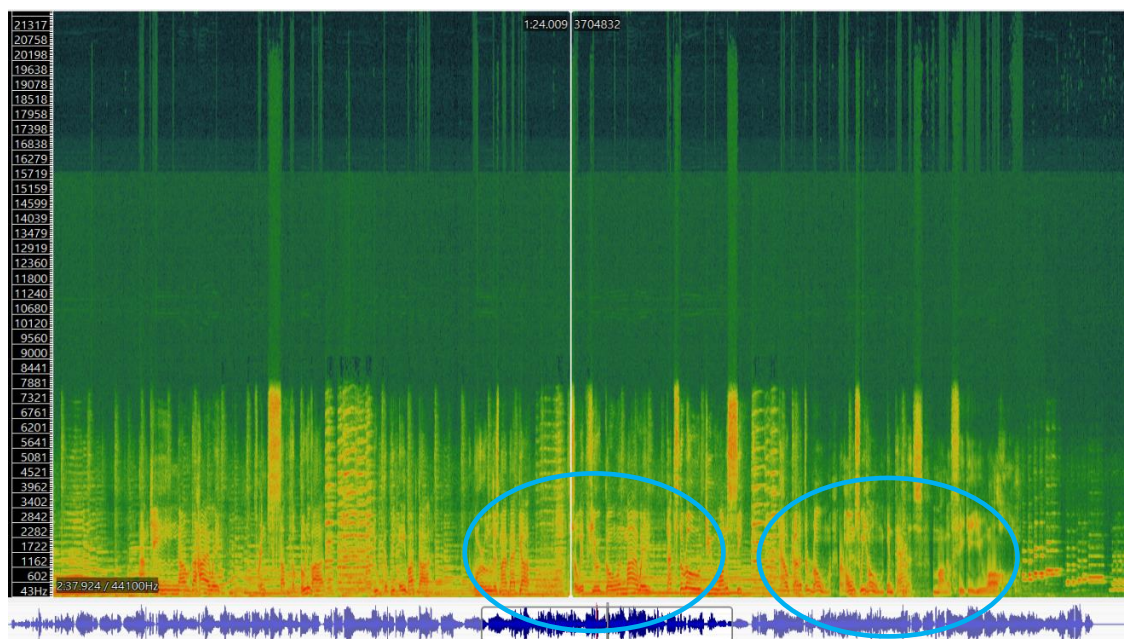
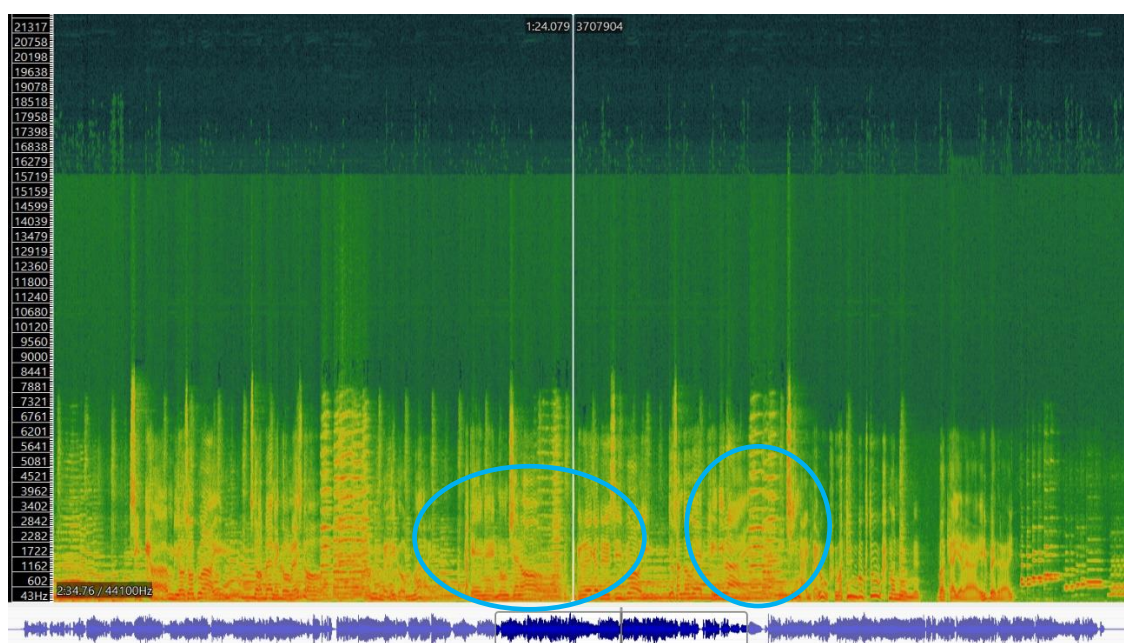*Figure 40. Spectrogram of third verse of 'Thomas O'Malley Cat' (The Aristocats, 1970).*

Figure 41. Spectrogram of third verse of 'Romeo's swing' (The Aristocats, 1970).

Despite the close numbers of instants marked up via SV layer 9 on the basis of the vocal effects

(e.g. *vibrato*, *legato*, *staccato*) recognised via close listening for each track – i.e. 45 and 47 for

the English and Italian versions respectively – the comparison of *Figures 40* and *41* reveals that

the different types of vocal nuances and modulations, and their particular distribution by each

language performer make their voice qualities generate two rather different sonic wave

spectrums. Both the figures above present the spectrogram of the song third verse. Whilst Harris'
performance is marked by separated peaks of intensity constituting a thinner and fragmented
wave line (see *Fig. 40* blue-circled sections), Montagnani's unique vocal quality produces a
much thicker sonic spectrum, which rarely presents any fragmentation, and is characterised by
stretched out peaks of intensity (see *Fig. 41* blue-circled sections). Considering Coveri et al.'s
(1998: 5) emphasis on the 'relaxed' pronunciation of the 'Romanesco' dialect as per its specific
linguistic features, the stretched out sonic waves produced by Montagnani's performance testify
the authenticity of his Roman accent. Such characteristics combined with the thickness of the
relevant wave line suggest that the personality traits that the Italian lyrics endowed Romeo with
– e.g. playful playboy allure, shrewdness, boastfulness – via the cultural over-domestication of
the song text are reflected on the vocal performance level through Montagnani's deep,
occasionally scratchy and relaxed voice quality.

Harris still makes use of *vibrato*, *legato* and *staccato* techniques in multiple points of his
performance delivery to stress key phrases carrying the song major semantic themes identified
in *Example 31* (e.g. O'Malley's full names, words like 'wanderlust' and 'big old world', and
French terms like *éclat, boulevard, magnifique*). In the relevant spectrogram, these are revealed
by the multiple intensity peaks and muti-shaped waves produced by his vocal activity (see *Fig.
40)*. The translation analysis of the ST and TT of 'Thomas O'Malley Cat' (*The Aristocats*, 1970)
interconnected with the musical phrase duration differences (see *Table 16* in Chapter 3, section
3.3.2), and the relevant degree of lip-synch achieved, seem to correlate on a further level with
the divergent characterisations of O'Malley and Romeo, which resonate throughout the multiple
layers of song. O'Malley's vocal performance provided by American jazz singer Phil Harris
creates a conjoined network of musical and vocal references consistently corroborating the
broader media context's reconstruction of the socio-cultural *milieu* where the jazz musical genre

started and spread out. Indeed, O'Malley's mixed cultural background does not steal the scene from the main film plot setting, whilst Harris' vocal performance functions as an embellishment of the jazz soundscape characterising the majority of *The Aristocats* soundtrack (1970). On the contrary, the cultural re-localisation via recreation of the singing persona within the target song version produces a close interaction of different cultural *substrata,* where the French-dominated origins of the African American jazz musical tradition within the fixed musical base merges with specific (a) textual semantic content, (b) performer identity, and (c) vocal quality representing a cultural stereotype familiar to the restricted Italian socio-cultural *milieu*. The overlap of such cultural *substrata* via complex translation processes in 'Thomas O'Malley Cat' (*The Aristocats*, 1970) make this particular song case study a final example of different cultures continuously interacting through the networking visual, musical and textual elements of song.

CHAPTER 5: CONCLUSIONS

5.1 Scope and contributions

The aim of this study has been to provide the first empirical investigation into song translation over time in the broader context of Italian-dubbed animated musical comedies (1959-2019). Chapter 1 outlined the urgent need to expand research in song translation beyond the prescriptive approach and song text-focused views developed so far (Franzon, 2008; 2015; Low, 2005; 2013; Susam-Sarajeva 2008; 2019). It highlighted the sets of constraints connected with the multi-modal forms of communication at the core of audio-visual products, and foregrounded the need to develop empirical studies focused on the analysis of dubbed products, instead of looking at dubbing professionals' practices widely investigated by previous research (Chaume, 2012; Paolinelli and Di Fortunato, 2005; Pavesi and Perego, 2006). Whilst recognising the variety of processes and cultural conventions underlying Western European professional dubbing traditions (Chaume, 2012), this study specifically compared interconnected elements within English and Italian-dubbed animated song media to identify key features indicative of interactions between (a) translation tendencies, (b) voice materiality in performance, and (c) visual representations of cultures (Di Giovanni, 2003).

