

**An-Najah National University  
Faculty of Graduate Studies**

**An Analytical Study of Kids' songs translation:  
A Case Study of Baby TV Channel**

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## **Dedication**

To my biggest inspiration, my super mother, a lady with a golden heart and a truly caring soul. Her compassionate and kind nature brought out the best in everyone. She made it her mission in life to care for her children who needed love, guidance and support.

To the man who will give an arm and a leg for his children, my first teacher and hero. To my father who taught me that the best kind of love is unconditional. For many reasons I truly know, my father is the best and I could not ask for a better.

To my sisters and brothers who were always there when I needed them the most.

To my dear and loving husband and beautiful daughter, Alma.

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## الإقرار

أنا الموقعة أدناه، مقدمة الرسالة التي تحمل العنوان:

**دراسة تحليلية لترجمة أغاني الأطفال: دراسة حالة لقناة Baby TV**

### **An Analytical Study of Kids' songs translation: A Case Study of Baby TV Channel**

أقر بأن ما اشتملت عليه هذه الرسالة إنما هي نتاج جهدي الخاص، باستثناء ما تمت الإشارة إليه حيثما ورد، وأن هذه الرسالة ككل، أو أي جزء منها لم يقدم من قبل لنيل أية درجة علمية أو بحث علمي أو بحثي لدى أية مؤسسة تعليمية أو بحثية أخرى.

#### **Declaration**

The work provided in this thesis unless otherwise referenced, is the researcher's own work, and has not been submitted elsewhere for any other degree or qualification.

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**An Analytical Study of Kids' songs translation:  
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**Abstract**

The present study explores the role of five translation approaches in producing popular children's songs based on Low's and Franzon's requirements (singability, sense, naturalness and performability). The study also illustrates the musical devices (rhyme, onomatopoeia and meter) employed in the English and Arabic songs. In addition, it describes the approaches the translator used in translating the song which preserves the balance between the three types of data (verbal, musical and visuals). The study data includes different songs from "Baby TV channel". After analyzing the data, the study founds that direct translation is the most frequent approach used in translating children's songs, while Franzon's approach is the most suitable one depending on the songs collection. At first, Franzon's approach gathers two extremes, not to translate or to change the whole song. In addition, between these two extremes this approach has other choices which a translator can use to reach the best Arabic version.

When it comes to musical devices, meter is the most problematic device to achieve. While rhyme comes the second as a result of being faithful to the original Arabic children song. It is hoped that this study brings other researchers closer to the subjects.

## **Chapter One**

### **Introduction and Research Background**

#### **1.1 Introduction and Research Background:**

According to the Oxford dictionary (2015, p. 440), language is "the system of sounds and writing that human being uses to express their thoughts, ideas and feelings". Communication between humans has been used for different reasons, such as exchanging goods and knowledge. Now, the situation is not that different since people still need to communicate. The technological advancements make the task easier. In the presence of social media, the chance of meeting a foreigner is high. This means that people sometimes find themselves communicating with people who speak a different language.

Communication may not be achieved without understanding other people's languages as well as their cultures and traditions. Therefore, the need for translation arose to help people in exchanging ideas and thoughts regardless of the different languages they use. In fact, translation plays a crucial role in intercultural communication as it introduces the audience to other peoples' lives, manners and lifestyles through different ways, such as art and literature, which present other peoples stories and adventures; literature, itself, constitutes a part of cultural communication as it reflects the manifestation of social life and expresses values, traditions and customs through words. It forms people's thoughts, impression, judgment and

feeling. Literature is important for children as it is important for adults as it contributes to the formation of their personalities and shapes their upbringing.

Childhood plays an important role in the emotional, social and physical development of young children. Therefore, any related activity to this part of life should be connected to enjoyment, playfulness and education. These activities may include reading books, listening to stories or singing some songs, i.e. activities connected to children's literature. According to Kabir and Hatri (2015), children's literature is defined as a linguistic product in the form of art especially directed to an audience of children. Tomlinson and Lynch-Brown (1996, cited in Sloan, 2014, p. 2) further illustrate children's literature as "a book, prose or poetry that is presented through stimulation and attention-grabbing topics". In addition, it could be any artistic published materials entailing enlightenment and entertainment intended for and used by children from birth to adolescence. This genre is also known as a form of literary expression, with its own rules and methods that are related to its language and suitability to the child language capacity. Children's literature is considered the only genre that is categorized by its audience since bringing joy to their hearts and lights to their minds are its fundamental aims. The artist creates a good piece of literature for children that makes children interested in and interacted with through pleasure and enjoyment.

Children's literature has a versatile subcategory that is kids' songs, which are considered as traditional short poems or refined lyrics. They often tell a story, set to music, and have a simple vocabulary and catchy rhyme. In addition, songs should enrich the children's sense of beauty and taste and strengthen their appreciation of goodness and love. Songs are part of many cultures' canons for their role in equipping children with the values and attitudes, language and other elements of the culture. According to Susam-Sarajeva (2008, p. 188), "no other non-religious [...] 'text' moves people as deeply as the combination of lyrics and music; [it] becomes an intrinsic part of their lives, acts as a shortcut to their memories (scenes from one's childhood, holidays, previous relationships, close relatives who passed away etc.) and often bears witness to the various stages of their life".

Herbst (2005, p. 59) defines kids' songs as "songs sung for or to children and those sung by children". He also divided Kenyan kids' songs into six categories.

- Lullabies: songs sung by an older person to soothe the child.
- Cradle: songs sung by an older person to praise the child and to encourage him\her.
- Activity songs: when the text mentions some action, usually not juvenile, although it could be a chore that these singers imitate in the course of their singing.

- Singing games: here the text symbolises some childhood activity or game that children perform as they sing.
- Technical songs: also called songs for learning things, where children learn to numeracy, pronunciation, colors, geography, civics and history, among other things.
- Mockery songs: which appear rather heartless, but ridicule the vile offenders while praising the well behaved, often blacklisting vice and promoting virtue.

Herbst's (2005) categorization can be applied to other cultures under different titles, such as the folk songs of Japanese children according to the classification of Berger (1968).

The classification of kids' songs obviously illustrates how these different types of songs engage in children's lives in every stage and activity. However, children's literature, including children's songs, as an independent art has taken a lot of time to develop. The 18th and 19th centuries marked the beginning of the golden age of the genre even though the starting point of this art goes even further since children use songs and stories in different ways, namely, to play, to express themselves and to satisfy their needs. Before that, all publications were directed only towards adults. Nikolajeva (2005) argues that it "is impossible to think about children's literature as existing before the 18th or 19th century when books were targeted children, not written for adults, and appreciated by them" (As

cited in Barone, 2011, p. 9). Zipes (2013) assures that this period had been a shift from writing to children only for religious purposes, even that religious material that directed to children was rarely found, towards writing for enjoyment and enrichment. Since the publication of "Mother Goose", the fairy tales and nursery rhymes in the 1970s, which first appeared in French then translated to English. According to Athamneh (2017) the situation in the Arab world is not that different as the beginning of this genre comes as a result of the call which Ahmad Shawqi started to establish pure Arabic children's literature. Refaah al-Tahtawi also believed in the importance of this subject and he was the first writer who introduced a book translated from English into Arabic for children. This attempt and some other few individual attempts like Galal (1828 – 1898), Kilani (1897-1959) and Abu Shanab (1931 - 2012) formed the shy beginnings of this art. As mentioned above, the first book directed to Arab children was translated. The songs were not that different from books, as songs start spreading in the Arab world from translation.

As a matter of fact, songs as an independent form of children's literature are a multilateral genre that lies between three major areas:

1. Lyrics: Having the form and musical quality of a song, and especially the character of a songlike outpouring of the poet's own thoughts and feelings, as distinguished from epic and dramatic poetry (Zapruder, 2012).

2. Music: an art of sound in time that expresses ideas and emotions in significant forms through the elements of rhythm, melody, harmony, and color (Dictionary. com)
3. Pictures: The recording, reproducing, or broadcasting of moving visual images.

Adding sound to other visual elements in the 1990's was the beginning of the video clips trend, meanwhile, the spread, success and profits of these songs that synchronized songs with pictures encouraged every production company to produce ones. Since then, a set of possibilities and techniques have been in progress to allow everyone to access any song

This combination between words and other extra-linguistic features such as (music and pictures) has led translators to use the audiovisual translation (AVT) that discusses the relationship between sound, image and language in an audiovisual text.

Audiovisual Translation (AVT) has been gaining around in recent years and is fast becoming the standard reference. Since its inception, AVT was used to encapsulate different translation practices used in the audiovisual media, cinema, television<sup>1</sup>, VHS-in which there is transfer from a source to target language, which involves some form of interaction

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<sup>1</sup> The Video Home System (VHS).

with sound and image. (Díaz-Cintas and Remael, 2014, p. 12)

According to De-linde and kay (2005), audiovisual translation has two subcategories:

1. Subtitling: the translated text is at the bottom of the screen.
2. Revoicing: reproducing the dialogue by using other people's voice.

Over the last few years, there have been some English translated songs that Arab TVs presented. There are many reasons why producers were encouraged to adopt translated products rather than establish new Arabic ones although these songs relate to and build upon other people's culture, history and heritage. This is mainly due to the fact that we do not have enough Arabic sets of texts for children as Arab writers prefer to write about subjects do not directed to children. Adapting the translated texts is found in all texts directed to children in the Arab world and not only the kids' songs. According to Sehwal (2015), one of the most important Palestinian children's literature writers:

"Most of the texts directed to children in the Arab world are similar, related and reproduced, and do not have the elements of intelligence, creativity and innovation. I cannot generalize but this is due to the concerns we have inherited and reflected on all kinds of arts, including children's literature",



She also addressed the problem of reading scarcity when saying:

"Reading scarcity, which is a phenomenon that spreads in the Arab society because of several economic and social factors and a lack of willingness to read with our children. This is due to satellite TV channels and the websites that engaged young people by replacing reading with games."

In addition, we should consider commercial and financial reasons. As soon as the English texts or songs are ready and prepared, the writer needs only to translate the song, which makes it a shortcut for TV channels instead of starting from writing, composing and drawing pictures to the video clip.

Consequently, nowadays, songs and movies that are connected to children are reproduced by using revoicing or dubbing. In this context, "Post-synchronization or 'dubbing' can be defined as the technical procedure by which a voice, whether of the original performance or of another, is "glued" to a visible speaking figure in the image", (Shohat, 2013, p. 22). In other words, dubbing is reproducing a film or song by replacing the original voice with another voice that uses another language. As well as translators use this process as an attractive alternative to subtitling, which is transferring the source sound into a written translation on the bottom of the screen.

Díaz-Cintas and Remael (2014, p. 10) see this kind of translation as an extended form of intersemiotic translation, which is one of the oldest

types of translation, which was first introduced by "Jacobson (1959/ 2000) who established three types of translation:

- **Intralingual translation** - translation within the same language, which can involve rewording or paraphrase;
- **Interlingual translation** - translation from one language to another, and
- **Intersemiotic translation** - translation of the verbal sign by a non-verbal sign, for example music or image.

Half a century later, this approach needed some revision to accommodate other aspect of the song, crucially the audio and visual ones in our case, but the essence is there.

Since songs are supposed to be reproduced as songs, this means that translation is no longer about conveying the meaning; translators should also produce texts that fit the music. In the field of songs translation, many studies have explored the role of words from different perspectives in addition to other subjects connected to such as form, content and style presuming that words are the most important factor. Hatim and Munday (2004, p. 10), for example, focus on the relation between form and content. They say translating a song into a song is an impossible mission; it is just a process of translating a song to normal text, like the one you find in a newspaper or a magazine, not singable. In other words, they limit the translation process by translating the content, not the form.

"Sense may be translated, while the form cannot. The point where form begins to contribute to sense is where we approach un-transability. This clearly is most likely to be in poetry, songs, advertising, punning and so on, where sounds and rhymes, and double meaning are unlikely to be reached in the TL".

Hatim and Munday (2004) consider words the dominant component of songs in the translation process and give priority to conveying the meaning. They ignore any other factor, such as, music as if it has no effect on the outcomes as sufficient translations.

From a similar perspective, at the beginning of her book, Rose (1981, p. 1-3) explains the process of a six-step scheme that her team use to translate songs:

- (1) Preliminary analysis,
- (2) Exhaustive style and content analysis,
- (3) Acclimation of the text,
- (4) Reformulation of the text,
- (5) Analysis of the translation,
- (6) Review and comparison.

Rose (1981) was questioning whether German or any other art song could be translated and if so, the best strategies of translating the songs

should be sought. Her experiments find out that children's songs could be translated but the result is not a song, it was a text which you can read, understand but not sing.

