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*Full Length Research Paper*

# Compensation in Translating Phonic and Prosodic Features of Dubbed Animation Songs into Modern Standard Arabic: the Case of Anastasia's Songs

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**This study tackled the issue of dubbing animation songs from English into Modern Standard Arabic. It depicted how the phonic and prosodic features together with their thematic value were transferred into the target song. The analysis of two songs from the animation 'Anastasia' revealed that balanced translation method was the dominant strategy followed in dubbing animated musical movies' songs into Modern Standard Arabic. In fact, dubbing animation songs from English into Arabic was feasible without compromising the meaning for the sake of form or vice versa. This was possible through the use of different compensation strategies: compensation in kind, compensation in place, compensation by splitting and compensation by visuals. In other words, when form and meaning were interrelated, we did not approach a situation of untranslatability.**

**Keywords:** animation, phonic and prosodic features, alliteration, assonance, compensation

## INTRODUCTION

Animation is the transformation of a story or novel into an audiovisual film that includes images, character dialogues and songs. In the process of translating these films, translation companies often resort to dubbing, which means replacing a target language (TL) voice in the place of a source language (SL) voice.

When a cartoon film is dubbed from one language into another, the songs of this animated musical film are also transferred. There are three forms which animation songs often take: they are kept in the SL, they are translated into the TL in a form of subtitling or they are dubbed into the TL. This research paper focuses primarily on dubbing animation songs into Modern Standard Arabic (MSA).

In the dubbing of animation songs, the pentathlon principle is necessary to be considered. This principle recommends five criteria; these are: 'sing-ability, sense, naturalness, rhythm, and rhyme' (Gorlee, 2005: 185). The first criterion means that target songs (TSs) are dubbed pieces that can be sung to an audience; this adds difficulties to the process of dubbing.

The work of translators is, therefore, much more complex than that of poets who write the words of the song first, and then music is composed to fit them. Translators, on the other hand, work in a reverse way. The music is there, but words should be created taking into consideration that the dubbed target song (DTS) is to be an approximation to the source song (SS) in terms of sound patterns and meaning.

Thus, in the process of dubbing animation songs, translators face a double challenge.

Regarding the sense criterion, translations aim at producing the meaning of the ST in the TT, but the degree of honesty, accuracy and faithfulness differs according to text type. In the case of animation songs, do we need to reproduce exactly the same sense of the SS, keeping all the connotations, denotations, puns, metaphors and nuances of meaning, or is it enough to reproduce the general sense (the message)? Speath (1915) argues that preserving musical features is of high importance. So, attention is primarily given to the musical, prosodic and phonic features. Another highly acclaimed aim of translation is to reproduce the same effect of the SS but if the nuances of meaning are not taken into consideration, how will the same effect be kept? This can be achieved by using compensation, whether it is compensation in place, compensation in kind, compensation by splitting, compensation by merging, or the other available types of compensation, such as compensation by visuals.

The third criterion of the pentathlon principle is naturalness. It refers to receiving the DTS as if it is written in the TL in the first place. The dubbed song (DS) should not have any SL features that are not familiar to the target audience.

Rhyme and rhythm are important features of the phonic and prosodic aspects of songs. The difference between rhyme and rhythm is that the former occurs on the word level. The words that rhyme are the words that have the same sound after the last stressed syllable, whereas, rhythm is how the stressed and unstressed syllables are arranged.

In addition, alliteration and assonance are other features of the phonic aspect of songs. The prosodic aspect, on the other hand, includes paralinguistic features, such as, intonation, pitch, loudness, shouting and laughter, sentence length, syllable count, stress as well as rhythm. Translators ought to think about these two aspects of songs since they have semantic, syntactic and pragmatic values.

One aim for this study is to describe how the phonic and prosodic levels are treated in the dubbing of animation songs into MSA. Attention will be paid to the degree to which the dubbing is able or unable to reproduce the phonic and prosodic features of the SSs.

Moving to a more global aim, the study seeks to identify, describe, and assess the most common strategies used in the dubbing of animation songs into MSA. In examining translation methods, the researcher will spot the light on the case of loss, and how this loss is compensated.

### **Statement of the problem**

The problem this research tackles is about the nature and degree of translator's intervention in the dubbing of

animation songs from English into MSA. Sometimes, the DSs are entirely new versions and translator's intervention is so elevated to the degree that when the lyrics of the DSs are compared with those of the SSs, one is inclined to think that the SS and TS are two different songs. Is such high degree of intervention justified or not? Do the meta-song and the original song convey the same effect? Such questions are answered by the end of this study.