Whilst arguing against the supposed artificiality of practices involving voice performance and translation (Chion, 1999; Low 2013), this study saw the analysis of song dubbed products as an authentic means to describe the pivotal role that song production and global distribution activities assume in the construction of cultural communities (Susam-Sarajeva, 2008; 2019). It provided a new joined-up approach deploying a set of innovative digital humanities techniques (Cannam et al., 2010), which served as main tools to build up sets of diachronic screenshots representative of cultural interactions via pop song analysis (Bassnett and Lefevere, 1998). In

this respect, Chapter 2 discussed fitting mode(s) of analysis for the selected object of study by recognising that: a. Multiple semiotic channels of communication (i.e. linguistic/verbal, musical and visual) establish simultaneous competing interactions inside song, which resolve themselves in performance (Gribenski, 2004); b. The methodology adopted should be able to extend the process of translation analysis across the intricate network of such multi-semiotic communication modalities.

This research project sought to rethink the definition of song by drawing on Abbott's perspective (2017) that song is a 'conjoined work', i.e. an impermanent assemblage of interconnecting elements. It tested the validity of Abbott's views (2017) that each *song-as-work* and/or *song-as-event* may engender as many different products as are the possibilities to have the same elements assembled differently each and every time by carrying out sets of comparative analyses of animated film Italian-dubbed songs, which demand only a partial re-arrangement of elements in the transfer from the source language version to the target/dubbed one. Devised to investigate the 'complex sensory phenomena' within the event of musical performance (Eidsheim, 2015), Abbott's 'thick' method (2021) constituted the main model for the development of a bespoke methodology able to capture and compare data via four different modes of analysis – i.e. (a) contextual, (b) schematic, (c) statistical and (d) time-bound – using specific digital tools, e.g. Sonic Visualiser (Cannam et al. 2010). Whilst Abbott (2021) developed this method to analyse interlinking features exclusively between language and music, the present research broadened its scope by integrating options to account for further interrelations between these and both the singing medium and visual performance, thus enabling it to consider a total of four material forms: performance information, song text transcriptions, audio recordings, and videos.

The integration of Barambones Zubiría's comparative translation model (2009) to the 'thick' method played a pivotal role in ensuring appropriate labelling of translation techniques identified in the selected songs and the statistical calculation of their usage percentages, which inflected the overall close-reading/comparative textual analysis of each ST/TT song lyrics with a translation-focused perspective. At the same time, Reus' model (2017; 2018) provided a clear visualisation of the multi-semiotic communication modalities at the core of the selected corpus and enabled this study to identify the specific interconnecting aspects across the linguistic/textual, musical/vocal and visual levels deemed relevant to Sonic Visualiser options (Cannam et al., 2010). The triangulation of (a) song text-related and (b) contextual information of each song performance gathered through more traditional methods of analysis (e.g. close-reading, comparative textual analysis) with (c) data collected via digital annotation and time-bound analysis of key verbal, audio and visual aspects on Sonic Visualiser (Cannam et al., 2010), enabled this research to develop a holistic methodology capable of accounting for the complexity of the different interactions occurring within the multi-layered nature of song. The focus on songs as 'conjoined' works allowed this study to test a genuinely inter-semiotic analysis framework against a defined yet heterogenous corpus of audio-visual products.

The necessity of designing a cohesive project achievable within the time constraints posed by research funder AHRC Midlands4Cities Doctoral Training Partnership, and providing a thorough investigation of audio-visual translation products testing the potential of the holistic analysis methods deployed, led this study to restrict the research focus exclusively on songs from animated films. Within such limits, the song selection process (Chapter 2) accounted for the need to display and analyse a wide array of translation tendencies influencing, and influenced by, various media contexts featuring different (a) animation technologies, (b) song performance typologies, (c) diegetic functions, and (d) types of cultural representations to

identify any repeated patterns and/or contrasts over a significant, but relatively recent, time span.

Despite the specificity of its main study object, (a) the creation and adaptation of a substantial range of Sonic Visualiser digital analysis layers to cover the multiple demands of each corpus case study at hand, and (b) the use of the software's time-bound annotation system to import and record/analyse details gathered through comparative observation of audio recordings and other source typologies (e.g. video performances, texts) enabled this project to garner confidence in the flexibility and robustness of its methods. These produced implications around the future benefits of testing such a holistic methodology against wider corpora of various audio-visual media (e.g. films, theatre, concerts) including complex soundtracks. Noting its high potential for the study of such a diverse range of study objects, this study's methodology presents itself as a set-up for innovative contributions and prospective translation and performance investigations able to go beyond the exclusively textual/word-level analyses already common in both general audio-visual and/or song translation.

5.2 Summary of digital song analysis key findings

Translation technique usage percentages (*Table 6*) identified and counted on a line-by-line basis through the comparative analysis of each song's English and Italian texts enabled this study to classify songs from the selected corpus in three major categories: a. Song translations whose amount of discursive creation constitutes the majority of the text; b. Song translations where discursive creation is predominant, but equally and/or closely balanced by other translation techniques; c. Song translations where word-for-word translation, modulation, and/or reduction are the predominant translation techniques. Building on Chaume (2012), McGurk and MacDonald (1976), and Romero-Fresco (2020), SV layer 10 was used to (a) number and mark instants of each song where the animated characters' lip positions appeared for a reasonable

amount of time on screen at a specific moment of the phrase (e.g. end of phrase) and at a reasonable distance (e.g. frontal medium shots/close-ups/extreme close-ups), and (b) annotate phonetic transcriptions of the English/Italian word(s) uttered/sung at relevant points of the audio track as per the International Phonetic Alphabet (IPA) (Basile et al., 2010). Translation technique usage percentages and data captured via SV layer 10 were then combined to draw specific correlations between the former and the different degrees of lip-synch achieved in each song case study. Discussion of such analysis findings first focused on song translations whose amount of discursive creation constitutes the majority of the text (between 40% and 75%), i.e. 'Once Upon a Dream' (*Sleeping Beauty*, 1959), 'Thomas O' Malley Cat' (*The Aristocats*, 1970), 'Arabian Nights' (*Aladdin*, 1992), 'Zero to Hero' (*Hercules*, 1997), and 'Love is an Open Door' (*Frozen II*, 2013). Most of these were found to share at least two performance features among (a) 2D traditional animation, (b) choral/duet performance, and (c) an equal or below-25 number of instants marked via SV layer 10, except for 'Thomas O' Malley Cat' (*The Aristocats*, 1970), as displayed in the following:
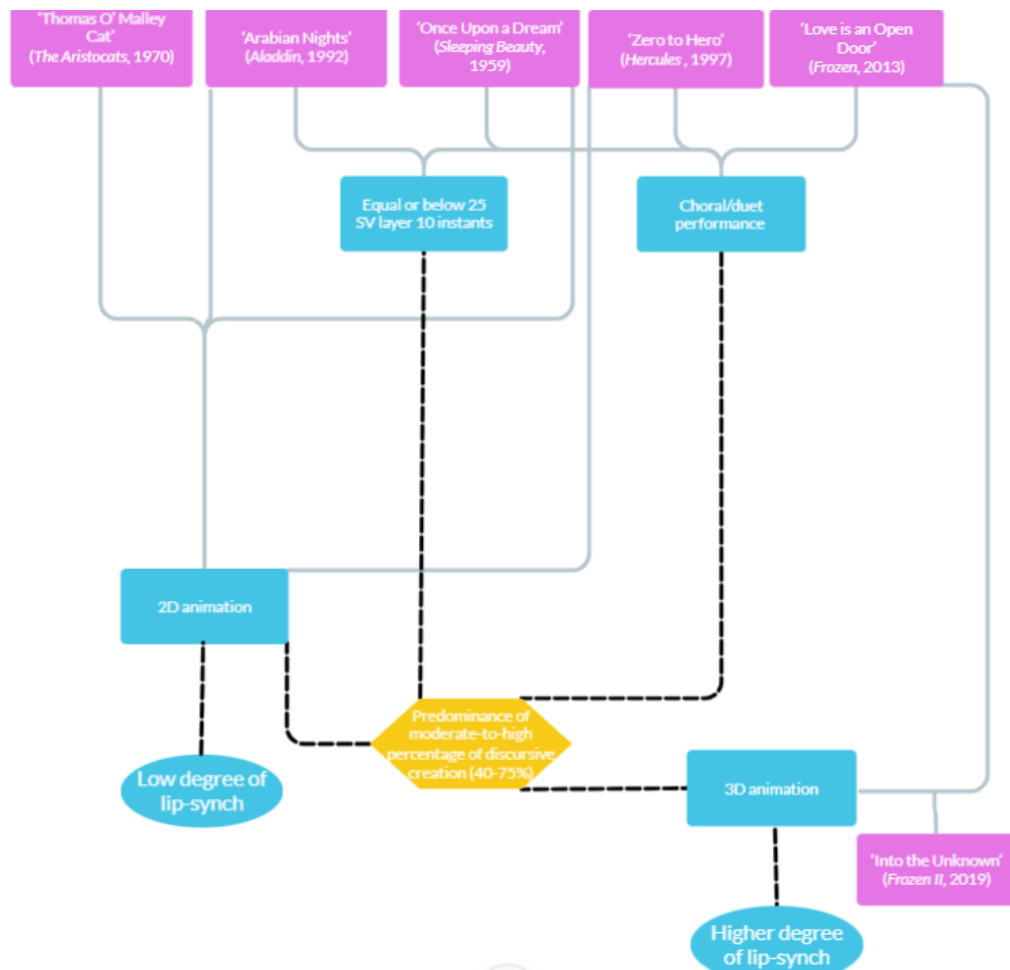
Concept Map 1. Correlations between moderate-to-high percentage of discursive creation and data captured via SV layer 10. Created via https://www.visme.co/ (Accessed: 08/04/2024).

