

# **A Study on Audiovisual Translation Approaches in Translating Songs for Children's Films and Cartoons**

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## **Introduction**

Audiovisual translation which is the newest branch of translation studies that emerged within the past few decades, is concerned with the transfer of the verbal components contained in audiovisual products such as films, TV series, musicals, and theatrical plays, from one language to another. The two most prominent approaches to this transference are subtitling and dubbing. Subtitling is a written translation of the verbal components of an audiovisual product that accompanies original audio and video where the audience receives simultaneous input in two languages via two channels: visual and acoustic (Cohen). Dubbing is a post-production process where the original audio track of a specific audiovisual product is replaced with a new audio track in another language. The audience receives audio in one language accompanied by the original visual (Cohen).

Among many audiences in the audiovisual entertainment industry, children stand out to be one of the most significant target audiences. Many audiovisual products are produced, targeting children. In the film rating system demonstrated by the Motion Picture Association, the most suitable kind of films for children are rated as "G". The "G" stands for General Audiences where all ages are admitted to watch the film. The G-rated films, i.e., children and family-oriented films, do not contain topics or scenes with violence, foul language and other profanities religious issues, gratuitous sexuality or other matters that would offend parents whose younger children view the picture. Therefore, by their very nature, children-oriented films are quite expressive through colours, settings, characters, themes, plots, and music. These types of audiovisual products cover a wide range of genre categories such as comedy, adventure, fantasy, and musicals. They focus on children-related themes that teach a moral lesson or show that good can triumph over evil. ("Children (Kids) & Family-Oriented Films")

A prominent and unique feature in children-oriented films is the utilisation of music and songs to improve the cinematic experience. Children's music can be simply defined as music written and performed for children. In other terms, children's music refers to music, typically songs, composed specifically for a young audience, usually by adults. Historically, children's music served both entertainment and educational purposes. Children's music is frequently designed to entertain children while teaching them about their culture, other cultures, good

behaviour, facts, morals, and skills. Many are folk songs, but there is an entire genre of educational music that has grown in popularity.

The music in films covers a wide array of functions. There are many different ways in which music can enhance a film: unlike words and pictures, music can create a mood or atmosphere in a much shorter amount of time. It can also be used to tell a story. Music can convey information by evoking an atmosphere, a specific time, or a particular country or location. Music can suggest that something is about to happen even though the visual image may not. It can create suspense or increase the intensity of a visual image. It can emphasise emotion in order to elicit a stronger reaction from the audience. Music is also capable of telling the audience about a character's personality or state of mind in a way that words and images are not capable of expressing. Thus, there are many different purposes that music can have in a film.

Franzon defines a song as a piece of music and lyrics – in which one has been adapted to the other, or both to one another – designed for a singing performance (Franzon 376). A song is made up of different components. There are six primary components to a song as follows;

1. Intro - The intro comes at the beginning of a song with just music and no words with the aim of catching the listener's attention. The intro should establish the song's rhythm, tempo, melody and introduce the vocals.
2. Verse - The verse follows the same melody as the intro, but it carries different lyrics where the story of the song is developed and advanced.
3. Pre-chorus - The pre-chorus is an optional part of a song that helps to enhance the impact of the chorus.
4. Chorus - The chorus contains the main idea of the song repeated after each verse. It is a culmination of all of the song's major themes and concepts. Choruses often contain the title of the song and serve as the song's climax.
5. Bridge - The bridge indicates a turning point in the song by changing the melody appearing just once at the end of a song. It changes the pace of the song, both lyrically and musically.
6. Outro - The outro marks the end of the song. The outro should clearly indicate to the listener that the song is coming to an endpoint.

