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GAZİ UNIVERSITY
INSTITUTE OF SOCIAL SCIENCES**

**Ph.D.
THESIS**

**AN ANALYSIS OF TRANSLATION STRATEGIES AND
LOSS&GAIN IN THE TRANSLATION OF SONGS IN WALT
DISNEY ANIMATED MUSICAL MOVIES INTO TURKISH**

BİLGE METİN TEKİN

**DEPARTMENT OF TRANSLATION AND INTERPRETING
TRANSLATION AND CULTURAL STUDIES (ENGLISH)**

JUNE 2018



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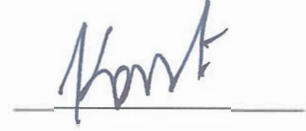
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Bilge METIN TEKİN tarafından hazırlanan “An Analysis of Translation Strategies and Loss & Gain in the Translation of Songs in Walt Disney Animated Musical Movies into Turkish” adlı tez çalışması aşağıdaki jüri tarafından OY BİRLİĞİ / OY ÇOKLUĞU ile Hacı Bayram Veli Üniversitesi Mütercim Tercümanlık Anabilim Dalında Çeviri ve Kültürel Çalışmalar (İngilizce) Bilim Dalında DOKTORA TEZİ olarak kabul edilmiştir.

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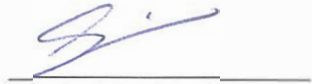
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bildirir, aksi bir durumda aleyhime doğabilecek tüm hak kayıplarını kabullendiğimi beyan ederim.


Bilge METIN TEKIN

25 / 06 / 2018

AN ANALYSIS OF TRANSLATION STRATEGIES AND LOSS&GAIN IN THE
TRANSLATION OF SONGS IN WALT DISNEY ANIMATED MUSICAL MOVIES
INTO TURKISH

(Ph. D. Dissertation)

Bilge METIN TEKIN

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ABSTRACT

Translation is very important for humanity. Many books, magazines, scientific research, among others, have been translated and are also continuing to be translated. Moreover, song translation is a new field for translators and more research needs to be done. The aim of the study is to analyze translation strategies and to understand to what extent using the strategy of “*Translation*” is possible for songs in Walt Disney Animated Musical Movies into Turkish within the framework of Skopos Theory. It also sheds some light on losses and gains which are applied to these songs. The movies are “The Princess and the Frog” (2009), “Tangled” (2010), “Frozen” (2013) and “Moana” (2016). These movies have been selected because they are the four most recently released-musical animated movies from Walt Disney. In addition, they are well-known animated movies, and the most important reason is all songs in these movies were translated by Selim Atakan. From each movie, two songs were selected randomly. The study focuses on translation strategies based on those of Peter Low (2005): “*Translation*”, “*Adaptation*” and “*Replacement*”. The study is a descriptive qualitative and quantitative research. An interview with Selim Atakan has also been added. The result of the study has shown that, contrary to general belief, the most frequently used translation strategy is “*Translation*”. The second is “*Adaptation*” and the least used is “*Replacement*”. For the loss and gain process, Bassnett states that losses are inevitable; therefore, there are more losses than gains.

Science Code : 30501

Key Words : Peter Low’s translation strategies, songs in Walt Disney animated musical movies, translation, adaptation, replacement, loss, gain, Skopos Theory.

Page : 149

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WALT DISNEY ANİMASYON MUZİKAL FİMLERİNDEKİ ŞARKILARIN
TÜRKÇEYE ÇEVİRİLERİNDEKİ ÇEVİRİ STRATEJİLERİNİN VE KAYIP &
KAZANIMLARIN ANALİZİ

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ÖZET

Çeviri, insanlık için önemlidir. Pek çok kitap, dergi, bilimsel araştırma vb. tercüme edilmiş ve edilmeye devam edecektir. Çevirmenler için, şarkı çevirisi yeni bir alandır ve daha çok araştırma yapılması gerekmektedir. Bu çalışmanın amacı, Skopos Teorisi çerçevesinde, Walt Disney Animasyon Müzikal filmlerindeki şarkıların Türkçeye çevirisinde kullanılan çeviri stratejilerini analiz etmek ve “Çeviri” stratejisinin ne derece mümkün olduğunu anlamaktır. Çalışma ayrıca bu filmlerde görülen kayıp ve kazanımlara da ışık tutacaktır. Kullanılan filmler; “Prenses ve Kurbağa” (2009), “Karmakarışık” (2010), “Karlar Ülkesi” (2013) ve “Moana” (2016) dır. Walt Disney’in yayınlanan son dört müzikal animasyon filmi oldukları için bu filmler seçilmiştir. Ayrıca, bu filmler çok bilinen filmlerdir ve diğer bir sebep ise, bu filmlerdeki tüm şarkılar Selim Atakan tarafından çevrilmiştir. Her filmde iki şarkı rastgele seçilmiştir. Çalışma, Peter Low’ın (2005) şarkı çevirisi stratejilerine odaklanır. Bunlar; “Çeviri”, “Uyarlama” ve “Değiştirme” dir. Çalışma, açıklayıcı nitel ve nicel araştırma üzerine kurulmuştur. Ayrıca, Selim Atakan ile şarkı çevirileri üzerine bir röportaj da eklenmiştir. Çalışmanın sonucu, inanılanın aksine, en çok kullanılan çeviri stratejisinin “Çeviri” olduğunu göstermiştir. İkincisi “Uyarlama” ve sonuncusu “Değiştirme” dir. Kayıp ve kazanç süreci için, Bassnett’in belirttiği gibi kayıp kaçınılmaz olduğundan; kazanımlardan daha fazla kayıplar vardır.

Bilim Kodu : 30501

Anahtar Kelimeler : Peter Low’un çeviri stratejileri, Walt Disney Animasyon müzikal filmlerin şarkıları, çeviri, uyarlama, değiştirme, kayıp, kazanım, Skopos teorisi.

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ABBREVIATIONS

The abbreviations used in this study and their descriptions are as follows:

Abbreviations	Description
SL	Source Language
ST(s)	Source Text(s)
TL	Target Language
TT(s)	Target Text(s)



INTRODUCTION

In the world, there are many languages being used to communicate. According to Hornby (2000: 721), language means, “The system of communication in speech and writing that is used by people of a particular country”. People use language for communication but because of the existence of different languages, the need for translation is inevitable and its history goes back a long way. Books, articles and magazines have been translated for centuries as a result of existing different languages.

The word “Translation” comes from a Latin term meaning, "to bring or carry across". Many scholars such as, Bhatia, Nida and Taber define “Translation”. According to Bhatia (1992: 1051), “Translation is the communication of the meaning of a source-language text by means of an equivalent target-language text”. Nida and Taber (2003: 12) define translation as a process of “reproducing in the receptor language the closest natural equivalence of the source language message, first in terms of meaning and secondly in terms of style”. Moreover, according to Dubois (1974), “Translation is the expression in another language (or the target language) of what has been expressed in another, source language, preserving semantic and stylistic equivalences” (cited from Bell (1991: 5)). Briefly, translation is used for rewriting the source language (SL) text in the target language (TL). Thanks to translation, many people from different countries can gain any information or read any book that has been written in another language.

Many different types of translation texts or scripts exist such as poetry, novels, stories, movie scripts, and magazines. A new field in translation is song translation — sometimes called "singing translation"— that is so similar to poetry translation. When compared to that for other kinds of texts, such as religious, literary, or scientific, like poetry translation, song translation is more difficult. Since with the usual and common translation problems, the translator should make good choices of words that suit the number of notes, the rhythm, the music, and be aware of the length of the song phrases. Moreover, the objective is to devise singable Target Texts (TTs) to fit the existing music, so semantic translations are particularly difficult and tend not resemble the original lyrics very much. Therefore, the translator should be talented not only in translation but also in music. For instance, the translator needs to have a good sense of rhythm to make a successful translation.

Moreover, there are a lot of different types of songs such as pop music, musicals, children songs, and so on. Walt Disney animated movies are well-known among children who wait impatiently for the new ones. They include lots of music that is very simple and enjoyable since it is primarily aimed at children.

While translating songs, translators can use different methods or strategies which have been proposed by different scholars such as Lefevere (1975), Baker (1992), Raffle (1998), Molina and Albir (2002), Franzon (2008), Peter Low (2005) and so on.

For the translation of songs, translational equivalence is very important at word level. Moreover, as Peter Low (2013) mentions, it is very difficult to focus only on the characteristics of the Source Text. Target culture expectations and their needs are more important than Source Text. Skopos Theory focuses on the target text and culture. Vermeer (2000:230) defines the term skopos “to designate the ‘goal or purpose, defined by the commission and if necessary adjusted by the translator’”. The functionalist approach (Vermeer, 1978: 100) points out that “the methodology and strategies of translation should be determined by their skopos”. Vermeer (2000: 231) states that “It is the skopos that helps the translator ‘to determine whether the source text needs to be “translated”, “paraphrased”, or completely “re-edited””.

According to Lefevere (1992), translating is a rewriting process so some words, phrases or sentences have to be added or reduced. Therefore, as Bassnett affirms, there are some gains or losses while translating songs.

In this study, Peter Low’s strategies and losses & gains described by Bassnett have been used to analyze the process of translation of songs in Walt Disney animated movies. The topic of the study is the identification of translation strategies and discovery of the extent to which using the strategy of “*Translation*” is possible in translating Walt Disney animated musical movies into Turkish within the framework of Skopos Theory. Determining the losses and gains and their frequencies, which are applied in the translation of songs, are also included in the subject of the study.

In this introductory chapter, the aim and research questions, significance, assumptions, scope of the study, limitations of the study and definitions have been laid out.

Aim of the Study

The aim of the study is to analyze translation strategies and losses & gains described by Bassnett and to understand to what extent using the strategy of “*Translation*” is possible in the translation process of songs in Walt Disney animated musical movies into Turkish within the framework of Skopos Theory.

Therefore, within the framework of the study, two songs from *The Princess and The Frog* (2009), namely *Almost There* and *Friends on the Other Side*, two songs from *Tangled* (2010), namely *Mother Knows the Best* and *I’ve Got a Dream*, two songs from *Frozen* (2013), namely *For the First Time Forever*, and *Love is an Open Door* and two songs from *Moana* (2016), namely *Where You Are* and *How Far I’ll Go* have been chosen to analyze.

Research Questions

While translating songs, there are some challenges encountered such as phonic figures, musical pattern, poetic pattern, non-standard language, cultural specific items, humor, metaphor, and so on. This study tries to find an answer- in spite of these difficulties, to what extent it is possible to use the strategy of “*Translation*” when translating the songs in Walt Disney animated musical movies.

Main Question;

➤ To what extent is it possible to use the strategy of “*Translation*” when translating the songs in Walt Disney animated musical movies, given the view that “*Adaptation*” is a more common strategy?

Sub-questions;

- What are the losses & gains, their types and their frequencies in the translation process of songs in Walt Disney animated musical movies?
- What type of losses & gains is more common in the translation process of songs in Walt Disney animated movies?
- How possible is it to translate the songs in Walt Disney animated musical movies without any losses & gains using semantic translation in terms of Newmark?
- What are the translation strategies, used in the translation process of songs in Walt Disney animated musical movies and their frequencies?
- Which translation strategies are the most and the least preferred for these movies?

Significances of the Study

Analysis of song translation, especially the translation of songs in animated musical movies, is a new field and more research should be done. This study is one of the first studies that analyzes the translation strategies on a sentence basis. Although thousands of song lyrics are presented (and commonly accepted) as translations of songs from other languages, very little study has been done on their levels on semantic equivalence.