The concept map above was created through the free online concept map generator available at https://www.visme.co/ (2024) to provide a detailed visualisation of connections between analysis findings relevant to the first category of songs from this study corpus. Whilst pink text boxes show the song case studies, blue text boxes represent their visual performance features. Each song is connected with its visual features through grey lines. Visual performance features are linked to each other and the yellow text box, displaying the relevant level of discursive creation, by means of black dotted lines. As detailed in the concept map, 'Once Upon a Dream' (*Sleeping Beauty*, 1959), 'Arabian Nights' (*Aladdin*, 1992), 'Zero to Hero' (*Hercules*, 1997), and 'Love is an Open Door' (*Frozen II*, 2013) demonstrated the repeated nature of a specific

pattern across this corpus characterised by the correlation of a high level of discursive creation and an equal or below-25 number of instants marked via SV layer 10. Whilst this initially suggested the significant role played by discursive creation in song performances where only a partial degree of lip-synch is requested, as per the few instants where the relevant singing personae's lip positions can be noticed by the human eye, further nuanced investigation of data collected via Sonic Visualiser enabled this study to describe more subtle and significant relationships of correspondence between translation techniques used and degrees of lip-synch achieved. Building on Chaume (2012) (*Figure 2*, section 1.2), such an analysis revealed deeper implications for e.g. cognitive and cultural understanding of how dubbing functions in real-time practices and the extent to which synchronically and diachronically the presence/absence of specific degrees of lip-synch and/or perceptions of visual-textual coherence are required.

Combination of consistent high/very high percentage of discursive creation and a variable range of equal or below-25 instants marked up via SV layer 10 (i.e. between 7 and 25) in the 2D and 3D duet and/or choral performances 'Once Upon a Dream' (*Sleeping Beauty*, 1959), 'Zero to Hero' (*Hercules*, 1997), and 'Love is an Open Door' (*Frozen II*, 2013) made these the most appropriate examples to test correlation patterns between abundance of discursive creation and low degree of lip-synch. Closer observations of degrees of accuracy of external lip position reproduction as per the animation technologies used (Basile et al., 2010) showed that 2D traditional animation has tended to present only a slight difference between relaxed, neutral and rounded lip position, noting that the contrast between relaxed and neutral position is almost non-existent. The schematic-comparative analyses of the STs and TTs of 'Once Upon a Dream' (*Sleeping Beauty*, 1959) and 'Zero to Hero' (*Hercules*, 1997) built up on phonetic transcriptions provided in *Examples 3* and *4* showed how the low level of phonetic proximity identified between ST and TT in instants marked up via SV layer 10 reflected translators' partial care to

keep only a restricted number of similar phonetic vowel traits (especially rounded vowel phonemes) in both the English and Italian song versions through the use of substantial amounts of discursive creation, which also established a relationship of syntactic and semantic difference between each song's ST and TT.

However, passages from 3D 'Love is an Open Door' (*Frozen II*, 2013) in *Example 5* highlighted that identical vowel phonemes were kept across the two languages on multiple occasions, whilst a certain proximity between consonant phonemes, and similar consonant-plus-vowel combinations, were identified in both language versions. This proved that the use of 3D animation technology in the reproduction of human lip positions called for a higher degree of lip synchrony (*Concept Map 1*). In the specific case of 'Love is an Open Door' (*Frozen II*, 2013), discursive creation constituted the preferred way of translation not only when a low degree of lip synchrony was required, as in 2D-animated previous examples, but also when a greater effort was made to increase the rate of phonetic proximity between the ST and the TT. Contrary to the initial consideration that saw discursive creation as the seemingly preferred option for the translation of song performances requiring only a partial degree of lip-synch, 'Love is an Open Door' (*Frozen II*, 2013) (see *Example 5*) demonstrated that, whilst 3D computer animation marked a change in the degree of lip synch translators have aimed to reproduce over time, a perfect coincidence between the use of specific translation techniques and a higher/lower level of phonetic proximity achieved cannot be assumed.

Findings regarding the increased level of phonetic proximity due to employment of 3D animation were further verified via the analysis of *Frozen II* 'Into the Unknown' (2019) (*Example 6*) in its capacity as the most recently released animation movie across this study corpus, able to provide relevant information on the use of updated 3D computer animation technology. Both the analyses of 'Love is an Open Door' (*Frozen*, 2013) and 'Into the Unknown'

(*Frozen II*, 2019) revealed how the accuracy of the 3D computer-animated reproductions of lip positions imposed on translators the need to have phonetic sequences in the TT sharing as many identical and/or similar phonetic traits as possible with the ST's passages at moments when viewers can see and recognise specific mouth shapes as per SV layer 10 data. Such findings provided further evidence demonstrating the need for different levels of lip-synch to be achieved as per the transition from 2D-animated characters, only able to open and close mouths while speaking (Chaume, 2012), to accurate 3D-computer animation, where characters' mouths produce specific lip and tongue positions to articulate both vowels and consonants (*Concept Map 1*).

Despite its above-25 number of instants marked up via SV layer 10, the specific case of 'Thomas O' Malley Cat' solo song (*The Aristocats*, 1970) (*Example 11*) showed a similar pattern to previous 2D-animated choral/duet song performances in that only a partial relationship of phonetic proximity was identified between the ST and TT. This song was, however, the only one across this study corpus having another syntactic difference-based translation technique occupying more than 60% of the overall translated text together with discursive creation, i.e. variation (67%). *Example 11* showed how the coexistence of discursive creation and variation in similar percentages across the translated text provided (a) a rich selection of phonetic contexts/opportunities for Italian voice dubber Renzo Montagnani to emphasise the Roman accent's phonetic features and (b) a set of specific morpho-syntactic variations as well as lexical choices denoting the use of the Roman dialect (or 'Romanesco'), at the expense of close similarity between the vowel/consonant phonetic segments of the ST and the TT.

Observation of SV layer 10 phonetic transcriptions across the two language versions were collected in *Table 14* to show how the high level of discursive creation used in the Italian

translation of 'Thomas O' Malley Cat' (*The Aristocats*, 1970) still managed to guarantee at least a partial level of phonetic proximity between the two language song versions. Such reduced but consistent levels of phonetic proximity entertained by the ST and TT were recognised as indicative of the retention of a visemic match more than a strictly phonetic one. Given Chen and Rao's notion (1998: 838) that there is always 'a many-to-one mapping between phonemes and visemes', this study used (a) the analysis of partial levels of phonetic proximity identified in the STs and TTs of 2D-animated song performances included in this corpus, and (b) the observation of only approximative representation of lip positions managed by these to show how translators have taken advantage of this to accrue the number of phonemes that can correspond to the same viseme. In this respect, Romero-Fresco's findings (2020: 8) regarding the 'dubbing effect' further reinforced the advantages generated by the flexibility of the phoneme-viseme correspondence. The triangulation of such theoretical and empirical data considered in the song analysis of 'Thomas O' Malley Cat' (*The Aristocats*, 1970) enabled this study to map how translators exploited opportunities to use discursive creation as a means to expand viewers' suspension of disbelief and recreate the main singing persona's characterisation. By turning Thomas O'Malley into Romeo, translators made sure to align the singing persona's personality with specific features – defined by Fresno (2017) as e.g. mental models, transportation, flow, presence and disposition towards characters – familiar to the translation target audience, and which can thus act as 'facilitators of engagement' (ibid.). In other words, the re-localisation of Thomas O'Malley as Romeo in the Italian version of *The Aristocats* (1970) showcased how employing specific translation techniques at the textual level can harmonize with vocal delivery, incorporating phonetic nuances and prosody, to have the song and character consistently embody a distinct conceptual framework in line with the target audience's cultural models. The analysis of songs with a predominant presence of moderate-to-

high percentages of discursive creation within this study corpus (see *Concept Map 1*) thus suggested a refined conceptualisation of the notion of coherent translation (Chaume, 2012) (see section 1.2). This emphasises that the achievement of specific degrees of lip-synch underlying perceptions of visual-textual coherence can be attained via different translation avenues, which involve diverse balances between coexisting translation techniques.