A song translation can be defined as the second version of a source song that reproduces the fundamental values of the song's music, lyrics, and vocal performance in a target language. Johan Franzon, investigating the possible choices of translating songs through his article, *Choices in Song Translation*, identifies two prominent song translation approaches: translation in the form of prose and translation in the form of singable text. Discussing the translation options of a song, Franzon states;

“What, then, are the options open to a translator who is commissioned to translate a song? The answer to this may be a counter question: is the translation going to be singable or not? If the purpose is simply to understand a foreign song’s lyrics, a semantically close, prose translation will do. But if a song is to be performed in another language, the assignment calls for a ‘singable’ target text.” (374)

While adhering to either of the above two approaches, there are five choices that translators can follow in translating songs, as Johan Franzon identifies:

1. Leaving the song untranslated.
2. Translation of the lyrics without taking the music into account.
3. Composition of new lyrics to the original music with no overt relation to the original lyrics.
4. Translation of the lyrics and adaptation of the music accordingly.
5. Adaptation of the translation to the original music. (376)

Among these five choices, only three choices are accompanied by a translative aspect. The function of song translation is commonly believed to be a demanding and complicated task in the field of translation in general. Hence, the first and the third choices here are the most frequently followed choices by audiovisual translators in the field where most songs in audiovisual products are kept untranslated, or new lyrics are composed to the original music without an actual translative function performed.

Despite this opinion, some translators determine the second, fourth and fifth choices of song translation in an attempt of including songs in their translations. The function of song translation is complicated by its very nature, where the utilisation of translation techniques has become a requisite to effectuate a successful translation product. In analysing the techniques that can be utilised to overcome the difficulties in translation, Molina, and Hurtado Albir have proposed a set of translation techniques that the translators can use. They propose a model composed of eighteen translation techniques that can be employed in overcoming difficulties in translation. Some of the most frequently used techniques in the model can be briefly defined as follows;

- Adaptation - Replacement of cultural elements in the source language with equivalent cultural elements that exist within the target language.
- Amplification - Addition of details that are not expressed in the source text but are required in the target text in order for the target text’s receivers to grasp an idea about the text.
- Borrowing - Use of the same word or expression from the source text in the target text.

- Calque - Literal translation of a word or phrase into the target language from the source language.
- Description - Replacement of the term in the source language with a description in the target language.
- Established Equivalence - Translation through a source language term that is already prevalent and established in the target language.
- Linguistics Compression - Compression of the linguistic elements that exist in the source language.
- Modulation - Replacement of the focus, the point of view or the cognitive aspect that exists in the source language.
- Particularisation - Translation through a more concrete and specific term.
- Reduction - Suppression of the information contained in the source language into the target language. (Molina, and Hurtado Albir 510)

These are a few of the most common translation techniques utilised by translators in overcoming difficulties of translation. Hence, the utilisation of these techniques is practicable during the process of song translation as well.

As far as the previous research into the translation of songs is concerned, Supardi and Putri have investigated subtitling and dubbing techniques employed in the film soundtrack in *Frozen: Let it go*, where they have identified that in subtitle translation, eleven translation techniques were applied while literal translation became the most dominant technique applied into lyric translation. On a similar note, they have identified that nine of the above translation techniques were evident in dubbing translation, where modulation is the most dominant technique of translation applied. (Supardi, and Putri 394,395)

The present research demonstrates the attempts of song translation in child-oriented films by Sri Lankan translators with special reference to the translation of theme songs in two of the most popular children's films and cartoons broadcasted in Sri Lanka, translated from English to Sinhalese. *'Ferdie, the ant'* is a British children's cartoon series that carries a story about a brave and playful black ant who solves his problems with his intelligence and the help of his friends; a production which has been dubbed in Sinhalese as *'kūmbiccī'* and broadcasted on the Sri Lanka Rūpavāhinī Corporation. *'The Lion King'* is a children's animated film which carries a story that centres on a lion prince named Simba, who must overcome the loss of his father and his villainous uncle, Scar, in order to take his rightful place as the king of the Pride Lands; a production which has been subtitled in Sinhalese that is freely available on [baiscope.lk.com](http://baiscope.lk.com); a pioneering subtitle provider network in Sri Lanka. The present research aimed to analyse the functioning of subtitling and dubbing in translating songs with special reference to the theme songs of the above two productions by identifying and analysing the techniques employed by translators and the effectiveness of such techniques.

