

Investigating the Translation of Songs in Persian Dubbed Animated Movies

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Abstract

The present study addresses the issue of song translation from a descriptive approach and relied on the comparative analysis of twenty-nine songs from six animated movies along with their Persian translations presented in the Persian dubbed version of the animations. Upon analyzing the corpus in the first phase of the study, it was found that direct translation and adaptation were the most frequent microstrategies used in translating songs. Furthermore, the second phase of analysis revealed that the tendency of the translators of these six animations was more towards a target-text oriented translation of songs rather than a source-text oriented one.

Keywords: Song translation, Audiovisual translation, Translation strategy, Dubbing

Introduction

Current audiovisual materials, such as movies, have turned into an indispensable part of each person's life. With the ever-growing movie industries all over the world, people become immersed in a sea of movies waiting to be watched. There appears to be no problem when each country broadcasts the movies in the language spoken by its people. The problem arises when audiovisual materials cross geographical borders and enter a new country of a new language and a new culture. Here the role of translators comes under the spotlight. The major difference between the translation of audiovisual texts and the translation of other types of texts is that audiovisual texts are accompanied by several non-verbal elements such as image, sound, and music. These visual and acoustic elements present several limitations to the process of translating audiovisual materials. It is not surprising then that audiovisual translation has often been regarded a type of constrained translation. The term constrained translation was first proposed by Titford (1982) to refer to the limitations involved in the practice of subtitling. This concept was later extended by Mayoral, Kelly, and Gallardo (1998) to include the translation of comics, songs, advertising, and any type of audiovisual translation, such as dubbing and subtitling. In constrained translation, the translator's task is complicated by the existence of different communication media such as image, music, and oral sources (Mayoral, Kelly & Gallardo 1998). One case of constrained translation is provided by the translation of songs in the movies to be dubbed. In such cases, the constraints associated with poetic and musical elements of songs are added to still other constraints the translators face during the process of movie translation.

Songs play a significant role in specific genres of movies, such as musicals and animations. They are often used to intensify the emotional impact of a given scene. Songs are often used to express the feelings and thoughts of the characters, things that may not be possibly expressed directly in the movie. Songs sometimes signify a big change in the plot of the movie, such as the transformation of a character into a better or a worse person. Furthermore, songs add variety to the movies and prevent the audience to be bored. Songs have the power of making long stories short and reveal a lot of information in a very short

time. In some genres, such as film musicals and animated movies, songs serve as narratives and have a plot-furthering function.

In Iran, when animations are released on DVDs, the dialogues are usually dubbed, while songs are kept in the original language. In recent years, there has appeared a trend towards dubbing the songs contained in animations. This has especially happened with Walt Disney's cartoons, so that children, their main audience, can enjoy the whole of the performance.

Although the practice of song translation has a long history, the number of academic studies conducted on the translation of songs, especially in movies, is not high. As Franzon (2008: 374) states, one reason for this might be "lack of clarity as to the professional identity of the people who do translate songs." According to Susam-Sarajeva (2008: 189), such studies call for a multidisciplinary approach. Songs share elements from different fields of study, such as musicology, media studies, cultural studies, literary studies and semiotics, and therefore one has to be familiar with all these fields in order to be able to conduct studies on song translation. Furthermore, Low (2005) believes that song translation is significantly different from most interlingual translations, such as the translation of poetry. One of the particular aspects that distinguish song translation from poetry translation is the making of singable translations. The devising of singable translation is a challenging task for translators because they are faced with a wide range of constraints imposed by the music of the original song which has many complex features such as rhythms, note-values, phrasings and stresses, none of which can be simply ignored (Low 2005).

In spite of the increased interest in audiovisual translation and the everyday expansion of the discipline, due to the above difficulties, the topic of song translation has still remained on the periphery of translation studies. This highly specialized art is most demanding due to the challenges musical and poetic aspects pose for song lyrics translators. The challenges one has to tackle during song translation call for devising appropriate strategies and setting clear priorities. Accordingly, the present study attempted to identify the most frequent strategies the song translators employed for translating the songs of six animated movies in their Persian dubbed version based on the microstrategies provided by Schjoldager, Gottlieb, and Klitgard (2008). Moreover, this research intended to discover the extent to which the tendency of the translators was towards a source-text oriented translation of songs or a target-text oriented one on the basis of the macrostrategies proposed by Schjoldager et al. (2008). This study also aimed to identify the constraints translators encountered during the process of translating songs in dubbed animated movies and attempted to shed some light on the strategies the translators exploited to overcome the constraints.

Review of Literature

Dubbing

In an extensive definition, Luyken, Thomas, Langham-Brown, Reid and Spinhof (1991: 73) describe dubbing as "the replacement of the original speech by a voice-track which is a faithful translation of the original speech and which attempts to reproduce the timing, phrasing and lip movements of the original." Among different types of audiovisual translation such as dubbing, subtitling, and voice-over, dubbing is the type that requires the most absolute synchronization. Synchronization has a direct influence on the translation

process and product. In the process of synchronization, the dialogue writer, who is often the dubbing director, modifies the words that do not phonetically match the screen actors' lip movements (Martin 1994), and adjusts the length of each sentence so that it coincides with the length the screen actor's mouth is moving. Pauses, the start and finish of the utterance, the openness of the vowel sounds and the presence of bilabials are all taken into consideration (Chaume 2004a). Moreover, the dubbing director has the duty to synchronize the pace of the dubbing actor through adjustments to the translation (Chaves 2000). As a result, the dubbing director may change the translation to make the final product appear more natural.

Synchronization as used in dubbing is more precisely referred to as post-synchronization. This type of synchronization should follow certain conventions, the flexibility of which depends on the receiving culture. According to Chaume (2004a: 41), the three generally accepted conventions of post-synchronization are as follows:

(1) the lip movements in close-up shots [...] must be respected. In other words, the source text [...] or the translated dialogue [...] must coincide with the screen actor's lip movements [...]. The task of matching the translation with the screen actor's articulatory movements is called lip-sync or lip synchrony; (2) the body movements of the screen actors must also be respected. In other words, the source text [...] or the translated dialogue must coincide with the head, arm or body movements of the characters on screen (assent, negation, surprise, etc.). This kind of adaptation is called kinetic synchrony; (3) the timing of the screen characters' utterances must be respected too. In other words, the source text [...] or the translated dialogue [...] must fit exactly in the time between the instant the screen actor opens his/her mouth to deliver the lines from the source text and the instant in which he/she closes his/her mouth. This kind of synchrony is known as isochrony.