In terms of prosody, whilst considering Franzon's theories (2008), this study accounted for interrelations between language and melody via the analysis of word number and musical phrase duration carried out through SV layers 4 and 5 respectively. These revealed significant general tendencies across this corpus, where English song versions consistently presented an average of 20-40 words more than their relevant Italian lyric texts. Italian song versions presented fewer words in total but a higher number of longer words (i.e. two or more syllables), while syllable count per line still closely matched that of the relevant STs. Such findings reflected the tendency of the English language to use a much greater number of semantically full monosyllabic/disyllabic words, as opposed to the tendency of most Italian mono/disyllabic words to be semantically empty (Collins, 2023). Schematic-comparative analyses of English and Italian song texts involved in the duets/choral performances of 'Once Upon a Dream' (*Sleeping Beauty*, 1959), 'Zero to Hero' (*Hercules*, 1997), and 'Love is an Open Door' (*Frozen II*, 2013) highlighted the particular care to keep a closely correlated syllable count across both language versions specifically by means of discursive creation. This was observed in passages where the high-paced tempo and/or the articulated musical ornamentation produced by the overlap between the two or more main singing voices answering/echoing each other called for a greater accuracy in the reproduction of the prosodic match in both the source and target song versions. Such observations were corroborated by the close/identical number and duration of

musical phrases identified via SV layer 5 per each English and Italian duet/choral song performance.

Newfound correlation patterns between predominance of discursive creation and high degrees of lip-synch were put further to the test in the solo songs 'Jack's Lament' (*The Nightmare before Christmas*, 1993) and 'Into the Unknown' (*Frozen II*, 2019). These featured (a) predominant percentages of discursive creation closely balanced by syntactic closeness-based translation techniques, (b) an above-25 number of instants marked via SV layer 10, and (c) an animation technology other than 2D traditional animation. The comparison of phonetic transcriptions of SV layer 10 marked-up passages in each song's English and Italian versions revealed how 1993 stop-motion animated 'Jack's Lament' showed an even greater accuracy in the retention of vowel phonemes across the language transfer than the 2019 *Frozen II* song. Contrary to observations regarding the use of discursive creation in 2D-animated performances to achieve only a certain degree of visemic match, phrases marked up via SV layer 10 in *The Nightmare before Christmas* 'Jack's Lament' (1993) demonstrated that the same translation technique was equally used to achieve an over-accurate phonetic proximity relationship between ST and TT. These corroborated findings emerging from the analysis of *Frozen* 'Love is an open door' (2013), which had already examined how discursive creation could be used to achieve opposite objectives in terms of phonetic proximity degrees. In addition, the analysis of *Frozen II* 'Into the Unknown' (2019) highlighted a further option where a balanced and mixed use of different translation techniques enabled the TT to achieve a high degree of both vowel and consonant phonetic proximity (*Example 6*), whilst guaranteeing a relationship of semantic closeness between the two song versions. Such song analyses thus highlighted that a particular translation technique can be used predominantly to achieve one outcome, but the same technique can still

be deployed to achieve a different outcome when tensioned against other features of the animated film.

The analysis of *Shrek 2* 'Holding Out for a Hero' (2004), *The Lion King* 'Be Prepared' (1994), *The Prince of Egypt* 'Deliver us' (1998), and *Beauty and the Beast* 'Be our Guest' (1991), turned the attention towards correlation patterns other than those summarised in *Concept Map 1*. Whilst 'Be Prepared' (*The Lion King*, 1994) and 'Holding Out for a Hero' (*Shrek 2*, 2004) had reduction and/or modulation as their predominant syntactic closeness-based translation techniques, this role was instead assumed by word-for-word translation in 'Deliver us' (*The Prince of Egypt*, 1998) and 'Be our Guest' (*Beauty and the Beast*, 1991). However, if 'Be our Guest' (*Beauty and the Beast*, 1991) and 'Be Prepared' (*The Lion King*, 1994) presented the highest numbers of instants marked up via SV layer 10 across the whole corpus (between 29 and 38) through their 2D-animated major solo sections, the 2D and 3D solo passages of *The Prince of Egypt* 'Deliver us' (1998) and *Shrek 2* 'Holding Out for a Hero' (2004) featured much fewer of these (only between 7 and 13):
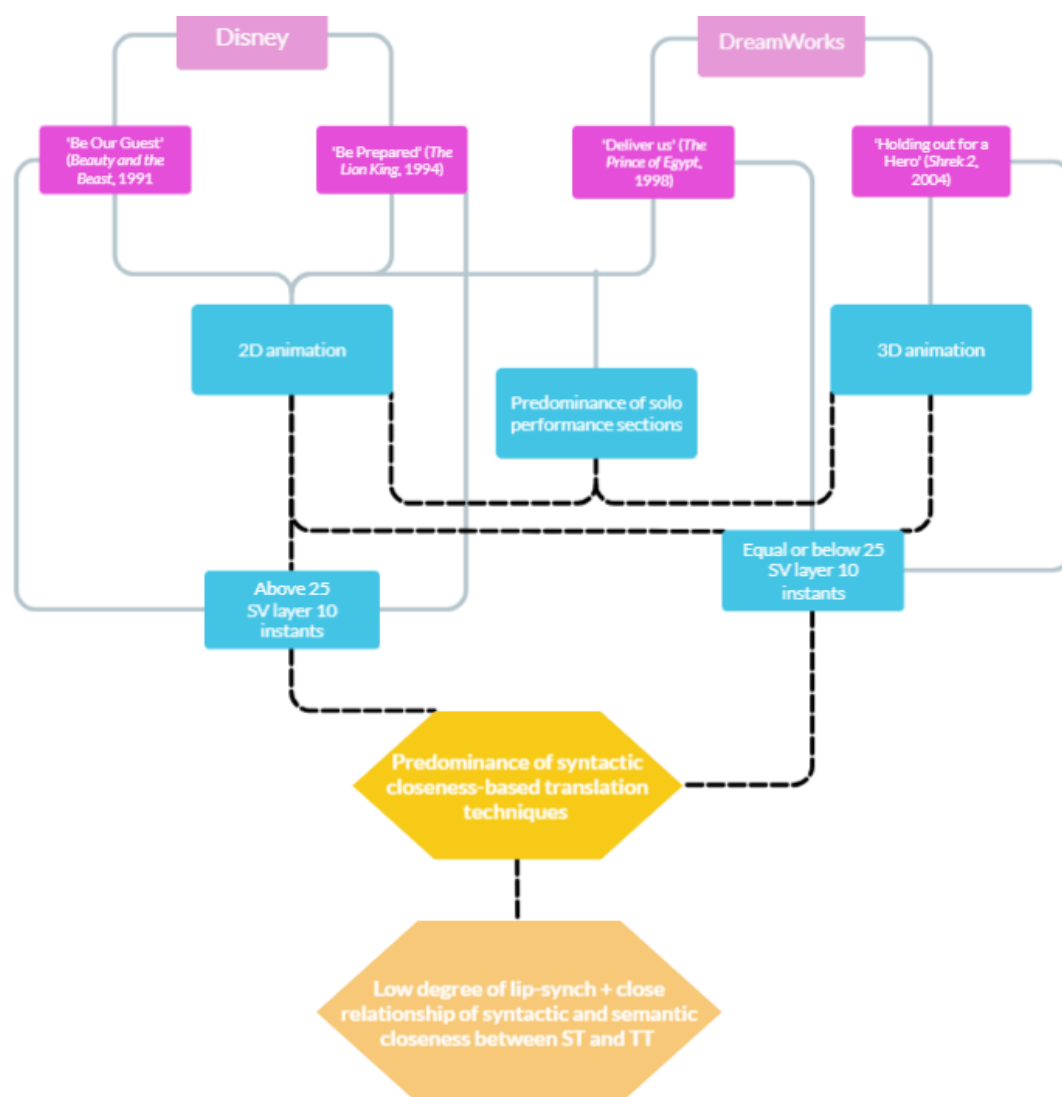
Concept Map 2. Correlations between predominance of syntactic closeness-based translation techniques and data captured via SV layer 10. Created via https://www.visme.co/ (Accessed: 08/04/2024).

As detailed in *Concept Map 2*, inclusion of DreamWorks productions like *The Prince of Egypt* (1998) and *Shrek 2* (2004) enabled this study to note any differences in the element correlations characterising such audio-visual animated song products in comparison with the trends observed in Disney pieces. In particular, the schematic-comparative analysis built up on SV layer 10 data for *Shrek 2* 'Holding Out for a Hero' (2004) (*Example 19*) foregrounded levels of lip-synch/phonetic proximity accuracy in a 3D-animated context opposite to those observed in 2013 *Frozen* and 2019 *Frozen II* songs (*Concept Map 1*). Despite the few instants (7 in total) in which the singing persona's lip positions appear on screen, the fact that these were labelled

mostly as 3D-animated close-ups had raised expectations of a high degree of phonetic proximity between the relevant ST and TT to be identified. However, *Example 19* carefully detailed how a certain care to retain specific vowel phonemes across the language transfer was observed only in the rounded vowel phoneme of the word 'hero' within the song hook/title, whilst consonant phonetic proximity was almost non-existent. 'Holding Out for a Hero' (*Shrek 2*, 2004) thus presented itself as the first 3D performance across this corpus whose low phonetic proximity between ST and TT was similar to that of other 2D-animated Disney works, e.g. *Sleeping Beauty* (1959), *The Aristocats* (1970) and *Hercules* (1997). Contrary to these, in 'Holding Out for a Hero' (*Shrek 2*, 2004) such a low degree of phonetic proximity was achieved through predominant use of reduction (36%), along with values of word-for-word translation (18%) and modulation (18%) almost matching the amount of discursive creation (20%), which ensured close semantic similarity between the ST and TT (*Example 20*).