In addition, for the study, the most recently released four animated movies have been selected so information is given about contemporary translation strategies. Therefore, the results of this analysis in translation studies applied in selected songs are crucial and the expected significant findings are:

(1) For researchers

To improve their knowledge about translation strategies and loss & gain, especially in the translation of songs in Walt Disney animated musical movies. Moreover, it will help further research on translation studies.

(2) For readers

- a. To obtain information about translation strategies.
- b. To learn whether using the strategy of “*Translation*” is possible in the translation process of songs in Walt Disney animated musical movies.
- c. To give detailed information about loss & gain and semantic translation in song translation in animated musical movies.

Assumptions

In this study, it has been assumed that;

- Peter Low’s song translation strategies are appropriate for the study.
- The songs are appropriate for the research questions.
- The selected songs are sufficient.

Scope of the Study

The scope of this study focuses on the translation strategies based on Peter Low's strategies (2005) and loss & gain described by Bassnett (1991: 30) found in the Walt Disney animated musical movies' songs; *The Princess and The Frog*, *Tangled*, *Frozen* and *Moana*.

Peter Low's strategies have been preferred, since they are one of the latest strategies for the song translation (2005) and they are appropriate for the songs in Walt Disney animated movies. For example, in Franzon approaches (2008), there are approaches like leaving the song untranslated or not taking the music into account that are not suitable for the songs in Walt Disney animated movies. Moreover, they are not strict and they are adaptable to all songs.

Limitations

The study is limited to;

- Four Walt Disney animated musical movies whose all songs were translated.
- These movies were released between 2009 and 2016.
- Translations of two songs from *The Princess and The Frog*, namely *Almost There* and *Friends on the Other Side* translated as *Neredeyse Orada*, *Bir de Dostlar Öbür Dünyadan*; two songs from *Tangled*, *Mother Knows the Best*, *I've Got a Dream* translated as *Anneler Bilir*, *Hayalim Var*, two songs from *Frozen*, *For the First Time in Forever* and *Love is an Open Door* translated as *Hayatımda İk Defa* and *Yol Açıldı Aşka*, and two songs from *Moana*, *Where You Are* and *How Far I'll Go* translated as *Mutluluk Orada* and *Uzaklarda*, respectively.
- The results are limited to translation strategies and loss & gain in these songs.

Definitions of the Terms

Song lyrics are the words of eight Walt Disney animated musical movies' songs which were studied.

Song translation is the term that refers to the translation of song lyrics from the SL to TL with keeping the original song rhythm and melody in this study.

Translation within the scope of song translation is “a target text (TT) where all significant details of meaning and structure of the original version have been transferred into target text (TT)” (Low, 2013: 237).

Adaptation is “a derivative text where significant details of meaning have not been transferred which easily could have been” (Low, 2016: 116).

Replacement text is “where completely new verbal components are overlaid to an existing melody” (Low, 2013: 230).

Translation Strategy was defined by Venuti (1998) as “the basic tasks of choosing the foreign text to be translated and developing a method to translate it.”

Semantic translation attempts to render, as closely as the semantic and syntactic structures of the TT allow, the exact contextual meaning of the original (Newmark, 1981: 39).

Source lyrics are the original text lyrics, which are translated to another foreign language.

Target lyrics are the translation of the source text (ST) lyrics or the final text lyrics.

Qualitative analysis is the study of eight selected song lyrics from four different Walt Disney animated movies according to Peter Low’s Translation strategies and Bassnett’s loss and gain.

Quantitative analysis is “an approach quantifying problem by generating numerical data or information that can be transformed into useable statistics. It is used to quantify categories, attitudes, opinions, behaviors, and other defined variables” (Wyse, 2011).

Skopos, which means “aim” or “purpose”, was proposed into translation theory by Hans J. Vermeer in the 1970s.

Loss & Gain meaning in the TL, results from language differences according to Bassnett (1991: 30).

In short, eight song lyrics from Walt Disney Animated Movies translated into Turkish have been analyzed according to Peter Low’s (2005) song translation strategies and loss&gain described by Bassnet (1991) within the framework of Skopos Theory. Therefore, this study

consists of four chapters. The introduction part deals with the subject, aim and research questions, significance, assumptions, scope of the study, limitations of the study and definitions.

The first chapter is the theoretical framework. In this chapter, previous studies of related literature, song translation, Walt Disney animated movies, their translator and arranger: Selim Atakan, how to translate these kinds of movies' songs, Skopos theory, translation strategies in song translation; "*Translation*", "*Adaptation*", "*Replacement*", and Loss & Gain have been discussed.

The second chapter is the methodology part, and in this chapter, design of the study, instrument and techniques of data collection, and techniques of data analysis have been presented.

The third chapter is the descriptive analysis of Songs Translation in Walt Disney Animated Movies. In this chapter, the eight selected songs in Walt Disney animated movies have been compared to the original lyrics. Strategies, used in the song translation, have been found out and Loss & Gain have been revealed in detail in separate tables for each song.

The last chapter is the conclusion and suggestion. In this chapter, the results of the analysis of the translation strategies and the losses & gains and their types in the translation process of songs in Walt Disney animated musical movies have been interpreted descriptively and comparatively. In addition, the result has been compared with the interview of Selim Atakan. Moreover, some suggestions for researchers and readers have been discussed.



CHAPTER ONE

THEORETICAL FRAMEWORK

1.1. Previous studies of Related Literature

In Turkey, there are many translations of many cultural products from movies to novels. After 2000, articles, essays and books on song translation started to increase. A television channel called CNBC-e, which only broadcasts foreign content with subtitle translation has a very significant rate of visibility between the dubbing and the domestic broadcasting channels. However, on many television channels, foreign songs that make up the bulk of the daily stream are hardly ever entered into this translation process. Moreover, although music is very important in our lives, song translation is a new field for researchers.

John Franzon from Helsinki University is one of the first and most well-known scholars on song translation. He studied translations of musical text from English into Swedish. His doctoral dissertation was on a comparative study of a Swedish, Norwegian, and Danish translation of the Broadway musical “My Fair Lady” from 1956. The aim of Franzon’s study was “to describe the stages involved in the translation process, and the difficulties a translator might encounter when translating songs”. Franzon (2005: 256) stated that “the finding shows that they all aimed at creating a close reproduction of the original and story remains more or less the same”. Even though different words were used in the three versions, they are very similar to the meaning of the original text.

Franzon (2008: 373, 399) categorizes song translation techniques as;

- “1. Leaving the song untranslated,
2. Translating the lyrics without taking the music into account,
3. Writing new lyrics to the original music with no similarities with the original lyrics,
4. Translating the lyrics and adapting the music by taking the original music into account.
5. Adapting the translation to the original music”.

Furthermore, Franzon (2014: 189) stated that “There are translators who work with great respect for both the original lyricist and the composer; there are also translated versions of the songs which take considerable liberty with the original lyrics, or, conversely, do not take the original music into account”.

Klaus Kaindl is another scholar of Translation Studies. He works at the University of Vienna. He was influenced by Venuti's "domestication" approach.

Johanna Akerström, from Södertörn University College in Sweden, also has a study, namely "Translating Song Lyrics: A Study of the Translation of the Three Musicals by Benny Andersson and Björn Ulvaeus". As can be understood from its name, the aim of the study is to compare STs with their translated versions.

The results were analyzed in different aspects. For example, they show that in the ST there are 700 words in English, although in the translated versions there are only 644 words. Therefore, the original English songs contain more words than the translated Swedish versions. Therefore, there is a loss of words in translated Swedish versions. There are no explanations why this loss occurred. Moreover, only seven words (2 %) in the translations of four songs from CHESS på Svenska and MAMA MIA! på Svenska were word-for-word translations. In KRISTINA, where the translation is from Swedish into English, there were nine words (also 2 %) that were word-for-word translations and 35 words in CHESS på Svenska, 36 words in MAMMA MIA! på Svenska, and 36 words in Kristina, were additions in the translated versions. The other findings are related to omitted words. 30 words in the texts from CHESS, 32 in Kristina från Duvemåla and 39 in MAMMA MIA were omitted. Another result is related to metaphors. While CHESS på Svenska (nine words) and MAMMA MIA! på Svenska (four words) contained metaphors, KRISTINA contained no metaphors at all. In addition, paraphrase is used in the translated versions. For example, there were 271 words paraphrased in CHESS på Svenska, 276 words in MAMMA MIA! på Svenska and 313 words in KRISTINA.

A very detailed study about loss and gain is Sulistyoko Agustina's (2013) research on "Loss and Gain in Translation Process of a Comic *The Adventures of Tintin: Tintin in America* Into Indonesian Version *Petualangan Tintin: Tintin di Amerika*", which analyzes the loss and gain in the translation process of a comic.

The findings of Agustina's study showed that there were 130 incidences of loss and gain. The study can be classified into two parts. The first part is the loss process. She analyzed patterns according to word, phrase and clause loss. She found 111 patterns: there were 34 patterns of word loss with a frequency of 30 %, 62 patterns of phrase loss with a frequency of 56 %, and 15 patterns of clause loss with a frequency of 14%. The second part is related

to the gain process. As with loss, Agustina analyzed the gain patterns of word, phrase and clause. She only found 19 gain patterns in this study. They were 15 patterns of word gain with a frequency of 79 % and four patterns of phrase gain with a frequency of 21 %. There were no clause gain patterns. In her view, the reason for the gain and loss patterns in translating the comic is that the translator wants to make a good natural translation. Moreover, the translator sometimes applied the loss because of space limitation and elimination of some words if there is no changing in the meaning or the context of the ST. In conclusion, the translation result of the comic “The Adventure of Tintin: Tintin in America” into “Petualangan Tintin: Tintin di Amerika” was good quality and acceptable.

Among pertinent research, only Bahrul Ulum (2015) focused on the translation techniques of song lyrics and loss & gain. His research is entitled “Translation Techniques and the Resulted Gain and Loss in English Pop Song Lyrics of Slank’s Album”. Translating song lyrics is different from translating bilingual books or comics. According to him, the loss and gain sometimes occur to preserve the harmony between lyrics and music.

He analyzed the English pop song lyrics of Slank’s Album. He found that from 76 items that, while translating the song’s lyrics, nine translation techniques were used. The total frequency of translation technique usage is 114 times as most of the lyrics applied not only one translation technique, but two and three different techniques, called doublet or couplet (two techniques) and triplet (three techniques). The findings show that the technique mostly used is “literal translation” with a frequency of 24 times (21,05 %); the second is “amplification” with a frequency of 22 times (19,29 %), the third is “modulation” with 20 times (17,54 %), the fourth is “reduction” with 11 times (9,65 %), then “borrowing” 10 times (8,80 %), followed by “linguistic amplification” 8 times (7,01 %) and “generalization” 7 times (6,14 %). The last are “discursive creation” with a frequency of seven times (6,14 %), and “particularization” 5 times (4,38 %).

The result of the study shows that the gain occurs with a frequency of 86 times while the loss occurs with a frequency of 28 times. It shows that gain is applied more than loss. In addition, Ulum divided the gain and loss into three parts. They are word, phrase, and clause. The word gain occurs 33 times (38,37 %), the phrase gain occurs 17 times (19,77 %) and the clause gain occurs 36 times (41,86 %). Meanwhile, the word loss occurs 9 times (32,14 %), the phrase loss occurs 6 times (21,43 %) and the clause loss occurs 13 times (46,43 %).

Pannapa Warachananan and Dutsadee Roongrattanakool also studied Walt Disney Movies' songs translation. They tried to find out that translation strategies in the "A Study of Translation Strategies in the Translation of Songs in Walt Disney's Animated Feature Films into Thai Versions". This study is based on Baker's framework - Baker (1992) classified her translation strategies as:

- “1- translation by omission,
- 2- translation by paraphrase using unrelated words,
- 3- translation by using a loan word,
- 4- translation by paraphrase using a related word,
- 5- translation by a more general word (superordinate),
- 6- translation by a more neutral/less expressive word, and
- 7- translation by cultural substitution (ranked from the most to the least frequently used in this study)”.