Considering the brief explanation above, it could be inferred that dubbing is a highly complex process comprised of many stages. This task involves many people including the translator, dubbing director, voice talents and sound engineer. In dubbing, translators are not seen as language experts who could help to improve the synchronized version (Schwarz 2012), and their translation is only considered as an early version of the final product which is then polished and adjusted to the needs of the medium. For the sake of brevity, the researchers of this study use the general word 'dubbing producer' to refer to all those involved in the process of dubbing.

Song Translation

Franzon (2008) defines 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 2008: 376). Theoretically, this definition would mean that song translation is "a second version of a source song that allows the song's essential values of music, lyrics and sung performance to be reproduced in a target language" (Franzon 2008: 376). Unlike poetry, in which the translator only deals with a written text, song possesses a more dynamic nature and is comprised of lyrics and music. The additional element of music puts forward a wide range of requirements for translating songs, the most important of which is singability. Low (2005: 192-194) defines singable translation as a translation whose words are easy to be sung to the note values of the original music.

Translating songs that appear in movies which are to be dubbed seems to be a challenging task for translators, especially if the brief asks for singable translation of songs. In these cases, the translator must first identify the type of songs which are present in the movie. In a movie, songs can serve as either narrative or background. Narrative songs contribute to “characterization and plot development” (Bosseaux 2013: 88). They are an instrument that allows the viewers to understand the plot of the movie and help them to better grasp the characters’ personalities. In contrary to narratives, background songs do not relate the storyline but are used to heighten the emotional impact of the given scene. From translational point of view, it is important not to underestimate the role of narratives. Because of their relevance to the development of the plot, translators must observe a higher degree of semantic fidelity to the original content of narrative songs, so that the story remains almost the same. In the case of Disney cartoons which comprise most of the corpus of this study, songs often play a significant role in storytelling. In such animations, characters use songs to express their inner feelings and thoughts which are crucial for furthering the plot of the movie. Hence, the translation of these songs demands a high level of respect for content, because words are of paramount importance in such type of songs. Since the focus of the current study is on song translation, the next section deals with approaches towards song translation and the constraints of this type of translation.

Low’s Three Approaches to Song Rendition

Low (2013) distinguishes between three general approaches to the rendition of songs. He states that “when a song created in one language is sung in another, its text will be either a translation, an adaptation or a replacement text” (2013: 229). He applies song translation to texts in which “there is extensive transfer of material from the source text, with a reasonably high degree of semantic fidelity” (2013: 231). In his terms, an adaptation is “less equivalent to the source text than a translation, since the adaptor has made extensive and willful deviations from the original” (2013: 231). Replacement, as Low (2013: 231) defines, is “a song lyric created to be used with a pre-existing melody, yet manifesting no semantic transfer from the text previously sung to that melody.”

Low’s Pentathlon Approach

Low (2005) has proposed a model for singable translation of songs which he calls the ‘Pentathlon Principle’. This functional model is comprised of a deliberate balancing of five different criteria, identified as singability, sense, naturalness, rhyme, and rhythm. Low (2005) asserts that when devising a singable text, the sole emphasis on the content of the source text would not result in a desirable translation. Other criteria to be considered in the translation of songs include music, rhyme, rhythm, and stress patterns. Low explains that since the purpose of a singable translation is to be sung, with the pre-existing music, to an audience who knows the target language, the translator must ensure that the target text has the qualities which will best fulfill the original function. Low (2005: 185) further adds that the target translation “must give the overall impression that the music has been devised to fit it, even though that music was actually composed to fit the source text.” In general, this approach encourages translators to “score highly in the overall effect of the text, without insisting on unbeatable excellence on any single criterion” (Low 2005: 210).

Franzon's Five Choices in Song Translation

Based on the assumption that “a song has three properties (music, lyrics and prospective performance) and music has three (melody, harmony and musical sense),” Franzon (2008: 376) suggests that a song translator may have five options in hand. These options include:

1. Leaving the song untranslated;
2. Translating the lyrics but not taking the music into account;
3. Writing new lyrics to the original music with no overt relation to the original lyrics;
4. Translating the lyrics and adapting the music accordingly – sometimes to the extent that a brand new composition is deemed necessary;
5. Adapting the translation to the original music.

From the options provided by Franzon, it could be inferred that in the task of song translation, a translator may choose to give priority to either the lyrics (option two) or the music (option three), or to reach a compromise between the two, to achieve performability (options four and five) (Franzon, 2008). Franzon (2008) further states that these five options are only distinct in theory and some of these choices may of course be combined in practice.

Franzon's Three Layers of Singability

Franzon (2008: 289) states that the last three options mentioned above – “i.e. writing new lyrics, adapting the music to the translation of lyrics, and adapting the translation to fit the music” – would make singable target lyrics. He argues that if the aim of a translation is to produce a singable translation, there are certain aspects of the music-textual fit which should be given particular consideration. In order to have a singable translation, there should be a certain match between lyrics and music. The functional consequences of this match are presented in Table 1.

Table 1. Functional Consequences of Match between Lyrics and Music (Franzon 2008: 390)

A singable lyric Achieves	by observing the music's	which may appear in the text as
1. a prosodic match	<i>melody</i> : music as notated, producing lyrics that are comprehensible and sound natural when sung	syllable count; rhythm; intonation, stress; sounds for easy singing
2. a poetic match	<i>structure</i> : music as performed, producing lyrics that attract the audience' attention and achieve poetic effect	rhyme; segmentation of phrases/lines/stanzas; parallelism and contrast; location of key words
3. a semantic-reflexive Match	<i>expression</i> : music perceived as meaningful, producing lyrics that reflect or explain what the music 'says'	the story told, mood conveyed, character(s) expressed; description (word-painting); metaphor

Franzon calls these three aspects of music-textual fit ‘the three layers of singability’. He believes that prosodic match is the most basic requirement for singability, since in its absence “it may technically be impossible to sing the lyrics” (2008: 391). He asserts that the need for a poetic or semantic-reflexive match varies depending on the characteristics of the song.

Song Translation and Its Constraints

Songs which appear in movies are an interdependence of words, music, and image. Each of these elements create several constraints for translating a song. Words bring with them the problems of linguistic and cultural references, while music leads to the problems of rhyme, rhythm, prosody, and so forth. Image also contributes to a wide range of constraints, the most prominent of which is synchrony between the words and image. Some of these constraints are examined briefly in this section.

Constraint of Rhyme: One of the poetic challenges a song translator has to deal with is the problem of rhyme. It is commonly thought that preserving rhymes in target text is a burdensome task, but Apter (1989) explains that a one-to-one equivalence is not required. This means that if the source text has a rhyming pattern in words, the target text does not need to create an identical rhyming pattern for the translation to be successful.

