Hacettepe University Graduate School of Social Sciences

Department of Translation and Interpreting

TRANSLATING ANIMATED MUSICAL FILMS: AN ANALYSIS OF THE TURKISH TRANSLATION OF *CORPSE BRIDE*

Sezin ÖZER

Master's Thesis

Ankara, 2019

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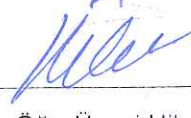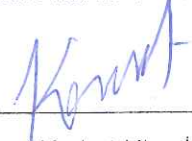Department of Translation and Interpreting

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18.06.2019

Sezin ÖZER

[1]*"Lisansüstü Tezlerin Elektronik Ortamda Toplanması, Düzenlenmesi ve Erişime Açılmasına İlişkin Yönerge"*

(1)   *Madde 6. 1. Lisansüstü tezle ilgili patent başvurusu yapılması veya patent alma sürecinin devam etmesi durumunda, tez danışmanının önerisi ve **enstitü anabilim dalının** uygun görüşü üzerine **enstitü veya fakülte yönetim kurulu** iki yıl süre ile tezin erişime açılmasının ertelenmesine karar verebilir.*

(2)   *Madde 6. 2. Yeni teknik, materyal ve metotların kullanıldığı, henüz makaleye dönüşmemiş veya patent gibi yöntemlerle korunmamış ve internetten paylaşılması durumunda 3. şahıslara veya kurumlara haksız kazanç imkanı oluşturabilecek bilgi ve bulguları içeren tezler hakkında tez danışmanının önerisi ve **enstitü anabilim dalının** uygun görüşü üzerine **enstitü veya fakülte yönetim kurulunun** gerekçeli kararı ile altı ayı aşmamak üzere tezin erişime açılması engellenebilir.*

(3)   *Madde 7. 1. Ulusal çıkarları veya güvenliği ilgilendiren, emniyet, istihbarat, savunma ve güvenlik, sağlık vb. konulara ilişkin lisansüstü tezlerle ilgili gizlilik kararı, **tezin yapıldığı kurum tarafından verilir** *. Kurum .ve kuruluşlarla yapılan işbirliği protokolü çerçevesinde hazırlanan lisansüstü tezlere ilişkin gizlilik kararı ise, **ilgili kurum ve kuruluşun önerisi ile enstitü veya fakültenin uygun görüşü üzerine üniversite yönetim kurulu** tarafından verilir. Gizlilik kararı verilen tezler Yükseköğretim Kuruluna bildirilir.*
Madde 7.2. Gizlilik kararı verilen tezler gizlilik süresince enstitü veya fakülte tarafından gizlilik kuralları çerçevesinde muhafaza edilir, gizlilik kararının kaldırılması halinde Tez Otomasyon Sistemine yüklenir.

** Tez danışmanının önerisi ve **enstitü anabilim dalının** uygun görüşü üzerine **enstitü veya fakülte yönetim kurulu tarafından karar verilir.***

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Bu çalışmadaki bütün bilgi ve belgeleri akademik kurallar çerçevesinde elde ettiğimi, görsel, işitsel ve yazılı tüm bilgi ve sonuçları bilimsel ahlak kurallarına uygun olarak sunduğumu, kullandığım verilerde herhangi bir tahrifat yapmadığımı, yararlandığım kaynaklara bilimsel normlara uygun olarak atıfta bulunduğumu, tezimin kaynak gösterilen durumlar dışında özgün olduğunu, **Dr. Öğr. Üyesi Hilal ERKAZANCI DURMUŞ** danışmanlığında tarafımdan üretildiğini ve Hacettepe Üniversitesi Sosyal Bilimler Enstitüsü Tez Yazım Yönergesine göre yazıldığını beyan ederim.

Sezin ÖZER

To Emily and all the other women murdered by the hands of a man…

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ÖZET

ÖZER, Sezin. *Müzikal Animasyon Film Çevirisi: Ölü Gelin'in Türkçeye Çevirisi Üzerine Bir İnceleme*, Yüksek Lisans Tezi, Ankara, 2019

Teknolojideki gelişmeler sayesinde animasyon filmlerin film sektöründeki payı artmıştır. Animasyon filmlerin çoğunlukla hedef kitlesi çocuklar olsa da, bazı animasyon filmler aile bireylerinin tümüne hitap edebilir. Bunu sağlamak amacıyla, film şirketleri çeviri yöntemi olarak genellikle dublajı tercih etmektedir. Bu çalışma, bir müzikal animasyon filmdeki konuşma metni ve müzikal metnin çevirisinin yarattığı sorunlara odaklanmakta ve *Ölü Gelin'i*n dublaj için Türkçeye çevirisinde kullanılan stratejileri incelemeyi hedeflemektedir. Analiz için, *Ölü Gelin'de* dublaj açısından zorluk yaratan alanlar saptanmış ve filmin orijinal dili ile Türkçe dublajı arasında bir karşılaştırma yapılmıştır. Mecazi dilin, mizahi unsurların ve şarkıların çevirisi çeviri stratejileri bakımından incelenmiştir. Bu bağlamda, mecazi anlatım ve deyimler Mona Baker'ın ortaya koyduğu stratejiler ışığında incelenmiştir (1992). Mizahi unsurların çevirisi ise Anne Schjoldager'in mikrostratejileri ışığında analiz edilmiştir (2008). Ayrıca, şarkıların çevirileri ise Peter Low tarafından ortaya konan Pentatlon Prensibi (2003) ve Johan Franzon (2009) tarafından kullanıldığı şekliyle John Dryden'ın çeviri stratejileri (1680) ışığında incelenmiştir. Bu çalışma açımlamanın (paraphrase) mecazi dil için tercih edilen bir strateji olduğunu göstermiştir. Kelime oyunları çoğunlukla hedef metinde aktarılmamıştır. Doğrudan çeviri, görsel mizahın yeniden yaratılmasını sağlamış olsa da, uyarlama da görsel ögeler ile metin arasındaki ilişkiden kaynaklı mizahı aktarmak için kullanılan diğer bir strateji olmuştur. Şarkıların dublajında, icra edilebilirliği (singability/performability) sağlamak ve anlamsal içeriği aktarmak amacıyla, dizeler açımlama (paraphrase) yoluyla çevrilmiştir. Sonuç olarak, anlamsal içerikte değişikliklere yol açsa da, öykünme (imitation), icra edilebilirliği sağlamak adına tercih edilen diğer bir strateji olmuştur.

Anahtar Sözcükler

Dublaj , şarkı çevirisi, müzikal animasyon filmler, görsel-işitsel çeviri

ABSTRACT

ÖZER, Sezin. *Translating Animated Musical Films: An Analysis of the Turkish Translation of Corpse Bride*, Master's Thesis, Ankara, 2019

Owing to the advances in technology, animated films have a significant part within the film industry. Although most of them are intended for children, some animated movies can be enjoyed by the whole family. To make it possible, film companies usually use dubbing as the translation method. This study focuses on the challenges of dubbing the spoken and musical text in an animated musical and aims to analyze the strategies adopted by the translator while translating the animated film *Corpse Bride* into Turkish for dubbing. For the analysis, the challenging areas in *Corpse Bride* are identified; and a comparison between the original film and the Turkish dubbed version is made. The translation challenges such as the translation of figurative language, humor, and songs are analyzed in terms of the translation strategies. Within this context, figurative language and idioms are analyzed in the light of the strategies put forward by Mona Baker (1992). The translation of humor is analyzed in the light of Anne Schjoldager's microstrategies (2008). Furthermore, the translation of songs is analyzed in the light of Pentathlon Principle proposed by Peter Low (2003) and John Dryden's translation strategies (1680) as used by Johan Franzon (2009). Ultimately, the study concludes that paraphrasing is the preferred strategy for the figurative language. Mostly, wordplays are not recreated in the target text. Although direct translations can recreate the visually expressed humor, adaptation is another preferred strategy to recreate humor arising from the relationship between the image and the text of the film. For dubbing the songs, in order to provide singability and to convey the semantic content at the same time, the lines are paraphrased. Ultimately, imitation is another preferred strategy to preserve the performability of the song even though the strategy leads to changes in the semantic content of the lyrics.

Keywords

Dubbing, song translation, animated musical films, audiovisual translation

LIST OF FIGURES

INTRODUCTION

I. GENERAL REMARKS

Cinema is an art form and also an important medium in bringing cultures closer. After the silent film era, translation has become an indispensible tool to release films worldwide, making the cultural exchange possible. There are two translation modes employed when translating a film; subtitling and dubbing. Both modes may pose several challenges to the translator in terms of linguistic aspects, time and space constraints and cultural differences.

Although most of the time only children's films are dubbed for cinema, TV channels in Turkey, except for some pay TV platforms such as Digiturk, broadcast foreign films in dubbed form. In most DVDs, both dubbed and subtitled versions are included. Dubbing is performed by dubbing artists, actors, TV presenters or other voice artists. Considering all these, it can be said that dubbing is an important activity in Turkey and since a large number of animated films are made for children, an audience who does not know how to read or write or who is a slow reader, dubbing becomes the preferred method in animated films. With the growing number of animated films released per year, the demand for dubbing these films is increasing all over the world (the-numbers.com, n.d.). For all these reasons, more attention should be given to the dubbing process of animated films and its challenges for the translator.

Translating a film for dubbing poses several different challenges to the translator. According to Chiaro, allusions, songs, rhymes, metaphors, idiomaticity and verbally expressed humour in a film are "extremely problematic" in terms of translation for dubbing (Chiaro, 2009, p.62). In an animated film, there is an added problem due to the fact that these challenging elements are sometimes connected to the image on the screen and the image in an animated film may contain absurdities. The challenge

arises especially when there is a wordplay referring to the absurd feature of a character or any other element of the film. For instance, in *Frozen,* the snowman named Olaf walks and talks like a living being and in one scene, his body is distorted and he is also running fast and breathing heavily. At that moment, he says "Man, am I out of shape?" which both refers to his distorted appearance and his agility and fitness. In such cases, the translator needs to translate the wordplay by taking the scene into consideration.

Year	Movies in Release	Market Share	Gross	Tickets Sold	Inflation-Adjusted Gross
1995	1	2.83%	$150,148,222	34,516,832	$314,448,340
1996	1	0.72%	$41,648,011	9,422,626	$85,840,123
1998	3	3.33%	$225,810,322	48,147,189	$438,620,892
1999	3	3.23%	$236,684,463	46,591,428	$424,447,909
2000	5	2.67%	$200,749,932	37,244,883	$339,300,884
2001	5	7.27%	$607,412,797	107,316,746	$977,655,556
2002	5	2.53%	$231,943,583	39,921,440	$363,684,318
2003	4	3.70%	$339,997,660	56,384,353	$513,661,456
2004	6	10.87%	$1,009,790,420	162,607,151	$1,481,351,146
2005	8	5.70%	$501,396,586	78,220,992	$712,593,237
2006	18	13.21%	$1,210,122,999	184,751,594	$1,683,087,021
2007	17	12.08%	$1,179,953,058	171,504,798	$1,562,408,710
2008	18	10.71%	$1,044,783,262	145,512,987	$1,325,623,312
2009	19	10.25%	$1,090,076,095	145,343,476	$1,324,079,066
2010	15	14.50%	$1,519,698,805	192,610,746	$1,754,683,896
2011	18	10.79%	$1,097,770,789	138,432,632	$1,261,121,278
2012	16	12.12%	$1,353,529,171	170,041,344	$1,549,076,644
2013	19	15.21%	$1,655,611,524	203,642,243	$1,855,180,834
2014	18	12.23%	$1,256,755,956	153,825,688	$1,401,352,018
2015	16	11.90%	$1,327,831,510	157,512,631	$1,434,940,068
2016	26	20.08%	$2,260,641,670	261,345,847	$2,380,860,666
2017	29	14.03%	$1,541,781,662	171,882,003	$1,565,845,047
2018	25	13.35%	$1,596,773,408	175,276,985	$1,596,773,333
2019	14	11.45%	$427,967,374	46,977,751	$427,967,312

*Figure 1.*Year by Year Market Share of Digital Animations in the North American Movie Territory (consisting of the United States, Canada, Puerto Rico and Guam) (the-numbers.com)

Furthermore, in an animated musical film, there is an added challenge brought by the songs. In musical films, songs make part of dialogues and most of the time, they are essential for the plot development. Moreover, songs need to fit the image in the scene. Songs also entail a musical performance by the voice actors. In some cases, film companies choose to directly convey the musical performance of the original actors and therefore choose to subtitle the songs in the dubbed film. However, when there is a decision to translate the songs for dubbing, the question of creating a singable translation arises.

The animated musical *Corpse Bride* poses various challenges to the translator. This animated musical is filmed by using stop-motion animation technique and the characters are puppets. Although the puppets are given facial expressions, their lip movements are not distinctive. Therefore, although the translator needs to pay attention to the duration of the lip movement, a phonetic synchrony is not expected in this film due to its production technique. The film contains challenging areas such as figurative language, wordplays, humor and finally songs. All the songs in the film are dubbed into Turkish and therefore the film provides research material for analysis, contrary to the dubbed animated musicals where the songs are left subtitled. To carry out the analysis, metaphors and idioms that do not create a humorous effect are taken from the film and categorized under figurative language. The humor elements in the film that challenge the translator are analyzed under two different categories. The first category is humor created through wordplays. The second category of humor is the visually expressed humor and this type of humor is especially challenging to translate in animated films. Here, the humor arises from the relationship between the text and the image on the screen and as the translator is bound by the image, recreating the humor in the target language may be challenging.

The final part of the analysis is the analysis of song translations in the film. The excerpts from the songs in the film demonstrate how Peter Low's Pentathlon Principle (2003) applies to song translations. Peter Low compares the translator of a song to an athlete competing in a pentathlon, a sports competition consisting of five different events. He argues that just as an athlete in a pentathlon needs to distribute their energy among the five sports events and tries to achieve an overall high score even though in some events they may get lower scores; the song translator's aim is to achieve an overall high score in singability even though some other aspects of song translation may receive a lower score (Low, 2003). The excerpts from the film *Corpse Bride* show that while some parts of a certain song may require a higher score one criterion, another part of the same song may require a higher score in terms of another criterion. However, at the end, a singable translation is achieved as the songs are performed in the dubbed Turkish version of the film.

II. PROBLEM STATEMENT

Considering the market share of animated films within the film industry, it is reasonable to suggest that films produced by digital animation technique are popular and the number of films released into the market shows an increasing trend. Yet, the number of academic studies on films using this technique is disproportionate. The existing research on this topic has analyzed the Disney films and the studies usually focus on only one aspect of the film such as humor, idioms or songs.

As these animated films are intended for a larger audience including children, dubbing becomes the preferred method of translation However, dubbing has many challenges due to cultural, humorous and linguistic elements and in musical movies dubbing becomes more challenging due to songs. As they pose such challenges, animated musical movies constitute an important research area. However, the number of research on animated musical films

is limited in Turkey. A search on Turkish Council of Higher Education Thesis Center shows that in Turkey, there has been one study on animated musicals.

III. THE PURPOSE OF THIS STUDY

This thesis seeks to shed light on the approaches and strategies employed in the translation of the spoken and sung text of an animated musical. The aim of this study is to examine the challenges which the translator of an animated musical may face while translating the film for dubbing and to analyze the strategies used by the translator while dealing with these challenges. The film *Corpse Bride* is chosen for the analysis as both the spoken and sung text of the film are dubbed and the film contains humorous scenes where humor is created through wordplays or through the relationship between the image and the text and therefore poses a translation challenge. Apart from humor, the figurative language and the songs in the film are the other challenging areas for dubbing.

IV. RESEARCH QUESTIONS

This case study seeks to answer the following research questions:

1. What are the challenges of translating an animated musical for dubbing?

2. Which translation strategies are used to dub the challenging elements such as humor and the figurative language in the spoken part of *Corpse Bride*?

3. Which translation strategies are used to dub the songs and to what extent Peter Low's Pentathlon Principle can be observed in the dubbed songs in *Corpse Bride*?