Another level of the problem is the music of animation songs as it controls the translators' decisions. The audience type is another level of the problem. The animation film of this study is meant for young audience. This age group adds problems to the process of dubbing because simplicity, domestication-where necessary- and entertainment are important criteria.

### **Significance of the Study**

Few studies have handled the dubbing of animation songs as a central theme. There are, additionally, few research attempts on the dubbing of animation songs into MSA. These attempts are limited to the linguistic and cultural aspects. The focus on the phonic and prosodic features, however, has not received enough attention. Hence, it is hoped that this study will make an important contribution in the area of dubbing animation songs. It will give due attention to important factors like music and phonic and prosodic features.

### **Review of Related Literature**

When dubbing songs, the translator is often faced with the dilemma of whether to sacrifice content for the sake of form or form for the sake of content. Hatim and Munday (2004), Nida and Taber (1969) give their view on this dilemma by saying that we approach untranslatability when form and meaning are interrelated.

In his paper 'Translating to Music' which is included in 'The Musical Quarterly', (Speath, 1915, in Anon., 1958) sees that it is not possible to imitate the form of the original song without sacrificing the sense. He maintains that priority should be given to the musical setting even if accuracy of details is not accomplished.

If these statements are true, songs will be translated with a significant degree of loss in either form or meaning. Luthen (2002) says that the loss in the translation of songs and stories is unavoidable; sound, information, and nuances of meaning are expected to be lost.

But what do we mean when we say form in songs? Do we refer to the sentence structure and the various types of phrases? Or do we refer to the lyrical elements and sound patterns like the phonic and prosodic features? Actually, the syntactic features as well as the lyrical elements and sound patterns constitute the form of songs. However, it is much more difficult and simultaneously much more

significant to maintain the lyrical elements and sound patterns than to handle the syntactic features in the dubbing of animation songs. In fact, the phonic and prosodic features are a real challenge.

The main phonic issues that will be discussed in this research are alliteration, assonance, and rhyme. The researcher focused on these three sound patterns because they are used frequently in animation songs. These sound patterns have thematic value as well as musical effects. Dickens et al. (2002) define these three aspects as follows: Alliteration is the repetition of sound or a group of sounds at the beginning of words. On the other hand, the repetition of sound or sound-cluster within words is called assonance. Rhyme is the case when the last stressed vowel and all the sounds that follow it are similar in different words. Furthermore, the prosodic features, such as, "intonation, pitch, rhythm, tempo, resonance, loudness, and voice timber, shouting, sighing, or laughter" (Schjoldager, 2008:277) are also widely used in animation songs. Dissanyake (1992) adds that one reason for the use of phonic and prosodic aspects is to make the song beautiful, memorable and effective (as cited in Rover-Collier et al., 1988).

One of the better translation methods used in the dubbing of animation songs is the one which renders the phonic and prosodic features of the SS as well as their semantic interpretation. Haupt (1959) and Stolting (1975) suggest two approaches for translating songs. The first approach completely changes the SS, whereas the second one reproduces the SS with minimal changes for musical reasons. The TS addresses a different audience of a different culture, so some differences between the SS and TS are expected. In the functional scenario, loyalty to the SS is not the most essential criterion used in assessing the quality of translating songs as the main aim is to keep the musical function of the song and to produce on the target listeners an effect that is close to that of the SS. Nevertheless, in the dubbing of animation songs, loyalty to the content of the SS is also important to have a functional song since the song reflects an event in the film.

Several translation theorists argue that loss in translating songs is inevitable. This study will emphasize how compensation strategies rescue the TSs from loss on the levels of meaning and sound patterns.

### Hypothesis

This research paper claims that animation songs are translatable; sound effects of the SSs can be recreated in the TSs without sacrificing the sense.

### METHODOLOGY

The data was collected from two songs from the Fox TV animated movie 'Anastasia' which was dubbed into MSA by The New Corporation Company.

This research paper is divided into four sections. The first section is about the phonic features of the song 'Once Upon a December' (which was retrieved from <http://www.youtube.com/watch?v=5Bsdu57SFZc> on 5 April 2019). It analyzes the phonic features of the SS and compares them to the phonic features of its Modern Standard Arabic dubbing (MSAD) (retrieved from <http://www.youtube.com/watch?v=K4zqW8GyqeU> on 5 April 2019). The second section gives due attention to the prosodic features of the song 'Journey to the Past' (which was retrieved from <http://www.youtube.com/watch?v=7bCKBHvpNSg> on 8 April 2019). It analyzes the prosodic features of the SS and compares them with the prosodic features of its MSAD (retrieved from <http://www.youtube.com/watch?v=7HIDzzTrVhs> on 8 April 2019). The third section states the results of this study. The fourth section presents conclusions and recommendations.