There are also some Turkish scholars who have studied song translation. One is Senem Öner (2005), who introduced such terms into literature as “target songs”, and Şebnem Susam-Sarajeva from the University of Edinburgh, who wrote some articles about song translation on analyses of Greek songs “Rembetikos”. According to her, song and music translation has been neglected so far. Susam-Sarajeva (2008) states that “Translation and music is shown to be a fascinating area to explore, not only for specialized translators/scholars but also for researchers in translation studies, cultural studies, media studies and musicology”.

There are additionally some master's theses on song translation in Turkey, for example, Damla Kaleş whose thesis is “Translation and Adaptation of English Song Lyrics into Turkish Between 1965-1980: Analysis within the Framework of Polysystem Theory and Song Translation Strategies (2015)”, in which she used Peter Low's categorization. The findings show that “*Adaptation*” was found to be the most widely used strategy in translations of the English songs; it was followed by “*Replacement*” and “*Translation*”.

In Laura Maria Siitonen's master's thesis named “Subtitling the Songs in the Eurovision Song Contest” (2014), she analyzed the subtitles of nine songs from the Eurovision Song Contest in the 1990s and 2000s. Her thesis was based on Peter Low's (2005) Pentathlon Approach to song translation and the Skopos theory by Hans Vermeer (2000).

Another example of a thesis on song translation is “Strategies and Quality: Translation of Song Lyrics from English to Thai” by Nantaporn Sangroj in 2009. He analyzed 18 song lyrics translated from English into Thai within two theoretical frameworks: the seven poem strategies proposed by Lefevere (1975) and the seven standards of textuality proposed by de Beaugrande and Dressler (1981). The results show that literal translation and interpretation are those most used. The findings also show within de Beaugrande and Dressler’s (1981) theoretical framework that translation did not correspond to the original and the most frequent violation of the textual standard was the intentionality and informativity.

The last example of a thesis on song translation is Dwi Martini’s study in 2015. His thesis is “An Analysis of Translation Techniques and Quality of Figurative Language in Song Lyrics in the Lion King Movie”. The aim of the thesis was to analyze the translation techniques used in song lyric subtitling into Indonesian and learning the translation quality in terms of accuracy and acceptability. The findings on translation techniques show that three techniques were applied: “removal of figurative texture”, “alteration of figurative texture” and “identify of figurative texture”. In addition, the findings on translation accuracy show that 71 data are accurate, 11 are less accurate and that no data were inaccurate; on translation acceptability, 76 data are acceptable, six are less acceptable and no data is unacceptable.

One of the last scholars to put forward strategies for song translation is Peter Low. For him, there are three translation strategies, namely: “*Translation*”, “*Adaptation*” and “*Replacement*”. Moreover, he introduced the “Pentathlon Principle” in relation to song translation. Kaleş states that according to the “Pentathlon Principle if the translator would like singable target lyrics, s/he gives importance to features of the ST, instead of the function or skopos of ST. Vermeer (2000: 231) states that “Skopos might help determine whether the ST needs to be translated, paraphrased or re-edited”. On this point, the Pentathlon approach resembles Vermeer’s thoughts about translation, that is, “song translation”, “song adaptation” or “replacement (texts)”. Kaleş also states, “The reason why this principle is called as Pentathlon is that song translators are like Olympic pentathletes. They compete in five different racetracks. Their aims are to sustain their energy till the very end of the meters, to gain flexibility rather than to break the world

record and to have flexibility and total score. To name these racetracks, these are singability, sense, naturalness, rhythm and rhyme” (2015: 19).

The studies on movie song translation are very limited. This study will try to ascertain the most used Translation strategy according to Peter Low’s categorization, and the types of loss & gain and their percentages. Therefore, this research offers something different on song translation, and this study tries to determine if using the strategy of “*Translation*” instead of “*Adaptation*” is possible.

1.2. Song Translation

You can take all the novels in the world and not one of them will make you feel as good as fast as [begins to sing] ‘I’ve got sunshine on a cloudy day...’ (Alex Fletcher, in *Music and Lyrics*, 2007)

Translation history goes back a long way. A great many documents, books, speeches, articles, magazines and other material have to date been translated. Translation, according to Nida and Taber (2003: 12), is a process of “reproducing in the receptor language the closest natural equivalence of the source language message, first in terms of meaning and secondly in terms of style”.

A song is an oral expressive musical genre and it puts music and words together. Jakobson (1971: 701) describes this combination as “two particularly elaborate systems of purely auditory and temporal signs” (as cited in Gorlee, 2005: 187). What characterizes song as a genre is the combination of words and music, a combination that is fully realized in vocal performance. Although the most typical songs have short texts and relatively simple melodies, the genre is very diverse: “a song may be (for example) a long narrative ballad, a sacred hymn, a complex aria from opera, a satirical jazz-song or a repetitive chant for dancing” (Low, 2005: 200).

When translating songs, the translator is often faced with the dilemma of whether to sacrifice content for the sake of form or form for the sake of content. Hatim and Munday (2004: 10) give their view on this dilemma:

“Sense maybe translated, while the form often cannot. The point where form begins to contribute to sense is where we approach un-translatability. This clearly is most likely to be in poetry, song, advertising, punning and so on, where sound and rhyme and double meaning are unlikely to be recreated in the TL.”

Nida and Taber (2003: 4) also approach this dilemma. According to them, “anything that can be said in one language can be said in another, unless the form is an essential element of the message”.

Hence, song translation is particularly demanding and challenging. It does not only consist of words but also sense, rhythm and rhyme. In addition, the objective of song translation is not only translating the lyrics into TTs but also devising singable TTs to fit the existing music. Furthermore, in the process of dubbing songs, the translator will come across a number of difficulties such as lip synchronization, sentence length, and syllable count (Lathey, 2006: 23). In addition, in the translation of songs, translators are constrained by time, lip and character movement and music. Thus, the strategy of “*Adaptation*” is thought more common.

Song translation deals with both aesthetic function, the beauty of words, and expressive function, conveyance of the songwriter’s thoughts and suchlike while he is writing the lyrics. Smola (2011) states that “Translating musicals is a demanding art as; unlike in most other types of translation, numerous peculiar aspects need to be taken into account.” Therefore, songs should be translated by experienced and creative people as it is a form of rewriting. The results are seldom close to that semantic equivalence which receives high priority in most prose translation. However, at best they can creatively deliver what some theorists call equivalent effect. This is the song-translator’s objective (Low, 2005: 190).

Andrew Kelly offers a list of injunctions for song translators to follow;

- “Respect the rhythms
- Find and respect the meaning
- Respect the style
- Respect the rhymes
- Respect the sound
- Respect your choice of intended listeners and
- Respect the original” (Kelly, in Low, 2005: 198)

Shirley Emmons and Stanley Sonntag also propose an idea for song translators. These are;

- “The TT must be singable – otherwise any other virtues it has are meaningless,
- The TT must sound as if the music had been fitted to it, even though it was actually composed to fit the ST,
- The rhyme-scheme of the original poetry must be kept because it gives shape to the phrases,
- Liberties must be taken with the original meaning when the first three requirements cannot be met” (1979: 189).

Low (2005) mentioned one of his articles that

“Because of the constraints imposed by the pre-existing music, song translators resort to numerous methods in order to overcome the difficulties they encounter. These include not only things like paraphrase, transposition and modulation — which are fairly standard methods — but also devices like those mentioned by translators of Brassens: replacement metaphors, compensation in place, calque, omission, explicitation, cultural adaptation, superordinates, stylistic equivalence, the suppression of difficult verses, the use of added words to solve rhythmical problems and the replacement of rhyme with assonance. The best song-translators use a toolbox plus a *box of tricks*”.

Some scholars suggest some translation strategies or techniques for translating songs. One of them is Franzon. Franzon (2008: 376) categorizes song translation as:

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

Franzon (2008:377) continues that

“the first option is still a ‘translational action’ in Holz-Mänttari’s terms (1984: 17, 29), as the translator can decide whether a translation is actually needed or not. If the translator/rewriter decides to go ahead with the task, he or she may choose to give priority to either the words (option two) or the music (option three), or to show a compromised fidelity to both, for the sake of a prospective performance (options four and five). Needless to say, these options are only distinct in theory. In actual cases, the translation brief may make it evident that only one of these options is possible or

that some of them may be combined. Examples can nevertheless be found where mainly one of these translational actions is the rational and functional solution”.

The other scholar who proposes strategies specifically for song translation is Peter Low. His strategies are “*Translation*”, “*Adaptation*” and “*Replacement*”.

Song translation resembles poetry translation so scholars’ strategies for poetry translation can also be used in song translation. For example, Lefevere (1975) proposed seven strategies that are “phonemic translation, literal translation, metrical translation, poetry into prose, rhymed translation, blank verse translation and interpretation” and they can be used in song translation.

1.3. Walt Disney Animated Movies

Animation is the transformation of a story or novel into an audiovisual film that includes images, character, dialogues and songs. Blair (1994: 6) defines animation as “(p)rocess of drawing and photo-graphing a character - person, animal, or inanimate object – in successive positions to create life like movement” (as cited in Wells, 2002: 3-4). Walt Disney animated movies are well-known throughout the world, and children from all world are waiting to release a new animated movie.

The Walt Disney Animation Studio is in Burbank, California and it is owned by The Walt Disney Company, who also own Pixar Films and DisneyToon Studios. It is one of the world's largest media companies in the entertainment industry with its remarkable animated feature movies.

Brothers Walt and Roy Disney founded the animation studio and established it as the *Disney Brothers Cartoon Studio* in Los Angeles on October 16, 1923. The brothers first worked in their uncle’s garage and then they moved into office space next door, from which it grew into Hollywood studios and its name was changed to Walt Disney Studio. It makes animated movies (Chepkemoui, 2017).

The studio has made 56 animated feature movies and it is continuing to create movies. It started with “*Snow White and the Seven Dwarfs (1937)*” which was made in the USA and the last was *Moana (2016)* which was released on November 23, 2016. Four features are

also in production. For instance, *Wreck-It Ralph 2* is going to be released on March 9, 2018, *Gigantic* on November 21, 2018, and *Frozen 2* in 2020 (Walt Disney Movies, n.d.).

Walt Disney also employs an amazing musical score and soundtrack. In Walt Disney movies, they are very important as the popularity of the movies is related to the popularity and success of the songs themselves (Hischak & Robinson, 2009: vii - viii). Songs in the movies play crucial roles in the storytelling as they help audiences to understand the characters' emotions and feelings (Edmondson, 2013: 444 - 447). Therefore, songs are very significant for these kinds of movies. Moreover, since such films are intended for a young audience, the language of animated songs is characterized by short and simple sentences.

1.3.1. The Princess and The Frog

The Princess and The Frog is a 2009 American animated musical fantastic, romantic and comedy movie made by Walt Disney Company. Ron Clements and John Musker directed the film. The movie was inspired from the novel *The Frog Princess* that was written by E. D. Baker (Del Vecho, Lasseter, Clements & Musker, 2013).

The movie was released on November 25, 2009 in New York and Los Angeles as a premier. Then on December 11, 2009, it went into general release in the USA. Moreover, it was released on 22th January, 2010 in Turkey. It is the 49th Disney animated feature movie. Peter Del Vecho and John Lasseter made the film and Ron Clements, John Musker, Rob Edwards, Greg Erb, Jason Oremland and Don Hall wrote it. The songs and score were composed by Randy Newman. Its dialogues were translated by Canan Yükses and the songs in the movie were translated into Turkish by Selim Atakan (*The Princess and the Frog*, n.d.).