## **Methodology**

The research was carried out under a qualitative methodology in the form of a comparative analysis. The theme song “*Ferdy is the best*” (Ferdy, the Ant 0.00 – 1.10) from the cartoon series ‘Ferdy, the ant’ and the song titled “*The circle of life*” (The Lion King 01:40 - 04:42) from the film ‘The Lion King’ were selected as sample materials. The selected source versions and translated versions were then compared to distinguish how the translations differ from the sources while giving prominence to the techniques of translation applied based on the theories of translation techniques proposed by Molina and Albir as a tool for analysis (Molina, and Hurtado Albir 510). Through the comparative analysis, the translation techniques employed by the translators could be extracted, which were further analysed to assess the quality of translation and the effect of such techniques on the final outcome.

## **Results and Findings**

Through the comparative analysis, it could be perceived that both the subtitle translator and the dubbing translator have followed several translation strategies to transfer songs into Sinhalese. The subtitle translator has translated the song lyrics without taking the music into account. The translated lyrics do not rhyme, thereby making them not singable. As far as the translation techniques employed by the subtitle translator is concerned, four translation techniques, as stated by Molina, and Hurtado Albir were identified in the Sinhalese subtitles, namely, linguistic compression, particularisation, amplification and description. Apart from the pre-existing translation techniques, a shift of the language style from spoken variety to written variety was also evident in the Sinhalese subtitle translation.

Since it is indispensable for a dubbed audiovisual product to have singable lyrics, the dubbing translator has attempted the approach of creating a singable text for the song. Contrary to the definition of song translation that suggests a reproduction of the fundamental values of the song’s music, lyrics, and vocal performance, the Sinhalese dubbed version of the song appears to have replaced the music, lyrics, and vocal performance of the song, resulting in a product that is far from a translation. As far as the choice of song translation in the dubbed version of the cartoon series ‘Ferdy, the ant’ is concerned, it appears that the translator has followed a novel approach apart from the five pre-existing choices of song translation where he has attempted to create new lyrics to newly composed music. As for the techniques followed in the dubbed version, three of the translation techniques, as stated by Molina and Hurtado Albir, were identified as reduction, adaptation, and modulation.

## **Discussion**

### **1.1 Song Translation in Subtitling**

Subtitling involves displaying written text, which includes the actors' dialogue and other linguistic information that appear on the visual image or the soundtrack. The subtitles appear and disappear on the screen in sync with the corresponding components of the original dialogue or text. The comparative analysis between the English and the corresponding Sinhalese song lyrics identified that even though the English lyrics are written for a singing performance, the Sinhalese lyrics are not. Among the five choices in song translation suggested by Franzon, the evident choice that the subtitle translator has followed in the film, *The Lion King*, appears to be the second choice, which is the translation of the lyrics without taking the music into account. Hence, it is evident that the song has been translated in the form of prose in the subtitled version. The translated lyrics can only be read as text while the audience hears the lyrics of the original song through the acoustic channel.

The discipline of subtitling requires the subtitle translators to follow its standards on spatial and temporal aspects precisely. The spatial parameters require subtitles to be positioned at the lower centre part of the screen, in a maximum of two lines displayed at a time. Each subtitle line should allow around 35 characters displayed in pale white colour. The temporal parameters require a set of two full subtitle lines to be displayed on the screen for 6 seconds (Karamitroglou).

Accordingly, the spatial and temporal requisites of subtitling make the task of a translator quite challenging. At the same time, the fact that subtitling is not only a transference between languages but also a transference between modes of language varieties, from the spoken variety to the written variety, also makes the translator's task more challenging. With these constraints, the expressive power of translated subtitles has become quite limited. Hence, the utilisation of translation techniques is imperative for a translator to overcome these challenges.

As far as the Sinhalese subtitling approach in song translation followed in '*The Lion King*' is concerned, one of the most prominent translation techniques evident is Linguistic Compression. It is the technique where linguistic elements in the source text are united in the target text (Molina, and Hurtado Albir 510). The sentence structure of the English language is SVO, whereas the Sinhalese language follows the SOV sentence structure. Since the sentence structures of the source language and the target language differ from one another, there is an obvious difference in the order of ideas being presented through a sentence. As a means of overcoming the mismatch in syntax while paying attention to the spatial and temporal constraints in subtitling, the linguistics elements have been compressed in the example given below.

Source Text  
00:02:48,122 --> 00:02:52,593

♪ Till we find our place  
00:02:53,494 --> 00:02:56,730

♪ On the path unwinding...