Roda (in Rose, 1981, p.16) continued Rose's efforts in the process of translating songs by trying to translate a number of songs by specialized translators, such as S.S. Prawe, editor- translation of *The Penguin Book of Lieder*, and Philip L. Miller, editor-translator of *The Ring of Words*; the findings are similar to Rose's.

Roda and the translators "have provided excellent and faithful translations of significant numbers of songs without attempting to make them singable. The translations are printed parallel to the original poems, and they do not consciously attempt to retain rhyme or even a set of metrical pattern. They convey the meaning faithfully and naturally, line by line,..." (ibid, p.165)

After that, translators concluded that neglecting the musical side, as Hatim, Munday, Roda and Rose did, obstruct the translation process, especially in conveying meaning and emotion. As a result, many studies began to study the role of music in songs and the importance of music in conveying the whole meaning. Chaume (2004, p. 18) concentrates on the interplay of non-linguistic codes in audiovisual translation. He studies the influence of such signs on the translation process. "The analysis of the lyrics of a song cannot be carried out outside the sheet music that accompanies it".

A Chinese study headed by Hu et al (2009), detects the emotions of five hundred Chinese songs after translating them into English and concludes that translating the words only does not convey the meaning. They introduce an original song and its translated version with and without musical effects to two groups of children. They emphasize the role of non-verbal elements in transferring the meaning. They conclude, "Lyrics usually don't express much about arousal dimension of emotion". In addition, the result shows that the group who listen to the songs without music shows confusion rate higher than the group who listen to the songs with music.

After a few similar studies, translators realize the importance of music, as Gerding-Salas (2014, p.4) comes up with (Translating with the ear) "among formal matters, translators should be aware of and control the sound effect and cadence of the translated text ("Translating with the ear") to avoid cacophonous combinations and calque on the source language."

Aminoroaya and Amirian (2016) state that the additional element of music puts forward a wide range of requirements for translating songs, the most important of which is singability. Low (2016) defines singable translation as a translation whose words are easy to be sung to the note values of the original music. Therefore, a song definition now is more connected to music Fornäs (2010, p. 37) describes songs as "the language of music" or "the music of language".

As some scholars give the weight to words, some scholars say that the priority should be given to the music, also the translators should pick words that only fit the musical sit. Speath (1915) presents that priority should be given to the musical set; "In his paper 'Translating to Music' which is included in The 'Musical Quarterly', (Speath, 1915, in Anon., 1958) sees that it is not possible to imitate the form of the original song without sacrificing the message. He maintains that priority should be given to the musical setting even if accuracy of details is not accomplished." (As cited in Musleh, 2014, p. 10)

This combination does not cover the three main angles of the triangle; pictures are one of the main components of a translated song as they play a serious role in conveying the message. All the studies analyzes one component as the dominant one, some studies concentrate on lyrics, music or picture. After that, focuses on its effects on the target text, without considering words, music, and pictures as complementary equal factors in the perception process of the target text. Translators should see the translation from a new perspective. Translation nowadays is more transferring words; it is transferring a whole work considering all the elements that form it. In kids' songs case, translation has three aspects to consider. In addition, the importance of balancing between these three components is to reach all the children with different learning styles, such as:

- **Visual (spatial):** children who prefer using pictures and images.

- **Aural (auditory-musical):** children who prefer using sound and music.
- **Verbal (linguistic):** children who prefer using words.

Low (2016) and Franzon (2014) express that translating a song is more demanding than translating other texts since the target text must be a song. According to them, singability is the most difficult condition to be fulfilled, on account of its many constraints. Therefore, translating a kids' song has special requirements, which are:

1. Singability: words can be sung smoothly following a musical set. According to (Franzon, 2014, p .373) "the ambiguous term 'singability' can be defined as a musico-verbal fit of a text to music, and that this musico-verbal unity may consist of several layers – prosodic, poetic and semantic-reflexive. These layers may sometimes be modified, or optional, but they would be united in a fully functional and singable target text lyric".
2. Sense and naturalness. "Natural language is a language which is readable by everybody, however, it is formal". (Newmark, 1988: 87).
3. Performability: the act of presenting the song or “from a textual point of view, performability is often equated with ‘speakability’ or ‘breathability’, i.e. the ability to produce fluid texts which performers may utter without difficulty” (Espasa 2000:49).

From a functional point of view, (Franzon, 2014) assumes that a song consists of music, lyrics and a perspective performance while the music should have melody, harmony and a musical sense.

To fulfill these requirements, translators should be aware of all musical devices, such as rhythm and meter, rhyme, onomatopoeia and alliteration. Moreover, translators should decide the degree of faithfulness to have an understandable song in parallel with the all requirements. In addition, they should attempt to reproduce the English song within the constraints of Arabic structures considering the aesthetic value of the Arabic song.

## **1.2 Statement of the problem:**

All the earlier researches studied the song from a linguistic perspective; they tried to see how every element affects the meaning as if the lyric is the only element in a song ignoring the non-verbal side of the song and its importance. This study seeks to present a comprehensive point of view as explaining the word choice and equivalency and its effects on the extra-linguistic parts of the song. The study is organized to discuss the three sides of the triangle (lyrics, music and pictures) that formulate a song.

Lyrics are essentially a language in its formulation, so the study will discuss the problem of the Arabic equivalence of the English versions especially when it comes to language structure, cultural words and word count then, how these elements affect the translation and the principles that



govern song production (singability, rhyme, sense, naturalness and performability).

Lyric is not separated from the rules of music, so the research will look into the musical devices employed in the English and Arabic versions and the role of these devices in producing a song, not a text, especially that musical devices play a crucial role in the aesthetic side of the song that affects directly singability and naturalness. The study is also going to consider another problem that concerns the approaches that the translator applied to convey meaning and if these approaches fulfill songs' requirements: singability, sense, naturalness and performability.

### **1.3 Questions of the Study:**

This study attempts to answer the following questions that the study posits:

1. What are the most frequent translation approaches applied to translate English kids' songs into Arabic?
2. What musical devices are found in English kids' song and the effect of having or not having them in the Arabic translated songs?
3. How the translated kids' songs messages tend to be affected by the use of equivalence in the light of songs' requirements?
4. To what extent is the tendency of the translators towards the source text or being faithful to the source text ST complies with the conditions that guarantee the success of any song?

#### **1.4 The purpose of the study:**

The study aims to examine the challenges that translators might face during the process of translating English kids' songs into Arabic.

The study also seeks to investigate the musical devices that implied in English kids' songs and how the translators deal with them. In addition, the study intends to discuss the effect of translating these musical devices on the singability and the other three requirements of translating kids' song into Arabic.

Finally, the study seeks to evaluate the degree of faithfulness to the ST language in the process of translation English kids songs into Arabic. Then, to investigate their role in producing a song that meets all the requirements, especially in the case when the process gives us the false impression of being faithful to the ST.

#### **1.5 The Significance of the Study:**

The significance of the study lies in its being so helpful for the following parties:

**Palestinian TV channels:** the study would help the producers in Palestinian TV station to assess the presented songs. In addition, it would guide them to select songs that are more suitable for Palestinian children in the future.

**Parents:** like the Palestinian TV stations, parents will be able to decide if the songs are compatible with their children's mental abilities and cultural values.

**Translators:** The study will provide the translators with some advices about the translation approaches. Moreover, it will recommend some steps to avoid producing unnatural songs.

**Other researchers:** this study will form out a future reference for them.

### **1.6 Limitations of the study:**

This study is limited to the following:

- The study only covers English kids' songs that translated into Arabic, not the other way around.
- The study analyses songs that targeted children under twelve.
- The study is limited to one channel, Baby TV channel.

## **Chapter Two**

### **Literature Review and Conceptual Framework**

#### **2.1 Introduction:**

In the Literature Review, the researcher illustrates the concept of translation, song translation, translation approaches, audiovisual translation, musical devices, and the concept of equivalence. In this sub-chapter, it has also explained the previous studies connected to the subjects.

#### **2.2 Song Translation:**

Franzon (2014, p.376) 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”. This definition makes the translated song as “a second version of a source song that allows the song’s essential values of music, lyrics and song performance to be reproduced in a target language” (ibid). By Franzon (2014) definition, we have two versions of the same song, one in the SL or the language that the song was originally written in and the second in the TL or the language that the song has translated into.

People transfer songs from a SL to a TL through translation. Translation has many different definitions according to different scholars based on the text they deal with or the time they live in.

Catford (1965, p. 20), for example, defines translation as “the replacement of textual material in one language (source language) by equivalent material in another language (target language)”. Newmark (1988, p.7) also offers a definition for translation as "a craft consisting of the attempt to replace a written message and/or a statement in one language by the same message and or statement in another language”. Nida and Taber (1969, p. 12) state that, “Translating consists in reproducing in the receptor language the closest natural equivalent of the source language message”. To choose the best translation definition to follow and apply, in his article, “Singable Translations of Songs” Low (2016) presents the following principles: singability, sense, naturalness, rhythm, and rhyme, while Franzon (2014) in his article "Choices in Song Translation" illustrates other principles: singability, music (music itself has three principles melody, harmony and musical sense), lyrics and prospective performance. These principles govern the translation process to produce a popular song.

"It is allowed to pay less attention to a principle if it supports another one. With every translation problem, the translator must decide which principles are most important and which are less important." Coenraats (Newmark, 2007, p.4). The researcher chooses singability, sense, naturalness and performability since they support the other principles.

1. Singability: words should be sung in a smooth way following a musical set. Low (2016, p. 91) formulates the four guidelines to song

translation, and the first one is "The target text must be singable – otherwise any other virtues it has are meaningless." This principle is the hardest one to achieve.

2. Sense: One Hour Translation, one of the world's largest online translation agency," when it comes to conveying the sense of the text, it is really important to translate the content from the reader's point of view. When the reader does not understand what the writer has actually written, all effort to get the things done perfectly become useless". So conveying the message is an essential action during the translation process.
3. Naturalness: naturalness is based on overcoming the differences between an SL and a TL and produces a text that comes along with the TL culture; therefore, the process of translating is a real challenge. Nida and Taber (1969) and Venuti (1995) use the term 'invisibility' to refer to naturalness, also they consider a translation a good one when the reader does not feel that the text he reads or listens to has been translated, in other words, a covert translation. "Beekman and Callow (1983) have offered another criterion for assigning the naturalness of translation. Their definition is based on the term 'ease'. They say: "there is a correlation between ease of understanding the meaning of a text and the level of naturalness, which it has." (as cited in Hashemi, 2009, p.4).
4. Performability: the ability to perform a song easily.

Aminoroaya and Amirian (2016) illustrate three constraints of audiovisual song translation:

1. Constraint of Rhyme: it is the hardest task in the translation process, "but Apter (1989) explains that a one-to-one equivalence is not required." so, the TT should have a rhyme, but it does not need to be a copy of the ST rhyme.
2. Constraint of Rhythm: it is also one of the big problems that song translators face, as "translators have to deal with 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).
3. Constraint of Image: this is a new problem appeared with the appearance of audiovisual translation. "When songs are presented in movies, the constraints pertained to audiovisual translations 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." (Aminoroaya and Amirian, 2016, p. 45)

So translating a song is more demanding than any regular written text. Hence, many approaches towards songs translation and the constraints of this type of translation are developed to produce good songs in the TL, like linguistic and Franzon's approach which will be discussed later.

"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." (Aminoroaya and Amirian, 2016, p. 45)

## **2.3 Different Approaches to song Translation:**

### **2.3.1 Direct translation:**

Direct translation or literal translation is based on following the original text form closely with or without conveying the sense of the original text. In translation studies, a literal translation is often associated with scientific, technical, technological or legal texts. It is also known as, "a translation which gives priority to lexical correspondences and results in ungrammatical sentences, or it could also mean a translation that is as close as possible to the original while still ensuring TL grammaticality (but not naturalness)". (Barkhudarov, 1993 as cited in Chesterman, 1997, p. 12)

Newmark (1988) calls it the best way to reach the closest form of an ST "literal translation is correct and must not be avoided if it secures referential and pragmatic equivalence to the original" (ibid. p. 68). Newmark (1988) agrees that this technique is the best option for translating texts where the form is as important as the content. In his opinion, "literal translation is the first step in translation" (ibid. p.76). Moreover, it is "the most important of the procedures" (ibid. p.81).



Other writers see direct translation as the only valid approach that translators should use in the first choice and consider this approach the first choice. According to Darbelnet and Vinay (1989), "literal translation is correct and must not be avoided if it secures referential and pragmatic equivalence to the original." Therefore, the most common feature of this process is maximum closeness to the SL form and meaning.