The important voice casts in the movie are “Anika Noni Rose (Tiana), Bruno Campos (Prince Naveen), Keith David (Dr. Facilier), Michael-Leon Wooley (Louis), Jennifer Cody (Charlotte La Bouff), Jim Cummings (Ray), Peter Bartlett (Lawrence), Jenifer Lewis (Mama Odie), Oprah Winfrey (Eudora), Terrence Howard (James), John Goodman ('Big Daddy' La Bouff), Elizabeth Dampier (Young Tiana), Breanna Brooks (Young Charlotte), Ritchie Montgomery (Reggie), Don Hall (Darnell), Paul Briggs (Two Fingers), Jerry Kernion (Mr. Henry Fenner), Corey Burton (Mr. Harvey Fenner), Michael Colyar

(Buford), Emeril Lagasse (Marlon the Gator), Kevin Michael Richardson (Ian the Gator), Randy Newman (Cousin Randy) and Danielle Moné Truitt (Georgia)” (Del Vecho, Lasseter, Clements & Musker, 2013).

Moreover, the Turkish voice casts for the important characters are “Demet Tuncer (Tiana), Ufuk Bigay (Prens Naveen), Bülent Atak (Dr. Facilier), Aykan Kaya (Louis), Damla Babacan (Charlotte), Atilla Arcan (Ray), Murat Şenol (Lawerence), Melis Sökmen (Mama Odie), Sibel Taşçıoğlu (Eudora), Ali Ekber Diribaş (James), Mazlum Kiper (Big Dady), Melis Severcan (Young Tiana), Mısra Balkan (Young Charlotte) and Ali Ekber Diribaş (Reggie)” (Atakan, S. personal communication, June 13, 2017).

Everyone knows that the story of the frog that is kissed by a beautiful princess and after that the frog becomes a handsome prince. However, this story is a bit different. Tiana, who is a very young and a beautiful princess, meets up the frog a desperate beast who desperately struggles to return to his old days of principality. Tiana is sorry for the frog and makes a conscience and she settles for kissing once. Nevertheless, after kissing him, there is a big problem. She also turns into a frog, a beautiful frog. The two frogs have to find the witch doctor frog, which lives in the marshes of New Orleans to understand what is going on.

The movie soundtrack is “The Princess and the Frog: Original Songs and Score” which contains ten songs. Randy Newman wrote and composed all the songs in the movie except the song “Never Knew I Needed” which was composed by Ne-Yoa and it is entry song. The best known and nominated are "Never Knew I Needed", and it was written and performed by Ne-Yoa, "Almost There" and "Down in New Orleans" performed by Anika Noni Rose (Newman, The Princess and the Frog: Original Songs and Score, 2009).

The songs in the movie are;

1. “Down in New Orleans (Prologue) - Anika Noni Rose
2. Down in New Orleans - Dr. John
3. Almost There - Anika Noni Rose
4. Friends on the Other Side Part 1- Keith David
5. Friends on the Other Side Part 2 – Keith David
6. When We're Human - Michael-Leon Wooley, Bruno Campos and Anika Noni Rose featuring Terence Blanchard

7. Gonna Take You There - Jim Cummings featuring Terrance Simien on Accordion
8. Ma Belle Evangeline - Jim Cummings featuring Terence Blanchard
9. Dig a Little Deeper - Jenifer Lewis featuring the Pinnacle Gospel Choir and Anika Noni Rose
10. Down in New Orleans (Finale) - Anika Noni Rose” (Del Vecho, Lasseter, Clements & Musker, 2013).

The Turkish songs names in the movie and their singers are;

1. “Akşam yıldızı – Demet Tuncer
2. Gel Artık New Orleans’a – Ufuk Bigay
3. Neredeyse orada – Demet Tuncer
4. Bir de Dostlar öbür Dünyadan Birinci Bölüm – Bülent Atak
5. Bir de Dostlar öbür Dünyadan İkinci Bölüm – Bülent Atak
6. İnsan Olunca – Ayhan Kahya, Ufuk Bigay ve Demet Tuncer
7. Bataklık Boyunca – Attila Arcan
8. Aşğım Evangeline – Attila Arcan
9. Gidelim Biraz daha Derine – Melis Sökmen
10. Hayaller Burada Gerçekleşir – Demet Tuncer” (Atakan, S. personal communication, June 13, 2017).

1.3.2. Tangled

Tangled is a 2010 American animated musical fantastic and comedy movie which was made by Walt Disney Company and it is the 35th Disney animated feature movie. The movie theme was based on Rapunzel, which is a German fairy tale and was written by Brothers Grimm. The movie first premiered at the El Capitan Theatre on November 14, 2010, and then was released on November 24 in the USA, on December 24, 2010 in Turkey. It was directed by Byron Howard, Nathan Greno and was produced by Roy Conli, John Lasseter and Glen Keane. Moreover, it is the most expensive animated movie as its production lasted six years (Tangled, n.d.). Murat Karahan is the person who translated the dialogues and Selim Atakan is the person who translated the songs in the movie into Turkish.

The important voice casts in the movie are “Mandy Moore (Rapunzel), Zachary Levi (Flynn Rider), Donna Murphy (Mother Gothel), Ron Perlman (Stabington Brother), M.C.

Gainey (Captain of the Guard), Jeffrey Tambor (Big Nose Thug), Brad Garrett (Hook Hand Thug), Paul F. Tompkins (Short Thug), Richard Kiel (Vlad) and Delaney Rose Stein (Young Rapunzel / Little Girl)” (Conli, Greno, & Howard, 2010).

The important voice casts for Turkish one are “Damla Babacan (Rapunzel), Ömer Vatanartıran (Flynn Rider), Gülen Karaman (Mother Gothel), Ali Ekber Diribaş Stabington Brother), Ender Yiğit (Captain of the Guard), Engin Alkan (Big Nose Thug), Faruk Akgören (Hook Hand Thug), Nuri Gökaşan (Short Thug) and Mazlum Kiper (Vlad)” (Atakan, S. personal communication, June 13, 2017).

The movie is about a lost, beautiful, and young princess with long magical hair who wants to leave her isolated tower. When Dynasty's most wanted-and most charming bummer, Flynn Rider is hiding at an unknown time, in an unknown realm, in an unknown place, but in a mysterious tower, he is captured by Rapunzel who lives in same tower, who is beautiful and bold and who has 20 meters long blond hair. The curious pretty girl who is looking for ways out of the tower where she is imprisoned makes a deal with the handsome thief. Against Rapunzel's mother's wants, she decides to accept the handsome uninvited man invitation to take her out into the new world, which she has, no idea in brief.

Tangled soundtrack was released on November 16, 2010. Its genre is folk rock and medieval. Alan Menken with lyrics, which composed, and Glenn Slater wrote it. Menken wrote many songs for the movie but then he chose for the final movie. The most known ones are "When Will My Life Begin?" which has a lot of versions, "Mother Knows Best", "I See the Light", the song "Something That I Want" which was performed by Grace Potter (Menken, Tangled Soundtrack, 2010).

The songs in the movie are;

1. “Prologue Gothel and Rapunzel – Donna Murphy –Mandy Moore
2. When Will My Life Begin? - Mandy Moore
3. Mother Knows Best - Donna Murphy
4. When Will My Life Begin (Reprise 2) - Mandy Moore
5. I've Got a Dream - Mandy Moore
6. Healing Incantation – Mandy Moore
7. Mother Knows Best (Reprise) - Donna Murphy
8. I See the Light Rapunzel - Mandy Moore

9. I see the Light Flynn Rider – Mandy Moore
10. The Tear Heals - Mandy Moore
11. Something that I want “)” (Conli, Greno & Howard, 2010).

The Turkish songs names in the movie and their singers are;

1. “Açılış Gothel and Rapunzel – Ayça Varlıer – Deniz Sujana
2. Yaşarmıyım Bir Gün? - Deniz Sujana
3. Anneler Bilir - Ayşe Varlıer
4. Başlar Yaşam (Röpriz 2) – Deniz Sujana
5. Hayalim Var – Faruk Akgören
6. Bana Ait Şey Getir Bana
7. Güven Annene (Röpriz) – Ayşe Varlıer
8. Işığı Gördüm Rapunzel – Deniz Sujana
9. Işığı Gördüm – Deniz Sujana, Ömer Vatanartıtan
10. Getir Onu Bana
11. Başka Birşey Bu – Sertap Erener
12. Incantations / Büyüler (Çiçek Büyüsü, Çocuk Kaçırma Büyüsü) - Ayça Varlıer
13. Incantations / Büyüler (Şifa Büyüsü, Genç Rapunzel Büyüsü) - Deniz Sujana”
(Atakan, S. personal communication, June 13, 2017)

1.3.3. Frozen

Frozen is a 2013 American animated and musical movie. It was made by Walt Disney Company, and it is the 53rd Disney animated feature movie. The movie was inspired by fairy tale “The Snow Queen” which was written by Hans Christian Andersen. The movie first also premiered at the El Capitan Theatre on November 19, 2013, and then it was released on November 27, 2013 in the USA and January 17, 2014 in Turkey. Chris Buck and Jennifer Lee directed the movie and Peter Del Vecho produced. (Del Vecho, Lee & Buck, 2013). Gülseren Bayındır translated the movie’s dialogues and Selim Atakan translated the songs in the movie into Turkish.

The important voice casts in the movie are “Kristen Bell (Anna), Idina Menzel (Elsa), Jonathan Groff (Kristoff), Josh Gad (Olaf), Santino Fontana (Hans), Alan Tudyk (Duke), Diarın Hinds (Pabbie / Grandpa), Chris Williams (Oaken), Stephen J. Anderson (Kai), Maia Wilson (Bulda), Edie McClurg (Gerda), Robert Pine (Bishop), Maurice LaMarche

(King), Livvy Stubenrauch (Young Anna), Eva Bella (Young Elsa), Spencer Lacey Ganus (Teen Elsa as Spencer Ganus), Jesse Corti (Spanish Dignitary), Jeffrey Marcus (German Dignitary) and Tucker Gilmore (Irish Dignitary)” (Del Vecho, Lee & Buck, 2013).

Moreover, the Turkish casts are “Damla Babacan (Anna), Begüm Günceler (Elsa), Sercan Gidişoğlu (Kristoff), Arda Aydın (Olaf), Gökhan Özdemir (Hans), Sait Seçkin (Duke), Ercan Demirel (Pabbie / Grandpa), Erkan Taşdöğen (Oaken), Kaya Akarsu (Kai), Gamze Gözalan (Bulda), Aysun Topar (Gerda) and Ali Ekber Diribaş (King)” (Atakan, S. personal communication, June 13, 2017).

The movie has been recognized as the best-animated movie produced by Disney and received fairly positive reviews by critics. The movie has grossed \$ 1,2 billion worldwide; including \$ 400 million from the United States and Canada, and \$ 247 million from Japan. Thus, it became the third movie, which was the top-grossing movie in Japan. In addition, it became the top-grossing animation movie of all time and sixth top-grossing movie of all time. Frozen also won two Academy Awards for Best Animated Feature and Best Original Song with the song of "Let It Go" (Frozen, n.d.).

Two sisters, Elsa and Anna get on very well when they are young. One day, while they are playing, Anna is wounded because they cannot control Elsa’s power and The Queen and the King will take her to the spell-making dwarves. Dwarves say they can remove as long as the magic does not come to the heart. They cure Anna but they also erase the good and beautiful memories with Elsa and the magic from her mind. Years pass and they grow up. The King and Queen die because of an accident. A few years later, Elsa grows up and the Coronation Ceremony is arranged in the country to become the Queen of Arendelle. For the first time in many years, the gates of the palace are opened but in the ceremony, as a result of Anna and Elsa's fight, everyone learns Elsa's power. Elsa leaves the country and the adventure starts here. So in brief, the movie is about Elsa’s, brave ice man Kristoff’s and his pet reindeer Sven's journey to find the princess of Arendelle, Elsa's sister Anna, and to destroy the magic of ice.