Target Text

00:02:48,049 --> 00:02:56,757

♪ *mē digāhāremin pavātina māvātē*

*api apē tānā soyā gannā tek...*

The phrase “Till we find our place on the path unwinding...” in the source text is displayed as two lines of subtitles which are displayed in sequential order in two succeeding time frames. As a means of converting the English SVO sentence structure into Sinhalese SOV sentence structure, the two subtitle lines have been compressed into a single line of subtitle as “*mē digāhāremin pavātina māvātē api apē tānā soyā gannā tek...*” while transferring the meaning into Sinhalese. The Sinhalese subtitle line is displayed on the screen for a duration of eight seconds (starting on 02 mins: 48 seconds and ending on 02 mins: 56 seconds) which is the total display time of both lines in the source language.

Particularisation is yet another translation technique evident in the Sinhalese translation of the song. Particularisation occurs when source language terms are translated through more concrete and specific terms in the target language. In the third line of subtitles in the example given below, the terms “great and small”, which concisely refers to all the living creatures of all sizes, classes, or types, have been much particularised in the translation as “*loku podi sāma satekvama*” as a means of making it more comprehensible for the target audience.

Source Text

00:02:15,322 --> 00:02:18,125

♪ But the sun rolling high

00:02:18,158 --> 00:02:20,461

♪ Through the sapphire sky...

00:02:20,494 --> 00:02:25,332

♪ Keeps great and small

on the endless round.

Target Text

00:02:15,432 --> 00:02:20,558

♪ *namut mē indrā nīlā ahāsa purā*

*gaman kārānā sūryāyā...*

00:02:20,560 --> 00:02:25,462

♪ *loku podi sāma satekvama*

*mē nimāvaka nāti cakrāyē geniyānāvā*

The translation has limited the meaning of the terms to refer to only to animals, i.e., the only type of characters involved in the film *The Lion King*, through the use of the more specific term “*satekvama*”, which specifically refers to animals in Sinhalese.

Julio Lozano identifies that there are at least two kinds of potential receivers for children’s films as children and adults, thus resulting in audiovisual products with dual addressees. (Lozano 101). Since the film, “*The Lion King*” is rated as a film that admits audiences of all ages, the general target audience of the film consists of viewers from every age group. The target audience of the film can be mainly divided into two dominant groups as children and adults. The task of the subtitle translator becomes much more challenging as the two dominant audience groups of the film are vastly different from one another in their levels of

comprehension and language fluency. Therefore, as a means of addressing the dual addressees of the film, the Sinhalese subtitle translator has employed two translation techniques: namely, Amplification and Description. Amplification occurs when details that are not expressed in the source text are added to the translation in order for the target text's receivers to grasp an idea about the text. Description happens when the source language terms are replaced with a description in the target language. (Molina, and Hurtado Albir).

Since some of the lyrics are figurative and carry a deep ~~structure~~ meaning that adults can easily understand but can be difficult for children to understand at times, the translator has additionally inserted a description of the meaning of the lyrics to make it more understandable to the younger audience.

Source Text	Target Text
00:01:40,655 --> 00:01:43,290	00:01:40,760 --> 00:01:46,719
♪ From the day we arrive	♪ <i>api mē lōkayē ipidā</i>
00:01:43,324 --> 00:01:46,595	00:01:46,721 --> 00:01:52,548
♪ On the planet	♪ <i>eḷiyāta pā tābū davasē siṭā...</i>
00:01:46,628 --> 00:01:51,432	<i>(lōkayā gānā igenā gannāṭa gattā</i>
♪ And blinking, step into the sun	<i>davasē siṭā)</i>

When analysed semantically, the phrase “step into the sun” carries a rather far-reaching interpretation in its deep structure than on its surface structure, as exemplified above. Hence, the translator had additionally inserted the descriptive phrase, which describes its figurative meanings in more straightforward terms to make it more intelligible for his potential child audience members. Above is a perfect exemplification of the utilisation of both the techniques of amplification and description at the same time. Nevertheless, the additional insertion appears to be an obstacle to the viewing experience of the adult audience as it interrupts the flow of the lyrics with additional descriptive translations that do not synchronise with the source language verbal components being heard through the acoustic channel.