In the direct translation process of a literary text, translators are likely to face common problems as linguistic, aesthetic and socio-cultural problems. Hence, a literal translation of literary text produces unclear, unnatural and sometimes nonsensical translations and has little communication value. Therefore, translators try to develop tests and methods to overcome these problems.

Graedler (2000, p. 3) also lists four procedures that a translator may follow in the process of translating culture-specific concepts:

1. Making up a new word.
2. Explaining the meaning of the SL expression in lieu of translating it.
3. Preserving the SL term intact.
4. Opting for a word in the TL which seems similar to or has the same "relevance" as the SL term.

The purpose behind all these tests is to reproduce a song that "respects the norms of the target language, that has vis à vis sentence

structure, terminology, cohesion of the text and fidelity to the author and his/her intention" (CIOL, 2006, p. 16 as cited in Valles, 2012, p. 3) . These norms lead to two concepts: faithfulness and transparency.

- **Faithfulness:** can also be called as fidelity, translate the source text without adding or removing details.
- **Transparency:** transparency is connected to the audience when they read the target text; they should feel like it has been written in their own language.

### **2.3.2 Linguistic and Extra-Linguistic Translation:**

The existence of audiovisual materials makes the translator pay attention to every detail in a song even the one that he/she does not use to consider in other types of arts. Mayoral et al mention in their article(1988) that for translation of the texts that are in association with other media (image, music, oral sources, etc.) the translator task would become more complicated since in addition to linguistic features, the translator needs to take into account the extra-linguistic features of the text".(as cited in Pedrami, 2011,p. 3).

Dubbed songs are a mix of words, music and pictures. Pictures in other types of literature are taken for granted, but we cannot ignore the fact that a colorful picture is worth a thousand words especially when it comes to capturing kids' attention. Producers of kids' songs want to take full advantage of every picture to communicate the message, according to

psychologists, 93% of all human communication is nonverbal. So, using effective visuals illustration to power up the communications is necessary in translated songs.

Jacobson (1959/2000) in his paper "On linguistic aspects of translation" provides three manners of interpreting a linguistic sign:

1. **Rewording** or interpreting linguistic signs by means of other signs from the same language.
2. **Translation** or interpreting linguistic signs by means of signs from another language, a traditional concept.
3. **Transmutation** or interpreting linguistic signs by means of signs from non-linguistic sign systems, considering words as linguistic signs and other signs like pictures as extra-linguistic signs.

Transmutation embodies the relationship between artificial non-linguistic and linguistic signs. Jacobson states that non-linguistic sign can interpret the meaning of linguistic signs. In fact, pictures, the non-linguistic signs in songs, are the fastest element to comprehend by children as human brain processes visuals 60,000 times faster than text; 90% of the information sent to the brain is visual. In other words, according to Pant (2015) a picture worths 60,000 words. As well as, the human brain is more accustomed to processing images in no time since 90% of the information sent to the brain is visual, and 93% of all human communication is visual. In addition, 40% of the people respond better to visuals. According to

Wechsler (1896, as cited in Goudis, 2015), an American psychologist whose work frequently specialized in intelligence testing for children, children's mind connects the series of pictures to form a story, even before understanding the words. Thus, the pictures should parallel with the words, in the songs under investigation. Although, sometimes translators benefit the presence of pictures in some cases and ignore it in others.

Translators should use the entire element provided by the video clips to help children who have difficulty in understanding what they are listening to. A picture is an important tool that assets any child to figure out the meaning of a song. Otherwise, if the song is telling a story and the child has gaps in understanding the vocabulary, pictures stimulate its imagination to fill these gaps. Mayoral et al (1988, as cited in Pedrami, 2011, p. 12) believe that "the message in the songs is composed of other systems in addition to linguistic one. Consequently, the translated text should maintain content synchrony with the other message components."

Pictures are not the only extra-linguistic component in a song; music also is a very important part of the message.

"Peter Low maintains that (2005:188) even when a poem, which is written as a poem (and not as lyrics) is arranged with music, then the translator can no longer disregard this fact when translating that poem. In other words, in such cases the translator should not translate the poem as a poem (which only consists of verbal codes). Rather he should translate the poems (song-lyrics) in order to take into account the non-verbal (musical)

codes in the process of translation as a determining factor. In short, in song-lyrics, the music is regarded as one of the two communication channels that transmit the message. Many foreign listeners claim that they can relate to a song even when they do not understand its words. This is exactly because of the fact that the message is not communicated only through the verbal channel in a song." (As cited in Pedrami, 2011, p. 8, 9)

### **2.3.3 Translating songs as poetry:**

Starting from the fact that the poem has some elements in common with the lyrics of a song, such as rhythm, meter, rhyme and parallelism; translators deal with songs as poems and translate them in the same way.

Keeping the semantic elements of the original text is the main concern of a translator, as the same case in literal translation. According to Bly's (1982, p. 67-89) a translator has "Eight Stages of Translation":

1. Literal (word for word) translation of the source text: this comes in parallel with Liddy (2002) first step of the "Five Tips on Translating Poetry" which is to "Stay Close to the Poem". This step forces the translator to be as faithful as he/she could. "The author in this stage pays close attention to the whole message embedded within the source text and will translate the words accordingly. The result would be something like a rough translation." (Pedrami, 2011, p. 14)
2. Uncovering the real meaning of the original poem: the translator's understanding of the ST is an essential step in the translation process,

as all the following changes depend on the translators' comprehensive look at all the text aspects. "The translator uses all of his knowledge of the source language in order to dismantle the linguistic and aesthetic features of the source takes as he unravels the message embedded within them. This is the stage, in which the translator gets the idea of the poem, which will be the groundwork for translation." (ibid)

3. Comparison of the literal translation and the meaning of the original: In this step, the translator should adjust the text produced in step one to fit the target audience taste and language background and make it more accessible to the audience.
4. Applying the form of the language of the original to translation: the TT style and language should harmonize with the ST style and language.
5. Attention to the mood of the source text: according to Bly (1982, p. 77) "a translator needs to have written poetry himself; he needs the experience in writing from the moods, pleasant or sad, the elegance and sensitive or rough, high or low, etc." (ibid)
6. Attention to the sounds and rhythms of the source text: the ST may or may not transfer the original rhythm, but Bly (1982) insists on the importance of having musical devices, such as rhythm and assonance.

7. Asking the native speaker of the TL to read the translation: the native speaker is more capable of observing any odd detail connected to the style or language.
8. Reviewing the translation and making the final revision: the last step is to put the final touch and change any unwanted detail.

Matthews (1912) in his book (Navajo Myths, Prayers, and Songs with Texts and Translations) translated the song as poetry. According to Parker (2003), "the reception history of Matthews's translation of songs and prayers conflated them both into poetry almost indiscriminately". Flintlock (2017) goes even farther and rejects calling lyricists as poets "lyrics are not poetry and lyricists are not poets."

"By following the aforementioned steps one can produce a translation that conveys the semantic content of the original; however, it should be again pointed out that this approach does not account for the extra-linguistic features of the original (mainly its music) and the final product will be in the form of a blank verse rather than a lyric."(Pedrami, 2011, p. 16)

#### **2.3.4 Pentathlon approach:**

Many approaches, such as literal translation and word-for-word translation try in producing a text that a singer can perform and sound like an original song. From this point, Low (in Gorlee ed. 2005) presents a five-step approach to song translation (The Pentathlon Approach).

The pentathlon approach addresses songs' translation from a functionalist point of view which relies on the importance of text type, which aims "to produce a text which a singer can sing to an audience" Low (in Gorlee ed, 2005, p. 185). Low (2005) identifies five criteria that should be in balance to produce a song that fits the original music. "The five criteria proposed by Low in pentathlon approach are in order of priority. Thus, the first criterion that regulates and manipulates the other four is Singability" (Pedrami, 2011, p. 8)

1. Singability.
2. Sense.
3. Naturalness.
4. Rhyme.
5. Rhythm.

"Such a skopos (producing a target text which will be fit to the preexisting music and also have all the musical characteristics of the source text) will allow the translator to foreground the musical aspect of a text while putting other verbal features even the semantic content of the text in background. Then, Low (in Gorlee ed. 2005) invokes Christiane Nord's functional approach in translation in which Nord suggests that the translation should fulfill its intended function in the target situation (1977:92) in his pentathlon".



Low (2016, p.185) insists on a flexible and pragmatic approach to all those features, paying special attention to the overall effect of the translated song, which should create the illusion that the source music was actually devised for the target lyric. He says 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.”

Low (2005, p. 2016) sets that translators should “score highly in the overall effect of the text, without insisting on unbeatable excellence on any single criterion.”

In my opinion, this approach is more suitable to the songs than other ones like literal and poetry translation. As the pentathlon approach cares about the meaning and music.

### **2.3.5 Franzon’s Approaches to songs translation:**

Franzon’s (2014) assumes that any song has three properties (music, lyrics and prospective performance). Based on these three components, he suggests that a translator has five options to translate a song. These options are:

1. Leaving the song untranslated.
2. Translating the lyrics without considering if these words will fit the music
3. Taking the musical set then writing a new song in the TT based on it.

4. Translating the lyrics and adapting the music to the TT words to the extent that a completely new song is created.
5. Adapting the translation to the original music.

Translators undergo the limitation of music; the music affects the translators' word choice.

The translator's decision to give priority to either words, music or to create a singable text in the TT, i.e. writing new lyrics, adapting the music to the translation of lyrics, and adapting the translation to fit the music depends on his/her intention. Then, to achieve singability and performability, translators may follow the last three options mentioned above. In order to have a singable translation, there should be a match between lyrics and music depending on three steps 'the three layers of singability'. To achieve a singable lyric there should be a match between the layers.

**Table (1): Functional Consequences of Match between Lyrics and Music (Franzon 2014)**

<b>A singable lyric Achieves</b>	<b>by observing the music's</b>	<b>which may appear in the text as</b>
<b>1. a prosodic match</b>	melody: music as notated, producing lyrics that are comprehensible and sound natural when sung	syllable count; rhythm; intonation, stress; sounds for easy singing
<b>2. a poetic match</b>	structure: 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 keywords
<b>3. a semantic-reflexive match</b>	expression: 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

(Aminoroaya and Amirian, 2016, p. 47) say that Low "asserts that the need for a poetic or semantic-reflexive match varies depending on the characteristics of the song. Song Translation and the translated songs which appear in movies are an interdependence of words, music, and image. Each of these elements creates 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."

## 2.4 Equivalence:

Translators expect to have some problems in translating an English song into an equivalent Arabic one; there is no one-to-one correspondence between these two languages. Translating a song is mainly based on replacing the source text's words with suitable ones in the target language, or giving equivalents to the foreign words.

Equivalence is an ambiguous word; the Oxford dictionary defines equivalence as presenting the same, similar or interchangeable value of something with something else. Jacobson (1957) identifies it simply as 'Unity in difference' or 'Sameness in difference'.

Different scholars such as Darbelent and Vinay have tried to define the concept of equivalency. They give a definition based on the text they are dealing with and the translation level they focus on. Darbelnet and Vinay (1989, p. 342), for example, state that equivalence "replicates the same situation as in the original, whilst using completely different wording"(As cited in Shuttleworth, 2011, p. 51). In other words, equivalence is a term used to refer to the nature and extent of the relationships between SL and TL texts or smaller linguistic units (Firmansyah, 2013). Theorists classify equivalency from two points of views:

- The taxonomic view
- The relativist view

### 2.4.1 The taxonomic view:

- Nida and Taber (1969) present two types of equivalents: formal and dynamic. According to Nida (1969, p. 159), Formal equivalence "focuses attention on the message itself, in both form and content". They (2003, p. 12) call the dynamic equivalence "the closest natural equivalent to the source-language message".

The equivalent effect is based on the “four basic requirements of a translation”:

1. Making sense;
2. Conveying the spirit and manner of the original;
3. Having a natural and easy form of expression;
4. Producing a similar response.

- Newmark (1988) as well mentioned two types of equivalents: communicative (Nida's dynamic equivalence) and semantic (Nida's formal equivalence).
- Koller (1995) distinguished between six different types of equivalence:
  1. Denotative equivalence: related to the extralinguistic content of a text (“content invariance;)

2. Connotative equivalence: related to the lexical choices, especially between near-synonyms (“stylistic equivalence”)
3. Text-normative equivalence: related to text types;
4. Pragmatic/communicative: equivalence that oriented towards the receiver of the text or message;
5. Formal equivalence: related to the form and aesthetics of the text, includes word plays and the individual stylistic features of the ST (“expressive equivalence”). (as cited in Arjuna,2013)

#### **2.4.2 The relativist view:**

Moisa (2013) titles this view "Campaign against equivalence" then she lists some theorist as,

- Snell-Hornby (1988) who rejects identity assumption; equivalence is an illusion
- Holmes / Toury (1988, 1980) who list three main lines of arguments:
  1. Rejects sameness as a criterion for any relation between SLT and TLT.
  2. Equivalence is to be replaced by a more relative term: similarity, matching, family resemblance (a number of resemblances).
  3. Translator’s rationality is descriptive (more than one possible solution); using norms TLR is to find the most suitable solution.