The SV layer 10 data-based comparative translation analysis of 'Deliver us' from 1998 DreamWorks production *The Prince of Egypt* (1998) showed the overall low level of phonetic proximity entertained by its ST and TT, thus confirming its conformity to the low priority given to lip-synch in the context of 2D-animated performances included in this corpus. However, the more frequent phonetic proximity observed between the English and Italian rounded vowels of the 1998 song suggested a more accurate reproduction of the rounded lip position by the DreamWorks 2D-animated product. The close values of word-for-word translation (22%) and discursive creation (20%) identified in 'Deliver us' (*The Prince of Egypt*, 1998) produced a greater syntactic and semantic closeness in the relationship between the ST and the TT, thus showing significant similarities with the circumstances observed in 'Holding Out for a Hero' (*Shrek 2,* 2004).

Disney-branded 'Be our Guest' (*Beauty and the Beast*, 1991) and 'Be Prepared' (*The Lion King*, 1994) both featured (a) the highest number of moments marked up via SV layer 10 across this study corpus, (b) 2D-animated main solo sections, and (c) a mixed approach towards retention of phonetic proximity between the ST and the TT, where specific song passages marked up via SV layer 10 presented both some level of vowel/consonant phonetic proximity and/or none of it. If any trace of phonetic proximity between vowels of the relevant STs and TTs was found, this was not extended to more than one vowel phoneme per word in both cases. The several examples of no phonetic proximity highlighted how the two 2D-animated song performances provided multiple chances to manipulate the correspondence between non-rounded/rounded vowel phonemes and relevant lip positions in the awareness that this would not affect the viewers' linguistic suspension of disbelief. Whilst a certain care to lip-synch was thus retained, this did not constitute a major priority. However, the predominance of word-for-word translation (25%) in 'Be our Guest' (*Beauty and the Beast*, 1991), and modulation and reduction (29%) in 'Be Prepared' (*The Lion King*, 1994) enabled each TT to entertain a close relationship of both syntactic and semantic closeness with the relevant STs (*Concept Map 2*).

Whilst providing a range of different routes to achieve acceptable degrees of lip-synch (Chaume, 2012), this study examined how combined percentages of translation techniques on the textual level can further resound across music, vocal delivery and visual performance, ultimately creating coherent multi-semiotic animated representations of specific cultural models, familiar and/or foreign to the source and/or target audiences. Drawing on Marc's notion (2015) of *travelling* songs, this study accounted for how different song genres may show different paces of travel and go through shorter or longer distances in the global circulation of popular music, whilst strengthening or weakening any cultural connections entertained with the cultural context of their production. Noting the broader film contexts in which songs of this

corpus are included, this study also considered Di Giovanni's views (2003) regarding the translation of representations of 'cultural otherness' in animated films by Western/US film companies, and their ability to establish a 'triple confrontation' between the 'narrating', 'narrated', and translation target cultures. Building on these, this study looked at song dubbed products as a valid means of transmission of interactions between cultures, whilst providing relevant examples of how the same music with different words can become a new song in a new cultural context via the multiple constraints and complexities underlying dubbing processes (Franzon, 2008; Susam-Sarajeva, 2019).

Specific hypotheses regarding coexisting rates of culture-specificity and/or universality within this study corpus were formulated through combination of close listening of audio tracks, and annotation and monitoring of each song sonic spectrum (in SV layers 8, 9, 12, and 13). Terms like 'universal' and 'universality' were employed exclusively in a broad sense to refer to elements shared across multiple societies and entertaining a looser connection with their cultural context of production (Ginger, 2018; Marc, 2015). In this respect, this research used key findings of the Harvard University Music Lab study (Mehr et al., 2019) to recognise any song/musical features identified as universally indicative of specific behavioural contexts. Considering Chiaro's recognition (2009) of songs as areas overlap between language and culture, her taxonomy including both (a) language-specific features (e.g. morpho-syntactic features from regional linguistic varieties) and (b) culture-specific references (e.g. place names, mentions of famous people, institutions) was used as the main framework for the annotation and mark-up of language/culture-specific elements in source and target song lyrics (SV layer 7). These enabled this study to identify and map correlations between coexisting amounts of different translation techniques, degrees of lip-synch achieved, and rates of culture-specificity and universality within each song case study.

Extending the data presented in *Chart 1* and *Chart 2*, 'Once Upon a Dream' (*Sleeping Beauty*, 1959), 'Love is an Open Door' (*Frozen*, 2013), and 'Into the Unknown' (*Frozen II*, 2019) constituted clear examples of rather different balances of syntactic translation technique percentages interacting with linguistic, musical, and visual features indicative of universality:
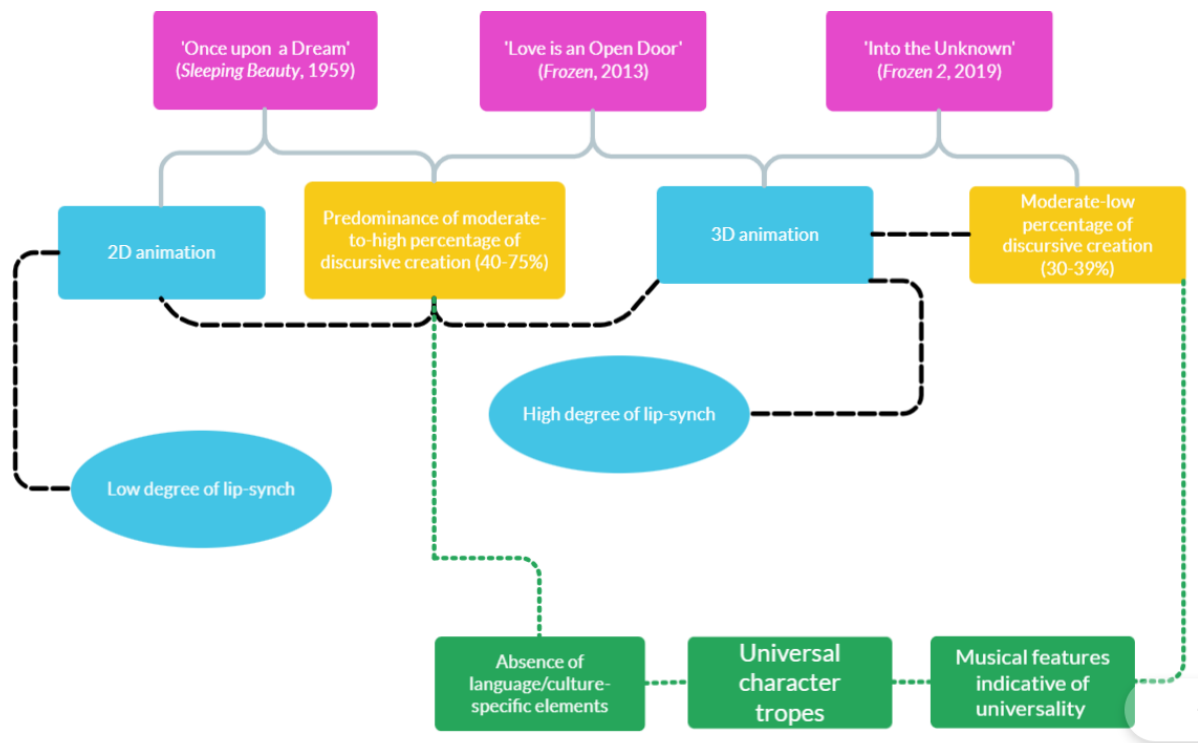
Concept Map 3. Correlation of different balances between translation technique percentages and song features indicative of universality. Created via https://www.visme.co/ (Accessed: 08/04/2024).