The data was classified according to the compensation strategy followed to compensate the loss that occurred in the MSAD of animation songs. The researcher evaluated the collected data according to the following criteria: naturalness, acceptability, accuracy, fluency and musicality (sound effects).

### RESULTS

After analyzing the dubbing of two animation songs into MSA, the researcher was able to deduce the following:

#### The Translation Method

The untranslatability of animation songs had been proven wrong. It was true that form and meaning are interrelated, but it was feasible that both of them were approximated in the MSAD.

In dubbing these animation songs into MSAD, the translator situated his/herself somewhere on a scale between the semantic and communicative translation methods. The balanced translation strategy was followed to reproduce the meaning and sound patterns of the SSs as closely as possible.

Deletion, explicitness and rewriting; moreover, proved to be useful in the dubbing of animation songs.

Concerning rewriting process, it did not go to the extreme. This meant that even if the SS was rewritten in

the MSAD, approximate sound patterns and meaning were produced in the TS. The TS was a translation for the SS not a new version.

It was also proved that not only loss is minimized in the MSAD, but instances of gain were also found. The most noticeable gain was making the MSAD clearer and easier to comprehend by young Arab audience. This was achieved by using different compensation strategies.

The various compensation strategies proved to be useful to a large extent in the MSAD. The compensation strategies that were used: CIK, CIP, CBS and CBV.

It was clear that the MSAD is not an inferior version to the original; on the contrary, it was a version that was coherent, cohesive and rather faithful to the original.

### **Equivalence**

In the dubbing into MSA, equivalence was achieved at different levels. At the denotative level, the words of the SSs and their MSAD referred to the same referents in the real world. At the textual level, the text length, number of words and the meaning of the MSAD were equivalent to the SSs. At the pragmatic level, the contextual meaning was transferred into the MSAD. At the functional level, the TTs were sing-able and have the same function of entertainment as the SSs. Finally, the formal equivalence was achieved because the sound patterns were rendered approximately to the MSAD. Nevertheless, equivalence at the connotative level was not always achieved. Some connotations of the SSs, in few instances, were not preserved in the MSAD. The use of compensation strategies, however, compensated for most the connotations intended in the SSs.

### **Translation Criteria**

If we were to judge the quality of the translation using the criteria of accuracy, musicality, naturalness, acceptability, and fluency, we would notice that accuracy was the only criterion that was not achieved. Accuracy was compromised at the level of the exact images; however, the MSAD was accurate in relation to the SS if judged on the basis of contextual meaning and musicality.

## **DISCUSSION**

### **The Phonetic Features of the SS 'Once Upon a December'**

The animated movie 'Anastasia' tells the story of a Duchess named Anastasia, also known as Anya, who was not affected by the curse of Rasputin, a man banished by her father because of treason. Anya and her grandmother were the only family members who survived the curse;

other family members died because of the curse. However, when one of the servants, Dirmitri, helped them to go out from the palace, the grandmother was able to board the train; whereas, Anya fell down and her head hit the ground. She forgot everything about her past and was sent to an orphanage. Ten years later, her grandmother (Marie) announced that she would give a reward for anyone who would find her granddaughter. To win the reward, Dirmitri and Vladimir started to train girls to pretend that they were Anya. When Anya grew up, she left the orphanage, and decided to search for her family in Paris. When she reached the deserted royal palace where she used to live with her family prior to the curse, Dirmitri and Vladimir were impressed to see her because of her resemblance to 'real' Anya. They started to teach her to be Anya as they did not know that she was the real one. Anya met Sophie, -Marie's cousin- who interviewed the girls who pretended to be Anya before allowing them meet Marie. When Anya told Sophie how the servant helped her and her grandma to go out from the palace, Dirmitri and Vladimir discovered that she was the real Anya. When she met her grandmother, she remembered everything, killed Rasputin, and married Dirmitri.

'Once Upon a December' is a song Anya sang when she reached the deserted royal palace.