- Toury (1980) believes in comparative literary studies:
  1. TL culture is the starting point, not SL culture
  2. start with existing translations and study the resemblances existing between these and their SL texts;
  3. deduce what TR strategies have been used (throughout history);
  4. establish various constraints & norms impinging on the TLR's decision-making
- Reiss (1983) states skopos theory, which does not seek to achieve the same skopos as the original, but what the skopos of the translation is (e.g. poetry, purpose, etc.)

Baker's (2006) demonstrates an equivalence typology:

1. **Equivalence at word level:** the meaning of single words and expressions;
2. **Equivalence above word level:** explores combinations of words and phrases (stretches of language);
3. **Grammatical equivalence:** deals with grammatical categories;
4. **Textual equivalence:** discusses the text level (word order, cohesion, etc.);

5. **Pragmatic equivalence:** how texts are used in communicative situations that involve variables such as writers, readers, and cultural context.

Most scholars in translation theory reject the idea of equivalency. According to Bell (1991:6) "the ideal of total equivalence is impossible. Languages are different from each other; they are different in form having distinct codes and rules regulating the construction of grammatical stretches of language and these forms have different meanings.[...] There is no absolute synonymy between words in the same language, so why should anyone be surprised to discover a lack of synonymy between languages?"

According to Catford (1965, p. 21), equivalency is the main problem of translation. "The central problem of translation-problem is that of finding TL (target language) equivalents. The central task of translation theory is finding the nature of conditions of translation equivalence." Equivalency is also a crucial topic to discuss when a translator needs to analyze any translated text. "The concept of equivalence is also the basis of translation criticism and it is the fundamental criterion of translation quality." (Frank et al, 2004, p.710. as cited in Leonardi, 2014, p. 6)

The problem of equivalence of translated lyrics lies in words, which are included as the content word: verbs, nouns, adjectives and adverbs, as well as the effects caused by the translation of the song. According to Reiss (1986), picking a suitable equivalence should be adequate to the target audience and TL so adequacy is the principle, which governs the process.



"Adequacy is simply appropriateness. Appropriateness is nothing in itself: it has to be seen in relation to action. You do something appropriate in relation to the purpose of what is done. Every time a translator takes a decision, the dominant factor is the purpose of translation, so translational decision must be appropriate for this purpose. Adequacy is thus a relation between mean and purpose, and is thereby process-oriented."(ibid, p. 301)

Nida (1969, p. 64) states that the rate of adequacy of different translations of the same text "can only be determined in terms of the extent to which each translation successfully fulfills the purpose for which it was intended."

Translators must take into consideration the different dimensions of a text since it has linguistic, semantic and pragmatic context. In brief, there is not a perfect equivalent, but the translation should be direct and simple as possible since the translator's main duty is to make his version a little more accessible to the reader (Baker, 200). In addition, "the translator should be able to translate the text naturally. Even if that means the translator changes the structure of the sentence, adds, or erases one or more words into the translation. If necessary, the translator needs to look for synonymies or paraphrase the sentence for the text, in order to make the whole text natural"(Pudgiono, 2017). Leaving out some shade of meanings occasionally is acceptable, in my point of view, when this would serve the other principles (Singability, Sense, Naturalness and performability).

## **2.5 Musical and acquisition:**

Music is an invisible element to children they cannot see it as the pictures or read it as the lyrics. However, they recognize the melody of a song long before they understand the words. They often try to mimic sounds and start moving to the music as soon as they are physically able. According to the Oxford dictionary (2015, p. 509) music is "an arrangement of sounds in patterns to be sung or played on instruments.

The musical part is taken for granted though according to Bright Horizons Family Solutions Organization, the role of music is paramount to the kids' life. A 2016 study at the University of Southern California's Brain and Creativity Institute found that musical experiences in childhood play an important role in the child's brain development, particularly in the areas of language acquisition and reading skills. It also helps in expanding the child's imagination and enhancing his creativity .

Brown (2016) emphasizes the link between language acquisition and music. He publishes an article in which he discusses how it is more than just music. Brown (2016) mentions six benefits of "Music Education", the main three the study is interested in are:

### **1. Language Development**

"When you look at children's age of two to nine, one of the breakthroughs in that area is music's benefit for language development, which is so important at that stage," says Pearson

(2016, p. 2). While children come into the world ready to decode sounds and words, music education helps enhance those natural abilities. “Growing up in a musically rich environment is often advantageous for children’s language development,” she says. However, Pearson (2016, p. 2) adds that those inborn capacities need to be “reinforced, practiced, celebrated,” which can be done at home or in a more formal music education setting.

## 2. Increased IQ

Numerous studies suggest that young children with early exposure to music acquire increased social behavior benefits as well as higher IQ test scores. For example, a study by Schellenberg (2004) at the University of Toronto at Mississauga discusses the effect of music on children.

Schellenberg's study (2004) provides nine months of piano lessons to a dozen six-year-olds, drama lessons (to see if exposure to arts in general versus just music had an effect) to the second group of six-year-olds, and no lessons to a third group .

Surprisingly, the children who were given music lessons over the school year tested on average three IQ points higher than the other groups.

## 3. The Brain Works Harder

Research indicates the brain of a musician, even a young one, works differently than that of a nonmusician. “There’s some good neuroscience

research that children involved in music have larger growth of neural activity than people not in music training. When you're a musician and you're playing an instrument, you have to be using more of your brain," says Dr. Eric Rasmussen (as cited in Brown, 2016:2), chair of the Early Childhood Music Department at the Peabody Preparatory of The Johns Hopkins University, where he teaches a specialized music curriculum for children aged two months to nine years.

According to the Children's Music Workshop<sup>1</sup>, the effect of music education on language development can be seen in the brain. "Recent studies have clearly indicated that musical training physically develops the part of the left side of the brain known to be involved with processing language, and can actually wire the brain's circuits in specific ways. Linking familiar songs to new information can also help imprint information on young minds," the group claims.

This relationship between music and language development is also socially advantageous to young children. "The development of language over time tends to enhance parts of the brain that help process music," says Dr. Kyle Pruett, clinical professor of child psychiatry at Yale School of Medicine and a practicing musician. "Language competence is at the root of social competence. Musical experience strengthens the capacity to be verbally competent".

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<sup>1</sup> Children's Music Workshop is a music education company which specializes in custom designed band and orchestra method books, Emmy award winning music videos, music education advocacy and more

This fact does not mean that parents can introduce children to any kind of music. It is important for children to be consulted about the kind of music they prefer to listen to. It is important that parents test their children to see which music suits them and affects their behavior.

The study is interested in three musical devices rhyme, meter and onomatopoeia. Since rhyme and meter are the most distinguished character in a song. While onomatopoeic sounds are picked as they are used in many songs.

### **2.5.1 Rhyme:**

Rhyme is the correspondence of sound between words or the endings of words, especially when these are used at the ends of lines of poetry, for example: buy and shy. Rhyme is a very important feature of songs. According to Coenraats (2007:29) "rhyme might help the singer; it might make the song more singable to preserve rhyme. Also, rhyme seems to me one of the main features of a song, though is not strictly so that songs have to rhyme."

There are four types of rhyme, according to their position in the verse:

#### **1. End rhymes:**

It is the rhyming syllables that appear only at the end of the verse. It is the most used form of rhyme. For example, the following verses from "Stopping by Woods on a Snowy Evening" by Robert Frost:

Whose woods these are I think I *know*

His house is in the village, *though*

According to Low (2016, p. 7)

"This rhyme is more prominent and audible than the 'passing rhymes' which the singer does not dwell on. Now a weak clinching rhyme can be a serious defect, in a song or any rhyming verse. In a rhymed quatrain, therefore, I consider the final rhyme the most important."

## 2. Internal rhyme:

It is the rhyming syllables that appear within the lines. For example,

Looking for *dinner* around the *river*.

Poetics and lyricists use internal rhyme to upgrade the musical level.

## 3. Slant rhyme:

It is also known as approximate rhyme or imperfect rhyme. In this case, the syllables sounds are similar, but they are not close enough to make a full rhyme. For example,

Like the grown-ups we will all *put*

On our plates some fresh and sweet *fruit*

## 4. Rhyming couplet

The AABB rhyme scheme is one of the most used rhymes scheme that lyricist and poets follow while writing to children. This form also called a rhyming couplet; a rhyming couplet is two lines of the same meter that rhyme. In English, for example, "Morning Song"

Come on children, let's get up

It is time for washing up

Don't forget your teeth to brush

Even when you're in a rush

Wash your face and comb your hair

Now let's pick out what to wear

Another Arabic example from, <sup>1</sup>(أنا النحلة) which is originally written in Arabic

أنا النحلة زنانة

شو أموره وحنانة

نشيطه كتير وما بمل

لأصنع اطيب عسل

These verses in both languages are following the AABB rhyme scheme, rhyme does not have to be an AABB rhyme scheme, Arabic kids'

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<sup>1</sup> <https://www.youtube.com/watch?v=EqaBwnmexKo>

song may have different types of rhyme but all the songs do have rhyme take <sup>1</sup>(انا الجزرة), for instance,

انا انا الجزرة

دوقني ما بتتسوني

لما أكون مقشرة

ما احلا طعمي ولوني

The previous song follows the ABAB rhyme scheme, but the AABB type of rhyme scheme is more preferable as it produces catchy and interesting music. According to Sinha (2018):

- Even though most rhyme schemes produce a kind of rhythm in poems, it is AABB rhyme that gives them a musical touch that is instantly catchy and effectively attention grasping.
- It is this rhyme scheme that makes it easiest for the kid to memorize the poem. Moreover, any text (even if it is not poetry), if constructed in this pattern of rhyme can be easily memorized by the kid. Therefore, knowledge of it comes in use regardless of the kid's area of interest.
- This rhyme scheme is easy to identify and even compose. Kids can be given an exercise to find certain rhyming words and compose a poem of their own.

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<sup>1</sup> [https://www.youtube.com/watch?v=hvZNPfUFq\\_s](https://www.youtube.com/watch?v=hvZNPfUFq_s)



- Rhymes are often composed to create a certain kind of mood and AABB rhyme scheme creates a mood of fun and frolic especially suitable for kids. It is often used in verses meant for adults as well especially when it has to convey something comic or pleasant.

Low (2016, p. 6) believes a translator should ask himself three questions before starting the translation process about rhyme:

1. Are rhymes frequent in the source text?
2. Is rhyme important in the source text?
3. Is it a comic song?

These questions lead the translators to other questions as:

1. Should a translator stick to the original rhyme scheme?
2. Should a translator change the meaning to follow the rhyme scheme?
3. How leaving the rhyme scheme affects the nature and sense of the song?

These questions and other push the translator to a bigger question, namely, what is more important to preserve meaning or music?

Many theorist and translators try to answer these questions. Finally, all of them agree on the importance of rhyme, but they illustrate different ways to convey it between languages. Dyer-Bennet (2011, as cited in Low, 2005, p. 190) presents four guidelines to produce a singable translation of

songs in which he demonstrates that the original rhyme scheme should be preserved, as it is the feature that gives a song its shape:

- (1) The TT must be singable otherwise, any other virtues it has are meaningless;
- (2) The TT must sound as if the music had been fitted to it, even though it was actually composed to fit the source text;
- (3) The rhyme-scheme of the of the original poetry must be kept because it gives shape to the phrases;
- (4) Liberties must be taken with the original meaning when the first three requirements cannot otherwise be met.

Fadaee (2011, p. 201) points of view proved Dyer-Bennet's theory wrong, as the TT including the rhyme should be following the TL rules not the SL to produce a natural song since "There is no universal naturalness. Naturalness depends on the relationship between the writer and the readership and the topic or situation. What is natural in one situation may be unnatural in another, but everyone has a natural, 'neutral' language where spoken and informal written language, more or less, coincide".

Being natural to the TL makes the other principles such as singability and performability more reachable. This comes along with Anani's (2003) two-phase process of translation, which translators should use while translating a literary text. These phases are:

1. Interpretation: when a translator translates the text only within a linguistic framework, he/she transfer the text according to his/her word capacity, thought and feelings.
2. Drafting: the translator in this phase is a writer not a conveyor, he/she writes as if the text his/her own creation. While drafting translator should pay attention to other factors, which makes the text more acceptable and likeable to the target audience.

According to Annani's process, translators should follow the TL culture and background in every aspect even the musical one.