Constraint of Rhythm: Another great technical problem song translators have to deal with is how to match foreign rhythms. The problem of rhythm is mainly related to the issues of syllable-count, stress pattern, and lengths of notes (Low 2005). In order to preserve rhythm, the source text and the target text should have identical number of syllables in each line (Low 2005). Low (2005: 197) suggests that in cases where there is a shortage of syllables in the target text, it is helpful to add a new word or phrase, repeat a word or phrase, or drop notes from the music. Furthermore, in order to preserve note duration, the translator must pay attention to the length of vowels and the role of consonants in both the source and target texts (Low 2005). The third factor which leads to the preservation of rhythm is to identify the stressed syllables in the source text and then to devise a translation which has the same stress pattern in the target text.

Constraint of Image: When songs are presented in movies, the constraints pertained to audiovisual translation are added to the constraints of song translation. Songs which appear in movies consist of not only aural elements but also visual elements that are inseparably linked to each other. In the dubbing process of songs, the lip movements and the start and finish of the utterance of the dubbing actor should agree with those of the screen actor. The agreement of the lip movements and the timing for the start and finish of the utterance are technically known as lip synchrony and isochrony, respectively.

Due to the constraints imposed by song components, song translators resort to a variety of methods in an attempt to overcome the difficulties they encounter during the process of song translation. These include not only standard methods like paraphrase, transposition and modulation but also more robust and innovative strategies (Low 2005). As an example, Low (2005) brings the strategies various translators have used in translating the works of Brassens. These strategies include “replacement metaphors, compensation in place, calque, omission, explicitation, cultural adaptation, superordinates, stylistic equivalence, the

suppression of difficult verses, the use of added words to solve rhythmical problems and the replacement of rhyme with assonance” (Low 2005: 189).

Descriptive Studies on Song Translation

The number of academic studies conducted on the translation of songs in Iran is not considerable. One reason for this may be attributed to the limited number of dubbed musicals in Iran. However, this number is increasing by the current attempts of various dubbing institutes in dubbing animated musicals into Persian. This section focuses on some descriptive studies conducted on song translation from English into Persian.

The most recent work on song translation from English into Persian is the study carried out by Khoshsaligheh and Ameri (2016). The main focus of this study was on the singability of the songs which were present in the Persian dubbed version of the animated movie *A Monster in Paris* dubbed by Glory Entertainment. The two researchers merged Low’s (2005) Pentathlon principle and Franzon’s (2008) three layers of singability as their conceptual framework. The merged model consisted of seven components: (1) the pre-existing music; (2) prosodic match; (3) poetic match; (4) semantic–reflexive match; (5) sense; (6) naturalness; and (7) lip-synchronization (if necessary). Out of the six songs in the animated movie, two did not have the same music as the original song and, therefore, did not meet the first criterion. These two songs were excluded and the other four remaining songs went under analysis. As for prosodic match, the researchers investigated the number of syllables in each line of the English songs and their Persian translation. If the English and Persian songs had the same number of syllables in each line, the prosodic match was preserved. The researchers observed that in most cases, the English and Persian songs had the same syllable-count and in cases of deviation, the maximum deviation was only one or two syllables. In respect of poetic match, the researchers investigated the rhyme, segmentation of lines, parallelism and contrast, and location of key words. It was found that the dubbed songs maintained the poetic match, though with some minor deviations. Most of the deviations were related to the cases where rhyme was not preserved. With regards to semantic–reflexive match, it was found that the translation team failed to keep the semantic or reflexive match in some cases. With respect to sense, many lines of the Persian songs were not faithful to the sense of their corresponding English songs. The two researchers found that in most cases, sense was not preserved perfectly due to some constraints such as rhythms, rhymes, or lip-synchronization. All the songs were natural despite using some archaic words. The researchers found that lip-synchronization was preserved in the translated songs in all the necessary cases. Khoshsaligheh and Ameri (2016) believe that prosodic match was very important for the translation team as it is an essential element for the production of singable songs. It was concluded that “the dubbed version of all songs preserved the components of the model, although some deviations were observed, in particular, in the case of content of the TT songs” (Khoshsaligheh & Ameri, 2016: 12–13). Finally, the researchers noted that beauty was more important than the content for the translation team under investigation.

The next research on song translation from English into Persian is the study carried out by Kiani (2014) who attempted to investigate the norms dominating the translation of songs in animated movies. Kiani based her work on the three main approaches of song translation proposed by Low (2013). These methods include song translation, song adaptation, and replacement text. Kiani also aimed her study at determining the strategies the translators used to overcome the limitations of song translation. The results of her study indicated that the

most frequent strategies used by Persian translators were deletion, addition, and alteration. She concluded that in general, translators prefer a tendency towards writing a new song for the pre-existing music in cartoons.

The most comprehensive study conducted on the Persian translation of songs in musicals is Jahan Farz's thesis (2012) on the strategies applied in the Persian dubbing of songs from the English film musicals. The aim of this study was to determine the strategies which were adopted for translating English songs in Persian dubbed movies based on a combination of Low's Pentathlon principle and the fourteen techniques he investigated in the translation of the works of Brassens. By analyzing the translation of songs, she found that a singable form, transfer, and non-rhythmic strategies were the most frequent general strategies the translators used in their translating the songs. On the other hand, addition and rhythmic strategies were found to be the least frequent general strategies. She mainly attributed the underlying reasons for adopting these strategies to the characteristics of both songs and dubbing. She noted that in many cases, meaning was sacrificed so as to have the best possible rhythmic and rhymed forms, while in many other cases the rhythmic and singable forms were sacrificed so as to have the most correct rendering of meaning.

Furthermore, in his thesis on the genre analysis and dubbing, Morady Gohareh (2012) analyzed the translation of eleven genres of movies, musicals being one of them. He identified four different approaches for translating songs in the Persian dubbed version of musicals. These approaches include:

1. Leaving the musical scene in the source language;
2. Leaving the musical scene in the source language and providing the meaning of the lyrics by subtitles in the target language. The subtitles can be in the form of a rhythmic or non-rhythmic prose;
3. Reciting the meaning of lyrics by the dubbing actor while the original music and lyrics are audible in the background. The recitation can be in the form of a rhythmic or non-rhythmic prose;
4. Translating the original song into a target language song.

Morady Gohareh (2012) further discusses that if the meaning of the lyrics is crucial to the setting and message of the movie, the translator may sacrifice the rhyme to some extent in order to keep the meaning intact. And in cases where songs do not play an essential role with regards to the plot or setting, the translator or dubbing director may exercise a total shift of meaning for the sake of preserving rhythm and rhyme. With respect to translation strategies, Morady Gohareh (2012) states that the translator of the musical *The Sound of Music* had sometimes used addition, deletion, and shift of meaning in order to keep up the length and pace of the songs. Furthermore, regarding foreignization and domestication, Morady Gohareh (2012) placed the translation of musical genre in the center of the spectrum ranging from extreme foreignization to extreme domestication.