Its soundtrack is Frozen: Original Motion Picture Soundtrack. It has 10 original songs. Kristen Anderson-Lopez and Robert Lopez wrote and composed the songs, and there are twenty-two score pieces, and Christophe Beck composed them. It was released on

September 30, 2014: a single-disc regular edition (Anderson-Lopez & Lopez, Frozen: Original Motion Picture Soundtrack, 2014).

Frozen Fever, which is an animated short sequel, premiered on March 13, 2015, with Disney's Cinderella. Its length sequel was announced on March 12, 2015; however, a release date has not been known yet.

The songs in the movie are;

1. "Frozen Heart - Cast of Frozen
2. Do You Want to Build a Snowman? - Kristen Bell, Agatha Lee Monn, and Katie Lopez
3. For the First Time in Forever - Idina Menzel and Kristen Bell
4. Love is an Open Door - Kristen Bell and Santino Fontana
5. Let It Go - Idina Menzel
6. Reindeer(s) are Better Than People - Jonathan Groff
7. In Summer - Josh Gad
8. For the First Time in Forever (Reprise) - Idina Menzel and Kristen Bell
9. Fixer Upper Cast of Frozen" (Del Vecho, Lee & Buck, 2013).

The Turkish songs names in the movie and their singers are;

1. "Kışın Donmuş Kalbi – Koro
2. Kardan Adam Yapsak Senle – Deniz Sujana
3. Hayatımda İlk Defa - Begüm Günceler and Deniz Sujana
4. Yol Açıldı Aşka – Deniz Sujana and Bilent Tekakpınar
5. Aldırma – Begüm Günceler
6. Geyikler İnsanlardan İyidir - Sercan Gidişoğlu
7. Yaz Günü - Arda Aydın
8. Hayatımda İlk Defa (Röpriz) - Begüm Günceler and Deniz Sujana
9. Onu Geliştirebilirsin – Koro" (Atakan, S. personal communication, June 13, 2017).

1.3.4. Moana

Moana is a 2016 American animated and musical comedy, adventure movie which was produced by Walt Disney Animation Studios. It is the 56th Disney animated feature movie. Ron Clements and John Musker directed the movie. Lin-Manuel Miranda, Opetiaia Foa'i, and Mark Mancina wrote the movie features music. It was released on November 23, 2016

in the USA and on January 20, 2017 in Turkey (Moana, n.d.). Canan Yüksek translated the dialogues and Selim Atakan translated the songs in the movie into Turkish.

The important voice casts in the movie are “Auli’i Cravalho (Moana), Dwayne Johnson (Maui), Rachel House (Tala Waialiki, Moana's grandmother), Temuera Morrison (Tui Waialiki, Moana's overprotective father and chief of Motunui Island), Christopher Jackson (Tui's singing voice), Jemaine Clement (Tamatoa, a giant treasure-hoarding coconut crab from Lalotai, the Realm of Monsters), Nicole Scherzinger (Sina Waialiki, Moana's mother and Tui's wife), Alan Tudyk (Heihei, Moana's pet rooster and Villager 3), Oscar Kightley (Fisherman) and Troy Polamalu (Villager 1)” (Shurer, Clements & Musker, 2016).

Moreover, the Turkish casts are “Merih Ermakastar (Maui), Tülay Bursa (Moana), Fatih Özacun (Tui Waialiki, Moana’s overprotective father), Figen Sümeli (Tala Waialiki, Moana’s grandmother) and Sefa Zengin” (Atakan, S. personal communication, June 13, 2017).

The movie is about Moana’s adventures to rescue her people. She is the strong-willed daughter of the chief of a Polynesian tribe. Powerful and fearless Moana is a cheerful girl who has grown up in nature. Moana's eye has been in the ocean since her infancy, in its deep waters and beyond its islands. A terrible curse reaches her island as the semi-god Mai has stolen the heart of the Te Fiti and now the fishermen have been unable to fish, and the crops have faded without catching up. Moana, however, is determined not to bow to this. Moana is on the road thanks to her grandmother who wants to break her father's protective attitude, encouraging her grandkids. Moana will find Maui and try to persuade him to give the heart back. Much of the story goes to Moana's confrontation with Maui, convincing him to bring Te Whiti's heart back to the goddess, constant conflicts, and eventually what they have experienced will lead them into the same path. The young girl on the road from the South Pacific is trying to find a semi-god to end the curse.

Its soundtrack is *Moana: Original Motion Picture Soundtrack* released by Walt Disney Records on November 18, 2016. It has English, Samoan and Tokelaunan songs which were written by Lin-Manuel Miranda, Mark Mancina and Opetiaia Foa'i. It has 40 songs. Nevertheless, in the movie, there are twelve songs. The best-known song is “How Far I’ll Go” by Auli’i Cravalho. Lin-Manuel Miranda wrote and produced it. In the movie, it was performed by Moana (by Auli’i Cravalho). It was also performed and recorded by

Canadian singer Alessia Cara for the Moana soundtrack. The song was nominated for Best Original Song at the 89th Academy Awards, Best Song for The movie critics' and Best Original Song at the 74th Golden Globe Awards (Miranda, Foa'i & Mancina, Moana: Original Motion Picture Soundtrack, 2016).

The songs in the movie are;

1. "Tulou Tagaloa - Olivia Foa'i
2. An Innocent Warrior - Vai Mahina, Sulata Foa'i-Amiatu, Matthew Ineleo
3. Where Are You - Nicole Scherzinger, Auli'i Cravalho, Rachel House, Christopher Jackson, Louise Bush
4. How Far I'll Go - Auli'i Cravalho
5. We Know the Way - Lin-Manuel Miranda, Olivia Foa'i
6. How Far I'll Go (Reprise) - Auli'i Cravalho
7. You're Welcome - Dwayne Johnson
8. Shiny - Jemaine Clement
9. Logo Te Pate - Olivia Foa'i, Opetaiia Foa'i, Talaga Steve Sale
10. I Am Moana (Song of the Ancestors) - Auli'i Cravalho, Rachel House
11. Know Who You Are - Auli'i Cravalho, Olivia Foa'i, Vai Mahina, Matthew Ineleo
12. We Know The Way (Finale) – Lin-Manuel Miranda, Olivia Foa'i" (Shurer, Clements & Musker, 2016)

The Turkish songs names in the movie and their singers are;

1. "Tulou Tagaloa – Not translated (as it was in Samoan language)
2. An Innocent Warrior – Not translated (as it was in Samoan language)
3. Mutluluk Orada - Görkem Baharoğlu, Ezgi Arslan, Tülay Bursa, Ezgi Erol
4. Uzaklarda - Ezgi Erol
5. Yolu Biliriz - Gürkan Kömürcü
6. Uzaklarda (Röpriz) - Ezgi Erol
7. Canımsın - Merih Ermakastar
8. Parlak - Jan Peridar
9. Logo Te Pate - Not translated (as it was in Samoan language)
10. Ataların Şarkısı - Tülay Bursa, Ezgi Erol
11. Barış Ruhunla - Ezgi Erol

12. Yolu Biliriz (Final) - Gürkan Kömürcü” (Atakan, S. personal communication, June 13, 2017).

1.4. Walt Disney Animated Movies Songs’ Translator and Arranger: Selim Atakan

Selim Atakan was born in London on December 1st, 1951. He completed his secondary education at "Saint-Joseph French Boys High School" (1964-1968) and "Ankara Science High School" (1968-1971). Meanwhile, he studied music in the piano department of "Istanbul Municipal Conservatory" as Verda Ün’s student. He graduated from Hacettepe Faculty of Medicine in 1976 and started to specialize in "Pathology" at the same university. He completed his pathology specialty in 1979.

During his first studies in pop music at Ankara Science High School, where he studied, he won a Turkey championship award in the "High School Intermediate Music Competition" which was organized by the Milliyet Newspaper and next year, he became the fourth in 1969. In this competition, Selim Atakan was also awarded the Best Organist Award. In high school, he also met Derya Köroğlu, and they got the opportunity to produce music together for the first time.

Selim Atakan, Derya Köroğlu and Zerrin (Yaşar) Atakan started their musical studies in 1977, and they brought together their musicians' friends, and in 1979, they founded a group called “Yeni Türkü”. The band's first album was published in 1979. In 1992, he contributed to all albums with his compositions and arrangements until his departure from the band.

His albums with Yeni Türkü are “Buğdayın Türküsü”, (1979), “Akdeniz Akdeniz” (1983), “Güne Bakan” (1986), “Dünyanın Kapıları” (1987), Yeşilmişlik (1988), “Vira Vira” (1990), “Rumeli Konseri” (1991), and “Yeni Türkü Koleksiyon” (2003, 2004 and 2006).

In 1982, he went to Nottingham, England. He worked there at the University of Nottingham, Department of Histopathology. Then, he moved to London and he started to work as "Registrar in Histopathology" at "Chatham All Saints Hospital".

Selim Atakan started to produce music for theatrical plays with the musical play namely, "Kiss Me Kate" at Turkish-American Association, Ankara and "Interface" in the same institution. He had returned to Istanbul in 1988 and he had studied on albums and concerts

with New Turku group for two years. In 1990, he started to work as "Music Director" at Istanbul Metropolitan Municipality City Theaters. He has been on this mission since then. The other theatrical play, which he has studied, is the music of the play called "Theope" which was written by Coşkun Büktel and which was put on the stage in City Theatre in 1990 by Ali Taygun. The other one is the music of the famous children's play called "Hansel and Gretel", which was directed by Neşe Erçetin, and which opened its first chapter on 23th April, 1991. The other one is "Ayrangeven" which was written and directed by Haşmet Zeybek in City Theaters (1993) etc.

In addition to many theatrical plays, he has produced music for movies, TV shows and series.

He has also studied on cinema's music, such as; "Delikan" (1979), "Derman" (1983), "Ölü Bir Deniz" (1989), "Benim Sinemalarım" (1990), "Berdel" (1990), "Düş Gezegenleri" (1993), and "Herkes Kendi Evinde" (2001).

For television, he was a composer, arranger and orchestra conductor in Bizim Sokak's children's program, which was broadcasted in TRT during 1974-1975 season. He also performed the music of the TV series namely "TV Games" and "Zeki-Metince" by Zeki Alasya and Metin Akpınar, which was broadcasted on Show TV and TRT, etc.

He worked with Esin Afşar for "Bürümcük" orchestra, and he worked as an arranger and a guitarist in the first record works of Selda Bağcan.

He has studied on various albums with Alpay, and he played keyboards in two separate groups in England. Between 1982 and 1992, he worked in various albums and concerts with Yeni Türkü.

He participated in concerts both in Turkey and in abroad with Erol Evgin, Zülfü Livaneli and Zuhâl Olcay.

Selim Atakan has also involved in Atilla Atasoy, Alpay (Nazıkoğlu), Grup Çağrı, Onur Akın, Scorpio Nalan, Erol Evgin, Zülfü Livaneli, Nükhet Duru and Zuhâl Olcay's albums and concerts' works of many artists, with their compositions, arrangements and instruments.