### **Alliteration**

In the third line of the first stanza, the initial rhyme (alliteration) is found in 'song someone sings'. The /s/ sound is repeated at the beginning of these three words. In the first and second lines of the second stanza, the initial 's' is also repeated in 'someone, safe, silver storm'. This alliteration has a thematic function as well as its sound effect.

'Someone' in the second stanza brings to mind 'someone' from the first stanza which alliterates with 'sings a song'. This repetition gives the sense that the person who 'sings a song' is the same person with whom she feels 'safe' and whom the character could only vaguely remember. The referent of this set: 'someone sings a song and someone holds me safe' is Anya's grandmother.

These words, on the other hand, alliterate with the phrase 'silver storm'. The contrast between safe and storm should be noted. Storm implies violence, problems, and danger which are all in contrast with safety. The word 'storm', in this song, connotes the evil conspiracies that caused the princess to lose touch with her past and family; it refers to Rasputin's attack on the castle when the royal family was celebrating.

However, the alliteration that connects 'storm' with 'safe and silver' changes the connotations aroused by this contrast. Silver often collocates with words, such as, silver age; which means a period of achievement, and silver jubilee; which is a celebration of an anniversary. These

Table 1. Two stanzas from the song 'Once Upon a December' and their MSAD

SS	MSAD
Dancing pairs, painted wings	داخلي شيء خفي
Things I almost remember,	لكني لا أتذكر
And a song, someone sings	لحن ما، صوت شجي
Once upon a December	أغنية عن شهر ديسمبر
Someone holds me safe and warm.	دانما حولي وقيل النوم
Horses prance through a silver storm.	لكنها تبدو حقيقة اليوم
Figures dancing gracefully,	كلما مرت بخاطري
Across my memory	تلهب مشاعري

connotations of anniversary and celebration refer to royal celebrations, so the negative connotations of 'storm' are overshadowed by the positive connotations of silver. In this context, Dickens et al.(2002) state that the word that is connected with other words by a sound pattern confers the connotations of other words with which it is linked. The negative connotations of storm are, moreover, minimized because of the rhyme that connects 'storm' with 'warm' as discussed later under rhyme.

Alliteration creates an intricate network of coherence and cohesion between the first and the second stanzas. It also creates a link between words in the same line, such as, the alliteration between '**p**airs and **p**ainted'.

Painted, as defined by al-maany dictionary, means "coloured; tinged" ("Painted", 2019). This word is used as an adjective to describe 'wings' to give the sense that these wings are imaginary. Because 'pairs' alliterates with 'painted', this sound connection implies that the 'dancing pairs' are also from Anya's imagination. This connection provokes her dreamy royal past which she is trying to recall. The effect of this alliteration is to create sympathy in the audience, especially when Anya's dreamy past is to be contrasted with her current situation.

### Assonance

Examples of assonance in the song are: 'dancing/wings/ things/sings/ song'. This assonance evokes the sense of movement, happiness and singing all over the song. It implies that the things Anya is trying to remember show how glorious her past was. The word 'things', on the other hand, functions as a cohesive device that connects 'wings and dancing' in the first line with 'song and sings' in the third. This assonance identifies what things she is trying to remember. Without this assonance, it would not be easy for the young audience to identify these things.

### Rhyme

Rhyme is another noticeable feature in these two stanzas. These pairs of words rhyme with each other: '**wings**, **things** and **sings/ storm**, and **warm/ December**, **remember/ gracefully** and, **memory**'.

In the first stanza, the second line ends with 'remember' and the fourth line ends with 'December'. The listener will be able to link these two words. This word-rhyming scheme gives the sense that what Anya is trying to remember happened in December. December is the time when the grandmother promised to meet Anya in Paris. The rhyme indicates that December is an important time that she has to remember. It can be a key for her to remember other things.

There is a rhyme, furthermore, between 'warm and storm'. If we interpret 'storm' without considering the connotations of 'warm', an unintended meaning will be evoked. Storm means, as defined by Merriam-Webster dictionary: "a serious disturbance of any element of nature, a tumultuous outburst, a sudden heavy influx or onset and a disturbed or agitated state <storms of emotions>: a sudden or violent commotion" ("Warm", 2019).

However, when 'storm' is linked by rhyme with 'warm', it gains a positive meaning. Warm means, as defined by Merriam-Webster dictionary, "having or giving out heat to a moderate or adequate, comfortably established, marked by or readily showing affection, gratitude, cordiality, or sympathy" ("Storm", 2019). In the lines 'someone holds me safe and warm/ horses prance through a silver storm', Anya is referring to the celebration when she was with her grandmother for the last time. She is talking about the warmth and comfort caused by her grandmother's hugs and the happiness because of the celebration of the royal family. The rhyme between 'warm and storm' implies that Anya is describing her emotions not as agitated and

disturbed; on the contrary, she is talking about emotions of comfort, affection, cordiality and gratitude.