Methodology

Research Questions

This study was an attempt to answer two questions concerning the translation of songs in an audiovisual context. The questions are as follows:

1. What are the most frequent translation strategies applied in the translation of English songs into Persian in dubbed animations on the basis of the microstrategies provided by Schjoldager et al. (2008)?
2. To what extent is the tendency of the translators towards a source-text oriented translation of songs and a target-text oriented one on the basis of the macrostrategies provided by Schjoldager et al. (2008)?

Materials

This descriptive study relied on the comparative analysis of twenty-nine English songs along with their Persian translations. The English songs were taken from six animated movies and their translations were extracted from the Persian dubbed version of the animations. All the animations under study were translated and dubbed by *The Association of Tehran's Young Voice Actors*, formerly known as *Glory Entertainment*. The dubbing director of the entire six animated movies was Mehrdad Raissi and the translation of the songs was a result of collaboration between Mehrdad Raissi and Nasim Nejad Azar. More information on the animated movies under investigation is provided in Table 2.

Table 2. Title of Animations under Study

No.	Year of Production	Year of Dubbing	English Title	Persian Title
1	2013	2014	Frozen	سرماي خفته
2	2012	2013	Brave	دلير
3	2012	2013	The Lorax	لوراکس
4	2011	2012	A Monster in Paris	هيولا در پاریس
5	2010	2011	Tangled	گیسوگمند
6	1991	2004	Beauty and the Beast	دیو و دلبر

The criteria for selecting the above mentioned animations were as follows: First, these animated movies contained songs and second, the songs had been translated and dubbed in the Persian dubbed version of the animations. All the songs which appeared in the narration of these six animations went under analysis with two exceptions. From the animated movie *Brave*, the song *Learn Me Right* was not translated in the Persian version, therefore it was left over in analysis. Moreover, from the musical *Beauty and the Beast*, only the first song *Belle* was translated and dubbed in the Persian version. Thus, from this musical, only the song *Belle* went under analysis.

Procedure

In order to find the most frequent translation microstrategies applied in the translation of songs, first, the researchers extracted the English lyrics from the original English animations and then collated them with their corresponding Persian translations. Secondly, the researchers identified the microstrategies applied in the translation of each song based on Schjoldager et al.'s (2008) microstrategies. The unit for analyzing the lyrics under study was one line at a time. To have intercoder reliability, each of the two researchers identified the strategies applied in the translation of songs individually. Next, the extent to which the

researchers had made identical microstrategy decisions was defined. It was found that the two researchers had made identical microstrategy decisions in 92.64 percent of cases. To resolve the disagreements, the researchers explained the reasons for their choice of microstrategy in cases where their choices disagreed. After discussion and justification, the researchers reached an agreement about the 7.36 percent of disagreements and chose the strategies that seemed to be the most correct. Next, the researchers defined the frequency of each translation microstrategy employed by the translators. Finally, by comparing the frequencies, the most frequent translation microstrategies were detected.

To answer the second question which aimed to find the tendency of the translators towards a source-text oriented translation of songs or a target-text oriented one, the following steps were taken. First, the percentage of the frequency of the translation microstrategies that constituted the source-text oriented and the target-text oriented macrostrategies were added up and defined separately on the basis of Schjoldager et al.'s macrostrategies (2008). Lastly, these two percentages were compared with each other in order to see the extent to which the tendency of the translators was towards a source-text oriented translation and a target-text oriented one.

Model of Analysis

The present study applied the model proposed by Schjoldager et al. (2008) to analyze the translations. The rationale behind selecting this model was that Schjoldager et al.'s (2008) model which is comprised of twelve microstrategies covered all the possible strategies applied in the translation of the songs in this study. One positive point about Schjoldager et al.'s model is that it includes permutation, a procedure which was used in many cases of song translation. Moreover, Schjoldager et al.'s model entails all the three approaches proposed by Low (2013) for rendering songs from one language into another.

Schjoldager et al.'s (2008) model encompasses two main translation strategies, i.e. macrostrategy and microstrategy, each working on a different level of translation. Macrostrategies deal with the overall approach of a translation, that is, whether the translation is source-text oriented or target-text oriented. On the other hand, microstrategies deal with translation problems at word or sentence level (Schjoldager et al. 2008: 89). The microstrategies of Schjoldager et al.'s model are provided in Table 3.

The macrostrategies of Schjoldager et al. (2008) are designed on the basis of microstrategies. Direct transfer, calque, direct translation and oblique translation all give the impression of a source-text oriented macrostrategy while the rest of microstrategies, i.e. explicitation, paraphrase, condensation, adaptation, addition, substitution, deletion, and permutation work towards a target-text oriented macrostrategy.

As mentioned above, the microstrategies of Schjoldager et al.'s (2008) model match the three approaches of song rendition proposed by Low (2013). All the microstrategies proposed by Schjoldager et al. (2008) except adaptation and substitution can be categorized under Low's 'translation' approach. The 'adaptation' in Schjoldager et al.'s (2008) model matches the 'adaptation' proposed by Low (2013) and Schjoldager et al.'s (2008) 'substitution' corresponds Low's (2013) 'replacement text.'

Table 3. *The Microstrategies of Schjoldager et al. (2008: 92)*

Microstrategy	Definition
Direct transfer	Transfers something unchanged.
Calque	Transfers the structure or makes a very close translation.
Direct translation	Translates in a word-for-word procedure.
Oblique translation	Translates in a sense-for-sense procedure.
Explicitation	Makes implicit information explicit.
Paraphrase	Translates rather freely.
Condensation	Translates in a shorter way, which may cause implicitation (making explicit information implicit).
Adaptation	Recreates the effect, entirely or partially.
Addition	Adds a unit of meaning.
Substitution	Changes the meaning.
Deletion	Leaves out a unit of meaning.
Permutation	Translates in a different place.

Results and Data Analysis

The first research question of this study sought to identify the most frequent microstrategies employed in the translation of the twenty-nine songs under study. Table 4 presents the percentage of the frequency of each translation microstrategy in each animated movie as well as in the entire six animated movies.

Table 4. *Percentages of the Frequency of Translation Microstrategies Used in the Animated Movies*

	FR	BR	TL	AMIP	TA	BATB	Total
Direct Transfer	1.43	0	3.15	8.93	0	3.22	2.18
Calque	0	0	0	0	0	0	0
Direct Translation	26.48	30.15	13.06	17.31	23.19	22.58	22.28
Oblique Translation	11.70	3.17	14.41	6.70	10.24	12.90	10.85
Explicitation	9.03	3.17	9.00	11.17	5.72	5.37	8.01
Paraphrase	10.67	1.58	3.15	2.79	6.32	6.45	6.70
Condensation	6.16	0	9.45	6.14	7.53	6.45	6.77
Adaptation	13.96	19.04	33.78	27.93	22.28	24.73	21.99
Addition	4.31	4.76	2.70	5.02	3.01	2.15	3.71
Substitution	0	0	0	0	0	0	0
Deletion	12.32	25.39	9.00	8.93	13.85	9.67	12.16
Permutation	3.90	12.69	2.25	5.02	7.83	6.45	5.31

Note. FR = Frozen; BR = Brave; TL = The Lorax; AMIP = A Monster in Paris; TA = Tangled; BATB = Beauty and the Beast.