V. METHODOLOGY

The original English and dubbed Turkish versions of the film *Corpse Bride* will be compared and examples will be selected to determine the problematic areas related to translation. After that, the strategies employed to overcome the challenges will be analyzed. For the analysis, a total of 30 examples are randomly selected from the film. Idioms in the source text have been compared to their translations in terms of the strategies put forward by Mona Baker (Baker, 1992) while the translation of humor has been analyzed in terms of microstrategies proposed by Schjoldager (2008). Songs have not been analyzed as a whole and some excerpts from the songs have been taken for analysis in terms of Peter Low's (2003) Pentathlon Principle and in terms of the strategies proposed by Dryden (1680) and elaborated on by Katrine Drevvatne (2018). This thesis takes certain parts of songs instead of analyzing them as a whole because the data collection process has revealed that each part of the same song may pose a different challenge to the translator. One verse could be essential to the plot development whereas another verse may contain more rhyming words and does not contribute to the storyline. Finally, the material for this study has been obtained from the official DVD of the film *Corpse Bride,* which was purchased from an online store.

VI. LIMITATIONS

The research material of this study is the Turkish dubbed version of the film *Corpse Bride.* The subtitled version has not been included. This is due to the fact that the study has been designed as a comprehensive case study that seeks to look into the challenges of translating the figurative language, humor and songs for dubbing.

VII. AN OUTLINE OF THIS STUDY

The study consists of three chapters. After the introduction part, the chapter titled "Animated Films" gives brief information on the history of animation in general and tries to define the "animated film" and "animated musical" as category labels instead of genres. The chapter also categorizes animated films into genres and includes example films from each genre to support the claim that animated films are not merely children's films and from translation studies perspective; there are many unexplored aspects of animated films. In this chapter, other studies on animated musicals are provided with a brief summary. The studies have been put under two different categories; 'Relevant Studies in Turkey' and 'Relevant Studies in Other Countries'.

In Chapter 2, translation of animated musicals has been discussed. First, the challenges that a translator may face while translating an animated film are presented. Although the problems presented in this chapter are universal, they may not apply to all the animated films. The challenges mentioned in the chapter are idioms, humor and songs. Later, strategies proposed by different scholars in the field in order to handle these translation challenges have been explained. These strategies have also been used in the analysis of the film *Corpse Bride* in the next chapter.

Chapter 3 is the core chapter of this study and is titled "Case Study". This chapter starts with brief information on the film *Corpse Bride.* The plot of the film and main characters are presented at the beginning of this chapter to give better context. After presenting the film and the characters, translation challenges have been analyzed under their respective categories. The same categories given in the second chapter have been presented in this section with examples from the film. Each example has been given along with the context and source text and dubbed target text have been provided. After that, each example has been analyzed and the strategy used to deal with the

translation challenge in the example has been determined. The last section of this chapter summarizes the findings and provides a brief discussion regarding these findings.

The conclusion part of this thesis summarizes the findings of the analysis and provides an answer to the research questions guiding this study.

CHAPTER 1- ANIMATED FILMS

1.1. HISTORY AND DEFINITION

Since the beginning of humanity, people have used hand-drawn images to tell a story. Before the invention of writing, people drew images on their tools, walls of the caves, potteries or carved them on rocks. However, they were unmoving images. Later, humans created tools to give an effect to these images to make them look as if they were moving. These tools can be considered the origin of what we call an animated film today.

> The earliest devices that created the illusion of moving images and animations were small mechanical machines that were shaped like a cylinder or circular drum, like a tiny merry-go-round. The inventors pasted still images inside the drum, and when it was turned with a crank and viewed at a certain angle, the images blended together to appear as if they were moving. The very first invention of this kind was the phenakistoscope …, invented in 1829 by a Belgian named Joseph Plateau. A few years later, the daedaleum (later called a zoetrope) was invented by William Homer, and it allowed more than one person to view the moving images at the same time. Zoetrope means "wheel of life."… Another moving image invention was the praxinoscope, invented in 1877 by Charles-Émile Reynaud. It was similar to a zoetrope, but used mirrors to simplify the viewing process (www.fliptomania.com, n.d.).

In 1868, the first flipbook was made (history-of-animation.webflow.io, n.d.). It is a small, hand-sized book that contains consecutive images on consecutive pages. When the viewer flips the pages really quickly, it looks as if the images were moving. This is the basic principle of animated movies and cartoons. However, animated movies and cartoons have not replaced flipbooks. In fact, today they are still used as a form of entertainment.

According to Internet Movie Database, in 1908, Émile Cohl created the first animated cartoon, *Fantasmagorie* (IMDB, n.d.). It is a two-minute short film with no dialogues and is black and white. The first full-length animated feature film, however, is *Snow White and the Seven Dwarfs,* an animated musical fantasy film. The movie was released in 1937 by Walt Disney (Encyclopedia Britannica, n.d.).

According to American Film Institute animated films can be defined as "a genre in which the film's images are primarily created by computer or hand and the characters are voiced by actors" (AFI, n.d.). Nevertheless, www.filmsite.org defines animated films as not "a strictly-defined genre category, but rather a film technique, although they often contain genre-like elements." An animated film is created by putting together consecutive images such as drawings, computer graphics, photographs or illustrations, which differ from each other slightly. These images are then projected at 24 frames per second to give the illusion of movement to the audience. (Filmsite, n.d.) This technique is not exclusively used for cinema and can be observed in TV series, advertisements, music videos and other productions.

Animated musical is an animated film that is filmed by using the aforementioned animation technique and includes both dialogues and songs sung by characters as a part of the story. It incorporates the characteristics of an animated movie and a musical. Some animated movies which contain songs sung by characters in the movie are not considered an animated musical since the songs are not spread throughout the film or the songs have little or no effect on the plot development of the film. Although most animated musicals share certain common characteristics, they cannot be considered a genre on their own. However, animated musical is used as an umbrella term to define a category in this thesis as the thesis will focus on challenges brought by the qualities that make an animated film a musical.

1.2. ANIMATED FILM GENRES

This section will look into and provide brief information about different genres of animated films as animated films cannot be treated as a single genre. Also, it should be kept in mind that, as with most films, an animated film cannot always necessarily be defined as one genre and may fall under more than one genre category. All the genres mentioned in this section may

contain films with musical elements, which may make them also be classified as an animated musical. Therefore, animated musicals will not be given as a separate genre in this section.

1.2.1. Children's Animated Films

Fairytales such as *The Little Mermaid* by Hans Christian Andersen*, Sleeping Beauty* by Charles Perrault*, Beauty and the Beast* by Jeanne-Marie Leprince de Beaumont or other stories about friendship or courage have usually been the subjects of children's animated films. Royalty, lives of princesses and/or the conflicts they have with their families, lives of animals or some fantastic creatures are the themes that can usually be seen in children's animated films. Setting is often not clear and the place where the story takes place may sometimes be fictional such as the kingdom under the sea in Walt Disney's *The Little Mermaid.* These films may contain a message to children. For instance, *Beauty and the Beast* by Walt Disney may give children the message 'Do not judge people based on their appearance'. There is usually a clear distinction between the protagonist and the antagonist. The antagonist in children's animated films is usually referred to as the villain. Other characters may include talking animals, objects or toys.

Some well-known children's animated movies include *Toy Story, Finding Nemo* and *Cars* all of which are a product of a collaboration between Disney and Pixar, *Ice Age* film series produced by Twentieth Century Fox. According to the official website of Box Office Mojo, three movies out of the twenty highest grossing films are children's animated films. In the list of worldwide grosses of all time, *Frozen* by Disney ranks 14th, *Incredibles 2* by Walt Disney and Pixar ranks 16th and *Minions* by Illumination Entertainment and Universal Pictures ranks 19th (Box Office Mojo, n.d.).

It should be noted that there are some other animated films which can be enjoyed by children even though they are not intended for children audience due to the fact that the references and/or humor may be difficult to perceive for such young audience. These films will not be considered a children's animated film in this study, they will be discussed under the other genres mentioned in this section.

1.2.2. Animated Comedy Films

Although some children's animated films contain humor, animated comedy films are not mainly directed at children and the humor might be difficult to comprehend for them due to the references they may contain. Animated comedies sometimes contain humor based on the absurd physical features of the characters in the film, which is what makes the humor in animated comedies different from the humor in other comedy films.

While some animated comedies such as *Shrek* series are suitable for kids and can be enjoyed by adults, some animated comedies are definitely not intended for children due to vulgar language or characters being bad role models. *Eight Crazy Nights,* an animated musical comedy directed by Seth Kearsley, is the story of an alcoholic with a criminal record. *A Liar's Autobiography: The Untrue Story of Monty Python's Graham Chapman* is an adult animated comedy based on the book *A Liar's Autohiography* by Graham Chapman and David Sherlock. *South Park: Bigger, Longer & Uncut* is another animated musical comedy intended for adults. The film is based on the TV series titled *South Park.*

1.2.3. Animated Horror Films

Viktória Prohászková gives Tim Burton's films *Corpse Bride* and *The Nightmare Before Christmas* as examples of an animated horror film (Prohászková, 2012). In both films, horror is created through the setting and main characters that are corpses, skeletons, zombies or other scary beings. However, some may also consider these movies as "family movies", which is not an actual genre but a category name to imply that the film can appeal to adults, teenagers and children of a family at the same time. This is due to the fact that in both movies, the plot and the direction have been handled in a way that makes the events not seem scary. Prohászková also mentions Walt Disney's early short movies *The Haunted House, The Skeleton Dance* and *Hell's Bells* as examples of this genre (Prohászková, 2012). *Fear(s) of The Dark,* a French animated horror anthology film about fear and *When Black Birds Fly,* a 2015 American animated horror film are examples of full-length animated horror films for adults.

1.2.4. Animated Drama Films

Not all animated films revolve around happy, lively or funny characters nor do they always have a happy ending. Some of them are about life struggles of people, sad realities of life or some of them handle political issues. Some notable films of the genre are based on novels with which they share the same title. *Animal Farm,* an animated drama produced in 1954 is a film based on George Orwell's novel of the same title. *Persepolis,* an adult animated drama released in 2007, based on a book with the same name by Marjane Satrapi is set in Iran after the Iranian Revolution. The film is about the life and struggles of a woman after the revolution. Another animated drama based on a novel is *The Plague Dogs*, a film released in 1982 based on Richard Adams's novel of the same title. The main characters are two dogs and the film shows the cruelty dogs face at research laboratories. *American Pop,* an animated musical drama directed by Ralph Bakshi and

released in 1981 is a story about a Russian family of musicians who moved to the USA. The film, which incorporates many famous American songs, tells about the hardships that the family faces through generations in the USA.

1.2.5. Animated Action/Adventure Films

This genre may seem to be predominated by children's animated films such as *Mulan,* a 1998 animated musical film by Disney, *Asterix: The Secret of the Magic Potion,* a French animated adventure film, *Kung Fu Panda* by Dreamworks Animation or a Japanese animated film *Spirited Away.* Nevertheless, there are some lesser known yet notable animated action/adventure films for adults. 1981 animated film *Heavy Metal* containing graphic violence, eroticism and nudity, 2016 action-comedy *Sausage Party* containing vulgarisms and sexual references, *Killing Joke,* an adult superhero movie by Warner Bross, 1994 German animated thriller Felidae, a story about a cat detective solving mysterious murders happening around its neighborhood, and *Resident Evil: Vendetta,* a Japanese 3-D animated film by Takanori Tsujimoto containing some horror elements.

1.2.6. Animated Romance Films

Disney productions which can also be considered a children's animated film are among the best known films of the genre. *Lady and the Tramp,* a 1995 musical romance, *The Princess and the Frog,* a 2009 animated musical, and 1991 animated musical *Beauty and the Beast* are all famous Disney productions of this genre and are enjoyed by both children and adults around the world. There are not many animated romance films for exclusively an adult audience, yet there are a few examples. Although mostly considered an animated drama, *Anomalisa* by Charlie Kaufman can also be categorized as an animated romance due to the romantic content of the film. 2004 film *Hair High* is an animated comedy, horror and romance film for adults. Japanese

animated films *The Girl Who Leapt Through Time* and *Your Name* and Spanish animated musical romance *Chico and Rita* are all animated romance films for adults.

1.3. STUDIES ON THE TRANSLATION OF ANIMATED MUSICALS

Animated films provide a large area of study as they do not strictly constitute a genre. In fact, an animated film may fall under any genre and each genre may pose different challenges and require different approaches from the translator. As most animated films are intended for children or families the preferred mode of translation becomes dubbing due to the fact that most children do not know how to read or write or are slow readers. Nevertheless, since there are also many animated films that are either exclusively made for or can be enjoyed by adults, subtitling becomes another option when translating these films to the foreign audience. Scholars in Turkey and in the world have studied some of the animated films in terms of dubbing and subtitling challenges and this section will provide brief information on these studies.

1.3.1. Relevant Studies in Turkey

Although many animated films and animated musical films are being released in Turkey either with subtitles or as a dubbed movie, the number of studies on their translation is relatively low. Especially considering the growing number of animated musicals dubbed into Turkish language and the challenges brought by dubbing the songs in these films, it can be said that the number of studies is disproportionate.

Bilge Metin Tekin and Korkut Uluç İşisağ (2017) studied the translations of songs from English to Turkish in two Disney animated musicals *Hercules* and

Frozen. The aim of this study was to analyze the translation strategies applied during the translation process of songs. They analyzed the songs in terms of Peter Low's song translation strategies (2005); Translation, Adaptation and Replacement (as cited in Tekin&İşisağ, 2017, p.134). They selected Vermeer's Skopos Theory (2000) as the framework for the study (as cited in Tekin&İşisağ, 2017, p.134). According to Peter Low (2005) the translation strategies for translating the songs are translation, replacement and adaptation. The authors compared the translated song lyrics along with their literal translations; in order to determine which song translation strategy of Peter Low (2005) was applied (Tekin&İşisağ, 2017, p.136). They concluded that the most frequently used translation strategy for the film *Hercules* was 'Replacement' whereas for *Frozen*, 'Translation' was the preferred strategy (Tekin&İşisağ, 2017, p.146).

In her doctoral dissertation, Bilge Metin Tekin conducted a more comprehensive study by analyzing four different animated musicals by Disney. She studied song translation strategies and analyzed loss and gain in Disney movies *The Princess and the Frog* (2009), *Tangled* (2010), *Frozen* (2013) and *Moana* (2016) within the framework of Vermeer's Skopos theory (Tekin, 2018). She made an analysis of the songs in terms of Peter Low's song translation strategies (2005) and within the framework of the concepts of loss and gain described by Bassnett (1991) (Tekin, 2018, p.5).

The study showed that there were three different types of losses and gains, which are word, phrase and clause. Loss and gain were most frequently observed at clause level and least frequently observed at phrase level. Moreover, in all four movies, there were more losses than gains. The study also analysed the songs in the light of song translation strategies proposed by Peter Low (2005), which are translation, replacement and adaptation. Furthermore, the results of analysis of songs in terms of these strategies

showed that for out of 411 lines in songs selected from all four movies, 'translation' was the most frequent strategy while 'replacement' was the least frequent. Tekin (2018) explained this with the films being targeted at children and teenagers and stated that the songs for such audience needed to be 'simple and clear' and therefore 'adaptation' was not necessary due to songs not having complex lyrics in such films. Another reason for the frequency of 'translation' strategy was that Disney movies were created with the intention of distributing them to other cultures and therefore 'cultural elements were kept at a minimum' (Tekin, 2018, p.111).

Ayhan Şahin (2012) studied the dubbing methods and the constraints of the animated comedy *Shrek 2*. He studied norms, synchrony and the translator's attitude in the film *Shrek 2*. Later, he analyzed challenges of dubbing in terms of cultural, humorous and linguistic elements by providing examples from the film. Although it is not considered a musical film, Shrek 2 contains popular songs that already existed before the film and songs that were written for the film. These songs were translated for dubbing and the translations of these songs were analyzed under the linguistic challenges. The researcher found that some lip asynchrony observed in the film was not distinctive as the film is an animated movie where synchrony is expected less when compared to a non-animated movie due to characters being drawings or other images. He also concluded that a target-oriented approach was adopted by the translator and some elements from the source culture with no equivalence in the target culture were omitted from the translation. Furthermore, he found that the translator compensated for the losses "by adding extra humorous elements which are nonexistent in the original" (Şahin, 2012).