Regarding the temporal constraints of subtitling that emerge with the potential child audience, Karamitroglou argues that the average reading speed of children (aged 6-14) is around 90-120 words per minute (Karamitroglou). The song ‘The Circle of Life’ runs for a total of 03 minutes and 2 seconds and carries a total of 102 words in the Sinhalese translation. Since the average number of words displayed within a minute is 34 words, it allows plenty of time for the child spectator to enjoy the music and visuals while absorbing the meanings of the lyrics at the same time.



Apart from the above discussed pre-existing translation techniques evident in the song translation in the film, *The Lion King*, the translator has also attempted to establish a different language style for song lyrics in the film. The Sinhalese language is a diglossic language where a disparity between the spoken and the written varieties of the language is evident. The written variety can sound much standard, polite, and formal, whereas the spoken variety of the language sounds comparatively colloquial and informal. As a means of establishing a clear distinction between the dialogues and song lyrics, the subtitle translator has altered the language style of the lyrics from the spoken variety to the written variety. The musical note symbol “♪” is also used before each line of the lyrics to indicate the distinction.

Source Text	Target Text
♪ It's the circle of life	♪ <i>mē tamā apē jēvānā cakrāyā</i>
♪ And it moves us all	♪ <i>eya api sāmā denāmā rāgena yanāvā</i>
♪ Through despair and hope	♪ <i>balāporottu nātibavā menmā</i>
♪ Through faith and love	<i>balāporottuvā tulin</i>
	♪ <i>viśvāsāyā menmā ādarāyādā tulin</i>

In employing this strategy, the translator has been taken into consideration both his potential audience members as the shift of language styles is favourable for both children and adults. Hence, the written variety of language utilised in the song translation happens to be on an intermediate level that is neither too formal nor too standard, making it easily intelligible for both children and adult audiences.

## 1.2 Song Translation in Dubbing

Dubbing refers to the replacement of the verbal components of an audiovisual product with another audio track which is the translation of the original. The fundamental challenge with dubbing is synchronisation, in which the translation is matched to the movements of both lips and gestures of the characters of the original visual work. Maintaining synchrony is the most predominant constraint in dubbing. Synchronisation can be defined under three main concepts: lip synchrony, kinetic synchrony, and isochrony. Lip synchrony refers to the adaptation of the translation to match the articulatory movements of the on-screen characters. Synchronisation of the translation with the actors' body movements is known as Kinetic synchrony. Isochrony is concerned with synchronising the duration of the translation with the screen characters' utterances (Chaume 7). In translating for dubbing, phrases are reworded to match the lip and body movements and utterance durations instead of being matched with the meaning of the original.

As far as the Sinhalese dubbing approach in song translation followed in the children's cartoon, "Ferdy, the ant" is concerned, one of the most noticeable features of translation was the choice of translation that the translator has followed. In translating the theme song, the translator has followed a novel approach apart from the five pre-existing choices suggested by Franzon. The translator has attempted to create new lyrics to match newly composed music with newly embedded visuals. The theme song of the source version is sung by a male vocalist, and runs for one minute and 10 seconds, whereas the theme song of the Sinhalese translation is sung by a male lead vocalist and a group of male and female backup singers, which runs for two minutes. The visuals of the Sinhalese translated version are also re-edited to match the newly written lyrics.

The above choice of translation is closely related to the technique of reduction in Molina and Hurtado Albir's classification of translation techniques. Reduction occurs when the information contained in the source language is suppressed when transferred into the target language. The level of reduction evident in the dubbed song is so excessive that it is apparent that the English song has undergone a complete deletion where its lyrics are completely erased without leaving any part of the source text when transferred into Sinhalese. It was evident through the initial analysis that the lyrics of the two songs are not interrelated on any level as far as the meaning is concerned. Hence, a qualitative analysis between the two versions based on meaning transference was not possible during the present study.