As illustrated in Table 4, direct translation has obtained the highest percentage of use and is, therefore, the most frequent microstrategy used in the rendition of songs in the entire

six animated movies under study. This shows that in 21.68 percent of cases, the English lyrics and their Persian translation have offered the same meaning and wording. Example one below indicates an instance of direct translation. This example is taken from the song *I've Got a Dream* from the animated movie *Tangled*. Note that, in the examples, the back translation of the Persian translations into English is provided below the Persian versions.

- (1) I'm malicious, mean and scary
man badjens-am, šarur o tarsnâk
 I'm malicious, mean and scary

As can be seen in example one, the English lyric has been translated word-for-word in the Persian version and no word has been added or removed in the translation.

The second most frequent translation microstrategy used in the translation of songs was adaptation. This microstrategy had several uses in the rendition of songs. The first use of adaptation was to maintain rhymes in the Persian songs. An instance for this use could be found in the song *Let It Go* from the musical *Frozen* brought in example two.

- (2) Don't let them in/ Don't let them see
Zabân bargir/ makon taqir
 Don't speak/ Don't change

The translation of the two lines (separated by backslash) in example two is considered cases of adaptation. One reason for using adaptation in the translation of these lines may be attributed to poetic matters. The dubbing producer has made rhyme between the last words of the two lines, i.e., 'bargir' and 'taqir', in expense of losing some semantic content.

Secondly, adaptation was used to overcome the problem of lip synchrony. In some cases, the translation of some verses did not match the lip movements of the film actor. In order to solve this problem, sometimes the dubbing producer manipulated the meaning in order to obtain words which corresponded the lip synchrony of the movie actor. A relevant example was found in the song *Let It Go* as shown in example three.

- (3) Conceal, don't feel
Konaš zanjir
 Shackle it

In example three, the literal translation of the English verse could be something like 'nahânaš kon, hesaš makon'. However, this literal translation does not match the lip synchrony of the film actress. To overcome this problem, the dubbing producer has changed the meaning of the English lyric in the Persian version and has used the word 'zanjir'(shackle) at the end of the Persian line. This is considered a proper change since the articulation of the final syllable of 'feel' in the original song and the articulation of the final syllable of 'zanjir'in the Persian version make the similar lip movement to a great extent, as these words end in /i:l/ and /i:r/ respectively.

The third reason for using adaptation was cultural and social matters. In the process of cultural adaptation, the items that are considered inappropriate in the target culture are deleted (censored) from the translation and a neutral concept is substituted. A case in point is

the translation of one line in the song *Fixer Upper* from *Frozen* represented in the following example.

- (4) Like his peculiar brain, dear
His thing for the reindeer
That outside a few of nature's laws
Ye kami kol vaz o heyrun
Dâre ešqe heyvun
Kârâš bâ aql jur dar nemi-ad
He's a little nuts and confused
He loves animals
His doings do not make sense

The second line in example four contains the idea of an inappropriate relationship of the boy with his reindeer. In this case, the dubbing producer has censored this concept and has neutralized it to the extent that '*His thing for the reindeer*' has turned to '*dâre ešqe heyvun*' which means that the boy simply loves animals. Moreover, cultural adaptation sometimes occurred in places where certain words which were forbidden by the rules of Iran's broadcasting system were removed from the Persian translation and were replaced by a neutral word. A relevant example for this situation was found in the song *La Seine* from *A Monster in Paris*, where the word 'wine' which is forbidden by the rules of Iran's broadcasting system to be presented in movies was replaced by 'tâbân' (shine). This case is shown in example five.

- (5) Is she devine? Is it the wine?
Nuri az yazdân, bar roqat tâbân
A light from heaven, shining on your face

Other cases where adaptation was widely detected were places in which the music of the English song was changed in the Persian version. The alteration of music in songs often resulted in the relative alteration of lyrics. The alteration of the lyrics was one of the main factors that gave rise to the use of adaptation and which made this microstrategy the second most frequent microstrategy used in the translation of songs. Such uses of adaptation were more prevalent in the Persian version of the songs *Love Is in My Soul* and *Just a Little Kiss* from the musical *A Monster in Paris*. In the Persian version of these two songs, the music of the songs had been changed to a great extent. In accordance with the music, the lyrics were changed to the extent that it made adaptation the most frequent microstrategy employed in the translation of these two songs. In *Love Is in My Soul* and *Just a Little Kiss*, adaptation was used in 63% and 53% of cases respectively.

In spite of the deviation from the original meaning, the positive point about adaptations which took place in this study was that they still could more or less relate to the message of the original song or more generally to the plot of the movie. The case in point was found in the last stanza of the song *Let It Go* brought in example six.

- (6) That perfect girl is gone
Nadâri ze pas nešân
You don't have any sign of the past

In example six, both the source text and the translation imply that Elsa is not the perfect girl she used to be anymore. In this part, the dubbing producer has used adaptation and has changed the surface meaning of the source text. But despite this change in meaning, the original message of the lyric has been preserved in the translation.

Another point about some of the adaptations which took place in this study is that they were based on the visual element of the song. In such cases, the dubbing producer had described what was going on in the picture instead of translating the lyrics. A case in point was the translation of the first lines of the song *For the First Time* from *Frozen* brought in example seven.

- (7) The window is open, so's that door/ I didn't know they did that anymore / Who knew we owned 8000 salad plates?

Panjere bâz ast, az dar nur/ bar hame jâ tâbad ešq o šur/ kâdemân âyand daste be daste

The window is open, [and] light [is shining] from the door/ love and passion is shining everywhere/ servants are coming in groups

As the above lines are sung, the viewers see the servants opening the windows and doors and light shining into the hall. For this part, the dubbing producer has rendered 'so's that door/ I didn't know they did that anymore,' as light and love shining into the hall from the open doors. In other words, the dubbing producer has described the picture instead of translating the lyrics. This has also happened for the third line. In the third line, Anna sings 'Who knew we owned 8000 salad plates?' while the picture illustrates those ten servants each holding a pile of plates enter the room in two ordered lines. The dubbing producer has described the entering of the servants in an ordered manner, in contrary to the English lyrics which mention the large number of plates the servants are holding. So, it could be said that the dubbing producer, here, has again described the picture rather than translating the lyrics.