Similar to *Concept Maps 1* and *2*, *Concept Map 3* connects songs within the corpus (pink text boxes) with relevant visual performance features (blue boxes) and translation technique percentages through grey lines, whilst the latter are linked to each other by means of black dotted lines. However, *Concept Map 3* introduces a further connection level between translation technique percentages and elements indicative of culture-specificity and/or universality (green boxes), which are linked to each other by means of green dotted lines. As detailed in *Concept Map 3*, SV layer 7 analysis of 'Once Upon a Dream' (*Sleeping Beauty*, 1959), 'Love is an Open Door' (*Frozen*, 2013) 'Into the Unknown' (*Frozen II*, 2019) revealed the absence or near

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absence of language/culture-specific elements across each song's English and Italian language versions. Such findings were corroborated by contextual information reporting relevant declarations by the *Frozen* saga song writers confirming that the Disney Studios instructed them to avoid using idiomatic expressions and/or semantic content relying on any specific socio-cultural background (Appelo, 2014). Such textual features functioned as further manifestations of key narrative characteristics carrying universal traits. Using the catalogue provided by TV Tropes (n.d.), this study identified both princess Aurora and Elsa as two different representations of the 'Princess Classic' trope, i.e. a universal 'Archetypal Character' recognised across multiple societies (ibid.). The daydreaming and kind-hearted female lead represented by the 'Princess Classic' trope found itself reflected in Mary Costa's and Tina Centi's respective English and Italian interpretations of princess Aurora, showcasing their training as classical sopranos in the strikingly close sonic wave spectrums they produced (*Fig. 23* and *24*). The variations of the 'Princess Classic' archetype represented by Elsa were instead matched by the more warm-toned *fach* of stage musical veteran Idina Menzel, who voiced the Disney Snow princess in English (Keegan, 2014). Confirmed by DCVI senior executive Rick Dempsey, the decision to replicate Menzel's vocal quality as faithfully as possible across various language versions of the film, including Italian with Autieri's voice, underscored Disney Studios' intent to establish Menzel's vocal characteristics as universally representative of Elsa's specific princess characterization. The evident similarities observed between the interpretations by Costa and Centi, and Menzel and Autieri, along with the low rate of specific cultural connections entertained by the textual and musical features of 'Once Upon a Dream' (*Sleeping Beauty*, 1959) and 'Into the Unknown' (*Frozen II*, 2019) showed that the normative universal trope inflected the translation environment, as much as the song-as-event.

This was further proved by the conformity of 'Once Upon a Dream' (*Sleeping Beauty*, 1959) and the duet from the first chapter of the *Frozen* saga, 'Love is an Open Door' (*Frozen*, 2013), to Mehr et al.'s (2019) characteristics universally indicative of love songs. Semantic categories and key wordnets found in the relevant English and Italian song texts respected the low-formality, low-religiosity, low-arousal dimensions identified by Mehr et al. (2019) as universally descriptive of love songs. At the same time, their song performance musical features adhered to those identified by the Harvard Music Lab as universally indicative of the love behavioural context: 1. A mid-paced tempo (ca. 108-110 BPM) and similar number and duration of musical phrases denoting a gentler and fluid sequence of accents; 2. Reduced height difference between vocal delivery peaks and lows; 3. Substantial use of musical ornamentation (e.g. echoing and/or extension and repetition of sung material). Analysis of such characteristics demonstrated that different predominance rates of discursive creation combined with other translation techniques to achieve different degrees of lip-synch in 'Once Upon a Dream' (*Sleeping Beauty*, 1959), 'Love is an Open Door' (*Frozen*, 2013), and 'Into the Unknown' (*Frozen II*, 2019) interacted with specific musical, vocal, and narrative universal traits, thus enabling each song-as-work to build up coherent multi-semiotic representations of universality (*Concept Map 3*).

Different correlation patterns between translation technique usage percentages and culture-specificity/universality rates emerged from the analysis of 'Be Prepared' (*The Lion King*, 1994) 'Deliver us' (*Prince of Egypt*, 1998) and 'Holding Out for a Hero' (*Shrek 2*, 2004). These were seen to share (a) an overall minor impact of lip synch-related issues identified via SV layer 10 data, (b) a low number of language/culture-specific elements identified throughout their STs and TTs as per *Charts 1* and *2*, and (c) predominance of syntactic/semantic closeness-based translation techniques as per *Table 6*:
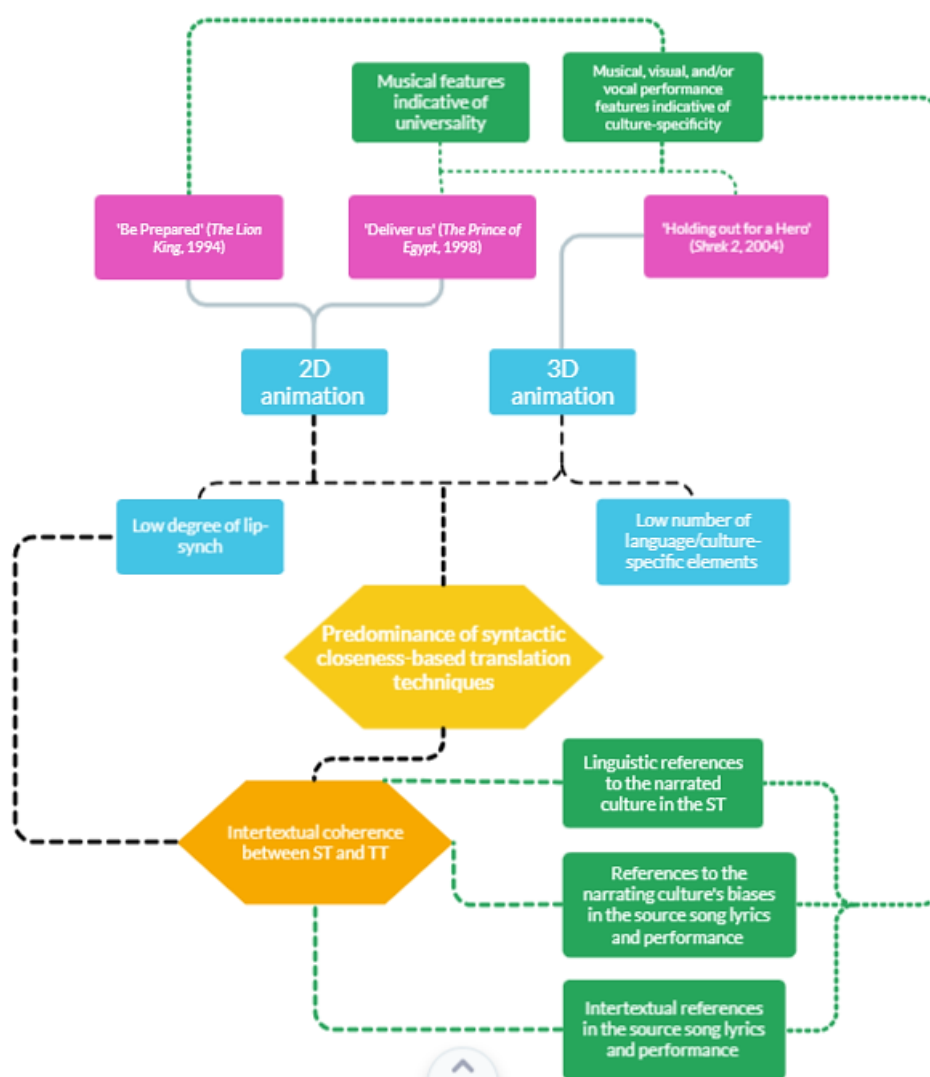
Concept Map 4. Correlation of predominant syntactic closeness-based translation technique percentages and song features indicative of coexisting universality and culture-specificity rates. Created via https://www.visme.co/ (Accessed: 08/04/2024).

As detailed in *Concept Map 4*, both 'Deliver us' (*Prince of Egypt*, 1998) and 'Holding Out for a Hero' (*Shrek 2*, 2004) showed conformity to some of the behavioural contexts universally recognised in song as per Mehr et al. (2019). In particular, the specific passage from 'Deliver us' (*Prince of Egypt*, 1998) where Yocheved sings to soothe baby Moses in her arms, and (b) *Shrek 2* Fairy Godmother's version (2004) of the popular 1980s dance hit 'Holding Out for a Hero' by Bonnie Tyler adhered to Harvard Music Lab's findings (2019) regarding lullabies and dance songs respectively, in terms of pitch range, pulse frequency, and volume (*Fig. 33* and *34*). Further conformity of other segments of 'Deliver us' (*Prince of Egypt*, 1998) to Mehr et al.'s

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criteria (2019) were recognised through features deemed universally indicative of healing songs. *Fig. 37* provided relevant spectrogram sections (SV layer 12) demonstrating the greater number of pulses/accents that specific passages of 'Deliver us' included, as opposed to Yocheved's lullaby, which reflected Mehr et al.'s (2019) findings that healing songs tend to have a more complex articulation of pulses/accents than the gentler lullabies and love songs. However, 'Deliver us' (*The Prince of Egypt*, 1998) combined such universal features with the culture-specificity of the Middle Eastern instrumentation used (SV layer 13) – i.e. mizmar and flute – and the cultural identity of the main solo voice performer, Ofra Haza, who provided the voice for Yocheved in eighteen languages (Milligan, 2023). This enabled the piece to enact a clever strategy to circulate elements/pop icons specific to restricted socio-cultural *milieux* – i.e. Hebrew/Middle Eastern – across multiple societies and build up a universal promotion of such socio-cultural identities and environments (Marc, 2015; Susam-Sarajeva, 2019). At the same time, the retained presence of L3 instances in Hebrew (marked and annotated via SV layer 7) in both the English and Italian song versions of *The Prince of Egypt* piece (1998) foregrounded the role of the song in the prioritisation of a certain sense of authenticity of the cultural representation provided by the film (Zabalbeascoa and Corrius, 2019: 78).