Alliteration, assonance, and rhyme are the phonic features used in this SS. These patterns have a thematic function. Anya's grandmother, their song together, Anya's dreamy glorious past, the warm emotions, the importance of December, and the royal celebrations are the themes which are highlighted by these sound patterns.

In the following part, the phonic features of the MSAD are analyzed and classified according to the compensation strategy that is used to make up for any loss in the sound patterns or their meaning. The loss and gain are then identified.

### The Phonic Features of the MSAD of the Song 'Once Upon a December'

#### Compensation in Kind (CIK)

The most obvious sound pattern in the MSAD is the rhyme between the words: 'خفي-شجي / أتذكر - ديسمبر/النوم - اليوم / بخاطري-'. 'مشاعري'. The rhyme between the two words 'خفي وشجي' draws attention to what Anya could not recall well and describes it as being not clear 'خفي', sad, and melodious 'شجي'. The referent is to the song that Anya sang with her grandmother the last time they saw each other. 'شجي', furthermore, alliterates with 'شهر'. This alliteration implies that the melodious unclear thing has a relation with 'شهر' which refers back to December. December is the time when Marie and her granddaughter agreed to meet in Paris.

The rhyme between 'أتذكر وديسمبر', in addition, means that what Anya is trying to remember is something that is going to happen in December. In the SS, the month, December, and Anya and her grandmother's song are highlighted by using a tail rhyme between 'December, remember', and an internal alliteration between 'sing a song'.

On the other hand, these themes are highlighted in the MSAD by using a tail rhyme between 'خفي', 'أتذكر وديسمبر', 'شجي' and a cross alliteration between 'شجي وشهر'. The kind of alliteration differs. Moreover, the alliteration in the SS occurs between a verb 'sing' and a noun 'a song'; whereas, the alliteration in the MSAD occurs between an adjective 'شجي' and a noun 'شهر'. Furthermore, the reference of 'sings a song' in the SS, which is the song Anya sang with her grandmother, is direct and clear. But, the reference of 'شهر' is not as clear as in the SS.

Additionally, the CIK occurs on the level of sound patterns. The dubbing compensates a sound pattern in the SS by another sound pattern in the TS. For example, the alliteration in the first line: 'dancing **p**airs, **p**ainted wings' is compensated by an interior forced rhyme between 'شيء' and 'وخفي'. The cohesion resulting from the rhyme between 'wings, things, sings' is compensated by a cross forced rhyme between 'شيء, شجي, خفي, لكني, داخلي', and an alliteration between 'لكني, لحن'.

#### Compensation by Visuals (KBV)

To compensate a meaning or a referent by an image, picture, or body movement is called KBV. The first line in the first stanza is dubbed in a way that gives the meaning without paying attention to each single word. 'Dancing pairs, painted wings' are things from Anya's imagination. She is remembering her early days when she was living with her family in the palace where there were royal celebrations, dancing and singing. It is something in her mind (داخلي), something invisible (خفي). As is clear, the royal celebrations are not referenced in the MSAD by words as in the SS, but they are reflected by visuals.

The image of dancing pairs is clearly displayed and the image of wings is shown, too. When Anya starts to sing, dancing pairs appear from the pictures that are posted on the walls of the deserted palace. These pairs are flying around the palace hall, as if they have wings.

KBV is an important strategy in dubbing animation songs as audience will be watching while listening to these songs. The translator did that in an attempt to keep the phonic and prosodic features while simultaneously maintaining the contextual meaning.

#### Compensation by Splitting (CBS)

This compensation strategy is used in the following instance. 'And a song someone sings' is dubbed into 'لحن ما, صوت شجي'. There is a difference between 'song' and 'لحن'. The 'song' is a composition of music and words; whereas, 'لحن' is just music without words. But when the dubbing adds 'صوت شجي', it compensates the meaning lost in using 'لحن'. The meaning of 'لحن' is also compensated in another place by the word 'أغنية' as the following part demonstrates.

#### Compensation in Place (CIP)

CIP is found in the following instances. First, the word 'song' is also used in the line 'أغنية عن شهر ديسمبر' which is a dubbing for 'once upon a December'. Having said all this, the meaning of the word 'song', which is dubbed as 'لحن', is compensated by two words 'صوت وأغنية' in two different places.