The third commonly used procedure in the translation of songs was deletion. This microstrategy was mostly exploited to solve the problem of isochrony. In some cases, the length of the utterance of the translation of a line was longer than the utterance of the original line. Consequently, the dubbing producer was forced to delete some parts of the original lyric, so that the translation fitted the length of the utterance of the original line. A relevant example is brought from the song *Let It Go*.

- (8) Couldn't keep it in, Heaven knows I tried

Našavad mahâr, dânad yazdân

Couldn't be controlled, Heaven knows

In example eight, 'I tried' has been deleted from the Persian translation. One possible reason for deleting this clause might be the limitation of time involved in the practice of dubbing. In this case, if the dubbing producer had rendered the meaning of the clause 'I tried' in the Persian version, the length for the utterance of the translation would have exceeded the length for the utterance of the English verse. To avoid the excessive length of the translation (problem of isochrony), the dubbing producer has deleted the translation of 'I tried' in the Persian version and thus has respected the time synchrony of the screen actress's utterance.

The second use of deletion was in cases of redundancy. In such cases, the dubbing producer deleted the words or phrases which were expressed in other words in another part of

the song. A relevant instance is taken from the song *Belle* from *Beauty and the Beast* presented in example nine.

- (9) Right from the moment when I met her, saw her
Az hamân ruzi ke didam cehre-ie u râ
Right from the day when I saw her face

In example nine, 'I met her' has been deleted from the translation, maybe because the phrase 'didam cehre-ie u râ' (*I saw her face*) could convey the idea of seeing Belle as well as meeting her.

The third use of deletion was found in some cases where words or phrases were deleted from the lyrics because they could be grasped from the visual element. Such a case was more evident in the translation of the song *In Summer* from *Frozen*. In the translation of this song, the dubbing producer in some cases had omitted the word 'in summer' hoping that the viewer could grasp from the picture that all the things Olaf (the singer of this song) is fantasizing is happening in summer. A relevant example for this use is found in the following line.

- (10) Probably getting gorgeously tanned in summer
boronz namâyam o kânam soru-u-ud
I will get tanned and sing a so-o-ong

In example 10, the dubbing producer has omitted the phrase 'in summer' probably thinking that the audience will get the concept of 'in summer,' because they are watching the picture of summer on the screen as well as knowing that getting tanned is only possible in summer.

The procedure which took the fourth place in the translation of songs is oblique translation. This procedure was used in cases where the dubbing producer had used a sense-for-sense translation procedure, explaining the meaning of the lyric. A case in point was found in the song *Papa Paname* from the animation *A Monster in Paris* represented in example 11.

- (11) In the blossom of youth
Dar oje javâni
At the height of youth

For this line in example 11, the dubbing producer has used the functional meaning of the lyric instead of the linguistic meaning.

Explicitation is the microstrategy that took the fifth position gaining 7.79% of occurrence. In the analysis of the songs, it was found out that sometimes the facts of the plot were mentioned in greater detail in the target text. A relevant example is given from the song *How Bad Can I Be* from *the Lorax*. The refrain of this song repeated 12 times has been translated as follows:

- (12) How Bad Can I Be?
Man bad nistam
I'm not bad

In example 12, the English line is a rhetorical question and in the translation, the dubbing producer has explicated the meaning of this line in the form of a statement in which Once-ler claims that ‘he is not bad.’

The next frequent translation microstrategy was condensation. Condensation mostly occurred in cases where the dubbing producer was faced with time limitation. Such cases necessitated the dubbing producer to use a translation which was brief in order to make up for the shortage of time attributed to dubbing. One example of such situation could be found in the song *Let It Go* as shown in example 13.

- (13) No right, No wrong, No rules for me
Degar zur o qânuni nist
There is no force and rule anymore

In example 13, the words ‘right and wrong’ have been rendered as ‘zur’ (force) in the Persian version. Here, the dubbing producer has condensed two English words in one Persian word, possibly in order to overcome the problem of isochrony.

The second use of condensation was the replacement of a subordinate with a superordinate. Such a case happened in the song *Love Is an Open Door* from *Frozen*. This case is represented in example 14.

- (14) We finish each other’s sandwiches!
Ke tamum mi-konim qazâ-ye ham-o
That we finish each other’s food

In this example, the dubbing producer has replaced the translation of ‘sandwiches’ (a subordinate) with ‘qazâ’ (food: superordinate of sandwich).

The seventh most frequent microstrategy used for translating songs was paraphrase. Paraphrase mostly occurred in cases where the word order of the original lyric could not make a proper rhythmical sentence in the target language, so the dubbing producer rephrased the translation and in some cases added new words. A case in point was found in the song *Let It Go* as shown in the following example.

- (15) A kingdom of isolation and it looks like I’m the queen
Šahbânu-ye molk-e bi-kas bâšam dar in sarzamin
I am the queen of the kingdom of isolation in this land

From translational view point, the dubbing producer has changed the order of the phrases in the Persian version and therefore has used paraphrase. The translation is considered to be acceptable since it has conveyed all the semantic elements of the original lyric.

The next microstrategy applied in the translation of songs was permutation. As Schjoldager et al. (2008: 109) define, permutation is used when an element of the source text is translated in a different place in the target text, mostly due to linguistic or stylistic reasons. In most cases analyzed in this study, permutation was accompanied by direct translation. An example for permutation is brought from the song *Belle* from the musical *Beauty and the Beast* presented in the following example.

- (16) Little town/ It's a quiet village
Šahr-e mâ/ kucak o ârâm
 Our town/ little and quiet

In these two lines in example 16, the word 'little' which is brought in the first line of the English song has been translated in the second line of the Persian translation as 'kucak.'

The next microstrategy the dubbing producer benefited from was addition. Most additions were applied at the end of lines for making rhyme. Moreover, additions were sometimes used to keep up the length and pace of verses. One case of addition is represented in example 17. This example is taken from the song *Let It Go*.

- (17) Be the good girl you always have to be
Šahdoḳti mân to kub o bâ tadbir
 Remain a good and cautious princess

In the last part of the Persian line above, the dubbing producer has added the words 'o bâ tadbir' (and cautious) to the translation. The word 'tadbir' has been added to the translation in order to make rhyme with the words 'taqir' and 'zanjir', from the previous and next lines.

The least frequent microstrategy used for translating songs was direct transfer. This microstrategy involves transferring an item from source text into target text with no change (Schjoldager et al. 2008: 92). The analysis of the songs in this study indicated that direct transfer was only used for translating proper nouns and the sequences of phonemes, the repetition of which made a rhythmic line without having any special meaning. An instance of these sequences could be found in the following example from the song *In summer*.

- (18) ratdadat, dadadadoo
râtdâdât, dâdâdâdu
 ratdadat, dadadadoo

In the above example, the English rhythmic sequence has been transferred with no change in the Persian version.