He also works as a translator and an arranger for the Animation Movies Songs. The main ones are; Alaaddin, Alice in Wonderland, Aristocats, Bahnyard, Bambi I & II, Barbie, Beowulf, Cars, Chicken Little, Cinderella I & III, Corpse's Bride, Dr. Seuss, Dumbo, Enchanted, Fox & the Hound I & II, Fun & Fancy Free, Happy Feet, Hunchback of Notredame II, Jungle Book I & II, Lion King II, Little Mermaid I & III, Madagascar II, Meet The Robinsons, Melody Time, My Friends Tigger Pooh The Musical, Oliver & Company, Open Season I & II, Peter Pan, Pinocchio, Pirates of The Carribean III, Pocahonthas II, Recess School's Out, Rescuers, Robin Hood, Shrek II & III, Sleeping Beauty, Snow White, So Dear To My Heart, Sword in The Stone, Tarzan II, The Black Cauldron, Three Caballeros, Timon & Pumba, Winnie The Pooh (Heffalumps), The Princess and The Frog, Hercules, Tangled, Frozen and Moana.

Selim Atakan is married and he has two children (Atakan, n.d.).

1.5. The Process of Translating Animation Movies Songs.

When an animated movie is translated or dubbed from its original language into another language, the songs are also transferred. There are three ways to transfer the songs. The first one is that the songs are not translated into the TL, but are preserved in the SL. The second way is translating with subtitling. The last and the most common way for animated movies is that translating lyrics by dubbing into the TL.

Once the third way is chosen, the famous companies, such as Disney, Warner Bros., Universal, and DreamWorks, who make "Cartoon" or "Musical Film", send the material which will be studied. The materials are the original movie, the scenario in the original language, information about the characters and notes of the songs. A pre-selection is made according to the characteristics of the characters, and candidates for each role are identified. First, some parts from the dialogues and the songs are voiced by the candidates. Then, the records are sent abroad to the company. It is called a voice test. While waiting for the selection from abroad, the script is translated into Turkish and the lyrics are more customized because it is not possible to say the same thing with only a semantic translation. When the selections are concluded, the actual registration starts. In some special cases, the artist who sings the dialogue (speech) and the singer may not be the same person. Then two people are engaged for a role. (Atakan, 2012).

1.6. Skopos Theory and Song Translation

Skopos Theory was established by the German linguist Hans Vermeer in 1978, and it comprises the idea that translating and interpreting should primarily take the function of the ST and TT into consideration.

Skopos is a Greek word for 'purpose'. Nord states (1997: 27) that “According to skopostheorie, the basic principle which determines the process of translation is the purpose (skopos) of the translational action. The idea of intentionality is part of the very definition of any action”. The main work for skopos theory is *Groundwork for a General Theory of Translation* which is a book by Vermeer and co-authored is Katharina Reiss. The skopos theory is part of a translational action theory.

According to Holz-Mänttari (1984), “Translation is seen as the particular variety of translational action which is based on a ST”. Byrne states that (2006: 38) “However, despite of this, it differs fundamentally in that where functionalist approaches such as Reiss’s (1971) and House’s (1981) maintain that the function of the target must be the same as the original, Skopos theory recognizes that this is not always practical or desirable”. According to Vermeer, “the methods and strategies used to produce a translation are determined by the intended purpose of the target text” (Vermeer, 1978: 100). Moreover, Byrne (2006: 38) also states that “unlike equivalence-based theories where the source text and its effect on the source language audience or even the function attributed to it by the author determine the translation, Skopos theory holds that the prospective function or Skopos of the TT as determined by the initiator (the person who initiates the translation process, i.e. the client) and the translator”. Skopos theory claims “That one must translate consciously and consistently, in accordance with some principle respecting the target text. The theory does not state what the principle is: this must be decided separately in each specific case” (Vermeer, 1989: 182).

Vermeer (2000: 223) also says, “the source and target texts may have the same function. Sometimes, however, the function has to be changed due to the skopos” (Reiss & Vermeer 1984: 139 in Nord 1997: 33). Therefore, as the needs of TT and ST audiences can be different, skopos of the ST and the TT do not have to be the same. In defining translation as the production “of a text in a target setting for a target purpose and target addressees in

target circumstances”, Vermeer (1987: 29) presents the view that the TT is the foremost concern in translation acts.

According to Vermeer, “Instead of trying to recreate what the original supposedly *is*, Vermeer suggests that translators focus on what the translation will be used for, and guide their actions based on its *skopos*, or “purpose.” Considering that the source and TTs may have very different purposes, they may end up being very different from each other” (Vermeer, 2004: 229) and he also mentioned that

“The realizability of a commission depends on the circumstances of the target culture, not on the source culture...on relation between the target culture and the source text’ Therefore the commission actually decides the *skopos* of a translation, not freely falling for impulses but directed towards a well-defined goal. Hence, this challenges the conventionally validated view that translations should be literal and ‘loyal’ to the source text. It is this *skopos* which determines if a text should be ‘translated’, ‘paraphrased’ or completely ‘re-edited’ (Vermeer, 2000: 235, 237)”.

According to Baker, “This theory marks a general shift from the predominantly linguistic approaches and moves towards a ‘more functionally and socioculturally oriented concept of translation” (Baker, 1998: 235).

Briefly, according to this functionalist translation theory, every action has a purpose. As translation is an action, it has a purpose, too. This purpose is called “*Skopos*”. In *Skopos Theory*, translation is not limited to ST only. TT is the focus. The translator considers the readers when he starts translating. He primarily considers TT to be superior to ST. Venuti states “an action leads to a result, a new situation or event, and possibly to a “new” object. Translational action leads to a “target text” (not necessarily a verbal one); translation leads to a *translatum* (i.e. the resulting translated text), as a particular variety of target text” (Venuti, 2004: 221).

Furthermore, Vermeer explains the *skopos* rule as follows (cited and translated by Nord, 1997: 29):

“Each text is produced for a given purpose and should serve this purpose. The *skopos* rule thus reads as follows: translate/interpret/speak/write in a way that enables your text/translation to function in the situation it is used and with the people who want to use it and precisely in the way they want it to function”.

The duty of the translators is to make a decision if he needs a ‘free’ or ‘faithful’ translation according to *skopos*. Briefly, the task of translators is to make the aim of translating a text

clear. Kangarioo (2004: 2) states that “there are new considerations concerning target readers, the unavoidable translator subjectivity and the purpose and function of translations” in his article namely, *Sense Transferring Through Poetry Translation*. For example, as Xiaoshu and Dongming (2003: 2) state that “literary translation has to reproduce the spirit features of the original”. Moreover, another important task of translators is to attract the TT reader’s attention as the writer of ST or original text does. Therefore, it makes the receiver or reader important, as the translators should think them while translating process and deciding the target-text skopos. The translation of a diploma, certificate or identity card, foreign legal texts for comparative aims or direct quotations in a newspaper report can be listed among many cases where relative literal translation is required.

According to Venuti, if the translator has enough knowledge of target culture and its text, he can translate his text suitable to target culture. While ST is oriented towards the source culture, TT, *translatum*, is oriented to the target culture. Venuti also states that (2004);

“... It therefore follows that source and target texts may diverge from each other quite considerably, not only in the formulation and distribution of the content but also as regards the goals which are set for each, and in terms of which the arrangement of the content is in fact determined. It goes without saying that a *translatum* may also have the same function (skopos) as its source text. Yet even in this case the translation process is not merely a “trans-coding” (unless this translation variety is actually intended), since according to a uniform theory of translation a *translatum* of this kind is also primarily oriented, methodologically, towards a target culture situation or situations. Trans-coding, as a procedure which is retrospectively oriented towards the source text, not prospectively towards the target culture, is diametrically opposed to the theory of translational action”.

There are some rules of the theory (Reiss & Vermeer, 1984: 119). These are:

- 1- “A *translatum* (or TT) is determined by its skopos.
- 2- A TT is an offer of information (*Informationsangebot*) in a target culture and TL concerning an offer of information in a source culture and SL.
- 3- A TT does not initiate an offer of information in clearly reversible way.
- 4- A TT must be internally coherent.
- 5- A TT must be coherent with the ST.
- 6- The five rules above stand in hierarchical order, with the skopos rule predominating”.

Munday (2008: 80) points out that

“Rule 2 is important in that it relates the ST and TT to their function in their respective linguistic and cultural contexts. The translator is once again the key player in a process of intercultural communication and production of the translatum. The irreversibility in point 3 indicates that the function of a translatum in its target culture is not necessarily the same as in the source culture. Rules 4 and 5 touch on general skopos ‘rules’ concerning how the success of the action and information transfer is to be judged: the coherence rule, linked to internal textual coherence, and the fidelity rule, linked to intertextual coherence with the ST”.

The coherence rule states “the TT must be interpretable as coherent with the TT receiver’s situation” (Reiss & Vermeer, 1984: 113).

The fidelity rule (Reiss & Vermeer, 1984: 114) merely states that “there must be coherence between the translatum and the ST or, more specifically, between:

- The ST information received by the translator;
- The interpretation the translator makes of this information;
- The information that is encoded for the TT receivers”.

The song in translation does not resemble its original lyrics very much because as Peter Low mentioned; it is very difficult to focus on only characteristics of the ST. One of the important problem translators face is translating the songs with taking into consideration rhymes and rhythm. In practice, it is remarkable that songs in translation do not match with their original lyrics very much. According to Low (2005), its reason is that it would be illogical to adopt a way that is faithful to the lyricist, focusing on mainly on the characteristics of ST. The focus lies instead in the function that particular song will present, stressing its importance in the Target culture as an endproduct.

Skopos Theory focuses on the TT. Therefore, for the framework for this study, Skopos Theory has been selected; as it focuses on the TT, target lyrics. Vermeer (2000: 230) defines the term skopos to designate the ‘goal or purpose, defined by the commission and if necessary adjusted by the translator’. The functionalist approach (Vermeer, 1978: 100) stresses that the methodology and strategies of translation should be determined by their skopos. It is the skopos that helps the translator ‘to determine whether the ST needs to be “translated”, “paraphrased”, or completely “re-edited”’ (Vermeer, 2000: 231). However, according to skopos theory, fidelity is not the measure but translatum must be adequate according to skopos.

Low points out that (2005: 185) “the TT must give the overall impression that the music has been devised to fit it, even though that music was actually composed to fit the ST” While translating and writing songs, lyricists can have many intentions and aims. However, lyricists’ main intention is to express themselves and their emotions, of course. According to Low (2003: 101), “instead of concentrating on the source text, translators should focus on the readers of the target text and their needs”. Low continues that “the readers of song translations are usually music-lovers, not poetry enthusiasts, and thus would need a more understandable translation than the ones that are usually made of poems”.

Franzon (2014: 189) also states that;

“A basic tenet of skopos theory is that fidelity follows function: the factor that determines a translator’s decisions and choices would (or should) be the intended purpose of the target text. This tenet applies most evidently to song translation, where there is a clear need for functionality, not only in relation to the music, but also to the situation of use: a singing performance. Such an understanding of “variable fidelity” is reflected, most succinctly in my opinion, in the definition by Hartmann (1980: 56) of translation as “textual approximation”, by which is meant that the translator “approximat (es) as much as possible or as little as necessary for the particular situation the formal and stylistic conventions of the text in question””.

The most suitable theory that can be applied in song translation is Skopos theory, as the aims and target culture needs are more important than the ST.

1.7. Translation Strategies in Song Translation

Procedure, technique, method, tactic, and approach are synonymous with strategy. However, there some differences between them. For example, Newmark (1988: 81) writes that, “[w]hile translation methods relate to whole texts, translation procedures are used for sentences and the smaller units of language”. Moreover, translation techniques can change within the same text according to each case and depending on the specific verbal elements to be translated. In short, the difference between a strategy and a technique is that strategy originally means generalship - the big-picture thinking of the general looking at the whole situation and concerns overall thinking and planning. Technique means the mode of execution, skillful tricks (with your fingers, for example).