1.3.2. Relevant Studies in the Other Countries

Hui Tung Eos Cheng (2013) studied Disney songs dubbed into Cantonese. The researcher included Disney musicals *Beauty and the Beast, Aladdin,*

The Lion King, Pocahontas, The Hunchback of Notre Dame, and Mulan. Cheng studied the relationship between the target text and the source music, the source text, the source images and the target viewer in this dissertation. The aim of the study was to formulate a viewer-oriented approach. With this aim, tone-melody match, syllables and pitch, rhymes, semantic content, word-image relationship and immediate comprehensibility were extensively analyzed.

Minttu-Maria Iitola (2017) studied the songs in Disney's animated film *Frozen* in terms of Peter Low's Pentathlon Principle: rhythm, rhyme, sense, naturalness and singability (Low, as cited in Iitola, 2017). In the study, Finnish dubbed and subtitled versions of nine songs from the film were compared to the source text. Since the subtitles for TV and Blu-ray versions of the film were different, they both were included in the study. Iitola conducted a quantitative analysis of rhythm and rhyme of all the nine songs in the film. For naturalness, a qualitative analysis was made. She studied sense by adapting Tomaszkiewics's strategies: direct translation, paraphrasing, omitting, and adaptation (as cited in Iitola, 2007). She also included adding and explaining to analyze the sense in the translated songs. Furthermore, a quantitative summary of the strategies was provided. Finally, she analyzed the singability aspect of the songs by analyzing the use of long and short vowels in the translated songs in comparison with the source text.

Katrine Drevvatne studied Norwegian subtitles and dubbed lyrics of the songs "No Way Out" from *Brother Bear,* "Let It Go" from *Frozen* and "I See the Light" from *Tangled.* Both subtitled and dubbed versions were compared to the song lyrics in the source language. The researcher discussed the relationship between Skopos theory, and Johan Franzon's and Peter Low's strategies. Later, she analyzed the three songs in terms of Peter Low's Pentathlon Principle. However, "sense" and "naturalness" were analyzed

under the same title while "rhythm", "rhyme" and other aspects of "singability" were analyzed together. While analyzing "sense" and "naturalness", the researcher made use of Johan Franzon's translation strategies from his dissertation on *My Fair Lady* (Franzon, 2009, as cited in Drevvatne, 2018). Translation strategies applied by Franzon were "Metaphrase", "Paraphrase" and "Imitation". Drevvatne also added the following strategies: omission, addition, explicitation, implicitation, inversion and compensation. To analyze rhythm and rhyme, she focused on syllable counts and compared the rhyming words in the source text with the rhyming words in the target text. After the qualitative analysis, a quantitative summary was provided. Also, Low's argument that the song transferred to the target language may be a translation, an adaptation or a replacement text was addressed in the study. Drevvatne concluded that while in the subtitled version of the songs, sense was the primary concern, in the dubbed version prosodic elements had more emphasis. However, she also concluded that "some singability-traits" were observed in the subtitled text even though this was not expected from a subtitled song as Franzon suggests that subtitle translators usually prefer a literal translation (Franzon as cited in Drevvatne, 2018). The researcher also stated that there was not a clear distinction to decide whether the subtitled and dubbed versions of the song "I See the Light" were translations or adaptations although they were clearly not replacement texts.

Tim Reus (2015) studied four models of song translation proposed by different researchers. To conduct the study, he analyzed nine songs in Dutch and Flemish versions of the animated film *Frozen.* The following models of song translation were compared in the study: Tagg's Hermeneutic-Semiological Method, Low's Pentathlon Principle, Franzon's Three Layers of Singability, and Chaume's Poetic Rhythms of Classical Rhetoric (Reus, 2015).

Shiva Aminoroaya, Zahra Amirian (2016) studied Persian dubbed versions of songs in six animated films in terms of Anne Schjoldager's translation microstrategies (Schjoldager, as cited in Aminoroaya& Amirian, 2016). The films *Frozen, Brave, The Lorax, A Monster in Paris, Tangled,* and *Beauty and the Beast* were chosen as the songs in these films were dubbed into Persian. In total, twenty-nine songs were analyzed. They found that the most frequent microstrategy in all six fims was direct translation while substitution and calque were not observed. The reason for use of a certain microstrategy was explained in terms of Peter Low's Pentathlon Principle in song translations (Low, as cited in Aminoroaya& Amirian, 2016).

CHAPTER 2 – THE TRANSLATION OF ANIMATED FILMS

This chapter will define and exemplify all the translation challenges which are observed in the film *Corpse Bride* and to be discussed in the case study of this thesis. First, the challenges will be explained along with examples and later, the strategies which are used to carry out the analysis in the case study will be provided here.

2.1. CHALLENGES OF TRANSLATING ANIMATED MUSICALS FOR DUBBING

Although animated films cannot be considered a single genre and, there are some common characteristics of animated films that may challenge the translator. These characteristics are not necessarily observed in all the animated films, however. For instance, although humor creates a challenge for the translators of animated films, depending on the genre, in some animated films, there might be little or no humor or especially in some children's animated films, the humor may be based solely on the images or weird sounds the characters make. In these cases, humor would not become a challenge for the translator.

2.1.1. Idioms and Other Figurative Language

Idioms, metaphors and other figurative language may appear in many types of written texts or non-animated films and therefore the challenge brought by the use of these is not specific to animated films. In any given source text, the use of figurative language and idioms usually pose a challenge to the translator when the source culture and target culture do not use similar metaphors and idioms. This becomes especially challenging when the literal meaning of a certain figurative phrase or idiom corresponds to the image in the film. If the film is subtitled, notes and/or parentheses may help the translator convey the literal and figurative aspect of the word or phrase at the

same time, although there might be time constraints or limited space. However, in dubbing it may become even trickier as there is still a time constraint due to the lip movement of the character and notes or parentheses are usually not added as the dubbed films tend to target an audience that cannot read or write.

In an animated film, animals, inanimate objects or other creatures that do not exist in real life can move or talk. And sometimes the literal meaning of an idiom may complement such a visual component of the film. This may become challenging as the translator will need to take into account both the figurative and literal meaning of the idiom along with the visual component in the film. For instance, De Los Reyes Lozano (2017) gives the example of a scene from the animated film *Rio* where a group of monkeys is stealing from people and this action is referred to as "monkey business". *Cambridge Dictionary* defines the idiom as "dishonest or illegal behavior". (Cambridge, n.d.) In the Spanish dubbed version, the word "monerías", "a term describing a childish attitude" is used. The use of this term does not include the meaning of an illegal action. However, according to De Los Reyes Lozano, the term "appeals to the same senses" and "manages to reproduce the relationship of complementarity" with the image (De Los Reyez Lozano, 2017).

2.1.2 Humor

Humor in animated films may be created through wordplays or images or sometimes through the combination of both. Since the characters are drawings or puppets or any other lifeless object or image, anything becomes possible. Especially, to create humor, filmmakers may go to extremes. This may pose a big challenge to the translator as the translator will need to take the image into consideration while trying to maintain humor and the wordplay. According to a dubbing actor, Eggink,

> […] If the character trips and falls a lot or shatters into a thousand pieces and then is suddenly coagulated again or whatever, […] and there is a sound or text that goes with that, well, if a translator can take that into account (Eggink, as cited in Koppejan, 2012).

According to Delabastita, wordplays can be created through the use of homonyms (two or more words with an identical pronunciation and spelling but with a different meaning), homophones (words with an identical pronunciation but with a different spelling and meaning), homographs (words that have a different sound but the same spelling), and paronyms (words that have a similarity in pronunciation). Delabastita defines wordplay as follows:

> Wordplay is the general name for the various textual phenomena in which structural features of the language(s) used are exploited in order to bring about a communicatively significant confrontation of two (or more) linguistic structures with more or less similar forms and more or less different meanings. (Delabastita, 1996, p.128)

Scholtes exemplifies the use of wordplay in relation with the image by a scene from the animated film *Aladdin.* In the scene, Genie hangs Aladdin on the wall and says "hang on a second". In the Dutch subtitled version, Genie's line is translated as "Momentje", and according to Scholtes, this only translates the figurative meaning of the phrase "hang on". However, the literal meaning also needs to be translated to create the same humorous effect in the target language. In the Dutch dubbed version, Genie says "Ach, blijf effe hangen" and both figurative and literal meaning are conveyed, also preserving the humorous effect (Scholtes, 2016).

2.1.3 Songs

Songs play a crucial role in an animated musical film. They may be sung by characters in the form of a dialogue, may be placed in between dialogues and therefore include spoken lines from the film, or may be in the form of a monologue and sung by one character. What also makes them important is that songs sometimes tell the story and without the song, the events in the

film cannot be comprehensible to the audience. In some cases, the songs in an animated musical give background information about the characters.

Providing information is not the only purpose of songs, though. Music is an art, and conveys feelings such as happiness, sadness or excitement to the audience. In children's animated movies and in animated comedies, songs may even have the intention of making the audience laugh and may achieve this by either making the singing or the lyrics funny. While translating a song from an animated musical for dubbing, the translator should take all these aspects into consideration. It should also be noted that sometimes one part of a song may be crucial to the story; another part may be purely for the entertainment of the listener. In such cases, the translator may need to approach each part differently.

2.2 STRATEGIES FOR TRANSLATING ANIMATED MUSICALS FOR DUBBING

2.2.1 Strategies for Translating Idioms and Other Figurative Language

Idioms are culture specific components of a language. They are fixed expressions that convey a figurative meaning. Some idioms such as "bob's your uncle" may be confusing for non-native speakers as the phrase looks as if it was used in its literal meaning. For all these reasons, translation of an idiom may become a challenge.

According to Mona Baker, there are certain characteristics that make idioms different from any collocation. (Baker, 1992, p.63) These characteristics also should be taken into account when translating an idiom. First of all, the word order of an idiom cannot be changed. To give an example, "it's raining cats and dogs" cannot be changed into "it's raining dogs and cats". Also, words cannot be removed from an idiom. For instance, the idiom "desperate times

call for desperate measures" cannot be shortened as "desperate times call for measures". Another characteristic of idioms is that words cannot be added to an idiom. For example, the idiom "cheap as chips" cannot be changed into "cheap as salted chips". Moreover, a word in an idiom cannot be replaced by another word. To illustrate, the word "feet" in the idiom "cold feet" cannot be replaced by the word "hands". Lastly, the grammatical structure of an idiom cannot be changed. Although in some idioms starting with a verb such as "steal someone's thunder" tense changes can be made, other structural changes are not made in idioms. For example, "wouldn't be caught dead" cannot be changed as "nobody can catch me dead". However, Baker also points out that such changes can be made intentionally in order to create wordplay and humorous effect (Baker, 1992, p.63).

Mona Baker suggests five translation strategies for translating idioms, while also stating that the translator must take into account the register, the style and the effect before translating the idiom (Baker, 1992, p.72).

2.2.1.1. Using an idiom of similar meaning and form

Although it is not quite frequent, sometimes a translator may be able to find an idiom in the target language which has "roughly the same meaning" in the source language and is made up of similar lexical items. For example, the English idiom "bury one's head in the sand" has a Turkish equivalent with the same meaning and lexical items and is usually translated as "kafasını kuma gömmek".

2.2.1.2. Using an idiom of similar meaning but dissimilar form

This strategy may be used more frequently as most cultures have different idioms to describe similar situations. For instance, "kırk", the Turkish equivalent of number forty, has an important place in the culture and can be

seen in idioms and colloquial language. To state that something occurs rarely, Turkish people use the idiomatic phrase "kırk yılda bir", meaning "once in forty years". However, as there is an idiom with the same meaning in English language, the translator may choose to use "once in a blue moon" and convey the meaning of the idiom.

2.2.1.3. Translation by paraphrase

According to Mona Baker, this is "the most common way of translating idioms" when an idiom of a similar meaning cannot be found in the target language or when the use of an idiom would not be appropriate in the target text due to stylistic or other reasons (Baker, 1992, p.74-75). To give an example, the English idiom "go cold turkey" does not have a Turkish equivalent. Therefore, the translation of this idiom requires paraphrasing strategy when the priority of the translator is conveying the meaning of the idiom. The idiom can be paraphrased into Turkish as "bir anda bırakmak", which means "to quit suddenly".

2.2.1.4. Translation by omission

Sometimes translator may choose to omit the idiom. This may be due to not having an equivalent expression in the target language. Another reason could be that paraphrasing that certain idiom would need to be too detailed and may distract the reader or the viewer. Another reason could be the time constraints in dubbing and subtitling. The omission strategy can be used for subtitling or dubbing even when there is an equivalent of the idiom in the target language to fit the lip movements or to save space in the subtitles. However, when the image on the screen refers to either the figurative or literal meaning of the idiom, translator should take it into account.

Example:

ST	TT
Kadın: "Kim bu?" diye hayretle sordu. Yaşlı adam: "Bir Tanrı misafiri," diye cevap verdi. Kadın: "Misafirin hiç de böylesini görmedimdi," diye **bıyık altından gülümsedi.** p.16	"Who's that?" asked the woman, surprised. "One of Allah's guests," replied old man. "I've never seen a guest of that kind," the woman answered, smiling. p.9

<div align="center">(Çekçi, 2018, p.108)</div>

In this example, the source text idiom 'bıyık altından gülümsemek' is not translated into the target text. Çekçi defines this idiom as "smiling at somebody with an effort to hide it from that person" (Çekçi, 2018, p.109). However, in the target text the phrase 'bıyık altından' is omitted and only the word 'gülümsemek' (smile) is translated.

2.2.1.5. Compensation

The final strategy proposed by Mona Baker for translating idioms is compensation (Baker, 1992, p.78). Compensation is omission of the idiom or minimization of its effect somewhere in the text, but creating a similar effect in another part of the text (Baker, 1992, p.78).

Example:

ST	TT
Hatçe: "Vay teyzeciğim vay!" dedi. "Gözleri kör olasıcalar." Iraz: "Köyün yakışığıydı," diye inledi. "Hepsini öldürsem çok muydu?" Hatçe: **"Vay anam vay!" dedi.** p.216	"Oh, my poor aunt! May they all be struck blind!" "He was the pride of the village," moaned Iraz. "Is it too much if I kill them all?" **Hatche showed her sympathy.** p.176

(Çekçi, 2018, p.111)

Çekçi states that the English equivalent of the idiom in the source text 'vay anam vay' is "woe is me!"(Çekçi, 2018, p.111). However, the translator chooses not to translate this idiom and compensates for this by talking about the character's gesture.

2.2.2 Strategies for Translating Humor

Anne Schjoldager proposed some microstrategies to be applied during the translation process of a text. These microstrategies apply to word or phrase level and reflect translator's choices (Schjoldager, 2008, p.89). Although they are not specifically designed for humor, these microstrategies can be applied to all types of written or oral texts.

2.2.2.1 Direct Transfer

Direct transfer is directly copying the source text item and using it in the target text without making any changes. This is usually observed in names of people, places or companies. This can also be observed when the target language already has a term or phrase borrowed from the source language. In this case, the translator does not make any changes and simply copies the item into the target text.

Example:

ST: Segment 50	TT1	TT2
Shreeek!	Shreeek!	Shreeek!

(Petersen, 2012, p.17)

The example above shows the application of the direct transfer strategy in the Danish dubbed and subtitled versions of the film Shrek the Third (Petersen, 2012). The proper noun 'Shrek' is transferred into target texts directly.

2.2.2.2 Calque

Calque is the transfer of source text structure with a very close translation. This microstrategy usually leads to an unidiomatic use in the target language and is a source-text oriented microstrategy. However, Schjoldager mentions that sometimes a calque may become a part of a language after being used for a certain time. (Schjoldager, 2008, p.94) In the following example taken from the TV series *It's Always Sunny in Philadelphia,* the source text structure is directly transferred in the target text and results in an unidiomatic use in the target language.

Example:

The Source Text	The Fansubs
CHARLIE: All right. Later, dudes!	CHARLIE: Peki. Görüşürüz, çocuklar!
"S" you in your "A"s, don't wear "C"s, and "J" all over your "B"s.	**"G" örüşürüz "A"'da, sakın "C" giymeyin ve** **"J"'ler de büyüyünce "B"lerinize bulaşır**.
MAC: Why would he not want **a "C"...**?	MAC: **Neden "C" istemiyor...?**
DENNIS: I don't even know what he's talking about half the time, bro, but...	DENNIS: Ben neden bahsettiğini bile anlamadım kardeşim, ama...