In example 19 taken from the song *For the First Time in Forever (Reprise)* from *Frozen*, Arendelle, which is the name of an imaginary kingdom, has remained intact in the Persian version.

- (19) Arendelle's in deep deep deep deep snow
Ârendel dar barf rafte furu
 Arendelle is in deep snow

Calque and substitution are the microstrategies which were not used at all in the translation of the songs. Finding no cases of calque implies that all the translations were natural in Persian and there were no cases where any structure of the English language was borrowed in the Persian translation. Moreover, locating no cases of substitution means that there was no song rendition whose original music was kept while the lyrics were changed entirely.

In addition to the 12 translation microstrategies of Schjoldager et al. (2008), the researchers found some other techniques which were applied in the translation of songs. The first technique the researchers noticed was the one found during the analysis of the song *Let It Go*. This technique entailed the devising of different translations for the refrain ‘*Let it go! Let it go!*’ in different parts of the song. In the first occurrence of this refrain, the dubbing producer translated ‘*Let it go! Let it go!*’ as ‘be in su, be ân su’ (*to this way, to that way*). In this case, the Persian version has relied on the visual element and has described what was going on in the picture instead of translating the lyric. In other words, the dubbing producer has prioritized the kinetic synchrony in this case. The image depicts Elsa who first stretches her left hand to the left and lets go of her power and then stretches her right hand to the right and lets go of her power again. In other words, she is letting go of her power *to this way and to that way*, as the Persian translation says. In the next occurrence of ‘*Let it go! Let it go!*’, it has been translated as ‘rahâ kon be har su’ (*let it go in every way*). Here, the dubbing producer has again relied on the image, where it shows Elsa letting go of her power to both right and left. In the fifth stanza, this refrain has been translated in the first place as ‘bim az kod berahân’ (*set yourself free from fears*) using adaptation. The meaning of this rendition does not seem relevant to the meaning of the original line but still relates to the general message of the song where Elsa advises herself that she must not be afraid of showing her power anymore. In the second occurrence of the refrain in the fifth stanza, it is translated as ‘niruyat kon ayân’ (*manifest your power*). This translation has used oblique translation by rendering the same meaning with different words.

The second technique applied in the translation of songs was melisma. This technique was used to preserve the note duration of the original song in the translated song. Melisma occurs when one syllable is spread over two or more notes in order to preserve the length of note. According to Low (2005), having the same lengths of notes is one of the requirements for having identical rhythm in a source song and its translation. Therefore, melisma can be considered as one of the techniques for retaining the rhythm of the original song. One case of melisma was found in the translation of the last line of the song *Mother Knows Best* from *Tangled* as shown in example 20.

- (20) Motherrr knows best
Mâda-a-ar dâ-â-ânad
 Mothe-e-er kno-o-ows

Because the Persian translation is shorter than the original verse in example 20, the dubbing producer has used melisma to compensate the shortage of syllables in the Persian lyrics. It means that the singer has stretched the pronunciation of ‘dânad’ so that it could fit the timing for the pronunciation of ‘knows best’ in the English version.

The second research question of this study was concerned with the idea that whether the translation of the songs under study was a source-text oriented or target-text oriented process. To answer this question, it is useful to remind that the first four microstrategies proposed by Schjoldager et al. (2008) are placed in the domain of source-text oriented translation and the rest of microstrategies are placed in the domain of target-text oriented translation. Therefore, the formulation for each macrostrategy is as follows:

Source-text Oriented Translation = Direct Transfer + Calque + Direct Translation + Oblique translation

$$2.18+0+22.28+10.85= 35.31\%$$

Target-text Oriented Translation = Explication + Paraphrase + Condensation + Adaptation + Addition + Substitution + Deletion + Permutation
7.79+6.52+6.59+21.40+3.61+2.69+11.83+5.17=64.65%

The results demonstrate that source-text macrostrategy has occurred in 35.31 percent of cases and target-text macrostrategy has occurred in 64.65 percent of cases. With respect to the percentages, it is concluded that the tendency of the translators was more towards a target-text oriented translation.

Furthermore, as the songs analyzed in this study have been presented in an audiovisual context, a question that may arise is that whether the visual component of the animations was a help or hindrance for the translation of songs. At first sight, image may seem to be a hindrance for the dubbing producers, since their translations must have matched the image which was displayed at the same time with the oral element. Nevertheless, image could also be considered a help to the dubbing producers as it was the case in this study. The analyses indicate that in a number of places where the dubbing producers could not find a good equivalent for a line in the songs, they resorted to the image and had described what was going on in the image. Moreover, in some other cases, where the dubbing producers were faced with time limitation (problem of isochrony), they used condensation or deletion, hoping that the audience could grasp what was condensed or deleted by referring to the image. This use of image was more significant in the translation of the song *In Summer*.

Discussion

The results of this study indicated that direct translation was the most frequent strategy used for translating songs in the six animated movies under investigation. In the literature of translation, direct translation is commonly known as literal translation (e.g., Vinay and Darbelnet 1972; Newmark 1998). Vinay and Darbelnet (1972) view literal translation as a unique solution which is complete in itself. They consider this strategy as the default choice of translators and argue that translators only turn to other translation strategies when they consider literal translation to be unacceptable. In the translation of songs, the literal (direct) translation of songs seems to be justifiable, since literal translation conveys the same wording and meaning in the source and target texts.

With a minor difference from direct translation, adaptation was the second most frequent translation microstrategy used in translating songs. Chaume (2004b: 18) states that “songs that appear in films usually require an adaptation in the translation that matches the rhythm of the music [...]” In the same line, Franzon (2008: 389) argues that the option of adapting a translation to music, while allowing for some deviation in sense, may apply to many cases of song translation.” He argues that “when songs appear in a film that is to be dubbed, neither the music nor the (visual) performance can possibly be changed; contextual appropriateness would also include the lip movement with which the target text must be synchronized” (2008: 389), therefore, the only option the translator has in hand is to deviate from sense to some extent, so that the lyrics could fit the music and lip movements.

Furthermore, as the results of this study indicate, the most frequent translation microstrategy used to translate the songs of *A Monster in Paris* was adaptation. This result is in line with the findings of Khoshsaligheh and Ameri (2016) who found that in most cases, the translation team of *The Association of Tehran's Young Voice Actors (Glory*

Entertainment) deviated from the original content of the songs of *A Monster in Paris* in order to overcome the constraints of rhythms, rhymes, or lip-synchronization.

Explicitation was also one of the frequent microstrategies in translating songs. The analysis of songs indicated that in some cases the plot of the movie or the message of the song was mentioned in more detail in the translation. This is supported by Franzon (2005: 276) who states that in song translations, “facts of plot and dramatic milieu are often referred to, sometimes more explicitly than in the source text.”