Second, in the second stanza, 'someone holds me safe and warm// horses prance through a silver storm' refer to Anya's grandmother and the last royal celebration they attended together. The dubbing of these two lines is 'دائما حولي و قبل النوم'. The referent here is to Anya and her grandmother's special song which is sung to tuck Anya into bed. The grandmother gave Anya a jewelry box that plays this song in the last celebration they attended together. The grandmother asked Anya to hear this song, before going to sleep, and imagine that they are singing it together. Every time she does so, she remembers her grandmother.

However, the sense of warmth aroused by the English lines is not reflected in their dubbing. It is compensated in the dubbing of the following lines: 'كلما مرت بخاطري تلهب' / 'مشاعري'. The effect of the rhyme between 'warm, and storm' in the SS is compensated by 'تلهب مشاعري' in another place in the MSAD.

Third, 'things I almost remember' is dubbed as 'لكني لا' / 'أتذكر'. The original shows that she could remember a little bit; this is obvious by the use of 'almost'. In the dubbing, 'لا' indicates that she does not remember anything. The sense that she starts to remember is, however, compensated in the second line of the second stanza when she says: 'لكنها' / 'تبدو حقيقة اليوم'. It compensates what she says in the previous stanza. The alliteration in 'لكني لا و لكنها' links these two lines, which occur in two different places, with each other.

On the level of sound patterns, alliteration occurs in the following words: 'حولتي / حقيقة / تبدو / ولكني / لكنها / لا / لحن / شي / شجي / شهر'. The alliteration in the MSAD occurs in different places compared to places of alliteration in the SS.

### Loss

'Once upon a December' is dubbed as: 'أغنية عن شهر ديسمبر'. There is a difference in meaning between these two lines. It is not about December; it is in December, so the translator has to use 'في' rather than 'عن'. The dubbed words change the meaning from a reunion into singing about December stories. This is considered a loss because the TS adds a meaning that is not intended by the SS. However, the intended meaning of the reunion in December is compensated in another place in the TS, which goes: 'طفلتي لا تقلمي و أنا لن أتذمر كوني معي دوما معي ... موعدا' / 'في شهر ديسمبر'.

The sense of safety evoked in the line 'someone holds me safe and warm' is not expressed in the dubbing. Furthermore, the image of the line 'horses prance through a silver storm' is lost. The real loss in this case is not the intended meaning of this line (the royal celebration) which is reflected by visuals in the TS. The loss is the entertainment that this line may add to the song. It could be attractive for an audience to imagine 'horses prance through a silver storm'. Nevertheless, this same case can be considered a gain as explained below.

### Gain

Despite these minor losses, there are gains in the MSAD. The same contextual meaning is preserved. The phonic patterns like alliteration and rhyme are reproduced and compensated for when and where necessary. Furthermore, both the SS and TS have the same rhyme scheme: ABAB/CCDD. They start with the same sounds /da:/ /la/. In addition, the last sound of the words in the lines (2, 4, 5, 6,

7 and 8) is the same in both the SS and DTS: remember: / اليوم / storm: / اليوم / gracefully: / December: / ديسمبر / warm: / النوم / storm: / اليوم / gracefully: / بخاطري / memory: / مشاعري. The same music is also preserved. The MSAD produces a sing-able song which is, in addition, easy to comprehend by young Arab audience since the MSAD is clearer than the SS. For example, the dubbing of the lines, which are full of images, 'Horses prance through a silver storm // figures dancing gracefully/ across my memory' is 'لكنها تبدو حقيقة اليوم // كلما مرت بخاطري تلهب' / 'مشاعري'.

## The Prosodic Level of Dubbed Animation Songs

### The Prosody of the SS 'Journey to the Past'

'Journey to the Past' is the first song Anya sang in the animation film when she left the orphanage house. She was heading to Paris in a try to find her family. She reached a cross road, and she was confused which road to take. After she asked God to give her a sign on where to go, she saw her dog running towards St. Petersburg. She took that for a sign from God. She sang this song while she was walking down the road. The song is all about finding her past and her reunion with her family. The prosodic features (sentence length and intonation) of this song are analyzed in the following parts.

### Sentence Length

In this song, there are short sentences. The number of words ranges from 4-6 per sentence, and the number of syllables ranges from 5-8.