### **2.5.2 Onomatopoeia:**

Onomatopoeia is a word that imitates or suggests the source of the sound that it makes. For example, ding- dong that refers to the sound of bells or boom, which reflects the sound explosion or crash. Garcés de Diego (2008, p. 241-243) distinguishes between four onomatopoeic forms:

1. sounds produced by animals (e.g., tweet-tweet and pío-pío), unarticulated,
2. sounds produced by humans (e.g., smack and plaf),
3. sounds expressing feelings or attitudes (e.g., phew and uf)
4. artificial sounds (e.g., band and pum) (as cited in Regot, 2015, p.1)

The classification could be simpler as Rozmej and Drabikowska (2015) have classified two general types of onomatopoeia. Those are imitative onomatopoeia and echoic onomatopoeia. This classification is not based on what is designated but on what is imitated. Imitative onomatopoeia refers to the sounds that are produced by human's vocal apparatus or by other animate beings. For example, it could be human's mouth productions (stutter and mumble) and animal's cries (bark, chirp, and others). (As cited in Mansur et al, 2018, p. 129)

Onomatopoeic sounds mimic different sounds in different languages. In the case of children's song, animals' sounds are a universal example of onomatopoeic sounds that found in many songs.

In the case of animal sound, you may ask yourself are we supposed to translate these sounds? Do animals make different sounds in different languages? According to Okrent (2016) starting from the fact that languages have different words to represent the same object a rooster can be (ilgallo) or (ondori) depending on whether you speak Italian or Japanese. However, the sounds that animal make should be the same, regardless of the language is. Actually if we are just imitating a sound, that is the same all over the world, finally, we will all come up with the same thing. If we were just imitating a sound, that is probably what would happen, but we are not just imitating sounds. We also give a sound a name. (ku ku ku ku) is what a person here, the real sound, but cock a doodle –do is a word or the name which people use to refer to the rooster sound.

Peoples do this to be able to talk about the sound more easily. In exchange, the sounds give up its naturalness and follow the language rules.

According to (Regot, 2015, p. 5) "Onomatopoeic forms change across languages because of phonetic differences". The phonetic rules, in coining a word to represent a sound or a word in the process of translation, will be different for different languages. Okrent (2016) states that Japanese word cannot begin with /ku/ sound so the duck cannot say quack. Japanese also does not allow consonant cluster when it comes to /d/ and /l/ sound, so cock a doodle –do is out of question. It is not just, what a language lacks of that determines phonetic differences, but also what it also does have. A language that makes good use of nasal vowels like (oin) or guttural /r/ is better able to capture some features animals sounds that one does not. French can play up different aspects of the sound with the inventory of its sounds capacity, so the pig in French can say (groin groin). Not every language has a word for every animal sound; to coin a word for an animal sound, the animal should have at least a spot in the child's life. It might just not be important to a culture to sum up a word for every sound as a raccoon or a fox sounds like. Turkish does not have a pig sound for that reason, but with its high rounded vowel, it has the most faithful sound for a rooster (üürüü ü). Onomatopoeia is not limited to animals' sounds that differ from a language to a language; words for all kind of sounds expressed differently for the same reasons. We laugh, cry and cough in the same way. However

we have different ways to represent these sounds, just as there are many ways to translate them.

(Regot, 2015) focuses on the translation of onomatopoeia in different contexts, of those onomatopoeic forms with no direct equivalent in the target language and the specific case of m? context: depending on the context and language a translator deal with, he /she should react according to the language has, for example, translating English onomatopoeic sounds into Spanish onomatopoeic forms make the text sound more colloquial, so when a translator faces an English onomatopoeic sound he/she transfers it without a change. English onomatopoeic sounds are hardly ever translated as the people all over the world understand them easily.

1. Translating onomatopoeia with no direct equivalent in the target language: "One of the best solutions is to select an onomatopoeic form which is used in similar situations or for similar sounds and which evokes a sound that we could associate with that situation. In the case of English and Spanish, the former is clearly more varied in onomatopoeia, and it has, for instance, an onomatopoeic form for the sound of rabbits: snuffle-snuffle (Riera-Eures and Sanjaume 2010, p. 20). Spanish does not have this level of specificity and, therefore, probably the best solution would be to use the onomatopoeic forms “hi hi” or “iii”, which are used for other rodents such as rats or hamsters. Another six popular strategies that have also been favored by the influence of English in comic books is the adaptation of the

form in the source language to the spelling of the target language. This already happens between English and Spanish with onomatopoeia like a sniff, which is translated as “snif” or “esnif”. (ibid, p. 5,6)

2. Translating "mots expressifs": This French phrase literary means “expressive words” and refers to phonosymbolic nouns and verbs—usually monosyllabic—that evoke a sound due to their phonological form (Gasca and Gubern 2008, p. 8). Spanish translators cannot use this procedure as it is not as dynamic as English. So, mots expressifs are not used as onomatopoeia form. For example, Take, the Spanish onomatopoeic form tintinear (“to jingle”), the morphological ending cancels the possibility to use this word as a proper onomatopoeic form. Other languages take Arabic, for instance, is so dynamic it could derive many forms from an onomatopoeic word such (دندن, يدندن) these words are a present and past form of the onomatopoeic sound (دندنة).

Phonetic differences are responsible for having different onomatopoeic words across languages. But this is not the only reason. According to Riera and Sanjaume (2011, p.14) claim that the complexity of natural sounds and our individual hearing abilities also influence how people verbalize sounds (as cited in ibid, p. 5). "The constraints appeared may lead the translator to apply some direct translation as borrowing techniques either pure or naturalized. Although the translation techniques

tremendously affect the result of the translations, especially in case of the shifts occurred, the meaning and the intention including the sense and the nuance are persistently preserved." (Mansur et al, 2018, p. 133)

Onomatopoeic sounds are a major character in kids' song. Therefore, "the translation of onomatopoeia deserves more attention than it actually gets. Their differences in form and number across languages make their translation a subject of debate in which there are no infallible strategies. These differences also prove that their translation involves the same problems as the translation of language in general". (ibid, p.10)

### **2.5.3 Meter:**

"Meter is what gives a poem its unique rhythm. In traditional English poetry, the meter has two main parts. The first part is the number of syllables in each line. The second part is when syllables sound stronger than others do. Because it depends on both of these factors, English poetry is often called accentual-syllabic verse. When we scan a line of poetry, we are looking for the smallest pieces of the pattern. These pieces are called metrical feet. A metrical foot is simply a grouping of strong and weak syllables." Sinclair (2014, p. 2)

Therefore, a meter is the measurement of poetry based on the structural rhythm of verse. A meter is a collection of feet; they are the basic component of a meter. According to the sequence of stressed



(accented) syllable and unstressed (unaccented) syllables, we have six types of feet as classified by Eidelberg (2014):

1. Iambic: (a rising foot) one unstressed syllable (U) followed by a stressed syllable (X) as,

• Delight	• De-light	• UX
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It is a very common meter in English language; this type is usually used in our daily conversation.

2. Anapest: (a rising foot) two unstressed syllable followed by a stressed one as,

• Understand	• Un-der-stand	• UUX
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Almost used to express comic felling.

3. Trochee: (a fallen foot) one stressed syllable followed by one unstressed syllable as,

• Lover	• Lov-er	• XU
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4. Dactyl: (a fallen foot) one stressed syllable followed by two unstressed syllables.

• Poetry	• Po-e-try	• XUU
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5. Spondee: only two stressed syllables as,

• Football	• Foot-ball	• XX
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6. Pyrrhic: two unstressed syllables as,

When the blood creeps and the nerves prick.

"When the" and "and the" may be considered as pyrrhic.

The number of feet in each line determines the type of meter as:

- A meter with two feet is called 'diameter.'
- A meter with three feet is called 'trimeter.'
- A meter with four feet is called 'tetrameter.'
- A meter with five feet is called 'pentameter.'
- A meter with six feet is called 'hexameter.'

For example,

Rabbit jack / just came back, (This is a diameter line with two feet.)

The rest of the song follows the same meter.

Palestinian Arabic has an especial meter for kids' songs (بحر الهزج) which consists of one stressed syllable followed by three unstressed syllables (XUUU).

Gibbons (1985, p. 667) states that translators choose to treat the lyrics as a regular text and ignore the meter in the translation process beside other musical devices. "Too many English-language translators (and I speak mostly of Americans, whose work I see more frequently) have, however, decided to abandon overt formal devices altogether. I say "overt" only because it seems necessary to emphasize that rhyme and meter, formal

devices of great traditional importance, are only special and obvious types of formal techniques among the many at work throughout the body of a poem." According to him, translators do that "as if the absence of these were itself a sign of their affinity with the original, or of the original poem's intrinsic worth." Therefore, "it is no accident that in our age of mostly unrhymed and un-metrical poetry (such as my own, in large part), most translation of formal poems are neither rhymed nor metered." (ibid, p. 667)

## **Chapter Three**

### **Methodology**

#### **3.1 Introduction:**

This chapter discusses in detail the research methodology that has been adopted in this study. The first section describes the research method and the steps involved, followed by the data collection.

#### **3.2 Research Method:**

This study starts as a descriptive qualitative one since the researcher collects a group of English kids' song with their corresponding Arabic translations then describes the translation strategies used in the translation process. In order to do that, the researcher classifies the collection according to the most frequent translation strategies applied in the translation of songs: direct translation, poetry translation, Pentathlon approach, linguistic and extra-linguistic translation and Franzon's Approaches.

The study also explains the effect of using these strategies in producing Arabic kids' songs depending on the four requirements produced by Low (2016) and Franzon (2014): singability, sense, naturalness and performability.

The first step in the pre-analysis phase was to select the texts and decide on the translation strategy the translator follows, then compares the

lyrics with the music and sees if the words fit the music and fulfills the songs requirements depending on the presence of the three musical devices: rhyme, onomatopoeia and meter. Finally, the researcher picks out some pictures to test the relation between the linguistic and extra- linguistic data.

After that, the study switched to be a qualitative one as the researcher starts to compare the lengths and words numbers between the two versions of the same song between the two languages; each song was counted by using the word count function in *Microsoft Word* processing program. Finally, the researcher compares between two Arabic translations for the same song to see the effect of changing the translation strategy on producing a successful song.

### **3.3 Data Collection:**

The collected data is a number of songs that are retrieved mainly from a "Baby TV" *YouTube* and television channel. As of December 2018, the channel has 1,084,201 followers on YouTube. According to the channel website, Baby TV is a television and YouTube channel for children, distributed worldwide by Fox Networks Group. Launched in 2003 in Israel, Baby TV is distributed in over 100 countries, such as Japan, Italy, Spain and India and broadcasting in 18 languages.

The research has three types of data: textual (lyrics), non-textual (music) and visual (picture). The data is gathered from a number of popular English animated songs that were already translated into Arabic by the

same channel. The duration of each song ranges from 1:34 minute to 2:45 minutes. The subjects of the songs vary according to the story that the song tells. They are presented with a colorful series of pictures. The songs topics cover all early learning skills and developmental milestones for the toddler in an interesting way, such as: nature, animals and guessing games.

The researcher chooses songs to analyze according to three criteria:

1. Popular songs, such as 'Old MacDonald', 'Twinkle Twinkle Little Star' and 'The Itsy Bitsy Spider.
2. Songs published on Palestinian TV (Mada TV).
3. Finally, the study chooses the songs provided by the Arabic version.

## **Chapter Four**

### **Analysis**

#### **4.1 Introduction:**

In this chapter, the researcher discusses the retrieved data. The discussion focuses on the research questions and objectives and lists the necessary examples to be examined in relation to the objectives of this research.

#### **4.2 Musical Devices:**

##### **4.2.1 Rhyme:**

Rhyme in songs is the repetition of similar sounding at the ending of words. All the English songs under study use a series of rhyming couplets that are organized like AA BB CC...etc. This is an example of rhyme found in both the English and translated version of "Charlie and the Numbers"<sup>1</sup> song.

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<sup>1</sup> <https://www.youtube.com/watch?v=srEviGzg53I>

**Table (2): “Charlie and the Numbers” rhyme scheme**

The English Song	The English Rhyme	The Arabic rhyme	The Arabic Translation <sup>1</sup>
My name is number one	<b>A</b>	<b>A</b>	واحد هو أسمى
–and I can reach the sun,	<b>A</b>	<b>A</b>	في المقدمة أمشي
My name is number two	<b>B</b>	<b>B</b>	أسمى اثنان
How do you do?	<b>B</b>	<b>C</b>	اميرة على الدوام
I am number three	<b>C</b>	<b>D</b>	انضموا الي
Look at me	<b>C</b>	<b>E</b>	أنا الرقم ثلاثة

As the table shows, the English version follows the AABB rhyme scheme, which is the rhyme that English lyricists often use to write children's song. This can be seen from (one /wʌn/ and sun /sʌn/) and (two /tu:/ and do /du:/). However, the Arabic version violates the AABB rhyme scheme. The Arabic lyrics rhyme pattern is AABD and this can be seen in (أسمى و أمشي) and (اثنان و الدوام) the rest of the song clearly highlights the lack of rhyme pattern. In other words, it does not follow any rhyme. This comes as a result of using direct translation process to produce an equivalent meaning by the translators while ignoring the rhyme. The Arabic lyric is equivalent to the English one since it conveys the English meaning only without considering the style. The Arabic translators are as faithful to the ST as they also use formal equivalents. The following example from "Tommy the Elephant" song expresses how these devices affect the singability and performability of the translated song.