However, the two songs could be compared on a functional basis of translation where the overall effectiveness and acceptability of the Sinhalese dubbed version could be assessed. Through the analysis, some aspects of the adaptation technique were apparent in the Sinhalese dubbed theme song. Georges Bastin defines adaptation as a set of translative interventions which result in a text that is not generally accepted as a translation but is nevertheless recognised as representing a source text (Bastin 3). Elaborating on adaptation in audiovisual translation, Dana Cohen categorises the levels of adaptation in audiovisual translation into five levels as;

1. Minor omissions and changes to the wording
2. Change of textual elements
3. Change of textual elements that affect characterisation/ situation
4. Change to properties of character/ situation
5. Extensive change to properties of character/ situation (Cohen).

In the present case, new lyrics were written with newly composed music and newly embedded visuals for the theme song. According to the above categorisation of the levels of adaptation, it can be identified that the Sinhalese cartoon series has undergone the fifth level of adaptation with extensive changes to the properties of character/situation. The plot in the translated version has undergone extensive changes as the gender of the protagonist is

converted from male to female, an extensive alteration which consequently has required a compulsory change in the theme song as well. This extensive adaptation technique is only possible in dubbing as it allows the complete removal of the original audio track and replacement with a new version. Hence, the translator's role appears to be much of a lyricist rather than a translator in this case. This appears to be an outcome of the freedom the translator is allowed through the discipline of dubbing itself as it is more concerned with maintaining the synchrony between the visual and the acoustic channel rather than matching the meanings of the translations with the originals.

In writing the theme song, the strategy of adaptation is evident in another distinct form where the translator has adapted the melody of a famous Sinhalese song for the chorus of the dubbed song. As described earlier, the chorus usually contains the main idea of the song repeated after each verse bringing the song to a climax.

A popular Sinhalese song

*kuruḷu gamē kuruḷu gedarā kuruḷu  
kumārī  
bañḍinā davāse magulā adai yasā  
hāḍākārī*

The adapted version in the cartoon

*kūmbi gamē kūmbi gedarā kūmbi  
kumārī  
meyā tamai kūmbi kālē nisi balādārī*

Since the song's chorus usually contains the most remembered lyrical lines by the spectators, the translator has utilised an already famous folk song to make it more appealing to the audience. Each episode of the cartoon series starts with the theme song, and the chorus of the theme song is the first thing the audience gets to hear. When the first thing they hear is something familiar to them, it automatically creates a sense of closeness towards the cartoon. It domesticates the foreign audiovisual product by minimising the strangeness and makes it feel closer to home as if it had been created in Sri Lanka.

As far as the verses of the two songs are concerned, the English version has only one verse, whereas the Sinhalese version has two verses following the same melody with different lyrics. The verse is where the story of the song is developed and advanced. Since the verse of the English version elaborates the qualities of the protagonist, the Sinhalese translator has followed the same mannerism in the translation where he has described the character qualities extensively in ~~much~~ lengthier and more descriptive lyrics, which in turn makes it a novel creation with a deep meaning rather than a mere translation.

Source text

Ferdy is the best,  
Because our Ferdy is wonderful.

And if you have problems,  
Then just ask Ferdy.  
He'll fix them all.

He plays a guitar.  
He's a superstar.  
And we sing along...

*kaḍisəṛə gamənai kammāli parādiyi*  
*katā aḍui vāḍə kūmbiccī*

Target Text

*karəbāgenə karədərə ivəsannī*

*kaḷui sitkaḷui kūmbiccī*

*kaḷu pāṭəṭə sudu gatiguṇə dennī*

*boru ugul də rävəṭili pannannī*

*utsāhəyəmai sahayōgəyəmai*

*samagi balē matə jayə gannī*

As exemplified above, the English version has only one verse, whereas the Sinhalese version has two verses, each placed after the repeated chorus. The Sinhalese song appears to follow the singable approach identified by Franzon, where the verses are composed with rhyming couplets in contrast to the English song with minimal rhyming. Each lyrical line in the verses of the Sinhalese version attempts to bring forward a moral lesson by setting character ideals. This quality is not evident in the source version. Hence, the Sinhalese version appears to fulfil a communicative function through its verses.