(Şentürk, 2018, p. 92)

2.2.2.3 Direct Translation

Direct translation is the translation of a source-text in a word-for-word manner. However, this translation leads to an idiomatic use unlike calque. In direct translation strategy, the translator uses linguistic equivalents of the source text items and pays attention to the grammatical structure rules of the target language. (Schjoldager, 2008) The fact that the backtranslation of the following example taken from the film *Shrek the Third* is identical to the source text line demonstrates that the translator translates the line in a straightforward manner by following the source text closely and by using linguistic equivalents in the target text.

Example:

ST: Segment 39	TT1
Artie, what are you doing?	- Artie, hvad laver du? [Artie, what are you doing?]

(Petersen, 2012, p.18)

2.2.2.4 Oblique

Oblique translation is a sense-for-sense translation strategy where the translator focuses on units of meaning instead of words. In oblique translation, contextual meaning of the source text is also conveyed in the target text. There can be some small linguistic changes, but keeping the sense is essential. (Schjoldager, 2008) In the following example taken from *Shrek the Third,* the translator makes a small linguistic change by translating "a" as "som" (as) in the target text. This way, the contextual meaning of the source text is conveyed in the target text.

Example:

ST: Segment 2	TT1
Me, a king?	Mig som konge? [Me as king?]

(Petersen, 2012, p.18)

2.2.2.5 Explicitation

This strategy involves making what is implicit in the source text more explicit in the target text. (Schjoldager, 2008, p.99) This strategy may be used to compensate for cultural differences between the source and the target language. Some linguistic items may be added to the text to make it more

explicit and clear to the target culture. In the following excerpt taken from *Shrek the Third,* the character is talking about the plague. Therefore, the word "all" is implicitly present in the source text and the target translation makes this implicit information explicit by adding the word "alt" (all).

Example:

ST: Segment 32	TT2
The coughing, the groaning, the festering sores.	Alt den hosten og stønnen og væskende sår. [All the coughing and groaning and oozing sores.]

(Petersen, 2012, p.20)

2.2.2.6 Paraphrase

According to Schjoldager, paraphrasing is translating in a rather free manner. The meaning in the source text is conveyed in the target text. However, it is not very clear which part of the source text corresponds to which part of the target text. (Schjoldager, 2008, p.100-101) The following excerpt taken from the movie *Shrek the Third* exemplifies the use of paraphrasing strategy in the target text. The phrase "in the lap of luxury" is translated as "et liv I luksus" (a life in luxury). Although the meaning is conveyed in the target text, it is not clear which source text item corresponds to which target text item.

Example:

ST: Segment 16	TT2
You'll be living in the lap of luxury.	Du kommer til at leve et liv i luksus. [You will be living a life in luxury.]

(Petersen, 2012, p.19)

2.2.2.7 Condensation

The condensation strategy is conveying the meaning of the source text into the target text in a shorter way. The strategy can be used in translations for subtitling and dubbing as in both modes there are time constraints either due to lip movements or the duration of a certain scene. According to Schjoldager, this may sometimes lead to implicit meaning in the target text. (Schjoldager, 2008, p.102) In the following example taken from *Shrek the Third,* the source text meaning is conveyed in the target text in a shorter way. To do this, the translator translates "at a moment's notice" as "med kort varsel" (on short notice); "their own lives" as "deres liv" (their lives), and "out of devotion to you" as "for dig" (for you).

Example:

ST: Segment 26	TT1
All of them willing at a moment's notice to lay down their own lives out of devotion to you.	Alle sammen klar til med kort varsel at ofre deres liv for dig! [All of them ready to sacrifice their lives for you on short notice!]

(Petersen, 2012, p.22)

2.2.2.8 Adaptation

In adaptation, the focus is on recreating the effect in the source text. This strategy is creative and target-oriented. Since the focus is on the effect, the translator may ignore the linguistic aspect or there might be changes in the meaning. This microstrategy can be used for the translation of cultural elements (Schjoldager, 2008, p. 103). In the following example taken from the film *Frozen,* the song lines "Don't let them in/ Don't let them see" is translated as "Don't speak/ Don't change" by causing a significant change in

meaning. Since the lines are taken from a dubbed song, it is possible that the reason for such change in meaning is to fit the musical elements of the song while also maintaining the lip synchrony.

Example:

"Don't let them in/ Don't let them see

Zabân bargir/ makon taqir

Don't speak/ Don't change" (Aminoroaya & Amirian, 2016, p.55)

2.2.2.9 Addition

Although addition and explicitation may sound close, Schjoldager explains that in addition microstrategy the "unit of meaning cannot be (directly) inferred from the source text" (Schjoldager, 2008, p. 105). The additions may not always have the intention of explaining, they may be done for stylistic reasons.

2.2.2.10 Substitution

In this microstrategy, the translator changes the meaning of the source text. Sometimes there is a change in the connotative meaning, although it is clearly understood that the result is a translation (Schjoldager, 2008, p.106-107).

2.2.2.11 Deletion

Deletion is when some source text units of meaning are removed in the translation. (Schjoldager, 2008, p.108-109) This may be due to not having linguistic or functional equivalents in the target language or may be due to

space limitations. In subtitling and dubbing this microstrategy is sometimes useful due to constraints of synchrony.

Example:

ST: Segment 31	TT1
Oh plague is bad.	[Ø]

(Petersen, 2012, p.23)

2.2.2.12 Permutation

Permutation in Schjoldager's terms, is "recreating the effect somewhere else in the target text" when the effect in the source text cannot be conveyed in the same part of the text. There may be linguistic or stylistic reasons that make it difficult to create this effect. Permutation strategy may be used in wordplays or alliterations. (Schjoldager, 2008, p. 109) In the following example from the song *Belle* from *Beauty and the Beast,* the lines "little town/ it's a quiet village" are translated as "our town/ little and quiet". The word "little" is omitted from the first line and placed in the second line. Since the excerpt is taken from a song, it is possible that the reason for this is to keep the musical or prosodic qualities in the target language.

Example:

"Little town/ It's a quiet village

Šahr-e mâ/ kucak o ârâm

Our town/ little and quiet" (Aminoroaya & Amirian, 2016, p.60)

2.2.3 The Pentathlon Principle and the Strategies for Translating Songs

2.2.3.1. The Pentathlon Principle

The Pentathlon Principle is put forward by Peter Low to create singable translation of songs. (Low, 2003) Although this principle may be applied to subtitling songs to some extent, as producing a singable song at the end of the translation process is the goal of dubbing, following this principle helps the song translator of a film to be dubbed. According to this principle, the translation needs to try to meet five criteria to some extent. These are, "singability", "sense", "naturalness", "rhyme" and "rhythm" (Low, 2003). The translator of a song is not expected to follow all these criteria at the same time. The translator may choose not to follow a certain criterion for the sake of creating a singable song at the end of the translation process.

"Singability" in Low's terms refers to performability of the song. He states that the translator should keep in mind that the text will be delivered orally and in some languages, closed syllables and consonant clusters in a word may make it difficult for the singer to perform. He exemplifies his point with the word "strict" in English, which cannot be sung with a long musical note as the vowel is a short one. He suggest the use of word "tight", which has a long vowel, instead of "strict" for a long note even if there is a semantic loss to some extent (Low, 2003). If a song is translated for dubbing, singability becomes an indispensable criterion.

"Sense", according to Low, is the semantic content of the song. He states that semantic accuracy should not be strictly sought after in song translations and that song translations allow for changes in meaning or the manipulation of the meaning (Low, 2003, p.94). He highlights that due to the need to follow a certain number of syllables in the song, stretching the meaning of the song becomes inevitable. Of course, this does not mean that the meaning should be forsaken altogether. The translator should try to convey the meaning while

considering the other factors such as syllable counts and singability of the words or phrases in the target text.

"Naturalness" refers to paying attention to the features of the target language such as word order or register. The end product should not sound like a translation and the foreignness should not be felt as unlike poetry or other literary translations, songs are not made for reading, and the recipient should be able to comprehend it in one listen. According to Low, translating a song is not worth it "unless it is understood while the song is sung" (Low, 2003, p.95). However, the naturalness criterion does not refer to comprehensibility at semantic level. It means that the sentence structure of the song should make it easy for the target audience to comprehend the song in one listen and the target text should not contain unidiomatic use of language.

"Rhyme", according to Low, is not a criterion to be followed strictly, however it is something that should not usually be forsaken altogether. However, he also points out that some song translations may abandon rhymes altogether, yet be considered a successful and singable translation. He believes that the translator should find a balance and have the flexibility to ignore some of the rhymes and rhyme patterns while keeping some of them in the target text. He also states that imperfect rhymes such as "love" and "enough" or "move" are acceptable as when translating a songs there are many things to consider at the same time and achieving a perfect rhyme may not always be possible (Low, 2003, p.96). It should also be noted that there are songs that do not have rhyming words. In such cases the translator cannot be expected to meet the rhyme criterion.

"Rhythm", in Low's terms, refers to matching syllable counts in each line of the song in the source text and in each line of the target text. In Pentathlon Principle, identical syllable count is sought. However, in practice, the

translator may add or omit a syllable only when necessary. Low also suggests that if there is a need for addition or omission of a syllable, attention should be made to the melody of the music. He states that the syllable should be added on a melisma and if the omission is the case, the syllable should be omitted on a repeated note in order not to affect the melody. He adds that when really necessary, some minor changes to the melody can be made in order to preserve semantic meaning or word order and therefore preserve sense and naturalness of the target translation (Low, 2008, p.97). Since the rhythm criterion is closely related to the musical aspect of a song, this criterion is crucial to create a singable translation.

2.2.3.2. Strategies for Translating Songs

In his dissertation on the musical *My Fair Lady,* to analyze the song translations, Johan Franzon used three translation strategies proposed by John Dryden in 1680, which are "Metaphrase", "Paraphrase" and "Imitation" (Franzon, as cited in Drevvatne,2018). Katrine Drevvatne elaborated on these strategies and added "Omission", "Addition", "Explicitation", "Implicitation", "Inversion" and "Compensation" in her study (Drevvatne,2018). However, in the Case Study of this thesis, instances of strategies "Metaphrase", "Paraphrase", "Imitation", "Addition", "Omission" and "Inversion" have been observed. Therefore, in this section, these strategies will be explained briefly.

"Metaphrase", according to Dryden (1680) is a "word-for-word and line-by-line" procedure for translating the source text item into the target language (Dryden, as cited in Munday, 2008, p. 26). "Paraphrase" in Dryden's terms, is "translation with latitude" and the translator follows the sense more freely than "metaphrase" while keeping the author in view (Dryden, as cited in Munday, 2008, p.26). This can be regarded as a sense-for-sense procedure. Finally, "imitation" is the strategy where the translator moves away from both

the sense and the words. "Some general hints" from the source text remains in the target text (Dryden, as cited in Drevvante, 2018). This strategy is more of an adaptation strategy although Dryden does not state whether this is done to convey the effect of the source text or not.

"Addition" and "omission" (Drevvatne, 2018) are different from paraphrase as in additions and omissions can be made in a paraphrased text and serve especially useful when translating songs for dubbing due to translations needing to match the rhythm of the source text.

"Inversion" is the strategy where the position of a word or phrase is changed in the target text (Drevvatne, 2018). When the syntax rules of a language requires it, the words or phrases are placed in a different position in the target text. This is not an inversion. In the case of song translations, inversion also includes changing positions of lines in the source text and the target text.

In the light of the strategies and theories expressed in this chapter, the Turkish translation of the animated musical *Corpse Bride* will be analyzed in the following chapter. The analysis will focus on the challenges of translating humor, idioms and other figurative language and songs for dubbing the musical.

CHAPTER 3- CASE STUDY

3.1. CORPSE BRIDE

Corpse Bride is an animated musical film directed by Tim Burton and Mike Johnson. According to Internet Movie Database, the film was released on 18 November 2005 in Turkey. (Internet Movie Database,n.d.) Although it is generally classified under "animated musical films", in terms of its content, the film is classified as horror, drama, comedy and dark comedy. Animated movies are generally intended for small children and families. However, British Board of Film Classification states that scenes of mild horror in the film are presented as morbidly fun rather than frightening. (British Board of Film Classification,n.d.) For example, the main character Corpse Bride's eye drops out of its socket, hand detaches from her arm, moves on its own and can be put back in its place. Skeletons dance and sing in a cheerful way with no intention of scaring others. Yet, even if it is "mild horror", small children may find some scenes scary and it can be said that the film is not appropriate for small children. This fact distinguishes the film from most of the other animated musical films.

3.1.1. Plot

The story is set in a village in England in 19th century. The story starts on the day of Victor Van Dort and Victoria Everglot's wedding rehearsal. Victor's family sees this marriage as a ladder to a higher social status, and Victoria's family, who are poor aristocrats, see it as a plan to get rid of their poverty. Although, initially, the two young people have doubts about marrying someone they had never met before, they fall in love with each other. At the rehearsal, however, Victor seems to have difficulty reciting his vows and lighting the candle, which has to be lit as a part of the ceremony. As the rehearsal continues, he drops the ring, and families and the pastor see it as a sign that he doesn't want to get married. The pastor tells him to get out of that place and not come back until he has learned his vows correctly. Victor

then goes to the woods to practice his wedding vows. After a few practices, he's able to recite the vows correctly. He takes the ring in his hand, and says "with this ring, I ask you to be my wife" while putting the ring on what then looks like a tree branch. At that moment, the tree branch starts to move and turns out to be a hand belonging to a dead woman. The dead woman rises from the grave wearing a wedding gown. She says "I do" to Victor and everything goes dark.

Victor wakes up and finds himself in the Land of the Dead. Emily, the dead woman, tells him that they are now married. Then the other dead people tell Victor the story of Emily, also known as "Corpse Bride". They tell him that Emily wanted to marry a man her father did not approve of, and that they decided to elope. However, the man she loved didn't show up on the night they had planned to run away together. Then she saw someone approaching her, and soon she was murdered, and all of her precious belongings were taken.

In an attempt to return to the Land of the Living and therefore to Victoria, Victor tells Emily that she should meet his parents. To come up with a solution to go back to the Land of the Living, Emily and Victor visit Elder Gutknecht and he agrees to help them. On the Land of the Living, Victor tells Emily that he should prepare his family for the big news before they meet her and therefore she should wait for him. Victor runs to Victoria and tells him that he wants to marry her. Just as they are about to kiss, Corpse Bride shows up. Victor tries to explain Victoria what happened. However, Corpse Bride takes him back to the Land of the Dead. There, Victor tells her that they cannot be together because she is dead. Emily feels really sad and leaves.

Trying to find a solution for Victor's predicament, Victoria tells her parents everything, but they do not believe her. Since they think that Victor has left Victoria, thinking that he is a wealthy lord, they decide to marry their daughter to Lord Barkis Bittern, who later turns out to be only after Victoria's money.

As Victor and Victoria's wedding is cancelled, Victor's parents, William and Nell Van Dort, head home. On their way home, the driver of their carriage passes away and goes to the Land of the Dead where he tells Victor the news that Victoria is marrying someone else. He then goes to see Emily, but overhears her talking to Elder Gutknecht who tells her that their marriage is not valid because their vows say "until death do us apart". The only way to make their marriage valid is for them to repeat their vows in the Land of the Living and for Victor to kill himself by drinking poison. Devastated by the news that Victoria is marrying someone, Victor agrees to do so.

 As the wedding preparations continue in the Land of the Dead, Victoria and Lord Barkis get married in the Land of the Living. While having their wedding dinner with their guests, they are interrupted by the visit of dead people, who are there for Victor and Emily's wedding. First, the guests and Victoria's parents are scared. However, they later recognize these dead people who are actually their late relatives.

In the chaotic atmosphere of their wedding dinner, Victoria and Lord Barkis start arguing and Victoria learns that he is only after her wealth while Lord Barkis learns that her family is actually poor. After this fight, Victoria heads to the church where Emily and Victor's ceremony is to be held. During the ceremony, Emily has second thoughts and stops the ceremony. Victoria runs to Victor, but Lord Barkis claims that she is his wife and tries to take her away. Emily recognizes Barkis who left her for dead. Victor and Barkis start a

physical fight. After the fight, Lord Barkis intends to leave, but he drinks a toast to Emily and Victor, while making fun of Emily. However, he actually drinks the poison which Victor was supposed to drink and dies. Emily then thanks Victor because he set her free and transforms into butterflies and flies away, leaving Victor and Victoria alone.