Many scholars define translation strategies. One is Krings (1986: 18) who defines it as “translator's potentially conscious plans for solving concrete translation problems in the

framework of a concrete translation task," and according to Seguinot (1989) there are three translation strategies which are used by the translators: the first is "translating without interruption for as long as possible"; the second is "correcting surface errors immediately"; and the last is "leaving the monitoring for qualitative or stylistic errors in the text to the revision stage". Loescher (1991: 8) also defines Translation Strategy as "a potentially conscious procedure for solving a problem faced in translating a text, or any segment of it." As expressed in the definition, when learners and translators separate translation strategies, the concept of consciousness is vital. In this respect, Cohen (1998: 4) considers that "the element of consciousness is what distinguishes strategies from these processes that are not strategic." Lastly, Venuti (1998: 240) points out that "translation strategies involve the basic tasks of choosing the foreign text to be translated and developing a method to translate it." Moreover, according to Jaaskelainen (1999: 71), strategy is, "a series of competencies, a set of steps or processes that favor the acquisition, storage, and/or utilization of information".

Chesterman's (1997) list of some general characteristics of translation strategies. These are;

- a) "Translation strategies apply to a process;
- b) They involve text-manipulation;
- c) They are goal-oriented;
- d) They are problem-centered;
- e) They are applied consciously;
- f) They are inter-subjective".

Song translation resembles poetry translation; therefore, creativity is essential. While translating a song, translation can be very close or indifferent from the ST. Alternatively, translation can be matched a bit with the ST.

Some scholars such as Lefevere (1975), Baker (1992), Molina and Albir (2002), Peter Low (2005) and Franzon (2008) have strategies for poetry translation or song translation. For example, Lefevere (1975) suggested seven strategies for poetry translation. These are; 1. Phonemic Translation: reproducing the source language sound in the target language. 2. Literal Translation: word for word translation. 3. Metrical Translation: reproducing the source language meter. 4. Verse to Prose Translation: Distorting the sense, communicative values and syntax of source text. 5. Rhymed Translation: transferring the rhyme of the original poem into target language. 6. Blank/free verse translation: finding just the proper

equivalents in the target language with a proper semantic result. 7. Interpretation: version and imitation. Moreover, Molina and Albir (2002: 509) suggested six translation techniques; amplification, description, discursive creation, literal translation, modulation, and reduction. One of the latest scholars is Franzon (2008: 373, 399) who categorizes song translation techniques as; “1. Leaving the song untranslated, 2. Translating the lyrics without taking the music into account, 3. Writing new lyrics to the original music with no similarities with the original lyrics, 4. Translating the lyrics and adapting the music by taking the original music into account. 5. Adapting the translation to the original music”.

For this research, Peter Low’s strategies have been preferred, since they are one of the latest strategies for the song translation (2005) and they are appropriate for the songs in Walt Disney animated movies. For example, in Franzon approaches (2008), there are approaches like leaving the song untranslated or not taking the music into account that are not suitable for the songs in Walt Disney animated movies. Moreover, they are not strict and they are adaptable to all songs.

According to Peter Low, when a song is translated into another language, it will be a *translation*, an *adaptation*, or *replacement*. He (2013: 229) states that “When a song in one language is sung in another, the words we hear may be a translation or adaptation of the original words, or they may be a ‘replacement text’, where completely new verbal components are underlaid to an existing melody”. Keleş (2015: 16) defines them in her PhD thesis briefly;

“*translation* refers to a very close rendition of the original lyrics in the target language by keeping the tune same or very similar, *adaptation* refers to a more semantic rendition of the original lyrics in the target language by keeping the tune same or very similar and *replacement* (text) refers to the rewriting of the original with many changes in theme, setting and structure but the tune is the same or very similar”.

1.7.1. Translation

Translation is Low’s first category. It contains unnecessary details and semantic fidelity and semantic sameness are really important; therefore, there is an extensive transfer from the ST. Low defines *translation* as “A *Translation* is a TT where all significant details of meaning have been transferred”. (2016: 116). As a brief “*Translation*” is taking liberties with insignificant details (Low, 2013).

Low states that (2016: 112);

“Most translators care about Fidelity — we try to replicate in the TL what the ST did in the SL, we try to recreate it without dominating or distorting it. We weigh up every word in a text. We never claim that the TT is our own creation, rather we see ourselves as serving the work and its author and its purpose... not trying to impose ourselves on it.”

In “*Translation*” strategy, in order to fit the melody, rhyme, and rhythm of the original song, some small omissions and additions of insignificant details can be possible. Hence, the strategy of “*Translation*” can also called semantic translation.

1.7.2. Adaptation

Adaptation is Low’s second category. There are some additions, omissions, or modifications to "significant details" of the ST. Therefore, it can be said that TT is important and there is a quit from ST in terms of fidelity and sameness. Munday points out that “a target text draws on a ST but which has extensively modified it for a new cultural context” (2009: 166). Low (2013) points out the term ‘*adaptation*’ is rightly applied to TTs where greater liberties are taken, where unforced deviations from the source are made — where the cultural context is different, for example, where names are changed, where substitute metaphors are used, or where texts are shortened or lengthened.

Low defines *adaptation*, as “An *Adaptation* is a derivative text where significant details of meaning have not been transferred which easily could have been” (2016: 116).

A student in Ireland, Seán Ó Luasa, has also defined it that: “*Adaptation*” may simply just present the easiest option: it is manifestly less difficult than translation, and using the ST lyrics as inspiration is arguably less creatively taxing than the production of a replacement text” (2014: 29).

For the skopos, a translator can modify a text and reader could never find the ST meaning in TT. It does not seek “perfect translation”. It aims to give the suitable meaning according to skopos.

As a brief according to Peter Low (2016: 116), *translation* is “a TT where all significant details of meaning have been transferred”, whereas an *adaptation* is “a derivative text where significant details of meaning have not been transferred which easily could have been.”

1.7.3. Replacement

Replacement is Low's third category. As it is understood from the word, the text is re-written which is unrelated to the ST; however, the melody is the same. A "*replacement text*" is a text that does not carry any semantic or syntactic fidelity to ST. Conversely, replacement texts are entirely new texts which are devised to be sung to an existing tune (Low, 2013).

When the lyrics are analyzed, it is seen that they are structurally different. Yet, their messages are matchless. Low (2013) points out that song translators, who can be regarded as wordsmiths, mostly do not know the SL and they tend to produce target song lyrics in that way.

1.8. Loss and Gain

As Lefevere (1992) stated, translating is a rewriting process, so some words, phrases or sentences inevitably have to be added or removed. Therefore, losses and gains are inevitable and they are one of the biggest problems in translation, especially in the process of song translation. Loss and gain occur because of various factors. According to Bassnett, losing or gaining meaning in the TL text results from language differences (1991: 30). Language differences usually result in untranslatability (Bassnett, 1991: 32), which inevitably leaves the translator no choice but to pick a TL expression that has the closest meaning. They also occur because of cultural differences.

Nida states (1975: 27) that "The basic principles of translation mean that no translation in a receptor language can be the exact equivalent of the model in the source language. That is to say, all types of translation involve (1) loss of information, (2) addition of information, and/or (3) skewing of information". Nida provides much information about the problems of loss, such as the problems when translating a word or a concept from ST to TT where the word or the concept in ST does not exist in the TT. He (1975) mentions a language of Venezuela, Guaica, as an example, where there are some problems in finding acceptable terms for the English murder, stealing, lying, and so on; however, the terms for good, bad, ugly and beautiful can be used for very different areas of meaning. Bassnett (2002: 38) added that "As an example, he (Nida) points out that Guaica does not follow a dichotomous classification of good and bad, but a trichotomous one as follows:

(1) Good includes desirable food, killing enemies, chewing dope in moderation, putting fire to one's wife to teach her to obey, and stealing from anyone not belonging to the same band.

(2) Bad includes rotten fruit, any object with a blemish, murdering a person of the same band, stealing from a member of the extended family and lying to anyone.

(3) Violating taboo includes incest, being too close to one's mother in-law, a married woman's eating tapir before the birth of the first child, and a child's eating rodents".

There are also some other examples. For example, the translation of Holy Scripture such as the bible or Qur'an includes some concepts that cannot exist in certain (target) cultures. Other examples are the different words for snow in Finnish, for camel behavior in Arabic, and varieties of bread in French. In addition, there are some idioms and proverbs that are untranslatable as they are cultural items.

According to Bassenet (2002: 39), "in addition to the lexical problems, there are of course languages that do not have tense systems or concepts of time that in any way correspond to Indo-European systems. Whorf's comparison (which may not be reliable, but is cited here as a theoretical example) between a 'temporal language' (English) and a 'timeless language' (Hopi) serves to illustrate this aspect" (Figure 1.1).















OBJECTIVE FIELD	SPEAKER (SENDER)	HEARER (RECEIVER)	HANDLING OF TOPIC. RUNNING OF THIRD PERSON
SITUATION 1a 			ENGLISH... 'HE IS RUNNING' HOPI..... 'WARI' (RUNNING. STATEMENT OF FACT)
SITUATION 1b OBJECTIVE FIELD BLANK DEVOID OF RUNNING			ENGLISH... 'HE RAN' HOPI..... 'WARI' (RUNNING. STATEMENT OF FACT)
SITUATION 2 			ENGLISH... 'HE IS RUNNING' HOPI..... 'WARI' (RUNNING. STATEMENT OF FACT)
SITUATION 3 OBJECTIVE FIELD BLANK			ENGLISH... 'HE RAN' HOPI..... 'ERA WARI' (RUNNING. STATEMENT OF FACT FROM MEMORY)
SITUATION 4 OBJECTIVE FIELD BLANK			ENGLISH... 'HE WILL RUN' HOPI..... 'WARIKNI' (RUNNING. STATEMENT OF EXPECTATION)
SITUATION 5 OBJECTIVE FIELD BLANK			ENGLISH... 'HE RUNS' (E.G. ON THE TRACK TEAM) HOPI..... 'WARIKWWE' (RUNNING. STATEMENT OF LAW)

Figure 1.1. Whorf's comparison between temporal and timeless language

Because of the differences between the languages and cultures, loss in translation is sometimes inevitable. Losses can be found at all language levels: morphological, syntactic, textual and stylistic/rhetorical (As-Safi, 2011: 75). However, gain is uncommon and applicable. Sometimes gain is for enriching and clarifying a word or phrase in ST which does not exist in the Target culture. McGuire (1980: 30) describes gain as “the enrichment or clarification of the source language text in the process of translation”. In this manner, gain makes the translation better and helps the language to adapt to meet the needs of TT speakers.

Another scholar, Newmark (1998: 91) has stated that:

“The additional information a translator may have to add to his version is normally cultural (accounting for difference between SL and TL culture), technical (relating to the topic) or linguistic (explaining wayward use of words), and is dependent on the requirement of his, as opposed to the original, readership. In expressive texts, such information can normally only be given outside the version, although brief 'concessions' for minor cultural details can be made to the reader”.

Meanwhile, Bassnett – McGuire (1991: 30) have also stated that:

“Once the principle is accepted that sameness cannot exist between two languages, it becomes possible to approach the question of loss and gain in translation process. It is again an indication of the low status of translation that so much time should have been spent on discussing what is lost in the transfer of a text from SL to TL whilst ignoring what can also be gained, for the translator can at times enrich or clarify the SL text as a direct result of the translation process. Eugene Nida is a rich source of information about the problems of loss in translation, in particular about the difficulties encountered by the translator when faced with terms or concepts in the SL that do not exist in the TL”.