### Intonation

Intonation, as defined by Ladd (2008), refers to the use of supra-segmental phonetic features which are: the pitch, the stress, and the intensity. Intonation is not an independent system; on the contrary, it is a system that correlates: tone, pitch, loudness, rhythm, and tempo. It is, furthermore, used to convey a meaning. Intonation features that are discussed in this part are: pitch, drawl, length and soft voice.

In this stanza, all the lines end with a rising pitch. Pitch means how high or low the tone of sound is. The falling/ rising intonation is used for invoking known information. In this stanza, Anya is not adding something new. She is recalling what she already knows. She knows that someone is awaiting her, for example.

The first two lines, 'somewhere down this road / I know someone's waiting', she is singing them slowly as if she is singing each syllable separately. When singing a syllable slowly, this creates an auditory effect of "clipped" or "drawled". This drawl creates either hesitation or emphasis

**Table 2. Word count and syllable count of the second stanza from the song 'Journey to the Past'**

Somewhere down this road	
Four words	Five syllables
I know someone's waiting	
Four words	Six syllables
Years of dreams just can't be wrong	
Six words	Seven syllables
Arms will open wide	
Four words	Five syllables
I'll be safe and wanted	
Five words	Six syllables
Finally home where I belong	
Five words	Eight syllables
Well, starting now I'm learning fast	
Six words	Eight syllables
On this journey to the past	
Six words	Seven syllables

Lambert and Moser-Mercer (1994). In these lines, the drawl expresses emphasis; Anya is trying to reassure herself that there is a family waiting for her.

Length, moreover, is another prosodic feature in this stanza. The long words are: 'wrong, belong, fast and past'. The paralinguistic emotional meaning that this feature of intonation expresses is as follows: 'Wrong' indicates fear. Anya is terrified that all her imagination and years of dreams are wrong. 'Belong' indicates that she is optimistic about having a home to which she belongs. 'Fast' indicates that she is happy because she is learning fast; meaning that she is remembering her past quickly. 'Past' indicates the importance of her previous life.

In this stanza there are two sets of words she sings in a soft voice. These words are: 'just can't, and 'safe'. In 'years of dreams just can't be wrong', she says 'just can't' in a soft voice to show that she is talking to herself. She tries to convince herself that these dreams can't be wrong. Soft voice in this case also shows fear. This is emphasized even more when she stresses 'wrong' at the end of the line. In the next line, she says: 'I'll be safe and wanted', she stresses 'wanted' and says 'safe' in a soft voice to show that these two things are important to her. Because she wants to emphasize being wanted and safe, she uses two different sound features: a soft voice for safe and stress for wanted. This aspect of high and low, weak and strong tone is called relative prominence, the second aspect of intonation (Ladd, 2008).

The following analysis is meant to test whether these prosodic features are kept in the MSAD or not. The semantic interpretation of these features is also

investigated. The data is classified according to the compensation strategy that is followed.

### **The Prosodic Features of the MSAD of the Song CIK Sentence Length**

If we compare the number of words and syllables in the SS and MSAD, we find that they are approximately the same. The SS has 40 words and 52 syllables; whereas, the MSAD has 35 words and 54 syllables. The shorter Arabic version compensates by adding more syllables. This is called CIK.

Noske (1970) says syllable count is an important feature to keep the same prosody of the original song, and this is what (as cited in Gorlee, 2005).

### **Intonation**

Intonation is also preserved. The MSAD uses intonation and different pitch patterns to meet the same functions created in the SS. The MSAD has a rising intonation. Regarding the high pitch, loudness and length, the MSAD uses the same length for the words that are parallel in position to those in the original. These words are: 'أكون يكون' 'أكون يكون' which are parallel to the English words: 'wrong, belong, fast and past', respectively.

'Wrong, belong, fast, past' reflect fear, happiness, optimism, and the importance of the past, respectively. 'أكون' in the MSAD implies that Anya is afraid. She is not sure who she is; this fear appears when she stresses this word. On the other hand, 'يكون' reflects that she is hopeful



Table 3. Sentence length of the MSAD of the second stanza

قلبي الآن يقول	
Three words	Six syllables
سيرني نحو الماضي	
Three words	Six syllables
ماض يعرف من أكون	
Four words	Eight syllables
ماض حيث الأهل	
Three words	Five syllables
حيث أرى المستقبل	
Three words	Eight syllables
أحلى مما قد يكون	
Four words	Seven syllables
ويعيد لروحي ذكرايا	
Four words	Ten syllables
ولا يهجرني مدى الحياة	
Five words	Ten syllables
Somewhere down this road	
Four words	Five syllables
I know someone's waiting	
Four words	Six syllables
Years of dreams just can't be wrong	
Six words	Seven syllables
Arms will open wide	
Four words	Five syllables
I'll be safe and wanted	
Five words	Six syllables
Finally home where I belong	
Five words	Eight syllables
Well, starting now I'm learning fast	
Six words	Eight syllables
On this journey to the past	
Six words	Seven syllables

that what is coming is better than what has gone. 'ذكرايا' reflects that she is happy because what is coming will remind her of her past. 'الحياة' reflects that these memories about the past mean a lot to her.