Connected with this are the different words and phrases which instead assumed the role of references to Judaism, and any common ground shared with Christianism. *Example 25* showed that several linguistic forms in the ST and TT of 'Deliver us' reflected the high-formality, high-arousal, high-religiosity dimensions Mehr et al. (2019) assigned to key wordnets universally used to describe healing songs. Whilst they constituted no specific language/culture-specific element as per Chiaro's classification (2009), their ensemble in the specific context of the whole film plot was recognised as setting a series of intertextual references, or allusions (Ranzato, 2014), to the sacred texts and rituals of both Judaism and Christianity, which had them acquire

a specific cultural meaning to those English and/or Italian-speaking socio-cultural communities whose beliefs align with such religions. Noting this, the close percentages of word-for-word translation (22%) and discursive creation (21%) combined with the low level of lip-synch accuracy identified for the specific case of 'Deliver us' (*The Prince of Egypt*, 1998) suggested that whilst the latter played a secondary role in the translation choices made, the unique balance between opposite syntactic translation techniques was built up to foreground the high number of intertextual references to English/Italian translations of sacred texts and the link to specific cultural and literary heritages that these were meant to represent in both language song versions (*Concept Map 4*).

The English versions of 'Be Prepared' (*The Lion King*, 1994) and 'Holding Out for a Hero' (*Shrek 2*, 2004) also showed traits of culture-specificity in the respective villain singing personae's distinctive British English accent. In particular, Scar's and the Fairy Godmother's distinctive British accents contributed to the construction of characters reflecting the 'Evil Brit' trope (TV Tropes, n.d.), widely shared and well-known within the US cultural context. Although the 'Evil Brit' trait carried by the two characters did not certify the authenticity of relevant cultural representations of the British culture in the two films, the accent performed by actors – i.e. Jeremy Irons and Jennifer Saunders respectively – known as icons of 'Britishness' (Aitkenhead, 2004; The Herald Scotland, 2016) foregrounded how cultural biases that specific societies attribute to language accents and/or societies' literary/historical heritages can constitute references to cultural constructs specific to either the narrating, the narrated, and/or the translation target cultures of the broader film context. Indeed, in Scar's 'Be Prepared' (*The Lion King*, 1994) the US American cultural bias connected with the trope of the 'Evil Brit' established a series of intercultural and/or intertextual references with the British cultural and literary heritage through the links that the Disney film narrative entertained with Shakespeare's

Hamlet (1599-1601) (Fischer, 2022). These further resonated through the vocal materiality and performance of British classic theatre trained Jeremy Irons making Scar a modern animated surrogate for the Shakespeare's villain tradition (Loftis, 2013). These were reinforced by the relevant song, which was the only piece across this corpus to present a twenty-second *recitativo* or *sprechstimme* opening (Oxford Music Online, 2023), remarking links with the staged monologue tradition. Through these, interreferential relationships with the British cultural/literary heritage blended with the engrained negative US cultural bias of the Received Pronunciation (RP) British accent in 'Be Prepared' (*The Lion King*, 1994).

In a slightly different fashion, universal features of dance songs (Mehr et al., 2019) found themselves combined in 'Holding Out for a Hero' (*Shrek 2*, 2004) with Saunders' portrayal of the 'Evil Brit' trope, where this, however, did not manifest any overt reference to the British cultural/literary heritage this time. Whilst the Fairy Godmother's performance was in fact a cover of the 1980s hit by Welsh singer Bonnie Tyler, this was more popularly associated with its featuring in the US American film *Footloose* (1984) (Hughes, 2015) and the non-UK related chart successes of Tyler rather than the singers' original British upbringing (Ridgely, 2021; Rutherford, 2021). Noting the complex network of mixed intertextual references and cultural biases, the comparative analysis of the English and Italian versions of 'Deliver us' (*Prince of Egypt*, 1998), 'Be Prepared' (*The Lion King*, 1994) and 'Holding Out for a Hero' (*Shrek 2*, 2004) established a specific correlation pattern where the low numbers of language/culture-specific elements were compensated by (a) the significant presence of narrating culture's biases and/or intertextual references in the source song lyrics and performances, further correlated with (b) predominance of syntactic closeness-based translation techniques in the relevant TTs, and (c) low degree of lip-synch (*Concept Map 4*). The minor impact of lip synchrony-related issues encouraged the translation activity to prioritise the retention of a relationship of both semantic

and syntactic closeness across the relevant STs and TTs, due to specific consideration of significant intertextual references included in the source song versions, which called for predominance of word-for-word translation, modulation and reduction. Prioritisation of intertextual coherence between the ST and TT for the sake of intertextual references strikingly contrasted with previous song translation prescriptive theories promoting the adoption of an exclusively *skopos*-based and functionalist approach (i.e. Low, 2003; 2013) (Chapter 1, section 1.3). The findings of this study, therefore, robustly indicate that a more progressive understanding of creating dubbed target texts means tensioning a wide range of competing aspects in order to generate sufficient overall coherence.

This study drew further implications regarding how cultural interactions can resonate differently across networks of music, language, and images through the analysis of song case studies which presented a significant number of language/culture-specific elements as per SV layer 7 data shown in *Chart 1* and *Chart 2*, i.e. 'Thomas O'Malley Cat' (*The Aristocats*, 1970), 'Be Our Guest' (*Beauty and the Beast*, 1991), 'Arabian Nights' (*Aladdin*, 1992), 'Jack's Lament' (*The Nightmare before Christmas*, 1993), and 'Zero to Hero' (*Hercules*, 1997):
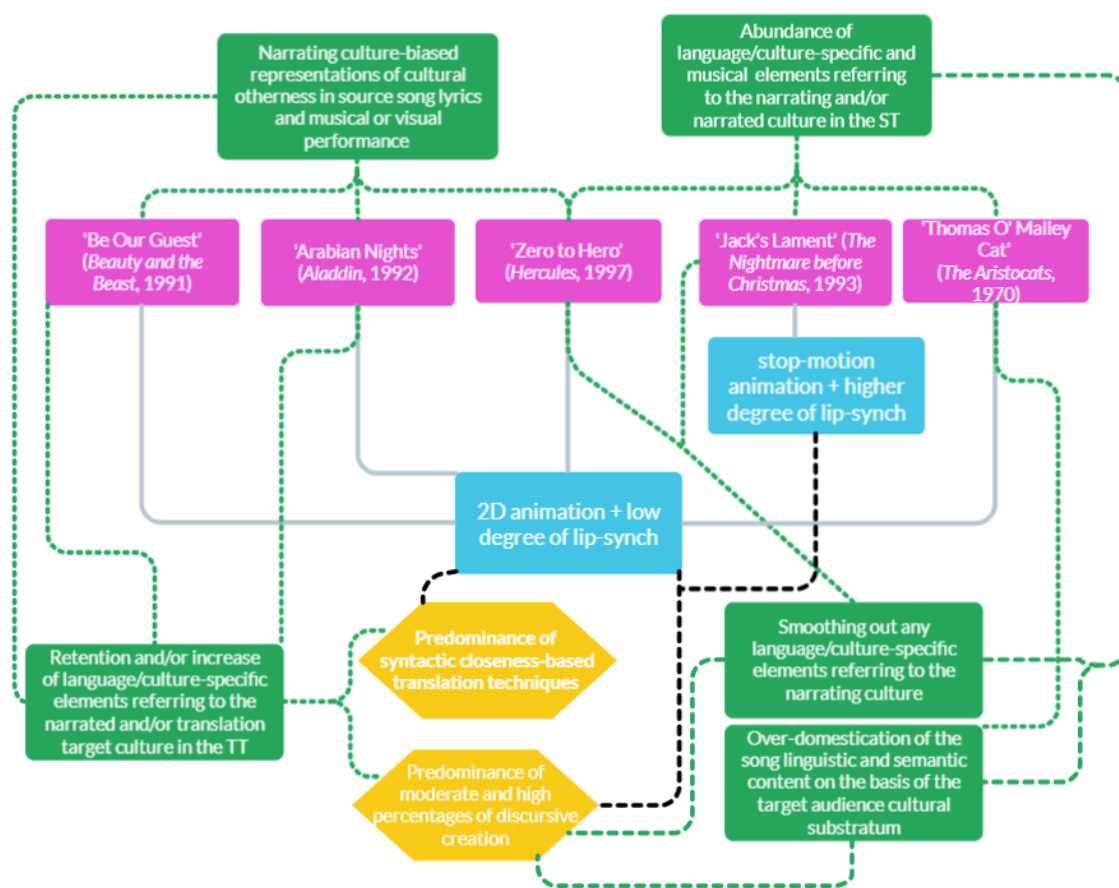
Concept Map 5. Correlation between significant number of language/culture-specific elements in song texts, translation technique usage percentages, and musical and/or visual features indicative of culture-specificity. Created via https://www.visme.co/ (Accessed: 08/04/2024).