Furthermore, addition was sometimes applied in order to retain the syllable-count of the original song in the Persian version. This is in agreement with Low (2005) who suggests adding a new word or phrase as a solution for having identical syllable-count in the source and target song. Identical syllable-count is one of the requirements for having identical rhythms in the source song and its translation. Moreover, the present study found addition and deletion as microstrategies which were sometimes used to retain the length and pace of the verses. This is in line with Morady Gohareh (2012) who found addition, deletion and shift of meaning as translation strategies used to keep up the length, pace, and note duration of the verses in the translation of songs.

The findings of this study are in agreement with the results of Kiani (2014) who found deletion as one of the most frequent strategies used in translating songs. The results of the present study also bear some resemblance to the results of Jahan Farz (2012) who found addition as one of the least frequent strategies applied in song translation and who found no cases of calque in the translation of the songs in her study.

Furthermore, devising different translations for ‘*Let it go! Let it go!*’ in different places is in agreement with what Low (2003) suggests. Low (2003: 92) asserts that if a song contains a repeated phrase, a flexible translator may at times choose to render it in different ways at different points in the song, arguing that “the gain in semantic richness will outweigh the loss of structural repetition.”

In addition, the researchers of the current study observed that most of the strategies that Low (2005) investigated in the translations of the songs of Brassens were also applied in the translations of the present corpus. The strategies investigated by Low are marked by italics in order to be distinguished easily from other elements of the sentence. *Compensation in place*, as Low suggests, was found in the cases of permutation in the translation of the songs of the present study. *Omission* and *explicitation* were also discovered in large amounts in the translations of this study. Some cases of *cultural adaptation* were also spotted in this study which was discussed under the title of adaptation. Using *superordinates* was also discovered in a number of songs. *Stylistic equivalence* was found in some cases of this study where the translator had added a metaphor to the translation while there was none in the source text. The *suppression of difficult verses* was also the case in some instances of deletions in the translation of the songs in this study. The *use of added words* to solve rhythmical problems was found in abundance in the translation of this corpus and approximately all the *additions* which took place in this study were applied to solve rhythmical and rhyme problems.

In the data of the present research, there were cases of cultural and social adaptations in which words that were considered unsuitable for an Islamic or Iranian context were removed from the translation and were replaced by neutral concepts. These adaptations were also the case in Jahan Farz’s (2012) study in which the names of some countries where the story of the movie had taken place were removed in the Persian dubbed version while the names of some other countries mentioned in the movie were preserved.

With regards to the audiovisual aspect of songs, this research found that in many cases, image could serve as a help to translators. By the same token, Zabalbeascoa (2008: 26) points out that, “the type of film or scene where the pictures illustrate or explain the music are an aid to interpret other sounds.”

With respect to the second research question, the results indicated that the tendency of the translators was more towards a target-text oriented translation rather than a source-text oriented one. This result is in partial agreement with the findings of Morady Gohareh (2012) who placed the translation of musical genre in the center of the spectrum ranging from extreme foreignization to extreme domestication.

Conclusion

By analyzing the results of this study, it was generally concluded that the translators, or more generally, the dubbing producers of the *Association of Tehran's Young Voice Actors* exploited a wide range of available microstrategies to translate songs, and that direct translation and adaptation were the options they most often chose. The choice of microstrategies was generally determined by several factors, such as dubbing constraints, limitation of visual component as well as poetic and musical constraints. From the aspect of dubbing, the issue of synchronization of time and lip movements of the original dialogues with the translations were the most crucial factors the translators had to take into account. In the case of visual element, the translations must have agreed with the image that was displayed simultaneously with the acoustic element. From poetic aspect, rhyme constraint was the most significant obstacle for translators in rendering songs. With respect to music, the translated lyrics had to fit the pre-existing music in terms of rhythm, note values, melody, and meter.

With regards to the constraints of dubbing, the translators resorted to a variety of solutions. In order to overcome the constraint of isochrony, the translators mostly used deletion and condensation. Adaptation was mainly employed to respect lip synchrony. In cases where the translation of the lyrics did not match the lip movements of the film actor phonetically, the translators used words which matched the lip movements of the film actor, even if the meaning of the English lyrics was distorted in the rendition. With respect to the visual element, the translators sometimes resorted to the description of the image instead of translating the verses, so that they could have a verse which was coherent with the image. To overcome the limitations posed by the poetic element and to make rhyme in the target text, the translators mostly benefited from addition and adaptation. In cases where translators aimed to preserve the rhythm of the original song, they mostly resorted to deletion, addition and adaptation and manipulated the meaning of the lyrics in order to have identical rhythms with the original song. For keeping note lengths of the original song and to preserve rhythm, the translators also made use of melisma in some cases.

Furthermore, the researchers of the present study found traces of manipulation in the translation of songs. In other words, the concepts that were deemed improper for children, the main audience of animations, or concepts that violated the rules of Iran's broadcasting system were removed from the songs and were replaced by neutral concepts. Moreover, adaptation was found in abundance in a number of songs where a new music had replaced the original composition. Although these adaptations had some deviation from the meaning of the source

text, the positive point about them was that they were still relevant to the subject of the song or more generally the plot of the movie.

With respect to the audiovisual aspect of songs, it was found that image could function both as a help and hindrance in translating songs. Image could function as a hindrance because translators had to achieve a translation which was coherent with the image. On the other hand, image could also serve as a help to translators. In a number of places in this study where translators could not find a proper translation for a line in songs, they resorted to the image and had described what was going on in the image. In some other cases, where the translators were faced with time limitation, they used condensation or deletion, assuming that the audience could understand what was condensed or deleted by referring to the image.

To sum up the findings of this study, it was concluded that in order to provide an adequate translation of songs, translators must reach a high level of competency in linguistic properties of the source and target languages, have extensive vocabulary knowledge and at the same time be an expert within the area of translation. Furthermore, translating song requires someone who is skilled at poetic aspects of the source and target languages, is familiar with musical concepts, has a creative mind and is very good at playing with words.

The findings of this study can serve as a guideline for translators who practice audiovisual translation and song translation. Moreover, these results can be used as a beneficial instrument for introducing translation trainees to the limitations dubbing imposes on the translation of movies in general and on the translation of songs in particular. This study also suggests how the translators have tackled these limitations.

Further research can rely on a comparative analysis of the translation of songs in dubbing and subtitling, as two distinctive modes of audiovisual translation. The researchers can investigate the differences between translating songs in the spoken mode (dubbing) and the written mode (subtitling). Other studies could base their examination on other analysis frameworks such as those proposed by Lefevere (1975) in order to find the most suitable model for examining song translation which considers the poetic and translational aspects of songs simultaneously.

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