3.1.2. MAIN CHARACTERS

3.1.2.1. Victor Van Dort

Victor Van Dort is a fish merchant's son who works for his father. His nouveau-riche family decides to marry him to an aristocrat's daughter in order to have a better social status. Victor is young, inexperienced, shy and clumsy. He also has a sensitive side.

3.1.2.2. Corpse Bride

Emily, also known as Corpse Bride, is a beautiful young lady who was killed on the night she decided to elope with a man she loved. She came from a rich family and she had run away with some money and valuables from her family. After being brutally murdered for the money, she felt broken. She had waited for a man to save her until Victor showed up. She is loved by everyone in the Land of the Dead. Everyone is happy for her when she marries Victor and supports her through all the obstacles that came her way.

3.1.2.3. Victoria Everglot

Victoria is a young, soft-natured lady. Her family, who are poor aristocrats, want her to marry a rich man and they set her up with Victor Van Dort. At first, she is anxious about marrying someone she does not know, however, she falls in love with Victor when they meet.

3.1.2.4. Nell Van Dort

Nell Van Dort is Victor's mother, who is looking forward to climb up the social ladder. She is not happy being a fish-merchant's wife. She is a typical nouveau-riche.

3.1.2.5. William Van Dort

William Van Dort is Victor's father, who is a fish merchant. He always agrees to whatever his wife says. He is not much of an assertive character.

3.1.2.6. Maudeline Everglot

Maudeline Everglot is Victoria's mother. She is a strict, grumpy and bossy woman. Her goal is to become rich again by marrying her daughter to a rich man.

3.1.2.7. Finis Everglot

Finis Everglot is Victoria's father. He is a materialistic and stern man, yet he always agrees to his wife's decisions.

3.1.2.8. Lord Barkis Bittern

Lord Barkis Bittern is a scam artist who chases after rich woman for their money. He is a middle-aged, serious-looking man who offers to marry Victoria when her family thinks that Victor ran away. He is also the man Emily eloped with.

3.2. TRANSLATION CHALLENGES

This section of the study provides a detailed analysis of the translation challenges in the film *Corpse Bride.* The translation challenges analysed in this chapter are the translation of idioms and other figurative language, humor, and songs. For each challenge, examples from the film will be provided along with their context. Later, the examples for each translation challenge will be analyzed in terms of relevant translation strategies.

3.2.1. IDIOMS AND OTHER FIGURATIVE LANGUAGE

Example 1

Context: The Van Dorts are heading towards Everglots' house in a carriage. Nell and William are clearly happy about this union although Victor looks a little anxious.

The Source Text:	The Target Text:	Strategy
William: You've certainly <u>hooked a winner</u> this time, Victor.	William: Bu sefer gerçekten de <u>güzel balık yakaladın</u>.	Paraphrase

This line is a reference to Victor's occupation as a fish merchant. According to Cambridge Dictionary **"to hook fish"** means to catch them on hooks (hook, n.d.) and "to hook a winner" is an expression used in fishing contests, which means to catch the fish that will make the contestant win the competition. Here, "to hook a winner" is a **metaphor** for finding a perfect girl to marry. In the target text a similar metaphor is used without any loss of meaning. The metaphor in the target text includes the word "balık" (fish) and therefore refers to Victor's occupation, maintaining the image of the metaphor in the source text. Although this is not an idiom in the target culture, the metaphor is conveyed to the audience. This is due to the fact that 'balık

yakalamak' (catching fish) is usually associated with luck in the target culture, just as it is in the source culture. Therefore, the translation strategy used in the excerpt above is **paraphrasing**.

Example 2

Context: The Van Dorts are heading towards Everglots' house in the carriage. Nell is very enthusiastic about this union and wants to make sure that his son does not miss this opportunity.

The Source Text:	The Target Text:	Strategy
Nell: Now, all you have to do is <u>reel her in</u>. Victor: <u>I'm already reeling</u>, mother.	Nell: Şimdi tek yapman gereken <u>onu tekneye almak</u>. Victor: <u>Ben zaten balık çekiyorum</u> anne.	Paraphrase

Here, we can see a reference to Victor's area of business, again. This is a clever use of multiple meanings of verb **"to reel"**. According to *Cambridge Dictionary* "to reel something in" (in Turkish, "makara ile sarmak") means to pull in a rope or an object on the end of a rope by turning a wheel round and round, or to release something in the same way (Reel sth in/out, n.d.). *Farlex Dictionary of Idioms* defines "reel in" as to get control of someone or something to lure or bring in someone or something that one wants or needs (Reel in, n.d.). The Turkish translation of "reel her in" as "onu tekneye almak" (pull the fish into the boat) focuses on the meaning of pulling fish from the sea, but it is understood as a metaphor for attracting someone. Victor's response, "I'm already reeling" is another meaning of "to reel". *Oxford Dictionary* defines "to reel" as to feel shocked, bewildered, or giddy. (Reel, n.d.) This wordplay cannot be conveyed in the target text as there is no word in the target language that has these two different meanings at the same time. Therefore, the literal translation of Victor's line as 'ben zaten balık

çekiyorum' (I am already pulling fish) causes a loss of meaning and does not convey the effect of the wordplay in the source text. Therefore, the translation strategy here is **paraphrasing** by using the literal meaning of the idiomatic expression.

Example 3

Context: Victoria Everglot is getting ready in her room for the wedding rehearsal. She is not sure about marrying someone she does not know. When her parents come to her room, she says she wants to marry for love and her parents strongly disagree with her.

The Source Text:	The Target Text:	Strategy
Maudeline: Marriage is a partnership, a little <u>tit for tat</u>.	Maudeline: Evlilik bir ortaklıktır, <u>karşılıklı çıkar ilişkisi.</u>	Paraphrase

According to *Farlex Dictionary of Idioms*, "tit for tat" is used for describing an act of retaliation. (Tit for tat, n.d.) Although there is an idiom in the target language with a close meaning to "tit for tat", which is 'göze göz, dişe diş' (an eye for an eye, a tooth for a tooth); the translator chooses to apply the strategy of paraphrasing the idiom. However, this leads to the loss of the negative connotation of the idiom. The back-translation of the **paraphrased** idiom is "a relationship based on mutual interests" (karşılıklı çıkar ilişkisi), which does not provide the same negative connotation as the idiom implies an act of punishment while mutual interest yields a positive result for both parties in a relationship.

Example 4

Context: After Victor ruins the wedding rehearsal, the pastor tells him to go out and not come back before learning the vows. Lord Barkis mocks Victor.

The Source Text:	The Target Text:	Strategy
Lord Barkis: He is <u>quite the catch</u>, isn't he?	Lord Barkis: <u>Çok güzel bir av</u>, öyle değil mi?	Using an idiom with a similar meaning and form

Farlex Dictionary of Idioms defines "a catch" as "an ideal suitor or prospective mate" (Catch, n.d.). According to *Cambridge Dictionary* noun form of "catch" also means an amount of fish caught (Catch, n.d.). While translating, the translator took the latter into consideration and translated "catch" as "av". However, according to *TDK Dictionary*, the idiomatic meaning of "av" is a person who is trapped or taken advantage of. (Av, n.d.) Through the idiomatic use of this word, the source language speaker easily understands that this word refers to the groom-to-be and is a satirical use. Therefore, the translator applies the strategy of **using an idiom with a similar meaning and form**.

Example 5

Context: Emily and Victor are in the land of the living to meet Victor's parents. Victor tells Emily that he should go first in order to prepare his parents for the big news. However Maggot, the maggot in her head, implies that she should not trust Victor and she gets angry at the maggot and pushes it out of her head.

The Source Text:	The Target Text:	Strategy
Emily: Go <u>chew someone else's ear</u> for a while.	Emily: Git biraz da <u>başkalarının kafasını şişir</u>.	Using an idiom of similar meaning but dissimilar form

Collins Dictionary defines "chew one's ear" as "to reprimand severely" (chew someone's ear, n.d.). The idiom used in the target text means "to make someone uncomfortable by talking too much or making noise", which could also be translated as "chew one's ear off". Since the maggot is in Emily's head and comes out of Emily's ear in this scene, the use of "chew someone's ear" complements the image in the scene. To preserve this effect, the translator chooses to use an idiom containing the word "head" (kafa), which is "başkalarının kafasını şişir". Therefore, the translation strategy used in this excerpt is **using an idiom of similar meaning but dissimilar form**.

Example 6

Context: Emily and Victor have just returned from the Land of the Living and had a fight about Victor lying to Emily to go see Victoria. After Victor tells Emily that their marriage was a mistake Emily feels upset and sits alone on a bench.

The Source Text:	The Target Text:	Strategy
Black Widow: Why so <u>blue</u>?	Black Widow: Neden bu kadar <u>kederlisin</u>?	Paraphrase

According to *McGraw-Hill's Dictionary of American Slang and Colloquial Expressions* "to be blue" is an idiomatic expression that means to be depressed (blue, n.d.). However, it also refers to Corpse Bride's **blue** skin and hair color. Therefore, the word "blue" is used intentionally to create

wordplay. In the target language, the color blue does not have a similar double meaning. Yet, a similar meaning could be achieved by using an adjective meaning "pale", which is "solgun" in Turkish. However, as this play on words is not significant to the scene, the translator chooses to ignore the literal meaning of the expression "to be blue" and translates it as "Neden bu kadar kederlisin?" (Why are you so depressed?) only considering the meaning "to be depressed", by applying the strategy of **paraphrasing the idiom**.

3.2.2. HUMOR

In this animated film, the humor can be classified into two categories: wordplays and visually expressed humor. However, some of the visual humor arises from the multiple meaning of certain words or phrases and their relation to the image on the screen. The use of polysemic words to create humor and correspondence of certain polysemic words with the images in the film pose a challenge to the translator. This section will look into the strategies applied during the translation process of such humor.

3.2.2.1. Humor Created Through Wordplay

Example 7

Context: At the wedding rehearsal, Victor is having trouble remembering the vows. He looks confused and the pastor is angry at him.

The Source Text:	The Target Text:	Strategy
Pastor: Let's try it again, shall we, Master Van Dort?	Pastor: Tekrar deneyelim. Olur mu Üstat Van Dort?	Explicitation
Victor: Yes. Yes, sir. Certainly.	Victor: Evet. Evet efendim. Elbette.	
Pastor: <u>Right</u>	Pastor: <u>Sağ el.</u>	
Victor: <u>Right. Oh, right</u>!	Victor: <u>Sağ. Ha, sağ el!</u>	

In the source text, the multiple meanings of right are used at the same time to create a humorous effect. When pastor says "right", Victor confuses it as an expression of accepting or agreeing. However, he then realizes that pastor means that he should hold the candle in his right hand and quickly changes his hands. In the target language there is no equivalent that can convey both meanings of the word 'right' at the same time. Therefore, translator chooses to convey only one meaning of right, which is more essential to the script. The translator tones down the source text ambiguity created through the use of "right" by using the **explicitation** strategy. In the target text, 'right hand' is clearly specified as "sağ el".

Example 8

Context: After Victor has ruined the rehearsal, the Town Crier reports the event as Victor hears this report outside.

The Source Text:	The Target Text:	Strategy
<u>Fishy</u> fiancé could <u>be canned</u>! Everglots all <u>fired up</u> as Van Dort disaster ruins rehearsal!	<u>Sümsük</u> nişanlı her an <u>tekmeyi yiyebilir</u>. Van Dort'un provayı mahvetmesi Everglotları <u>öfkelendirdi</u>.	Substitiution and Oblique

Here, the two meanings of the adjective "fishy" create a wordplay. *Cambridge Dictionary* defines the adjective as "tasting or smelling like fish", which is a reference to Victor's job as a fish merchant (Fishy, n.d.). The second meaning of the adjective is "seeming dishonest", according to *Cambridge Dictionary*. (Fishy, n.d.) In the target text, the wordplay cannot be recreated, therefore, the translator chooses to completely abandon this word and to replace it with another adjective with a negative connotation that describes the character from Town Crier and Everglots' point of view. "Sümsük" can be defined as someone who is sluggish and shy as well as a pushover. This definition reflects the other people's perception of Victor. Hence, the **substitution** strategy is used in the excerpt above.

The word "canned" is another wordplay referring to Victor's job. The identification of Victor as "fishy" and the statement that he could be "canned" is a reference to "canned fish" because the literal meaning of "canned" is, according to *Cambridge Dictionary*, "preserved or sold in a metal container" (Canned, n.d.). Furthermore, according to *Farlex Dictionary of Idioms*, "to be canned" means "to be summarily dismissed or ousted from employment; to be fired" (Canned, n.d.). Since, in the target language, there is no equivalent which both means "to be fired" and makes a reference to the fishing industry, the translator uses another idiomatic phrase "tekmeyi yemek" which means "to be kicked out". The meaning is preserved in the target text excerpt, but the wordplay is lost. The translator uses a functional equivalent of the idiom while trying to preserve the source text meaning.The translation strategy here is **oblique** translation.

During the rehearsal, due to his clumsiness, Victor drops the ring. Trying to find the ring, he burns Mrs. Everglot's dress with the candle he is holding. "Everglots all fired up" refers to this incident. However, in the target text, only the meaning "to make someone angry" (öfkelenmek) is preserved. The

wordplay is lost in the target text. The phrase has again been translated through the use of the **oblique** translation strategy.

Example 9

Context: Victor is in the woods, practicing his vows but failing to recite them correctly. He keeps making mistakes. Victor confuses the lines "your cup will never be empty" and "I will be your wine" and instead he says "I will cup your".

The Source Text:	The Target Text:	Strategy
Victor: With this hand, I will take your wine. No. With this hand I will cup your--	Victor: İşte bu elle senin şarabını alacağım. Hayır. Bu elimle, seni okşay—	Paraphrase

In the source text, the polysemic word "cup" creates a humorous effect due to the difference between the meanings of verb and noun forms of the word. *Cambridge Dictionary* defines the verb form of the word as "to press your hands together to form a ball-like shape with an opening at the top between your thumbs, or to hold something gently with a hand or between both hands". (Cup, n.d.) To preserve the humor, the translator uses the word 'okşamak', which means 'caress' instead of the noun form of the word "cup", which Victor was supposed to use. However, since Victor realizes his mistake and pauses after "your" in the source text, the same effect is conveyed in the target text by pausing after "okşay". "Okşay" is meaningless in the target language yet the target audience can infer that the character means to say "okşayacağım" (I will caress), but pauses when he realizes his mistake. The wordplay through the use of the polysemic word "cup" in the source text cannot be maintained in the target text; however, because of the absurdity of the word, the humor is preserved along with the contextual

meaning. Yet, the same effect caused by the double meaning of the word is not recreated in the target language. Therefore, the translator uses the **paraphrasing** strategy.

Example 10

Context: Victor and Emily go to Elder Gutknecht to ask for help because they want to go to the Land of the Living.

The Source Text:	The Target Text:	Strategy
Elder Gutknecht: Why go up there when <u>people are dying to get down here</u>?	Elder Gutknecht:<u>Herkes buraya gelmek için can atarken</u> ne diye yukarı çıkasınız ki?	Oblique

This line is a clever use of the literal meaning of 'to die' and the idiomatic expression 'to die to do something', which means 'to want something very much'. 'Can atmak' also means 'to want something badly'. Although 'can atmak' does not create the same wordplay as the idiom does not make a reference to 'dying', the word 'can' in this idiom means 'life' and this literal meaning creates a different wordplay from that of the source text. Furthermore, the humorous effect of the wordplay is preserved by keeping the contextual meaning of 'to die to do something'. Therefore, the **oblique** translation strategy is applied here.

Example 11

Context: In the Land of the Living, it is clear that it was snowing where Emily and Maggot are waiting for Victor, who tricks Emily and goes to see Victoria and tell her everything. Maggot has doubts about Victor.