The outro is the component of a song that comes with a different melody that clearly indicates to the listener that the song is coming to an endpoint. As the outro of the Sinhalese song, an extraction from another popular children's song is evident to be utilised. Due to the fact that the utilised song is prescribed study material for primary level students in Sri Lankan schools, the possibility for the child audience of the cartoon to be already familiar with the song is very high. As far as the meaning and function of the outro are concerned, the English lyrics invite the audience to join with the main character's adventures while giving a welcoming impression. In contrast, the dubbed version emphasises yet another character quality embedded with a moral lesson aimed at the audience. The outro of the dubbed version fulfils a domesticating function through the utilisation of a popular Sinhalese children's song.

Source text

His fun and games never end.

You'll be glad you came.

Want to join in one of his  
adventures?

Well, let's watch and see,

Watch and see...

Target Text

*pāyənā kāledī*

*rā daval mahansi vī*

*kannə dē rās kərai kūmbiyō //*

When the two song endings are compared, it is evident that the original song takes a better approach to the coming episode by suggesting a transition and a sense of welcoming. In contrast, the dubbed version focuses more on the sense and singability accompanied by a sense of familiarity for the audience. This indicates that the two outros of the English and Sinhalese songs have different ultimate objectives.

The strategy of modulation and enhancement of the central idea is evident in the dubbed version of the song, as the translator has made an extensive modification to the main character. Through the application of this technique, the point of view dominant in the source text is modified. The ant in the English version, being a male character that sets examples for the younger generations in a patriarchal society, is changed into a female character in the dubbed version with a message of female empowerment and feminism. All the obstacles that the ant comes through and all the adventures that the ant experiences as a male protagonist are experienced in the exact same manner by the gender-inversed female protagonist as well. The gender inversion of the protagonist of the cartoon series changes its point of view in many aspects. The modulation of the central theme carries a message of women's empowerment which is portrayed through the theme song as well. The theme song of the cartoon series has become a culmination of all of the story's major themes and concepts. The technique of modulation is applied to the theme song in order to enhance and restate the gender inversion happening within the episodes.

Through an analysis of the Sinhalese song translation of the dubbed version, it was identified that, with the extensive level of adaptation and modulation applied to it, the song could not be practically considered a translation. It has become a novel creation where the translator has used the maximum freedom he gets from the discipline of dubbing itself as it allows the complete removal of the audio track. Hence, the consequences that occur due to the constraints of dubbing, as suggested by Jan-Emil Tveit, are evident in this song translation.

1. The loss of authenticity due to the replacement of the original voice of a character by the voice of another person,
2. The loss of the credibility where the information conveyed by a voice is lost.
3. The loss of the effect of the voice where the mood and atmosphere of a situation that is reflected by the voice are lost. (Tveit 92)

Even though the creative aspect of the song and its appealing quality to the audience are increased through the Sinhalese dubbed song, the authenticity and the original effect of the English version are lost in the translation.

## **2. Implications**

The present research demonstrated the attempts of song translation in child-oriented films by Sri Lankan translators with special reference to the translation of theme songs in the children's film 'The Lion King' and children's cartoon series 'Ferdie, the ant', which were broadcasted in Sri Lanka, translated from English to Sinhalese. Through the comparative analysis, it could be perceived that both the subtitle translator and the dubbing translator have followed several translation techniques to transfer songs into Sinhalese. As far as the subtitling approach in song translation in the film is concerned, the lyrics were translated in

the form of prose without taking the music into consideration. The techniques of linguistic compression, particularisation, amplification, description and a language style shift from spoken variety to written variety were evident. As far as the dubbing approach in song translation in the cartoon series is concerned, singability was given prominence. Reduction, extensive adaptation, and modulation of the central idea were evident as techniques of translation.

The comparative analysis indicated that the two approaches to audiovisual translation behave significantly differently from one another. ‘The Lion King’ translator has attempted to be as faithful as possible to the source text, whereas the ‘Ferdy, the ant’ song translator has completely overlooked the source text and rewritten novel lyrics to the song by following extensive adaptation strategies. As far as the accuracy and faithfulness to the source text are concerned, the Sinhalese subtitle translation of the song “The circle of life” stands out, whereas more prominence is given to the creativity and sense of appeal to the audience in the Sinhalese dubbing translation of the kūmbiccī theme song.

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