In the SS, fear was shown further through the use of a soft voice to say 'just can't' which proceeds 'wrong'. In the MSAD, this was compensated by a short pause before saying 'أكون' and 'يكون'. So far, there is no loss in either the prosodic features or their effects.

#### CBV

When Anya says 'somewhere down this road, I know someone's waiting', she means going down the road will

reunite her with her past. The dubbing says, 'قلبي الآن يقول/سيرني نحو الماضي'; Anya is talking about the choice she had to make by following her heart. The choice of one road direction is expressed by visuals, so the word 'road' is compensated by visuals in the movie.

Compensating the image of the road by using visuals helps the translator to choose words that match the prosodic features of the SS. 'Somewhere and someone' in the SS are two syllable words. The singer sings each syllable separately as an individual word. In the MSAD, 'قلبيو' are also two syllable words which the singer says separately.

## CIP

The use of the word 'قلبي' is justified as it is mentioned in the first stanza in the line 'heart don't fail me now'. This line is dubbed as 'آه لو في الأحلام'. The translator used 'قلبي' in another place in the song.

In the line 'حيث أرى المستقبل', the word future is used although it does not exist in the original line 'I'll be safe and wanted'. It is, however, mentioned in the last stanza of the SS in the line 'to find my future'. Using words mentioned in the SS in different places in the MSAD is a procedure followed in the translation of animation songs. This procedure is called CIP. The translator did that for prosodic and phonic reasons.

The MSAD ends with the line 'ولا يهجرتني مدى الحياة' which is a dubbing for 'on this journey to the past'. It means that she is in her way to her past. In the dubbing, 'لا يهجرتني' refers to the past. When she finds her past, she will keep it forever. There is no loss here as the image of journey and the word 'past' are conveyed through the use of 'ماض' in the line 'ماض 'ماض حيث الأهل'. The two words 'ماض و الأهل' are considered a gain in the dubbing as is explained in the following part.

## Gain

'Arms will open wide' is dubbed as 'ماض حيث الأهل'. The referent of the English line is Anya's family. The translator, instead of keeping it implicit, makes it explicit by using the word 'الأهل'. This is a gain in the dubbing.

The word 'ماض' in Arabic is a pun; it has two meanings. It means the past or walking toward something. In the line, when she says: 'ماض حيث الأهل', it means that she is walking toward her family which relates to the past. It is, at the same time, a cohesive device (repetition) that connects this line with the previous one: 'ماض يعرف من أكون'.

'Well, starting now I'm learning fast' is dubbed as: 'ويعيد لروحي ذكرايا'. The word learning is ambiguous. It leads to a misunderstanding. Anya had sung this song before she met Dimitri and Vladimir who were teaching her how to pretend to be Anya. 'Learning' may refer to how she was learning to pretend to be the real princess which is not the intended meaning in this line. But in 'يُعيد لروحي ذكرايا', 'يُعيد لروحي ذكرايا' is clearer and relates to the context of the song more than 'learning'; this is another gain.

## CONCLUSIONS

The conclusions can be summarized as follows: It had been demonstrated that it was potentially feasible to translate the content (general message) of the source animation song and its form (the phonic and prosodic

patterns) without a significant loss using the balanced translation strategy.

The dubbing of animation songs had to meet the criteria of: musicality, comprehensibility, simplicity, naturalness, acceptability, accessibility, entertainment and faithfulness to the general message of the SS.

The translators of animation songs had to be well-informed linguists, experienced translators and musical talented people.

## RECOMMENDATIONS

Dubbing animation songs requires a special attention. This study recommends the following in the field of dubbing animation songs:

1. Translators have to use MSA in the dubbing of animation songs. This will be a way to teach young audience MSA in an exciting attractive way.
2. More research papers are needed to be written in this field of study focusing on rendering sound symbolism.

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