<sup>1</sup><https://www.youtube.com/watch?v=bcJBsW4T1tI&list=PLY0piYPLmuBirndwb1B7KoHgp3lqwYuKX&index=3>



The English song<sup>1</sup>:

My elephant is small. His name is little Tommy

Each day when he wakes up. He is looking at his mommy.

The Arabic song:

فيلي الصغير واسمه تومي

يستيقظ كل يوم و يذهب الى أمه.

It could be noticed that the rhyme that occurs in the source songs was not transferred to the translated version. In order to have these musical additions, translators may review the translation strategies. Translators may give up the literal translation for "Tommy" and adapt the name to rhyme with "أمه" or transfer the word "mommy" to "مامي". One of these solutions will not affect the meaning; the translation strategies that the translator decides to use and the degree of faithfulness he/she chooses to follow affect the translated message from musical and aesthetic sides to produce a song that children enjoy. These slight changes could change these lines to a successful song from different angles not only the content.

It is clear that all the English songs under study are following a rhyme scheme while the majority of the translated Arabic ones ignore the

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<sup>1</sup><https://www.youtube.com/watch?v=bcJBsW4T1tI&list=PLY0piYPLmuBirndwb1B7KoHgp31qwYuKX&index=3>

rhyme. This might happen because the translators wanted to convey the meaning above all and present the equivalent meaning across the two languages. For example, the “Five little monkeys”<sup>1</sup> song:

**Table (3): "Five little monkeys" song rhyme scheme**

The English song	The English rhyme	The Arabic rhyme	The Arabic song <sup>2</sup>
Five little monkeys jumping on the bed One fell off and bumped his head Mama called the doctor, And the doctor said No more monkeys jumping on the bed	A A A A	A B C A	خمسة قروود صغيرة قفزوا على السرير أحدهم وقع و أصيب برأسه فجاء الطبيب ونظر وقال ممنوع القفز على السرير

In this example, the translator tries to translate every single word literally. In other words, the translator uses direct translation to transfer the whole story without missing a detail. In the example above, the English words (Bed, head, said and head) are called a perfect rhyme AAAA as the end of each word sounds like the others. In spite of the fact that their Arabic counterparts do not employ any kind of rhyme ABCA. In general, ignoring the rhyme does not affect the translation. In other words, rhyme does not affect the sense of a song. Although keeping the rhyme scheme makes the song more memorable, this helps the children to memorize more vocabulary. Brown (2016) emphasizes the link between language acquisition and music. He publishes an article titled of "The Benefits of

<sup>1</sup> <https://www.youtube.com/watch?v=7d91afl15I&t=5s>

<sup>2</sup> <https://www.youtube.com/watch?v=wJ4Np9T1-cg&list=PLY0piYPLmuBirndwb1B7KoHgp3lqwYuKX&index=18>

"Musical Education" in which he discusses how music is more than just music to dance on or enjoy. Brown mentions six benefits of "Music Education", the one which is of our concern is language development.

It is obviously seen that translators do not care much about the rhyme, but it is important to consider the audience that this song is presented to benefits and enjoys the rhyme. Also, translators must focus on the main goal of the translation process which is presenting a song not a text. Children, like adults, love Songs that rhyme. As well as, songwriting has always been known from the rhyme. Without the rhyme the naturalness of a song is missing, therefore performability is not possible. Although these songs already have been sung, from a musical point of view, Assmar (2018) assures that, these unrhymed verses could not form a song.

It is shown that there are many differences that take place in the translating Arabic songs compared to the English ones. These differences are causing a problem in the naturalness, singability and performability of a song. Rhyme in the first place affects the aesthetic part of the song not the meaning so "rhyme might be an essential to a song, but when it came to translation of song, rhyme is a musical device that is ignored easily." (Aji, 2016, p. 49). Menacho stipulates that (2017) "If the original song rhymes, the translation should also rhyme even if you have to use different words that carry the same basic idea".

#### 4.2.2 Onomatopoeia:

"Woof", "ding-dong" and "crunch" are examples of onomatopoeic words. Therefore, onomatopoeia is the sound made by an animal or an action. Onomatopoeic words are found a lot in kids' songs since the songs presents many sounds especially animal sounds because animals are almost found in every song. Songs also favor the use of onomatopoeia, unlike other genres like books that use words that are more related to formal language. The following examples explain how translators deal with onomatopoeia.

**Table (4): Animals sounds in English songs and their translation**

The song's name	Animals sounds in the English songs	The literal Arabic translation	Animals sounds in the translated songs	The strategy
Baa Baa Black Sheep <sup>2</sup>	Baa baa	مأمة	با با <sup>1</sup>	Direct transfer
Old MacDonald <sup>4</sup>	Moo Oink Neigh	خوار قباغ صهيل	مو مو <sup>3</sup> أوينك نيه نيه	Direct transfer

As the examples suggest, Arab translators prefer keeping the English animals' sounds, for example, as the Arabic animals' sounds are hard to pronounce and remember for a child, they do not fit singing and hard to understand by children at an early age. Table (1) shows that, Arab

<sup>1</sup><https://www.youtube.com/watch?v=G85AqI5sjqs&list=PLY0piYPLmuBirndwb1B7KoHgp3lqwYuKX&index=1>

<sup>2</sup><https://www.youtube.com/watch?v=rZm9imuAp6o>

<sup>3</sup><https://www.youtube.com/watch?v=PPzsLiVc8CQ&index=5&list=PLY0piYPLmuBirndwb1B7KoHgp3lqwYuKX>

<sup>4</sup><https://www.youtube.com/watch?v=N4k9MWdeSX8>

translators usually keep the English words, which indicate animal sounds and do not substitute them with the literal Arabic equivalents. According to Darbelnet and Vinay (1989), "using source language terms in the target text are the best and simplest strategy to use especially when translators face meta-linguistic words".

Translators transfer the English sounds without a change since they are easy, catchy and closest to the natural sound as Regot (2013, p. 3) states: "English onomatopoeia are not translated because people understand them". Therefore, attracting children's attention and making them happy is more important than being accurate. Shaheen (1991) illustrates how theorists insist on paying attention to the audience and take in consideration that the audience is the only judge. "Nida and Taber (1969, as cited in Shaheen, 1991, p. 28), for example, have pointed out that the old focus on the form of the message in translating has shifted to the receptors, i.e. the readers. Therefore, it is the reader's response to the translated message that determines the correctness of that message." In other words, the sense, naturalness, performability and singability by keeping the onomatopoeic as presented in the original song are well fulfilled.

#### **4.2.3 Meter:**

Meter is the song rhymic structure. Almost all English songs under study follow a meter. This is an example of meter found in both the English

and translated version from "Twinkle Twinkle Little Star"<sup>1</sup> song. English song:

Twinkle/ twinkle /little/ star

XU/XU/XU/X

The song follows a trochaic tetrameter with an incomplete ending foot. From the definition and the example, it could be seen that meter is defined by the rhythm, which is the stressed and unstressed syllables in words in a verse. The following example illustrates all the data

	Lyric
English	Baa baa black sheep/ have you any wool/ yes sir yes sir//
Arabic	خرافنا ال/ديكم صوف /نعم نعم//
English	Three bags full /one for the master/ one for the dame//
Arabic	أكياس ثلاثة/ واحد للعم /و واحد للعمّة//

These two lines have the same number of feet -trimeter- but the stress between the two versions differs, this technique was used to preserve the note duration of the original song in the translated song so singers use a melisma. A melisma occurs when one syllable is spread over two or more notes in order to preserve the length of note. According to Low (2016), 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.

<sup>1</sup> [https://www.youtube.com/watch?v=jYfHqoAn\\_eQ](https://www.youtube.com/watch?v=jYfHqoAn_eQ)

### 4.3 Kids' Song Translation Approaches:

"To begin with, the approaches used for translating lyrics really depend on how the lyrics will be used" (Gorlée, 2005, p.1)

#### 4.3.1 Direct translation:

Newmark (1988) Darbelnet and Vinay (1989) and other translators see songs translation demands a high level of respect for content starting from the idea that translating a song directly will produce a song. The example below indicates a song that uses direct translation. This example is taken from "The Cat on the Fence"<sup>1</sup> song,

**Example (1):** The English song:

On the fence the cat has blinked at me

Singing a song with sweet melody.

Not long and not short, a perfect song.

Sing cat and I'll join you right along.

The Arabic song:

على السياج وقفت قطة و نظرت الي

غنّت اغنية لحنها جميل

لحن مثير ليس طويل وليس قصير

سأنضم وأغني معك

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<sup>1</sup> [https://www.youtube.com/watch?v=k\\_htajrOaus](https://www.youtube.com/watch?v=k_htajrOaus)

As can be seen in example one, the English lyric has been translated directly into Arabic. The Arabic version is somehow acceptable if we consider the words as a text, not a song, so applying this approach to produce a song depending on Newmark's (1988) assumption that direct translation of a specific literary genre will produce the same literature genre fails. The Arabic text lacks for main musical devices that formulate the original song, such as, rhyme and meter and other minor ones like alliteration and assonance.

English song rhyme:

Me (**mi:**) .....A

Melody (**mɛlədi**) .....A

Song (**sɒŋ**) ..... B

Along (**ə'lon**) ..... B

Arabic song rhyme:

A.....الي

B.....جميل

C.....قصير

D.....معك



As the example shows, the English song has a rhyming couplet AABB, while the Arabic one does not follow any rhyme scheme ABCD.

English meter

Not long and not short, a perfect song.

UUX/UUX/XUU

Sing cat and I'll join you right along.

UUX/UUX/UXU

Arabic meter:

لحن مثير ليس طويل وليس قصير

UUXUXUXUXUUXUU

سأنضم و أغني معك

UXXUUXXXUUX

The English song has six feet (hexameter), four of them consist of two unstressed syllables followed by a stressed one (anapest), so the English song follows a specific meter. On the other hand, the Arabic song does not follow any meter.

Alliteration is having stressed syllables that have the same sounds repeated at the beginning of two or more words in the line or "the repetition of speech sound in a sequence of nearby words. Usually, the term is applied

only to consonants, and only when the recurrent sound is made emphatic because it begins a word or a stressed syllable within a line". (Abrams and Harpham, 2011, p. 10) In the English song, the /s/ sound is repeated at the beginning of (singing/song/sweet). Assonance, on the other hand, is the repetition of vowel sounds within neighboring words, the /i/ sound in the last part of the song (Sing cat and I will join you right along).

The Arabic song lacks naturalness, singability and performability. Assmar (2018), who is a professor at An-Najah National University and the head of the music department in a personal interview, assures that these are not songs in any way. However, if translators choose to stick to this approach and consider these words as a lyric, they will face a problem since, in other cases, the same approach, besides deletion, is used to produce a collection of words that are unacceptable in Arabic and do not make sense. As in "The old man"<sup>1</sup> song,

### **Example (2):**

English song:

This old man, he plays one

He plays knick knack on my thumb

With a knick knack paddy wack

Give a dog a bone

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<sup>1</sup> <https://www.youtube.com/watch?v=toUJdB3I8Ok>  
<https://www.youtube.com/watch?v=6bfnUho15sk&list=PLY0piYPLmuBirndwb1B7KoHgp3lqwYuKX&index=>

This old man comes rolling home

This old man, he plays two

He plays knick knack on my shoe

With a knick knack paddy wack

Give a dog a bone

This old man comes rolling home.

Arabic song:

رجل عجوز على دراجه لعب على ابهامي  
 ما اجمل هذه اللعبة، رجل عجوز لعب معي  
 مرة ثانيه، رجل عجوز لعب على حذائي  
 ما اجمل هذه اللعبة، رجل عجوز لعب معي

According to Shaheen (2018), a Professor at An-Najah National University in the Arabic Department, these lines do not form a text. Afterwards, it is a random collection of words, which are not accepted in the Arabic formulation. The TT is unnatural and does not make sense. The different grammatical rules that maintain the unity of the translated text should be respected in the light of that each language has different grammatical rules related to the syntax of the sentence. Maintaining the unity of these rules in each language is the translator's duty, which the literal translation does not help in his/ her intention to convey the same meaning and style from the original text to the target text. Consequently,

Darbelnet's and Vinay's (1989) express "direct translation" as the correct translation and must not be avoided does not succeed in song translation.