The Source Text:	The Target Text:	Strategy
Maggot: He couldn't get far with those cold feet.	Maggot: <u>Ne de olsa ayak sürüyen biri.</u> Fazla uzağa gidemez.	Adaptation

Although "cold feet" is an expression that means "to be frightened to continue with a plan", in this scene, Victor's footprints in the snow are shown, which implies that his feet actually feel cold. Since the target language does not have a similar expression, the translator chooses to translate it as 'ayak sürüyen biri' (someone who drags his feet). This small change of meaning fits in the context and gives a similar humorous effect as the expression containing the word 'foot' fits the scene with Victor's footprints and also fits the expression 'he couldn't get far'. Therefore the translation strategy in the excerpt above is **adaptation**.

3.2.2.2. Visually Expressed Humor

Example 12

Context: In the Land of the Dead, after Victor has learnt his marriage to Emily, he becomes scared and tries to run away. Emily and Maggot are looking for Victor. While popping out of Emily's eye socket and therefore dropping her eyeball, Maggot says the following line:

The Source Text:	The Target Text:	Strategy
Maggot: I'll <u>keep an eye out</u> for him.	Maggot: İstersen <u>ona bir göz atabilirim</u>.	Adaptation

Here, the humor results from the literal use of the idiom 'keep an eye out'. The translator chooses a similar idiom containing the word 'göz' (eye), the use of which is essential for the scene where the Maggot pops Emily's eye out of its socket while saying this line. The target text can be backtranslated as "I can take a look at him if you want." The humorous effect is recreated through use of an idiom in the target language with a literal meaning that fits in the image in the scene. Keeping the literal meaning of the idiom helps recreate a similar humorous effect on the audience. Therefore, the **adaptation** strategy is used here.

Example 13

Context: As Victor is running from Emily, he runs into a black widow, which is a spider species. The name of the character is also "Black Widow". Black Widow tries to speak to Victor, who gets scared by this attempt.

The Source Text:	The Target Text:	Strategy
Black Widow: Married, huh? I'm <u>a widow</u>.	Black Widow: Evli misin ha? Ben <u>dulum</u>.	Direct translation

Here the humorous effect lies in the literal use of word 'widow' as a marital status by a spider whose species is named 'black widow'. In the target language, the name of the spider species 'black widow' has already been translated as 'karadul', which is a compound noun consisting of the adjective 'kara' (black) and noun 'dul' (widow). Therefore, the translation of 'widow' as 'dul', creates the same effect on the target audience as the source language.

Visual humor is preserved through the application of **direct translation** strategy since the word 'karadul' exists in the target language to define the same species (black widow).

Example 14

Context: In the Land of the Dead, they are celebrating a "New Arrival", someone who has recently passed away. The headwaiter is talking to a customer who died by being cut in half.

The Source Text:	The Target Text:	Strategy
The headwaiter: Another pint, sir? Split man: No, just <u>a half</u>.	The headwaiter: Bir bira daha efendim? Split man: Hayır, hayır sadece <u>yarım.</u>	Direct translation

Here, the humor is largely dependent on the image of the man cut in half. The translator takes this into consideration and translates the word 'half' directly into the target language as 'yarım' (half) and preserves the visual joke, even though the measurements 'pint' and 'half pint' do not exist in the target culture. The translator achieves this by translating 'pint' as 'bira', which means beer in Turkish language. This way, the **direct translation** of the word 'half' helps preserve the humorous effect of the scene.

Example 15

Context: Mayhew has just died and Victor sees him. While talking to Mayhew, Victor learns that Victoria is getting married to Lord Barkis and feels sad. Mayhew tries to console him. At the same time, a drunk skeleton falls down and his bones are scattered all over the place.

The Source Text:	The Target Text:	Strategy
Mayhew: Time to <u>pick up the pieces</u> and you know, move on, I suppose. Skeleton: Speaking of <u>picking up the pieces</u>?	Mayhew: Artık <u>kendini toparlamalı</u> ve hayatına devam etmelisin. Skeleton: <u>Kendini toparlamaktan</u> söz etmişken?	Oblique

The humor here lies in the literal and idiomatic use of the same expression at the same time. The translator uses a Turkish equivalent of the idiom in terms of meaning. The literal meaning of the target text idiom 'kendini toparlamak' (gather oneself) also creates a similar humorous effect when combined with the image of the skeleton whose bones are scattered all over the place. 'Kendini toparlamak' refers to both 'trying to improve your situation after something bad has happened' and 'to literally pick up pieces of oneself'. Therefore, the translator applies the **oblique** strategy without changing the semantic content of the source text expression and creates the same effect by preserving the correlation between the line and the image.

Example 16

Context: In the Land of the Dead, Emily is complaining to Mrs. Plum that Victor has gone without saying anything. Mrs. Plum complains to her about men. At the same time there is a male chef with a knife stuck in his head and she takes a knife out of his head.

The Source Text:	The Target Text:	Strategy
Mrs. Plum: They <u>get something stuck in their heads</u> and you can't do a thing with them.	Mrs. Plum: <u>Kafalarına bir şey koydular</u> mı ne yaparsan yap durduramazsın.	Adaptation

Here, the source text's emphasis is on a man having an object inserted into his head. The idiom 'get something stuck in one's head' is perfectly represented in the image of the scene. In the target language, a different idiom 'kafaya koymak' which would correspond to the image is used. There is a slight change in the meaning of the source text excerpt. 'Kafasına bir şey koymak', whose literal translation would be 'to put something on one's head' means "to decisively pursue a goal". However, the different idiom used in the target text does not alter the source text's emphasis on the image of a man with an object inserted into his head. Visual humor is recreated through the use of **adaptation** strategy.

3.2.3. SONGS

Songs constitute an important component of an animated musical. In this section, the songs will be analyzed in terms of Peter Low's Pentathlon Principle (2003). This principle suggests that to create a singable translation of a song, the translator must try to balance five criteria, which are sense, singability, naturalness, rhyme and rhythm (Low, 2003). Some parts of songs are integral to the story while other parts are performed merely to entertain the audience. Therefore, in some parts the sense criterion becomes more important and needs to be met in the target text and in other parts some alterations can be made to sense in order to preserve the other criteria, which are singability, rhythm, rhyme or naturalness. It should also be noted that the end product of this translation process is already a singable song that is sung by the dubbing artists. Therefore, this section will not determine whether the dubbed songs are singable or not, but the main intention here is to analyze the translation strategies used to achieve the overall singability.

3.2.3.1. According to Plan

Context: This song is heard at the beginning of the film and sung by Victor's parents and Victoria's parents in the form of a dialogue. The parents want their children to marry each other and it is the day of the wedding rehearsal. They want this marriage to happen without any problems and sing this part before gathering at Victoria's parents' house for the rehearsal.

Example 17

The Source Text	The Target Text	Strategy
It's a beautiful <u>day</u>.	Bu **ne** güzel bir <u>gün</u>	Addition
It's a rather nice <u>day.</u>	Bu harika bir <u>gün</u>	Paraphrase
A day for a glorious <u>wedding</u>.	**Evet** güzel bir düğün için.	Addition+Omission
A rehearsal, my dear, to be **perfectly** clear.	Açıkçası bu **yalnız** bir prova tatlım	Addition+Omission
A rehearsal for a glorious <u>wedding.</u>	Harika düğünün bir provası	Metaphrase
Assuming nothing happens that we don't really <u>know,</u>	Bilmediğimiz her şey bizim için yok <u>sayılır.</u>	Imitation
That nothing unexpected interferes with the <u>show.</u>	Hiçbir şey bu gösteriyi <u>bozamayacaktır</u>	Imitation

Apart from additions or omissions of one word in some of the lines, the lines are translated by closely following the meaning in the source text. If the additions and omissions are not taken into consideration, these lines are translated through the use of paraphrase and metaphrase strategies. The line "a rehearsal for a glorious wedding." is translated as "harika düğünün bir provası" (a rehearsal for a great/glorious wedding). Since the backtranslation is very

close to the line of the source text excerpt, metaphrase strategy is used here. Therefore, it can be said that the first five lines meet the **sense** criterion of the Pentathlon Principle. The back translations of the last two lines can be "We disregard everything we do not know. Nothing will be able to spoil this show." It is clear that there is a change of meaning in the target text excerpt and therefore the strategy used here is **imitation.** Although translated with the imitation strategy, these lines fit the general context of the song. It can also be said that the translator uses the imitation strategy here to preserve the **rhyme** pattern of the source text. The **rhyme** pattern is also preserved in the first two lines, where the last words 'day' and 'gün' are both repeated in the source and in the target text. In line four, the word 'yalnız' (only) is added while the word 'perfectly' is omitted. The omission makes it possible for the translation to meet the **naturalness** criterion as in the target language an equivalent collocation for 'to be perfectly clear' does not exist. It can also be observed that the **rhythm** is largely preserved in the target text except for small changes in the number of syllables. The syllable count of the source text is 6-7-9-12-11-13-14, while the syllable count of the target text is 6-6-9-12-10-15-14. Addition of word 'ne' (what) to the target text makes the number of syllables the same for the first line. Another addition is the word 'evet' (yes). However, since 'a day' is omitted from the target text, it cannot be assumed that the addition is made to keep the syllable count the same as the source text. 'A day' and 'evet' are stressed similarly in the song, and they correspond to the same melody. Therefore, this addition is made to make the line **singable**. However, to keep the syllable number the same, the translator omits the word 'a day' from the target text, which, otherwise would affect the overall singability of the song.

Example 18

The Source Text	The Target Text	Strategy
And that's why every<u>thing</u>,	Ve bu yüzden her <u>şey</u>,	Metaphrase

every last little <u>thing,</u>	hemen her küçük <u>şey,</u>	Metaphrase
every single tiny microscopic little <u>thing</u> must go...	en ufak ve minnacık <u>şey</u> bile gerçekleşmeli…	Paraphrase
according to plan	**Bu** plana göre	Addition+ Metaphrase

This is the chorus of the song and is repeated throughout the song. The syntax of the target language requires the verb to be at the end of the sentence; and this syntactic difference creates a challenge here. It is possible to suggest that translation by following the syntax of the target language would interfere with the overall singability of the song. Therefore, the translator chooses to alter the syntax and use an inverted structure. Although the **naturalness** criterion requires the song to follow the syntactic rules of the language, inversions are often heard in the songs and as long as such syntax is not uncommon in the target language, translators may also choose to invert the syntax. As inversions are common in songs, and the inversion by placing 'bu plana göre', a phrase which should normally come before the verb according to the syntax rules of Turkish, after the verb and at the end of the sentence is not uncommon for songs, the target text can be said to meet the **naturalness** criterion. To meet this criterion, the translator also uses the more colloquial word 'minnacık' (teeny-weeny) instead of 'mikroskobik' (microscopic).   Here, the translator chooses metaphrase and paraphrase as the translation strategies. Apart from the addition of the word 'bu', which means 'this' in the source language, the third line is translated through the use of the metaphrase strategy. Also, the line "and that's why everything, every last little thing" is translated as "ve bu yüzden her şey, hemen her küçük şey" (and that's why everything, almost every little thing) and although there is a small change in the target text line, this change is due to the rules of the target language. Therefore, the **metaphrase** strategy is used. Although the chorus does not give much information related to the story, the

translator follows the meaning of the source text closely through the use of metaphrase and paraphrase strategies and meets the **sense** criterion. Except for words derived from other languages such as Arabic or Persian, words in Turkish language have short vowels and can mostly be sung over a long note without a change of meaning. In these lines the only long note is 'go' in the source text and '-li' at the end of the word 'gerçekleşmeli' (must go) corresponds to the same note and meets the **singability** criterion. The repetition of the word 'thing' and 'şey' (thing) at the end of the first three lines of the source and target text makes the dubbed song meet the **rhyme** criterion. The syllable counts of the source text and the target text are the same. They both have 6-6-15-5 syllables in the chorus. To keep the **rhythm** same in the target text, the translator uses addition strategy in the last line and adds the word 'bu' (this), without forsaking the meaning.

Example 19

The Source Text	The Target Text	Strategy
It's a terrible <u>day</u>	Bu çok korkunç bir gün	Metaphrase
Now don't be that <u>way</u>	Öyle düşünme sakın!	Paraphrase
It's a terrible day for a <u>wedding</u>.	Bu çok korkunç bir gün düğün için	Metaphrase
It's a sad, sad state of affairs **we're in**,	Bunlar çok, çok üzücü durumlardır	Omission
That has led to this ominous <u>wedding</u>.	Bu uğursuz düğüne yol açtı	Metaphrase
How could our family have come to <u>this</u>?	Ailemiz neden bu durumdadır <u>ki</u>	Imitation
To marry off our daughter to the noveaux-<u>riches</u>.	Kızlarını bu görmemişlere ve<u>rir</u>?	Paraphrase

This part of the song introduces Victor's family to the audience. The audience learns about Victoria's parents' financial state and their motive for wanting this marriage. The translator focused on the meaning rather than rhyme but tried to preserve the rhythm and singability. However, the lines 2,4,6 and 7 in the song do not involve speaking, they are in the form of a spoken text in between the lines of a song. Therefore, **singability** is not a criterion for these lines. However, the other lines, which need to meet the **singability** criterion are translated using metaphrase strategy and the end result is singable, which shows that the translator does not feel the need to make changes at word level to make the words singable. Since this part of the song is essential to the script, the translator mostly uses metaphrase and paraphrase strategies and meets the **sense** criterion. Also, in line four, omission of 'we're in' did not cause a big change in the meaning. As stated before, this part of the song is a mix of sung and spoken texts. The source text provides continuity between the sung and spoken lines by using **rhymes** or assonance. However, the **rhyme** pattern is mostly lost while the assonance in last two lines is preserved through imitation and paraphrase strategies. Apart from line three, all the lines follow the syntax of the target language and can therefore be said to meet the **naturalness** criterion. However, the use of suffix '-dır' in the way it is used in the fourth line is uncommon in colloquial Turkish and for this line, it can be said the **naturalness** criterion is abandoned to a certain extent. The number of syllables in the lines of the source text goes 6-5-10-10-10-10-12 while in the target text the syllable count goes 6-7-10-11-10-12-12. It can be seen that for the sung lines, the syllables numbers are the same and the **rhythm** is preserved. However, for the spoken text, there is a slight change in number of syllables.

Example 20

The Source Text	The Target Text	Strategy
According to <u>plan</u>,	**Bu** plana <u>göre</u>...	Addition+Metaphrase

Our son will be <u>married</u>.	Oğlan <u>evlenecek</u>.	Omission
According to <u>plan</u>,	**Şu** plana <u>göre</u>...	Addition+Metaphrase
Our family <u>carried</u>,	Ve hepimiz <u>birden</u>	Imitation
We'll go right into the heights of society...	Toplumda en yukarı yaklaşacağız	Paraphrase
To the costume <u>balls</u>,	Şık <u>salonlarda</u>..	Inversion
In the hallowed <u>halls</u>.	Maskeli <u>balolarda</u>	Inversion
Rubbing elbows with the <u>finest</u>	Meşhurlarla yakın <u>temasta</u>...	Paraphrase
Having crumpets with her <u>highness</u>.	Ekselanslarıyla kahvaltı	Imitation
We'll be there, we'll be <u>seen</u>,	Görecekler <u>bizi</u>	Imitation
having tea with the <u>queen</u>.	ve <u>kraliçemizi</u>,	Imitation
We'll forget <u>everything</u>... that we've ever ever <u>been</u>.	Şu eski <u>günleri</u> Tamamen unutacağız!	Paraphrase

This part of the song introduces the audience to Victor's family, therefore the **sense** is an essential criterion. However, there are parts which do not contribute to audience's comprehension of the story and therefore can be omitted or paraphrased heavily. To preserve the rhythm, naturalness and singability of the lines, the translator makes some changes. 'Our family carried' is translated as 've hepimiz birden', which can be back-translated as 'and all of us'. The order of the lines 'To the costume balls, in the hallowed halls' was inverted to be appropriate for the syntax of the target language. Since 'crumpets' do not exist in the target culture, the translator uses a more general word meaning 'breakfast'. All these changes contribute to the

naturalness of the translation. To preserve the **rhythm** the phrase 'having tea' and the adjective 'our' in line two are omitted while the words 'bu' and 'şu' are added in the first and the third line respectively. The syllable count is only different in lines seven, eight, nine and twelve. In line seven, there are two more syllables in the target text and in the others, there is one additional syllable. However, this does not affect the overall singability. The last three lines are melodic and rhythmic and therefore **singability** of the words and phrases becomes an important criterion. To achieve this, the translator chooses to end the lines with the same sound as the source text. The sound 'e' is easily singable over long notes. To make it possible to end the target text lines with this sound, imitation strategy is used. The effect achieved by repeating the word 'plan' at the end of lines one and three is recreated in the target text through the repetition of the word 'göre'. The rhyming words 'married' and 'carried' are used in the source text while in the target text the same **rhyme** pattern is only achieved through assonance. The suffix '-larda' in words 'salonlarda' and 'balolarda' is repeated to recreate the **rhyme** in the source text while the rhyme in lines eight and nine are lost in the target text. However, the word 'temasta' ending with suffix '-ta' in line eight rhymes with the preceding lines, which is not the case in the source text.