According to *Chart 1* and *Chart 2*, both the English and Italian versions of 'Be Our Guest' (*Beauty and the Beast*, 1991) represented a significant increase in the number of language/culture-specific elements encountered within the song texts of this study corpus. In the 1991 Disney song, most of these elements coincided with instances of L3 (i.e. French), similar to those found in 'Deliver Us' (*The Prince of Egypt*, 1998). A rather balanced mix of different translation techniques with a slight predominance of syntactic closeness-based ones applied to both L2 (Italian) and L3 (French) in the TT (*Example 26*) ensured the achievement of an effective compromise between: a. Retaining a relationship of semantic closeness between the ST and TT; b. Increasing the number of cultural references to the narrated and/or the translation target culture in the TT (*Concept Map 5*); c. Creating a prosodic match similar to

that of the ST (Franzon, 2008) via a greater use of French in the TT, serving as a way to make up for the poor number of semantically full monosyllabic words in Italian.

Differently from the case of 'Deliver Us' (*The Prince of Egypt*, 1998), L3 instances in the English version of 'Be Our Guest' (*Beauty and the Beast*, 1991) contributed to the reconstruction of a smoothed representation of cultural 'otherness' via a stereotyped depiction of the French identity, residing in the major traits of Lumière's characterisation (*Concept Map 5*). This saw the interaction of L3 instances with American actor Jerry Orbach's vocal imitation of French celebrities well-known to the US audience, e.g. Maurice Chevalier ([Slant Magazine](#), 2012), which provided a familiar reproduction of the so-called 'Funny Foreigner' trope (TV Tropes, n.d.), further re-proposed by Amandola in the Italian song version. The interconnection of such traits, combined with further musical US-biased references to France, e.g. sound of the accordion within a general American song genre soundscape (*cabaret*), remarked that the vision of a distant cultural context biased by the source song narrating culture can reverberate across both the translation process and the song-as-event, thus creating an *ex-novo* translation target culture-biased multi-semiotic representation of cultural 'otherness'.

In a similar fashion, the retained number of language/culture-specific elements referring to the narrated culture across the ST and TT of 'Arabian Nights' (*Aladdin*, 1992) (*Example 27*) showed that a shared repertoire of elements well-known to Western societies was embedded in both the ST and TT to build up simplified representations of cultural otherness relatively familiar to the source and translation target audiences respectively (Di Giovanni, 2003). These were coupled with a musical base involving typically Arabic musical patterns *Jins Hijaz* and *Maqam Hijaz* ([Maqam World](#), 2018) played by a symphonic orchestra reminiscent of Broadway musical sounds. However, in contrast to 'Be Our Guest' (*Beauty and the Beast*, 1991), in 'Arabian Nights' (*Aladdin*, 1992) language/culture-specific elements were rendered in Italian through a

mix of syntactic closeness and difference-based translation techniques, where a moderate percentage of discursive creation (40%) emerged as predominant. Such a choice managed to (a) expand the repertoire of elements referring to the narrated culture in the TT and (b) alter the syntactic form through which these were presented whilst retaining their cultural (biased) content in Italian (*Concept Map 5*). The analysis of 'Arabian Nights' (*Aladdin*, 1992) corroborated findings demonstrating that the culturally biased perspective of the narrating culture can resonate across both the language transfer and the song performance itself. Diverse balances between translation technique amounts can thus achieve a similar effect by ensuring the reproduction of a newly formed coherent Western-manipulated representation of cultural otherness biased by the translation target audience's mental models (*Concept Map 5*).

In both 'Jack's Lament' (*The Nightmare before Christmas*, 1993) (*Example 28*) and 'Zero to Hero' (*Hercules*, 1997) (*Example 29*) substantial use of discursive creation was observed in the Italian renditions of specific passages of the relevant STs featuring multiple language/culture-specific elements referring to the narrating culture. The decrease of language/culture-specific elements in the two song TTs suggested that the respective moderate (36%) and high percentages (52%) of discursive creation were used in both 'Jack's Lament' (*The Nightmare before Christmas*, 1993) and 'Zero to Hero' (*Hercules*, 1997) to smooth out any content deemed unfamiliar to the translation target audience because of its connection with the American Anglophone socio-cultural *milieu* (*Concept Map 5*). The analysis of 'Zero to Hero' (*Hercules*, 1997), showed that verbal references to the source culture *substratum* resonated across the relevant musical/vocal performance level via choice of trained soul singers and specific vocal effects (e.g. growls) typical of the soul/gospel tradition, developed within the US/American geographical area and the Black American community (Oxford Music Online, 2023). However, the reduced number of vocal effects associated with the soul/gospel genre in the Italian song

version mirrored and further loosened any connection between the Italian song performance and the US *milieu*/African American socio-cultural segment, thus reinforcing the neutralising action assumed by discursive creation in the re-localisation of the TT for the Italian audience (Fig. *38* and *39*).

Differently from this, the analysis of 'Thomas O'Malley Cat' (*The Aristocats*, 1970) (*Example 32*) demonstrated that the combined use of high rates of syntactic/lexical difference-based translation techniques – e.g. discursive creation, variation, adaptation – enabled the TT to offer an over-domestication of the song linguistic and semantic content, where the increased number of language/culture-specific elements in the Italian translated text stopped relying on the socio-cultural *substratum* of the film narrating and/or narrated culture, to exclusively lean on that of the translation target audience (*Concept Map 5*). The recreation of the singing persona's characterisation in the Italian song version shaped around the radical change of their linguistic and cultural identity across the language transfer mirrored the rare similarities between the respective careers and trainings of the English and Italian singers chosen to dub O'Malley/Romeo. The comparison of 'Thomas O' Malley Cat' (*The Aristocats*, 1970) and 'Zero to Hero' (*Hercules*, 1997) showed that correlations of similar elements – e.g. (a) high percentage of syntactic difference-based translation techniques and (b) low degree of lip-synch achieved were still able to provide very different results in terms of rates of culture-specificity across language versions, depending on the cultural *substratum* being predominantly referred to and accommodated in the ST and the TT (*Concept Map 5*). The complex interconnections between such findings enabled this thesis to show that from multiple approaches and angles of analysis, there is no direct correlation or guarantee between the use of a particular translation technique and its outcome. This is due to the intricate nature of songs as multi-semiotic works, which compensate across the whole product (lyrics, music, performance, animation) to produce

overall coherence to a reasonable degree, noting that what is understood as 'acceptable' and/or 'reasonable' coherence may change across space and time, depending on e.g. the language context, the production company, and the available technology.

5.3 Avenues for future research

This study's analysis of animated musical dubbed products provided tangible evidence for how the introduction of new animation technologies (e.g. 3D computer and stop-motion animation) enabled various degrees of lip-synch to be perceived as acceptable within the cultural conventions set by the Italian dubbing industry. Collation of relevant key findings demonstrated that the translation options to achieve such lip-synch degrees can be multiple. All of these proved their validity in that they showed how the different fixed performance elements (e.g. on-screen character mouth movements, music) generally retained across the film dubbing process can act as both constraints and stimuli encouraging the development of a variety of translation technique combinations able to handle the impact of lip-synch issues whilst constructing specific cultural representations, able to accrue the audience's engagement with the audio-visual medium. Whilst responding to Chaume's call (2012) to turn the attention towards the analysis of film dubbed products, this study situates itself within ongoing research paths looking at the changes that the era of digitalisation produced both on audio-visual translation products and relevant professional practices. With regards to film dubbing, recent socio-historical events such as the outbreak of the COVID-19 pandemic have catalysed a significant shift in the professional landscape. This transition has seen a move from traditional studio setups to remote working facilitated by cloud-based dubbing systems. This highlights the necessity of undertaking further research to analyse how digitalisation has affected professional practices, their roles and methods, across Western European film dubbing traditions in comparison to what Chaume (2012) theorised (see Chapter 1). While this study

primarily focused on the consequences of transitioning from 2D to 3D computer and stop-motion animation on lip-sync, recent breakthroughs in AI-powered engines such as Ursa by Speechmatics and Whisper by OpenAI, as well as the emergence of deepfakes, are already driving further changes in various aspects of audio-visual translation (Romero-Fresco & Fresno, 2023; Sample, 2020), thus demanding the attention of future academic research in the discipline to comprehend the extent to which these are being impacted.

This research culminates with an advancement of our understanding of the intricate processes involved in translating songs through the development of an innovative holistic methodology, able to transcend traditional text-based modes of analysis and delve into the complex interconnected layers of multi-semiotic translation products with unprecedented depth. From revealing profound implications regarding the different degrees of lip-synch underlying synchronically and diachronically evolving perceptions of visual-textual coherence to unravelling the interactions of translation techniques with music, vocal delivery, and animation, this research underscored a refined understanding of what a coherent translation is. Whilst the data analysis unveiled a nuanced landscape where diverse translation avenues converge to construct culturally resonant multi-semiotic representations, the digital methodology allowed a meticulous examination of song case studies illuminating the dynamic interplay between source and target cultures residing within dubbed products. This study challenged simplistic assumptions by emphasising that a more progressive comprehension of the process of creating dubbed products involves tensioning a wide range of competing aspects in order to generate sufficient overall coherence, via exploitation of the variability of outcomes of different combinations of translation techniques, influenced by factors ranging from cultural biases to technological advancements. Beyond the realm of Italian animated musical comedies, this methodology opens doors to broader explorations of the wholeness of song and further media

products, enabling the investigation of translation techniques in the round as tensioned against other competing multi-semiotic features that can drive the intricate dynamics shaping translation decisions and outcomes.

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