Applying the back translation test<sup>1</sup> is useful for translators who want to ensure the quality and accuracy of the translation that he/she presents. Applying this procedure for "The old big deer"<sup>2</sup> song result in:

### Example (3):

English	Arabic	Back translation
Little rabbit came along And crried out this song	أتى اليه ارنب صغير وبدأ بالغناء	a rabbit came to him He began to sing

The back translation test proves that:

- Literal translation may keep the content of a text as being faithful to the ST.
- Literal translation never produces a song.

#### 4.3.2 Translating song as Poetry:

The translation of the following song in example (4) below is considered a case of translating song as poetry, "London Bridge"<sup>3</sup> song:

<sup>1</sup> Back translation involves translating a text which itself was a translation, in this case, translating the Arabic lyric to English again.

<sup>2</sup> [https://www.youtube.com/watch?v=wpDBqTpDJ\\_k](https://www.youtube.com/watch?v=wpDBqTpDJ_k)

<sup>3</sup> <https://www.youtube.com/watch?v=qtXyyN6fUYc>

<https://www.youtube.com/watch?v=YxYXRV-zsqM&list=PLY0piYPLmuBirndwb1B7KoHgp3lqwYuKX&index=10>

**Example (4)**

The English song:

London Bridge is falling down, falling down, falling down

London Bridge is falling down my fair lady.

Build it up with iron bars, iron bars, iron bars

Build it up with iron bars, my fair lady.

Iron bars will bend and break, bend and break, bend and break,

Iron bars will bend and break, my fair lady.

The Arabic song

جسر لندن سَينهار

سَينهار سَينهار

جسر لندن سَينهار

يا انستي

لنبنه من حديد من حديد

من حديد

لنبنه من حديد يا انستي

The presented song was translated in a high degree of closeness to the ST; every word is translated to its literal equivalence without missing any detail following the first step of the poetry translation process.

However, the TT does not form a song or a poem since translating a poem. According to Liddy (2002) and Bly (1953) after translating the song the translator should apply other steps to make the song more acceptable and natural in both directions meaning and form. In the previous example, the translator ignores any extra-linguistic features that are found only in a song like the accompanying music. According to Pedrami (2011), "in the translation of lyrics as poetry translation, translators disregard these extra-linguistic features and focus their attention on preserving the semantic content of the lyrics that is to say the underlying message conveyed by the words regardless of the music accompanying the words".

By not following the other steps presented by Liddy (2002) and Bly (1953), the translator returns to direct translation. Especially that, the other steps will upgrade the target text to be closer to the target audience. As in the example before and all the songs under study, all the cultural words and names are translated literally except few words as: (cents) which the translator uses a dynamic equivalence and it becomes (ليرات), the other word is (Rabbit Jack)<sup>1</sup> the proper name " Jack" is not used in the Arabic culture, so the translator deletes the names and refers to the rabbit as (الأرنب). In other cases, translators attempt to be completely faithful to the ST. Some words will not be understandable for a child without an explanation as some concepts could be strange to the target audience culture. As mentioned above, literal equivalence is not always a suitable choice to

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<sup>1</sup> <https://www.youtube.com/watch?v=y0cYWPXt89Q>

follow since sometimes the literal words carry a lot of cultural-specific information that children may see as an odd one. For example, "London Bridge"<sup>1</sup> has been translated as "جسر لندن". Another famous example is "Jingle bells, Christmas" from "Jingle bells"<sup>2</sup> song it is translated as "عشية عيد الميلاد, أجراس ججل". In this case, Arab children need an explanation for Christmas, the tradition of Christmas evenings and Christmas meals, they even ask about Christ and Christianity. "A translator must take into account rules that are not strictly linguistic but, broadly speaking cultural" (Eco, 2001, p.17). According to Venuti (1995), this is "an ethnodeviant pressure on those (cultural) values to register the linguistic and cultural difference of the foreign text, sending the reader abroad."

All the previous approaches could be titled as faithful translation as they attempts to reproduce the contextual meaning of the source text without many changes. They also transfer cultural words even when these words may violate some cultural rules connected to religion and social norms. Being completely faithful to the ST may produce a text with a degree of grammatical and lexical ambiguity.

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<sup>1</sup> <https://www.youtube.com/watch?v=qtXyyN6fUYc>

<sup>2</sup> <https://www.youtube.com/watch?v=3ts9fZgJ2Zs>

### 4.3.3 Linguistic and Extra-Linguistic Translation:

As songs have different types of data, not only lyrics, they have music and picture to be considered as a translator. So, the translation approaches will surely affect the visual and musical part of a song. In the following example from "The old man"<sup>1</sup> song the pictures do not harmonize with the translated lyrics,

#### **Example (5):**

This old man,

He played one,

He played knick-knack on my thumb;

Knick-knack paddy whack,

#### **Give a dog a bone,**

This old man came rolling home

This old man, he played two,

He played knick-knack on my shoe;

Knick-knack paddy whack,

#### **Give a dog a bone,**

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<sup>1</sup> <https://www.youtube.com/watch?v=toUJdB3I8Ok>



This old man came rolling home.

Every time the singer says, "give a dog a bone" a dog appears on the screen. As shown in picture (1),



**Picture (1): from "This Old Man Song".**

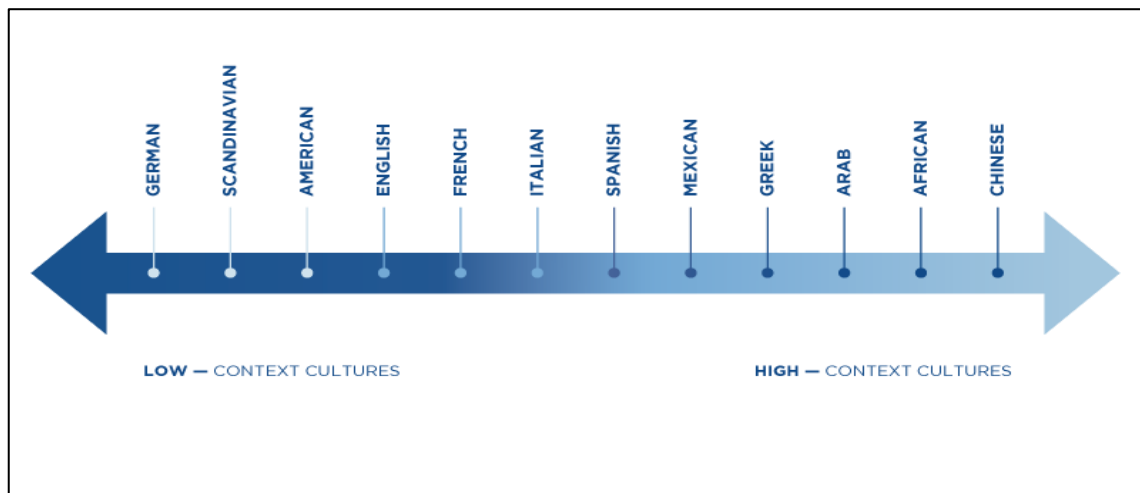
The English version mentions the dog while the Arabic version does not mention the dog even once. This may intrigue the child to question the reason for the dog's appearance, the translator forgets the main reason for having pictures in the first place, which is to make the song easier to understand and memorable for children. Åkerström (2010, p. 7) argues that "Strömstedt, who translated the song lyrics, worked on getting a balance between fitting the translated songs into the show and making them strong enough to function on their own" while translating English songs to Swedish.

Another example from "Old MacDonald":



It is very important to a child to make sense of what he/she sees especially that the target audience's first language is Arabic which is a high-context culture language: a culture that relies heavily on non-verbal communication as the following picture explains. So, having a pig as a farm animal is a way of preserving the source culture aspects. I.e. foreignizing the target text. Considering the target audience's age, domestication is a more appropriate characteristic in order to produce a transparent, fluent and easy translation that conforms to the norms and rules of the target audience's culture and language.

Domesticating or foreignizing is a decision that a translator should take when it comes to extra-linguistic elements not only the linguistic ones.



<https://online.seu.edu/high-and-low-context-cultures/>

Extra-linguistic data is not only visual. According to Åkerström (2010) "translators should ensure that the lyrics were of the same length in terms of number of words and syllables to fit the music."

The following table displays a comparison of the number of words in the three original English texts and in the translated versions of these song lyrics. The number of syllables is the main key which connects the words with the music. The balance between the syllables number and the music determines if the product of the translation process is acceptable as a song or not. The results are presented in table 5 below.

**Table (5): The shortage percentage between Arabic and English kids' songs**

The song name (in English and Arabic)	English songs words number	Arabic songs words number	The shortage percentage
<b>Tommy the Elephant<sup>1</sup></b> فيلي الصغير	37	17	45.8%
Miss Mary Mack <sup>2</sup> الشاطرة ماري <sup>3</sup>	70	30	42.8%
London Bridge جسر لندن	114	57	50%
<b>Five Little Monkeys<sup>4</sup></b> خمسة قرود صغيرة <sup>5</sup>	176	93	52.5%
<b>Total</b>	443	197	47.7%

The table shows that the Arabic version resulting from a direct translation is always shorter than the English one, the total number of words in the English source texts are 443, and in the translated versions are 197. Every translated song is approximately half the original, the difference in number of words is approximately 47.7 (246 words).

This contradicts the rule that says based on the nature of Arabic texts. The Arabic version is always double or triple the size of English text.

### **Example (6):**

#### **A comparison of two sentences:**

<sup>1</sup> <https://www.youtube.com/watch?v=Sd8qv-Yv-2Y>

<sup>2</sup> <https://www.youtube.com/watch?v=hidNP2iXH-Q>

<sup>3</sup> <https://www.youtube.com/watch?v=0L56br9bA0k&index=21&list=PLY0piYPLmuBirndwb1B7KoHgp3lqwYuKX>

<sup>4</sup> <https://www.youtube.com/watch?v=7d91aflD15I>

<sup>5</sup> <https://www.youtube.com/watch?v=wJ4Np9T1-cg&list=PLY0piYPLmuBirndwb1B7KoHgp3lqwYuKX&index=18>

- English song: "One fell off and bumped his head Mama called the doctor, and the doctor said: No more monkeys jumping on the bed".

(22 words)

- Arabic translation: أحدهم وقع وأصيب برأسه فجاء الطبيب ونظر وقال ممنوع القفز على السرير.

(12 words)

- English song: London Bridge is falling down.

(5 words)

- Arabic translation: جسر لندن سينهار

(3 words)

This difference could be a result of the fact that English uses a separate definite article (the) whereas Arabic uses prefixes to define nouns. as well as, Arabic offers the possibility of linking pronouns with nouns (such as رأسه), while the English pronouns forms (as his or her) are counted as one by the word count program. English texts also require two words (fell off, jump in) to express the same meaning of an Arabic verb (وقع, قفز). An additional reason for why the English songs contain more words could be that English verbs generally connect two verbs to express the action and the tense (is falling) compared to the Arabic verbs which display the same information with a verb and suffix or prefix (سينهار).

It is known that Arabic can express a complete English sentence by a single word without missing the meaning, as the example Shaheen (1991, p. 154) gives:

"Look at the following from which is written as one unit in Arabic: أَسْتَعِيرُونِيهَا؟. This is definitely not one word; in fact it is a whole sentence meaning:

- Are you going to lend it to me?
- Where
- (أ) is the yes-no question word,
- (س) refers to the future = will/going to
- (تَعِير) is the present form of the root (أَعَار) + the subject (ت)= you
- (و) refers to the plural / masculine (subject)
- (نِي) me (indirect object)
- (هَا) it (in the objective case or direct object)".

According to the "PBS Parents" <sup>1</sup> magazine, the article titled "Child Development Tracker" states that depending on the scientists of linguistic development opinion, children from four to five years old can comprehend an eight-word sentence. In the translated Arabic songs that are directed to the six years old children, they contain sentences of four to five words. For example, from "Morning song"<sup>2</sup>

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<sup>1</sup> Public Broadcasting Service (PBS)

<sup>2</sup> <https://www.youtube.com/watch?v=4FBleCag8zc&t=40s>

**Example (7):**

English song:

Happy new day, dearest friend. Here to greet you we intend

Arabic song:

صباح الخير صديقي, جننا نأمل<sup>1</sup>

Based on the example, it was found that the sentence structure of TL was different from the sentence structure of SL, in terms of number of words of TL which was generally less than SL. The English sentence has eleven words while the Arabic one has five. In this situation, the English song that directed to five years children after translation should be directed to two years old children. Moreover the shortage in words in the Arabic songs that affects the linguistic part in the first place as a five years child could understand a sentence with. In other words, the translated songs underestimate the target audience abilities and do not add to their knowledge and verbal repertoire. Nevertheless, in the songs under study do not, they are still directed to the kids of the same age. The words number in the translation of a regular text is not important; the top priority is given to meaning; however, in the Kid's songs area words number is important and should be examined.