Example 21

The Source Text	The Target Text	Strategy
According to <u>plan</u>,	**Bu** plana <u>göre</u>,	Metaphrase+Addition
Our daughter will <u>wed</u>.	Evlenecektir o.	Omission
According to <u>plan</u>,	**Demek ki bu** plana <u>göre</u>.	Metaphrase+Addition
Our family <u>lead</u>,	Kurtulacaktır tüm ailemiz	Imitation
From the depths of deepest poverty,	Ve de bu en fakir yerlerden	Paraphrase

To the noble realm,	En yükseklere	Imitation
Of our ancestors.	Gelebilecektir.	Imitation

Victoria's parents sing before the wedding rehearsal of their daughter. While singing the song, it can be seen that their house is very big yet in very bad condition. This image corresponds to the lyrics of the song where they tell they are living in poverty. We can also see the pictures of their noble ancestors hanging on the walls while they are singing and walking around the house. Therefore, for these scenes, the song can be expected to meet the **sense** criterion. To meet this criterion, the translator uses the word 'ailemiz' (our family) in line four even though the imitation is the preferred strategy for this line. However, the translator does not include the phrase 'to the noble realm of our ancestors' in the target text. Instead, the lines are translated as 'en yükseklere gelebilecektir', which means '(they) will be able to reach the highest places'. Also, in line two the phrase 'our daughter' is omitted. The target text says 'evlenecektir o', which means 'she will wed'. At this point in the film, the audience does not know who 'she' is. However, they learn that the pronoun 'o' (she) refers to their daughter in the next scene. Therefore, it can be said that even though there are some omissions, the **sense** criterion is met with some minor changes in meaning. In the target language, the suffix "-dir, -dır" are too formal and therefore usually omitted. According to the **naturalness** criterion, colloquial language is usually preferred over formal language in song translations. The frequent use of this suffix "-dır, -dir" takes some of the naturalness of these lines. Nevertheless, it should also be noted that the second and fourth lines are sung by Victoria's father and the last line is sung by both of Victoria's parents who are depicted as stern and grumpy people and thus the use of such formal language is consistent with their characters. Inverted sentences in the second and fourth lines are also not commonly used and may sound unnatural to the target audience. However, the addition of 'demek ki bu' in line three is more colloquial compared to the translation of the line without such addition. Also, such colloquial use does

not contradict the serious nature of the characters. Therefore, it can be said that even though there is formal use of the language and inverted structures in the target text, the translator tries to meet the **naturalness** criterion to an extent by using the addition strategy. The second, the third, the fourth and the last lines of this part of the song are not sung but they are spoken lines within the song and therefore the **singability** criterion should not be sought here. In lines five and six, the last syllables are sung over a long note. The last syllables of 'yerlerden' and 'yükseklere' in the target text are also singable over a long note. The **rhyme** pattern in the first four lines is not transferred to the target text, but the repetitions in lines one and three are kept and recreates the rhyming effect in the target text. The syllable count of the lines in the source text is 5-5-5-5-9-5-5 whereas the syllable count of the lines in the target text is 5-6-8-10-9-5-6. It can be seen that the lines two, three, four and seven in the target text have more syllables when compared to the source text. Since these lines are not sung, the **rhythm** does not determine the length of these lines. However, the sung lines meet the **rhythm** criteria as they have the same number of syllables in both the source and the target text.

3.2.3.2. Remains of the Day

Context: Victor has just been taken to the Land of the Dead by Emily. He is shocked. The skeletons in the Land of the Dead introduce Emily to Victor by telling the story of how she died, with a song. The audience learns that Emily was deceived by a man who said he wanted to marry her but who was actually after her money. Emily wanted to elope with this man. However, the man did not show up and Emily was murdered while waiting for this man.

Example 22

The Source Text	The Target Text	Strategy
Hey! Give me a listen, you corpses of <u>cheer</u>	Hey! Mutlu cesetler beni dinleyin,	Paraphrase
'Least those of you who **still** got an <u>ear</u>	Aranızda kulağı <u>olanlar</u>.	Omission
I'll tell you a story make a skeleton <u>cry</u>	Bir öyküm var size iskelet <u>ağlatan</u>.	Paraphrase
Of our own **jubiliciously** lovely corpse <u>bride</u>	Bizim tatlı ceset gelin <u>hakkında</u>.	Omission

This is the introduction to the song that tells the story of how Emily died. There is no significant information regarding the plot. Therefore the part is not expected to meet the **sense** criterion to a large extent. However, the translator uses the paraphrase strategy in lines one and three and the omissions in the second and fourth lines do not have a significant effect on the meaning. In the second line, the omitted word is "least", while in the fourth line the omitted word is 'jubiliciously', the meaning of which is only given in *Urban Dictionary*. According to *Urban Dictionary* 'jubilicious' defines "a person with radiance that comes only from within" (jubilicious, n.d.). Therefore, it can be said that even though **sense** does not seem to be an important criterion for this part of the song, the translator tries to convey it while making minor omissions. The syllable count of the lines in the source text is 11-9-12-12 while the syllable count of the lines in the target text is 11-10-12-11. The syllable counts are very similar, therefore it can be said that the **rhythm** is preserved. However, while preserving the rhythm and sense, **rhyme** is abandoned to an extent. Nevertheless, there is assonance in 'olanlar', 'ağlatan' and 'hakkında' although the rhyme pattern is different from that of the source text. The melody of 'corpses of cheer' and 'still got an ear' respectively corresponds to 'beni dinleyin' and 'olanlar' in the target text.

Since the melody change is abrupt for these phrases, the translator has to be careful not to separate the word, in other words, a new word has to be placed where this melody begins to make it **singable.** By paraphrasing these lines carefully, the translator achieves the singability. Apart from the first line, inverted sentences are used in the target text of this song whereas in the source text the sentences are not inverted. This might be due to syntactic differences between English and Turkish. Also, the translator translates this part with a line by line manner and therefore to meet the other criteria mentioned above, sentences need to be inverted. It can be said that frequent and consecutive use of inverted structures is not ideal for the **naturalness** criterion. However, the colloquial use of language provides **naturalness** to an extent.

Example 23

The Source Text	The Target Text	Strategy
Die, die we all pass <u>away</u>	Biz hep ölür <u>göçeriz</u>	Imitation
We don't wear a frown 'cause it's really <u>okay</u>	Hiç üzülmeyiz çünkü biz <u>biliriz</u>	Imitation
You might **try 'n'** hide	Saklanabilir	Omission
And you **might try 'n'** <u>pray</u>	Ve dua <u>edersin</u>	Omission
But we all end up the remains of the <u>day</u>	Günün sonunda iskelet <u>olursun</u>	Imitation
Yeah yeah yeah yeah yeah Yeah yeah yeah yeah yeah	Ya ya ya yayya Ya ya ya yayya	Imitation

This part is the chorus part of the song "Remains of the Day". The skeletons sing it while telling Emily's story. This part doesn't provide important

information regarding the plot and therefore meeting the **sense** criterion is not essential for overall singability. It can be said that this is the reason for the frequent use of the imitation strategy. Here, the **rhyme** and rhyme pattern has been preserved to an extent with the help of suffixes "-iz" and "-sin, -sun" in the target language. This is the chorus part of the song "Remains of the Day" and since these parts are meant to be repeated several times, they tend to be the catchiest parts of the songs. Rhyme is one of the components that can make a song catchy. In order to keep some of the rhymes, the translator chose to apply imitation strategy mostly.In the source text, 'die, die' is sung separately and therefore to keep the **singability** the translator chooses one syllable words 'biz' and 'hep' (we always) that can also be sung in this manner. 'We all' in line one is pronounced with a liaison in the song and the translator chooses to use one word 'ölür' instead of creating a liaison with two words. In line five, 'but we all end up the' is sung by putting pauses after each word. Instead of finding one syllable words, the translator uses 'günün sonunda' (at the end of the day), which is again sung by pausing after each syllable and therefore does not affect **singability.** Through the use of imitation strategy and the omission of 'try 'n'' in lines three and four, the translator manages to keep the **rhythm** the same for both the source and the target text. To meet the **naturalness** criterion, the translator uses simple sentence structures that are commonly used in daily language. This is also largely due to the use of the imitation strategy.

Example 24

The Source Text	The Target Text	Strategy
Well our girl was a beauty known for miles <u>around</u>	Bu kız çok güzeldi, her yerde <u>ünlüydü</u>.	Paraphrase
'Till a mysterious stranger came into <u>town</u>	Gizemli bir yabancı buraya <u>geldi</u>.	Omission

He was plenty good lookin', but down on his <u>cash</u>	Çok da yakışıklıydı, parası <u>yoktu</u>.	Paraphrase
And our poor little baby, she fell hard and <u>fast</u>	Zavallı bebeğimiz ona âşık <u>oldu</u>.	Paraphrase
When her daddy said no, she just couldn't <u>cope</u>	Baba "hayır" dedi, kız <u>inanmadı</u>.	Paraphrase
So our lovers came up with a plan to <u>elope</u>	Ve âşıklar bir kaçış planı <u>yaptı</u>.	Paraphrase

Victor and the audience learn about the story behind Emily's death in this part of the song. This makes the **sense** an essential criterion for the translation of this part. Translator successfully conveyed the meaning through the use of paraphrasing strategy with one small omission. These paraphrases do not result in a major change in the semantic content. In the second line there is one omitted word, 'till' and the word 'town' is replaced by word 'here', without causing a significant change in the overall. The translator preserves the **rhyme** through the use of past tense suffix in the target language "-dı, -di". This also results in the syntactic use of the target language where the verb is placed at the end of the sentence. Therefore, it can be saif that the part meets the **naturalness** criterion. The syllable count is the same for the source and the target text except for the lines four and six. In line four, there is one extra syllable in the target text while in line six there is one more syllable in the source text. However, this difference does not cause a significant change in the song's **rhythm.** To meet the **singability** criterion, small changes are made in the stress pattern of the vocals, although the instrumental background stays the same.

Example 25

The Source Text	The Target Text	Strategy
So they conjured up a plan to meet late at night	Gece buluşmak üzere plan <u>yaptılar</u>	Paraphrase
They told not a soul, **kept the whole thing tight**	Kimseye bir şey <u>söylemediler</u>	Omission
Now her mother's wedding dress fit like a glove	Annesinin gelinliği tam oldu	Paraphrase
You don't need much when you're really in love	Âşık olunca çok şey istemezsin	Paraphrase
Except for a few things, or so I'm told	Birkaç şey aldılar diye duydum	Paraphrase
Like the family jewels and a satchel of gold	Birkaç parça mücevher, biraz altın	Paraphrase
Then next to the grave yard by the old oak tree	Mezarlıkta meşenin <u>yakınında</u>	Paraphrase/ Omission
On a **dark** foggy night at a quarter to three	Sisli bir gecede, üçe çeyrek <u>kala</u>	Omission
She was ready to go, but where was he?	Kız çoktan hazırdı, adam yoktu	Imitation

The syllable counts of the lines of the source text are 12-10-11-10-10-11-11-12-10 while the syllable counts for the target text are 12-10-11-11-10-11-11-12-10. To ensure the overall singability, the syllable counts have been kept very close. In order to meet the **rhythm** criterion, omissions have been made and paraphrases have been applied in a way to make the target sentence shorter. The rhythm and the meaning is preserved while rhymes and the **rhyme** pattern is mostly lost. In the first two lines inflectional suffixes "-ler"

and "-lar" create a **rhyme** effect through repeated sounds. In lines seven and eight, the last letter "a" is repeated. This song tells how Emily died and this part is especially important since it tells how Emily was deceived and how her money was taken. This makes **sense** an important criterion for this part and this can be the reason for choosing the paraphrase strategy. While paraphrasing the lines, the translator follows the word order rules of the target language while using colloquial Turkish and meets the **naturalness** criterion. The first six lines of the source text are sung with low notes, and crescendo starts in line seven. However, in the target text, the crescendo starts in line six, which shows that minor changes in vocals have been made to meet the **singability** criterion. Another melody change in vocals is also present in the last part where the skeleton sings 'where was he?". This might be due to using a word that ends with a different sound (the sound 'u') in the target text.

Example 26

The Source Text	The Target Text	Strategy
Now when she opened her eyes she was dead **as** <u>dust</u>	Gözlerini açtığında o bir <u>ölüydü</u>	Ommission
Her jewels were missin' and her heart was <u>bust</u>	Göğsü delinmiş, altınlar <u>yoktu</u>	Imitation
So she made a vow **lyin'** under that <u>tree</u>	Yemin etti ağacın altında	Omission
That she'd wait for her true love to come set her <u>free</u>	Aşkı gelene kadar orada <u>bekledi</u>	Imitation
Always waiting for someone to ask for her hand	İşte onu isteyecek genci beklerken	Imitation
When out of the blue comes this **groovy** young man	Birden ansızın genç	Omission

	çıkageldi	
Who vows forever to be by her side	Terk ettiği cana yemin etmişti	Imitation
And that's the story of our corpse bride	İşte öykünün başlangıcı!	Imitation

The **rhyme** pattern in the excerpt has changed in the target text and some rhymes have been omitted and different rhymes have been created with the use of suffixes "-di, -dı". Since this part, which tells the audience how Corpse Bride was murdered, is essential to the story, the translator keeps the general meaning and meets the **sense** criterion to an extent. However, it can be said that the translator chose to apply the imitation strategy in order to keep the **rhymes**. The syllable counts of the lines in the source text are 12-10-11-12-12-11-10-9 while the syllable counts in the target text are 13-10-10-13-13-10-11-9. Through the use of the omission and the imitation strategies, syllable numbers are kept close and the **rhythm** is preserved. To meet the **naturalness** criterion, most of the lines are translated by following the syntax of the target language except for the line three where an inverted structure is used. Repetition of the word 'genç' (young man) in the same sentence which is given in lines five and six, results in a use that is not common in the target language. The melody of the vocals in these lines is kept quite similar. In line six the word 'blue' is sung with a very high note and in the target text, the word 'genç' corresponds to the same note. The **singability** is ensured here by elongating the sound 'e' in this word while singing, although the cluster compound makes this word difficult to sing.

3.2.3.3. Tears To Shed

Context: After Emily is heartbroken over Victor telling her they cannot be married because she is dead and he loves someone else, a spider and Maggot tries to console her.