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<sup>1</sup><https://www.youtube.com/watch?v=euVPa9D9ds8&list=PLY0piYPLmuBirndwb1B7KoHgp3lqwYuKX&index=7>

From the beginning the study concentrates on the effect of any element on the three parts of a translated song, so what is the effect of the shortage on the musical part? "When translating song lyrics, the number of words is of no importance as such; it is the number of syllables that matter since the text is to be sung and must fit the music" Åkerström (2010, p. 15) "[e]very syllable must be exact, it is almost like constructing a crossword" (Strömstedt 2007, cited in Åkerström, 2010, p. 7)

The number of syllables is very important as according to Mlynczak (2017) to have a song; composers add the lyrics to the musical sheet with Lilypond<sup>1</sup>. This is a two steps process.

### 1) Write down the lyrics

Lyrics need to be written inside a lyric mode block. This requires connecting the words with the notes, the note is built upon the words and syllables of the SL, to skip a note, use "". If a word spans multiple notes, split the word on the note boundaries and add -- between them. See the example below.

The lyrics for Mary Had A Little Lamb would look like this:

Words = lyricmode

{Ma -- ry had a

lit -- tle lamb

lit -- tle lamb

---

<sup>1</sup> \* LilyPond is a music engraving program, devoted to producing the highest-quality sheet music possible. It brings the aesthetics of traditionally engraved music to computer printouts.



lit -- tle lamb  
 Ma -- ry had a  
 lit -- tle lamb whose<sup>i</sup>  
 fleece was white as snow}

## 2) Add the lyrics to the musical score

The musical score is written on three staves in treble clef with a common time signature (C). The melody is simple and consists of quarter and eighth notes. The lyrics are written below the notes, with each word aligned under a specific note.

Ma-ry had a lit-tle lamb lit-tle lamb  
 lit-tle lamb Ma-ry had a lit-tle lamb whose  
 fleece was white as snow

As we can see the music is designed to fit these specific words and almost every single word is connected with a note, which is a rule in English children's music.

The following example from the "Black Sheep" song:

The musical score is written on two staves in treble clef with a 4/4 time signature. The melody is simple and consists of quarter and eighth notes. The lyrics are written below the notes, with each word aligned under a specific note. The lyrics are provided in both English and Arabic.

ba ba black sheep have you a ny wool yes sir yes sir  
 خرافنا  
 با با كالا ال دي . . كم صوف نا عم نا عم  
 three bags full one for the ma ster one for the dame  
 اكياس ثلا ثة وا حد لل عم م وا حد لل عمه

This musical sheet clearly shows that every word in the English version has attached to one musical note while the shortage in the Arabic version force the singer to divide a word into pieces then lengthen the word to follow the rhythm and keep the same number of feet. It means that the singer has stretched the pronunciation of "أديكم" so that it could fit the timing for the pronunciation of "have you any" in the English version, as the musical sheet shows that the Arabic version has two notes which do not have a word to attach with. "Translating the lyrics without considering if these words will fit the music."

From a musician opinion these words could not form singable words, according to Assmar (2018):

هذا الايقاع غير مقبول بالبيئة العربية عامة ولا الفلسطينية بشكل خاص. الإيقاع الانجليزي مختلف جدا عن الايقاع العربي حيث ان الأرتام العربية مبنية على عدد العدة. حتى نجاري اللحن نستخدم الميليزمات او تطويل حرف العلة وهذا تصرف خاطئ حيث أن هذا من وجهة نظر الموسيقيين تؤثر على مخارج ألفاظ الطفل فأولا يجب علينا أن نركز على تعليم الطفل السرعة الطبيعية لنطق الحرف وبعد ان يتركز هذا المفهوم بذهن الطفل نبدأ بتعريفه لتطويل الحروف اول أي اجراء اخر. ومن جهة اخرى لقد تم استخدام هذه الميليزمات في - اماكن خاطئة.

Depending on this, performability -breathability or singing a song without difficulty- could not be approached, as the singer could not sing a song that, the lyrics are divided into a number of syllables that a singer can hardly sing, and by singing these words, he/she breaks many musical rules. The opposite situation has been seen while translating Swedish lyrics to English as one alternative when "translating is a direct translation into

Swedish, but as the Swedish phrase “den dan-san-dedrott ning-en” are three syllables longer than the English one, “the Dan-cing Queen”, a direct translation is really not possible. If the English words instead would be translated with something like “vår dans drott-ning” (in English “our Dance Queen”), which also has 4 syllables, it would match the original text perfectly." (Åkerström, 2010, p. 7)

In brief, "The new lyrics need to have the same number of syllables per line as the original so they will fit the melody. This means that the translator will either need to add words or delete words depending on the average number of syllables in words in their language. If you need to delete words, some meaning will be lost. If you need to add words, it's easy enough to add some synonyms and other related phrases to expand on the theme at hand without introducing too much new content." Menacho (2017, p. 2).

#### **4.3.3 Pentathlon approach:**

It is also noticed that the researcher could not find a song from the criteria which apply the pentathlon approach, especially, that this approach producing a target text which will be fit to the pre-existing music by balancing five criteria singability, sense, naturalness, rhythm and rhyme.

#### 4.3.4 Franzon's Approaches to songs translation:

The itsy bitsy spider"<sup>1</sup> translated directly in Baby TV channel, the translation lacks all the principles that formulate a singable text and faces all the problems that a direct translation text has.

##### Example (8):

The English song	The Arabic song
The itsy bitsy spider Went up the water spout Down came the rain and Washed the spider out Out came the sun And dried up all the rain Went up the spout again Now the itsy bitsy spider	عنكبوت صغير تسلق حيط الدار أمطرت تبال و سقط طلعت الشمس و جفت المياه فعاد العنكبوت للتسلق من جديد.

Comparing this direct translation to Knari channel<sup>2</sup> translation that applying Franzone's approach:

عنكبوته صغيره وقفت عالشبائك

معها خيوط كثيره عملتهم زك زاك

بعد شوي الغيمة شنت فيه كثير فيه كثير

العنكبوته هربت ما بتعرف تطير ما بتعرف تطير

والشمس الزعلانة قضتها بالنوم

والعنكبوته مره بتغفى ومره بتقوم

<sup>1</sup> <https://www.youtube.com/watch?v=O7oHa390S7o>

<sup>2</sup> <https://www.youtube.com/watch?v=rBYCSxjn5HY>

كل الارض تعبت مي يا ستار يا ستار  
والعنكبوتة مخبايه طول النهار طول النهار.  
ضلتها تستنا لا راحت الغيوم  
صار ترقص وتغني نوم برا را را يوم

This song agrees with the Arabic language rules. It also has many musical devices such as rhyming couplet and onomatopoeia, although it lacks for meter the rhythm and melody are accommodate with the Arabic musical rule.

Rhyme	<p>عنكبوته صغيره وقفت عالشباك معها خيوط كثيره عملتهم زك زك بعد شوي الغيمة شنتت ميه كثير ميه كثير العنكبوتة هربت ما بتعرف تطير ما بتعرف تطير</p> <p>AABB</p>
	<p>بعد شوي الغيمة شنتت ميه كثير ميه كثير XUUUUUUXUUUUUUX العنكبوتة هربت ما بتعرف تطير ما بتعرف تطير UUUUUUUUUUUUUXUU</p>

It follows the fifth procedure of Franzon (2014), "Adapting the translation to the original music", the translator keeps the theme of the song; it still talks about a spider and rain. It also presents the same moral lesson, keep trying and never give up even if you face obstacles. This translation approach solves the problems that a direct translation may produce. Franzon's approach also resolves the problems that related to

extra-linguistic data as following this approach the translator adapt the lyrics and sometimes the visuals, in the following example "Old MacDonald" which became "جدو علي"<sup>1</sup> song that talks about animal farms from "Katakit baby" channel that follows the third option from Franzon's list "Taking the musical set then writes a new song in the TT based on it." the translator write a new song with a new animal set that an Arabic kid is familiar with as a farm animal unlike the pig which mentioned earlier this transformation leads to omit the pig picture and creates a new video fits the lyrics and the new animals, as the following picture shows.



In addition, the musical devices such as rhyme, rhythm and onomatopoeia are found in the TT and fit the Arabic rules to have a good song. So, following Franzone's approach solves the problems that arise when a translator follows another approach and fulfill the conditions that a good successful song requires.

<sup>1</sup> <https://www.youtube.com/watch?v=Z72PDNyxS4g>

## **Chapter Five**

### **Conclusion and Recommendations**

#### **5.1 Conclusion:**

The study reviews five different approaches (direct translation, linguistic and extra-linguistic translation, translating song as poetry, pentathlon approach and Franzon's approach) which can be used to translate children's songs that exploit a wide range of available choices. Direct translation approach which gives priority to lyrics and direct equivalence is the only approach that translators choose to translate all the song. In addition, the second approach translating songs as poetry which turns to be a direct translation as translators do not complete the phases that Liddy (2002) and Bly (1953) present to translate poem . Then, the target translated text faces the same problems that direct translation approach faces. The linguistic and extra-linguistic approach gives priority to balancing between the three kinds of data (lyrics, music and pictures) by translating the words which correspond to the pre-existing music and pictures is not used. The pentathlon approach is the fourth approach that the study discussed that gives much care for musical devices also is not applied in any song. The previous four approaches cannot stand alone as a translation strategy. Franzone's approach is the best approach that solves all the problems that other approaches cause. In general, the choice of a suitable approach is determined by several limitations, such as translation constraints, extra-linguistic components as well as musical devices.

To sum up, it was concluded that in order to produce an adequate translation of songs, translators had to take into account the following elements:

1. The translated lyrics should fit the pre-existing music. Especially when it comes to, the three musical devices that the study focuses on: rhyme, meter, and onomatopoeia. From a poetic aspect, meter is the most problematic device to achieve in the entire translated versions, but translators compensate by creating rhythm, and melody. Rhyme comes the second as it could not be fulfilled in all the used approaches except for Franzon's. Onomatopoeic sounds are also translated in a way that does not fit the music or the target audience but it is the easiest obstacle to solve through taking the sound as it is without any change.
2. In the case of visual element, the translations must balance between the visuals that display in the screen with the lyrics.
3. The need for a musician or a song writer to assist the translator. The need for someone who understands the music and the rules for producing a song are as important as the need for a translator during the translation process.



## **5.2 Recommendation:**

Children's songs translation process requires a special attention. This study recommends the following in the field of translating children's songs:

1. Translators have to see children's songs from a new perspective that suits the requirements of producing a good song.
2. During the process of children's songs translation a musician must be consulted or at least the translator should be aware of musical rules.
3. More research papers are needed to be written in this field of study.

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قدمت هذه الدراسة استكمالاً لمتطلبات الحصول على درجة الماجستير في برنامج اللغويات التطبيقية والترجمة في كلية الدراسات العليا في جامعة النجاح الوطنية، نابلس، فلسطين.

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### الملخص

هدفت هذه الدراسة الي ابراز دور خمسة أساليب ترجمة في إنتاج أغاني أطفال ناجحة، بناءً على أربعة شروط وضعها Low و Franzon، وهي: القابلية للغناء، وجود معنى، الطبيعية والقابلية للأداء. وتوضح الدراسة أيضًا بعض العناصر الموسيقية المستخدمة في الأغاني الإنجليزية والعربية مثل: القافية، المحاكاة الصوتية والوزن. بالإضافة إلى ذلك، تصف الدراسة الاستراتيجيات التي يستخدمها المترجم في ترجمة الأغنية التي بدورها يجب ان تحافظ على التوازن بين أنواع البيانات الثلاثة: اللفظي، الموسيقي والمرئي. تشمل مجموعة الدراسة أغان مختلفة من "قناة Baby TV"، وعند تحليلها، تبين أن الترجمة المباشرة كانت أكثر الأساليب استخدامًا في ترجمة الأغاني، في حين أن منهج Franzon هو الأنسب. عندما يتعلق الأمر بالعناصر الموسيقية، يعتبر الوزن الأكثر إشكالية للتحقيق، وتأتي القافية في المركز الثاني نتيجة لكون المترجم وفيا للأغنية الأصلية. يأمل الباحث أن تشجع هذه الدراسة باحثين آخرين على دراسة الموضوع من زواياه المختلفة.