Example 27

The Source Text	The Target Text	Strategy
What does that wispy little brat have that you don't have double?	O küçük velette sende olmayan ne var söyle bana.	Imitation
She can't hold a candle to **the beauty of** your <u>smile</u>	Senin gülümsemenle hiç boy ölçüşemez.	Paraphrase+ Omission
How about a pulse?	Onda nabız var.	Imitation
Overrated by a <u>mile</u>	Çok fazla büyütülüyor.	Imitation
Overbearing	<u>Abartılmış</u>.	Imitation
Overblown	<u>Şişirilmiş</u>.	Metaphrase
If he only knew the you that we know	Seni bizim gibi bir tanısa.	Paraphrase
And that silly little creature isn't wearing his <u>ring</u>	Şu sersem küçük yaratığın parmağında yüzük yok.	Paraphrase
And she doesn't play piano	Piyano bile <u>çalamaz</u>.	Paraphrase
Or dance, or <u>sing</u>	Ne dans, ne şarkı,	Paraphrase
No she doesn't compare	hiç <u>kıyaslanamaz</u>.	Paraphrase

The use of colloquial language and the correct syntactic order in the target text makes the song meet the **naturalness** criterion. It can be said that the

translator uses the imitation and the paraphrase strategies to achieve **naturalness**. "She can't hold a candle to" has been translated as 'boy ölçüşmek', which is an idiom with a similar meaning in the target culture. 'By a mile' is also translated by using the imitation strategy as 'mile' is foreign to the target culture. Sense, naturalness, singability and rhythm have been preserved for the most part. In the source text, most lines do not rhyme. In the target text, lines five and six end with the same suffix "-mış, -miş" and lines nine and eleven **rhyme** thanks to the use of the suffix "-maz". The **rhyme** pattern has changed but the **rhyme** is preserved. The imitation strategy here does not cause an abandonment of the **sense** criterion, but rather contributes to the **naturalness** criterion. This part of the song is not very melodic except for the line two and seven. In line two the word 'smile' is sung over a long note and in the target text the suffix "-mez" corresponds to the same note and as this syllable can be sung over a long note easily, the **singability** criterion is met. In line seven, the lyrics 'if he only knew the you that' are sung fast and the target text lyrics 'seni bizim gibi bir' contains short lyrics that can be sung in the same manner. The syllable counts for the source text lyrics are 15-13-5-7-4-3-10-14-8-4-6 while the syllable counts for the target lyrics are 17-13-5-8-4-4-10-16-8-5-6. Keeping the syllable count the same for the melodic lines ensures that the **rhythm** is similar in both text and contributes to the overall singability of the song.

Example 28

The Source Text	The Target Text	Strategy
If I touch a burning candle I can feel no <u>pain</u>	Bir muma dokunduğumda hiç acı duymam.	Paraphrase
In the ice or in the sun it's all the <u>same</u>	Güneşte veya buzda hepsi aynı.	Metaphrase
Yet I feel my heart is	Kalbimde derin bir yara.	Imitation

aching		
Though it doesn't beat it's breaking	Çarpmıyor ama sızlıyor.	Paraphrase
And the pain here that I feel	İçimdeki bu sızı	Imitation
Try and tell me it's not real	Gerçek değil sanırım.	Imitation
I know that I am dead	Evet bir ölüyüm	Paraphrase
Yet **it seems that** I still have some tears to shed	Fakat hala dökecek göz yaşım var.	Omission

This is a very melodic song, which highly requires singability/ performability. Therefore, the translator chose to keep the rhythm and abandoned the **rhymes** altogether. The syllable counts in the source text and the target text lyrics are kept the same to preserve the **rhythm.** To do so, imitation and paraphrase strategies are mostly used. This part is the chorus of the song and does not contain much information regarding the storyline. As long as Emily's feelings of pain and sadness are conveyed, the **sense** criterion does not need to be met precisely in this part of the song and that is another reason for the use of the imitation strategies in this part. However, for the line "try and tell me it's not real", the translator created a line that means the opposite of the source text line. 'Gerçek değil sanırım' can be translated as 'I think it is not real'. However, this does not significantly change the meaning of the song and such change might be due to the **rhythm** of the song. Inverted sentences are avoided in this part and colloquial language is used. Therefore it can be said that the translation meets the **naturalness** criterion. The words in the target language mostly contain short syllables that can also be sung over a long note and there are no consonant clusters that make it difficult to sing the song. Therefore, the translation meets the **singability** criterion.

3.2.3.4 The Wedding Song

Context: Victor agrees to marry Emily and everyone in the Land of the Dead is happy about this decision. However, due to unfortunate series of events, Victor's suit has been torn. Spiders try to fix his suit.

Example 29

The Source Text	The Target Text	Strategy
The spiders think you're very <u>cute</u>, **but goodness knows you need a <u>suit</u>.**	Örümcekler çok yakışıklı buluyorlar seni	Omission
But have no fears, we're quite <u>adept</u>,	Sakın korkma biz <u>hünerliyiz</u>	Paraphrase
we'll have you looking lovely(7Xs)<u>yet</u>.	sana şık bir kostüm <u>dikeriz</u> Bizler çok şık, ve biz tatlı, parlak, mükemmel	Imitation
A little stitch, a little tuck, **some tender loving care**.*	Biraz temiz dikiş <u>şuraya</u>, biraz <u>oraya</u>	Imitation
A little thread will fix you up and we've got plenty as you see,	**Biraz da sıcacık şefkat***, bizde ondan çok bolca var	Inversion*
And personally guarantee our quality repairs.	Ve size her şeyden sonra garanti <u>veririz</u>	Paraphrase
A little here, I'll fix the mess, We're going to do our very <u>best</u>.	Bir burada, bir şurada, bir orada dikeriz <u>biz</u>	Imitation
When everybody sees you, they will all be quite <u>impressed</u>.	Herkes hayran kalacak, elbiseni görünce	Paraphrase
They will all be quite <u>impressed</u>.	Herkes hayran olacak	Paraphrase

It is challenging to keep the singability of this song as the song is very rhythmic and the **rhythm** goes quite fast and also images show spiders sewing a suit for Victor and the **sense** criterion needs to be met here. The imitation and paraphrase strategies are used for this part of the song but the lyrics correspond to the images. Therefore, it can be said that the **sense** criterion is met for this part of the song. The **rhythm** criterion is largely met as the number of syllables in the source text lines goes 16-8-22-14-16-14-17-14-7 while the syllable count in the target text lines goes 15-9-21-14-16-14-16-14-7. The **rhyme** pattern is completely changed in the target text, but translating by using rhyming words contributes to the overall singability of the song. The fast pace of the song requires short syllables that are sung over short notes. The target text ensures the **singability** criterion through the use of word with short syllables. In line three the word 'lovely' is repeated eight times. The translator chooses to abandon this repetition, which would require finding an equivalent with two syllables while also keeping up with the other criteria. Through the imitation strategy, the translator manages to keep the **singability** of this line. Generally avoiding inverted structures and using colloquial language makes the song meet the **naturalness** criterion. However, the phrases 'sana şık bir kostüm dikeriz' 'bizler çok şık, ve biz tatlı, parlak, mükemmel' are inverted parts of the same sentence and this is not a common use in the target language.

Example 30

The Source Text	The Target Text	Strategy
Huzzah! Huzzah! We're going to have a <u>wedding</u>.	Yaşa! Yaşa! Düğünümüz olacak!	Metaphrase
A <u>wedding</u>!	Bir <u>düğün</u>!	Metaphrase

Let's all give out a cheer cause the bride is getting married today!	Hep birlikte kutlayalım gelin evleniyor bugün!	Paraphrase Metaphrase
One thing you can surely say is we will stand beside	Sakın korkma her zaman yanında olacağız	Paraphrase
Until the end, we will defend our **one and only** bride.	Sonuna kadar, gelinimizi hep koruyacağız	Metaphrase Omission
Our bride to be, our bride to be, our lovely Corpse Bride	Ceset Gelin, Ceset Gelin, tatlı gelinimiz	Imitation
Huzzah! Huzzah!	Yaşa! Yaşa!	Metaphrase
The bride is getting married today.	Düğünümüz olacak burada	Imitation

This is a fast-paced song and therefore the **rhythm** is very important. The syllable count of each line in the source text is 12-3-16-13-14-13-4-9 and the syllable count of each line in the target text is 11-3-16-13-14-14-4-10. The syllable counts are very close and even the same for some lines. As this part of the song intends to give everyone's happiness about this wedding, it can be said that the general meaning is preserved, although for some of the lines the imitation strategy is used. Small omissions that do not alter the meaning are made. The word 'cause' in line four and the phrase 'one and only' in line seven are omitted. Therefore, it can be said that the **sense** criterion is generally met. Also, in the target text there are more **rhyming** lines. Although in lines three and eight the syntactic rule of the target language requiring the verb to be at the end is not followed, placing the adverb of time and place (bugün and burada, respectively) is not uncommon in the target language. Therefore, the song meets the **naturalness** criterion. The song is

fast- paced and therefore the use of short syllables in the target language provides the **singability** of the song.

3.3 DISCUSSION

3.3.1. Discussion Regarding the Translation of Idioms and Other Figurative Language

Idioms and metaphors selected for the analysis do not have humorous effect in the film nor do they correspond to a certain image or a scene. The most frequent strategy for the translation of idioms and metaphors in the examples has been "paraphrasing". Sometimes this paraphrasing leads to the loss of figurative meaning. However, it can be said that the translator's main intention here is to convey the message to the target audience clearly as no omissions or compensations were made while translating the figurative language.

Strategy	Number of Occurrence
Paraphrasing	4
Using an idiom with a similar meaning and form	1
Using an idiom with a similar meaning but dissimilar form	1

3.3.2. Discussion Regarding the Translation of Humor

The humor in the film is largely based on polysemic words or a combination of a verbal expression and visual representation in the film. In cases where similar polysemic words do not exist in the target language, this creates a challenge to the translator and this becomes especially problematic in dubbing since it is not possible to make explanations or give the second

meaning of the word in parentheses. The most frequent strategy used for humorous elements has been oblique and therefore it can be said that while translating humorous elements, the translator focuses on conveying the meaning rather than recreating the humor through wordplay. However, the second most frequent strategy, adaptation indicates that the translator recreates the humorous effect of the text to some extent.

Strategy	Number of Occurrence
Explicitation	1
Substitution	1
Direct Translation	2
Paraphrasing	1
Adaptation	3
Oblique	4

3.3.3. Discussion Regarding the Translation of Songs

In song translations, the strategy of "Paraphrasing" has been used more frequently than the others. This may indicate that the translator respects the sense of the source text, and also tries to make natural sounding translation into the target language. Second most frequent strategy is "imitation", where the translator forsakes sense to an extent. This may be done due to the constraints of rhythm and melody. Translator has created singable translations of the songs in the target language by employing target-oriented strategies "paraphrasing" and "imitation" frequently.

Strategy	Number of Occurrence
Paraphrasing	36
Imitation	32

Omission	19
Metaphrase	18
Addition	8
Inversion	3

CONCLUSION

This thesis has analyzed the dubbed Turkish text of Tim Burton's animated musical *Corpse Bride.* First, the challenges in the film have been determined and examples have been randomly selected from the film. These challenges have been put under three different categories, which are figurative language, humor, and songs. Since different challenges require different approaches from the translator, three different sets of strategies have been used for a qualitative analysis of the examples. For the analysis regarding the figurative language, Mona Baker's strategies for translating the idioms is used. For the humor analysis, Anne Schjoldager's microstrategies are used. And finally, for the analysis of songs in *Corpse Bride,* strategies proposed by John Dryden have been used. The strategies proposed by Dryden are metaphrase, paraphrase and imitation (Dryden, as cited in Munday, 2008, p.26). While analyzing the song translations of the musical *My Fair Lady,* Johan Franzon created an analysis model by using Dryden's strategies (Franzon, as cited in Drevvatne, 2018). This thesis has based the analysis on this model while also including the additional strategies of addition, omission and inversion. Therefore, the lines in the song excerpts have been analyzed in terms of metaphrase, paraphrase, imitation, addition, omission and inversion strategies. These strategies have helped determine how the Penthathlon Principle proposed by Peter Low (2003) is observed in the translated songs.

The research questions of this thesis can be answered as follows:

1. What are the challenges of translating an animated musical for dubbing?

As stated in previous chapters, 'animated musical' is a category name for an animated film that incorporates songs as a part of dialogues and/or the plot. Therefore, the most significant challenge of translating an animated musical for dubbing is the translation of the songs as they constitute a part of the plot. The translator needs to translate the songs in a manner that enables the singer to perform it. Therefore, the question of performability arises. While trying to ensure the performability of the song, the translator is also bound by the image on the screen and the storyline of the film. However, the analysis has demonstrated that a song may contain parts which do not affect the development of the story. In these instances, the translator may focus less on the meaning of the source text song, unless there is an image on the screen which make a reference to the song lyrics.

Furthermore, the spoken text of an animated musical poses some challenges to the translator. The major challenge of translating the spoken text of an animated film arises from the fact that an animated film is not limited by actors' physical or mental characteristics, place and time. These films are made by putting together hand-drawn images, computer graphics or photographs. Therefore, the films may have unrealistic qualities. These unrealistic qualities become challenging to the translator when the unrealistic or absurd image on the screen is used to create wordplay or a joke through the use of polysemic words or phrases. Another problem arises when the figurative language such as metaphors and idioms accompany such absurd images on the screen. In such cases, the literal meaning of a figurative language item may refer to the image on the screen and recreating this effect is a challenging task for the translator due to the fact that in dubbing, the use of parentheses or footnotes is not preferred.

2. Which translation strategies are used to dub the challenging elements such as humor and the figurative language in the spoken part of *Corpse Bride*?

The analysis has shown that when the figurative language in the source text is not used in a humorous way, the translator's main approach has been paraphrasing the figurative language item. This has been done in a tactile manner so as not to change the semantic content of the source text figurative language item to a great extent. The humor created through wordplay in the source text is not generally recreated in the target text. Moreover, when the humorous effect is conveyed in the target text, the wordplay is lost. For the humor that arises from the relationship between the text and the image on the screen, the humorous effect is mostly recreated in the target language. The most frequently used strategy in translating humor has been oblique. However, adaptation is the second most frequently used strategy for the translation of humorous elements in *Corpse Bride.* This shows that where it is possible, the translator tries to recreate the effect of the source text in the target text. However, since the translator is also bound by other factors such as timing, synchrony or images, where recreating the humorous effect is not possible, the translator chooses to focus on the meaning of the source text.

It should also be noted that opting for a certain strategy is not only for linguistic reasons. In dubbing, the translator is limited by the lip movements of the character. However, in animated films, lip movements are not always distinctive and even when they are distinctive, lip synchrony is usually not expected from an animated character. Although, when the lip movement stops, the speech or singing is still expected to end.

3. Which translation strategies are used to dub the songs and to what extent Peter Low's Pentathlon Principle can be observed in the dubbed songs?

The choice of strategies for dubbing the songs is determined by various factors such as the dubbing constraints and the musical constraints. The

study has shown that in the case of song translations, the dubbing constraints are largely overcome by following the rhythm or, in other words, the number of syllables in each line of the song in the target text. When the number of pronounced syllables is close in both the source and the target text, the lip movements of the dubbed text fit the character's lip movements. However, to fit a certain song line with the image on the screen while maintaining the rhythm and the performability of the song, the translator uses two strategies. These strategies are the inversion strategy, where the order of the lines are changed, and the imitation strategy, where the meaning of the source text is changed to a great extent by keeping the gist.

The study has also shown how the Pentathlon Principle applies to songs in a film dubbed into Turkish language. It has been observed that the translator, intentionally or unintentionally, has followed this principle to a certain extent. It is possible that one criterion of the Pentathlon Principle is less strictly followed for the sake of overall singability and it has been observed that **rhyme** patterns have not been strictly followed. However, it should be kept in mind that not all the songs have rhymes; and even in the source text, there are many parts that do not rhyme. Although for the most part, the **sense** has been preserved with the **paraphrase** and **metaphrase** strategies; for the sake of **singability** and **naturalness, imitation** is also frequently used at the expense of sense. However, sense has only been slightly altered with this strategy and does not affect how the story is perceived. It can also be observed that for the purpose of following the **rhythm**, the syllable count of the target text has been kept very close to that of the source text. To keep the number of syllables proportional in the source text and the target text, the translator has also made use of additions and omissions from time to time.

As presented in the first chapter of this study, there are many genres of animated films and animated musicals which may pose different translation challenges and require a different approach. Yet, the number of studies

carried out on animated musicals is quite limited. The ideas presented in this study may lead to further studies on the topic. Comparative studies on subtitled and dubbed versions of song translations can be done to determine what makes a song singable. In addition, larger samples can be examined to draw more general conclusions regarding the challenges handled in this study.

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Tez Başlığı : Müzikal Animasyon Film Çevirisi: *Ölü Gelin*'in Türkçeye Çevirisi Üzerine Bir İnceleme

Yukarıda başlığı gösterilen tez çalışmamın a) Kapak sayfası, b) Giriş, c) Ana bölümler ve d) Sonuç kısımlarından oluşan toplam 93 sayfalık kısmına ilişkin, 16/07/2019 tarihinde tez danışmanım tarafından Turnitin adlı intihal tespit programından aşağıda işaretlenmiş filtrelemeler uygulanarak alınmış olan orijinallik raporuna göre, tezimin benzerlik oranı %12 'dir.

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Tarih: 16/07/2019

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