Moreover, when song translation is thought of, there are other reasons why losses and gains occur. First, the translator wants to give an equivalent meaning between ST and TT; however the objective of song translation is not only translating the lyrics into TT but also devising singable TTs to fit the existing music. Another reason is to maintain beauty and harmony between the lyrics and the music. In this case, the translator chooses the appropriate words in the lyric itself by following the rhythm of the music. The loss and gain in each lyric can sometimes cause a different meaning. This is done to maintain the harmony between the lyric and the rhythm of the music.

As-Safi (2011) classified loss in translation process into two groups. The first one is “inevitable loss” and the other one is “avertable loss”. He goes on “While inevitable loss occurs because of the divergent systems of the two languages regardless of the skill and

competence of the translator who cannot establish equivalence and therefore resorts to compensatory strategies, avertable loss which is attributed to translator's failure to find the appropriate equivalence" (2011: 76). Nida and Taber (2003: 106) state that "whereas one inevitably loses many idioms in the process of translation, one can also stand to gain a number of idioms".

There are five levels of loss. The first one is the morphological level, which is related to the structure and form of words in language or a language. The second one is the syntactic level the rules whereby words or other elements of sentence structure are combined to form grammatical sentences. The semantic level is the third and the most inevitable one related to the meanings. For example, there are no equivalents of some religious and cultural words such as customs words. The fourth one is the textual level, which is related to cohesion. In addition, the last one is the stylistic / rhetorical level. According to As-Safi (2011: 90), "loss is expected in translating a stylistically sui generis text such as the Qur'an, which is matchless and inimitable".

On the other hand, gain can be happened mostly on the stylistic/rhetorical level (As-Safi, 2011: 93). These are the As- Safi's examples for gain which occurs on the stylistic / rhetorical level;

"1. Adopting a TL-oriented strategy so as to reproduce a natural and original piece of literary art, implementing the principle: "the best translation is the one that does not sound as a translation";

2. Repudiating the formal equivalence that produces literal, wooden and unnatural translation towards a functional, dynamic one;

3. Introducing an idiom or a rhetorical device in the TT for a non-existent one in the ST."

Briefly, while translating a text from ST to TT, what is lost is seen very important, the gain in TT, which enriches or clarifies the meaning in ST, is ignored.

1.8.1. Loss & Gain in terms of word, phrase, clause.

1.8.1.1.Word

Word is a single unit of written or spoken language (Kim & Sells, 2007: 11). In other words, it is the smallest part of a sentence. Each word has a meaning and a sound. A word can have a single morpheme, such as wow!, stone, black, beautiful, write, think, or more

than one morpheme, such as stones, blackness, beautifully, writing, unthoughtful. A single word stem, such as relate can have different forms, such as related, relates, unrelated. In spite of this, they are not considered to be different. They are thought different forms of a word. A word has three forms, the root (relate), suffixes (related), prefixes (unrelated). A word can also be classified into eight groups. These are; noun, verb, adjective, pronoun, preposition, adverb, conjunction and interjection. Furthermore, there are two types of word; a complex word and a compound word. While a complex word includes a root and one or more affixes (sock-s, relate-d, beautiful-ly, smoke-ing, un-expect-ed), or a compound word has two or more root morphemes (black-board, rat-race).

1.8.1.2. Phrase

According to Miller (2002: 1), “a phrase is a group of interrelated words”. They are used together in a fixed expression or it is a sequence of related two or more words used as a single part of speech. (Miller, 2002: 1) A phrase does not have a subject, a predicate, or both. Therefore, a phrase is not a sentence and it cannot express a complete thought. A phrase is a fragment, or part of a complete thought. In brief, as it is understood, a phrase is a group of words working together such as; at home (prepositional phrase - She will be at home.), hang out (phrasal verb - He still hangs out at the store.), a friendly cat (noun phrase - My boyfriend has a friendly cat.)

1.8.1.3. Clause

Kim and Sells (2007: 11) stated that “Phrases go together to form a ‘clause’”. Typically, the term ‘clause’ is used “to refer to a complete sentence-like unit, but which may be part of another clause, as a subordinate or adverbial clause” (Kim & Sells, 2007: 11). In other words, a clause is a group of related words that includes a subject and a verb and is a sentence or a main part of one A clause can be distinguished from a phrase, as a phrase does not contain a subject and a verb (such as; in the morning, sitting on a chair or etc.).

There are two types of clause, which are independent clause and dependent (subordinate) clauses.

Independent clause is a clause that can stand alone - by itself as a sentence. It has a subject and a verb and it expresses a complete thought. An independent clause is also called a simple sentence.

Examples;

When she arrived home, she slept. (She slept = independent clause)

As soon as I see her, I will tell her my story. (I will tell her my story = independent clause)

I studied a lot but I couldn't pass the exam. (I studied a lot = independent clause)

Even though all the questions in the exam were very easy, she couldn't answer. (She couldn't answer = independent clause)

When there are no dependent clauses in the same sentence an independent clause, the independent clause is a simple sentence. Otherwise, it is a complex sentence.

For example:

I like apples. (This is an independent clause and simple sentence.)

I like apples even though I am allergic to apples. (This is an independent clause and a dependent clause. This is a complex sentence.)

A dependent (subordinate) clause is a group of words that has a subject and a verb but cannot stand alone - by itself as a complete sentence since it cannot express a complete thought.

Examples;

The baby cried all night.

Because the baby cried all night.

The first sentence is complete, independent sentences but the second sentence is not because it does not tell us the result of the baby's crying. We still need more information to understand the whole idea so it is an independent sentence.

The other examples;

When she arrived home, she slept. (When she arrived home = dependent clause)

As soon as I see her, I will tell her my story. (As soon as I see her = dependent clause)

I studied a lot but I couldn't pass the exam. (But I couldn't pass the exam = dependent clause)

Even though all the questions in the exam were very easy, she couldn't answer. (Even though all the questions in the exam were very easy = dependent clause)



CHAPTER TWO

METHODOLOGY

This chapter deals with the methodology used in this study. It has been divided into three main sections. Section 3.1. describes the design of the study. Section 3.2. describes the instrument and techniques of data collection. In section 3.3., the techniques of data analysis are presented in a detailed way. Lastly section 3.4. is related to Intercoder Reliability Calculation.

2.1. Design of the Study

This study concerns with song lyrics as the data analysis. Hence, it is a descriptive qualitative research. Wilkinson (2001: 7) says that “The resulting data of qualitative research is presented in the form of quotations or descriptions, though some basic statistics may also be presented.”

At the end of the study, the results have been calculated by using a formula and the results have been shown with numbers. Therefore, this study is also a quantitative research, which means that “explaining phenomena by collecting numerical data that are analysed using mathematically based methods (in particular statistics).” (Aliaga & Gunderson, 2005).

Moreover, there is an interview with Selim Atakan who has translated all the songs in these movies. His answers to the questions have been compared with the descriptive analysis of the songs in these movies. Hence, the purpose of the conducting interview is to compare the data analysis and what Selim Atakan has said about song translation.

There are six questions about what he thinks about song translation and how he translates them into Turkish. In addition, what he thinks about losses and gains in song translation process. Therefore, it is a qualitative research interview. Kvale (1996: 8) defines qualitative research interviews as "attempts to understand the world from the subjects' point of view, to unfold the meaning of peoples' experiences, to uncover their lived world prior to scientific explanations”.

The interview questions are;

- 1- Can you tell me about yourself a bit, please? How did you start songs translation? How long have you been translating songs?
- 2- What do you take into consideration when translating the songs in Walt Disney animated movies? What is important to you? Do you have your own methods?
- 3- What are the difficulties you come across?
- 4- What do you think about the adaptation technique? Why this technique, or why not?
- 5- Are there any differences between song translation and other translations? (What are they?)
- 6- Song translation resembles to poetry translation. Robert Frost says for poetry translation, "Poetry is the thing that is lost when it is translated." Is there anything that is lost or gained while you are translating the songs?

The answers of the interview questions have been given in chapter three, in the descriptive analysis of Walt Disney animated movies songs part.

The aim of the study is to analyze translation strategies according to Peter Low's Songs Translation strategies and losses and gains, described by Bassnett and to understand to what extent using the strategy of "Translation" in the translation process of songs in Walt Disney animated musical movies within the framework of Skopos Theory.

The data for this study has been derived from four different Walt Disney animated musical movies which were released from 1997 to 2013, namely; *The Princess and The Frog* (2009), *Tangled* (2010), *Frozen* (2013), and *Moana* (2016). Two songs have been selected from each movie. The movies and the songs have been selected by means of purposeful sampling. These movies have been used because they are the four most recently released musical animated movies from Walt Disney. In addition, they are well-known ones. Moreover, all the movies are not only well-known in Turkey but also watched by many people. They have also very good positive reviews. In addition to them, Selim Atakan has translated all songs in these movies.

The songs to be studied from these movies have been selected randomly. The third and the fourth songs (if it is not a reprise) have been selected. The song lyrics in the original form have been taken from <http://www.metrolyrics.com/> or <http://www.disneyclips.com/> and translated versions of the song lyrics into Turkish have been taken from

<https://www.youtube.com/watch>. Moreover, for the original lyrics and translated versions of song lyrics, the movies have been watched. In addition, Selim Atakan, who translated all songs, helped to find the translated version (Turkish lyrics).

The two songs from “The Princess and The Frog” are *Almost There* and *Friends on the Other Side*. They have been translated as *Neredeyse Orada* and *Bir de Dostlar Öbür Dünyadan*. The two songs from “Tangled” are *Mother Knows the Best, I’ve Got a Dream* translated as *Anneler Bilir* and *Hayalim Var*. The songs from Frozen are *For the First Time in Forever* and *Love is an Open Door* translated as *Hayatımda İlk Defa*, and *Yol Açıldı Aşka*. Lastly, the two songs from Moana are *Where You Are* and *How Far I’ll Go* translated as *Mutluluk Orada* and *Uzaklarda*, respectively.

2.2. Instrument and Techniques of Data Collection

For this study, a documentation method has been used. The data collection has been carried on through data analysis. For collecting the data, four tables have been created. Table 2.1. has been modified from Bahrum Ulum’s study in 2015.

Table 2.1. Translation strategy and loss & gain result

No	Source Lyrics	Expected Translation with Literal Meaning	Target Lyrics Translation	Peter Low’s Translation Strategy	Loss	Gain	Type of Loss &Gain
1							
2							
3							
4							

In Table 2.1., there are seven columns, which are Source Lyrics (English version of the songs), expected translation with literal meaning, Target Lyrics Translation (Turkish version), Translation Strategy, the losses and the gains in translated song lyrics and their types (word, phrase or sentence).

Table 2.2. The frequency and percentage of Translation Strategy

No	Translation Strategy	Frequency	Percentage (%)
1	<i>Translation</i>		
2	<i>Adaptation</i>		
3	<i>Replacement</i>		
Total			

Table 2.2. has three columns and this table has been used to calculate the frequencies and the percentages of translation strategies (*Translation, Adaptation and Replacement*)

Table 2.3. The frequency and percentage of loss & gain

No	Name	Type of Loss & Gain	Frequency	Percentage (%)
1	Loss	<i>Word Loss</i>		
		<i>Phrase Loss</i>		
		<i>Clause Loss</i>		
2	Gain	<i>Word Gain</i>		
		<i>Phrase Gain</i>		
		<i>Clause Gain</i>		
Total		<i>Total Loss</i>		
		<i>Total Gain</i>		
		<i>Total</i>		

Table 2.3. has got four columns and it has been used for calculating the frequencies and the percentages of types of losses and gains.

Table 2.4. The frequency and percentage of no loss & no gain

No	Name	Frequency	Percentage (%)
1	<i>No loss</i>		
2	<i>No gain</i>		
3	<i>Neither loss nor gain</i>		

Lastly, Table 2.4. has also got four columns and it has been used to understand whether there is no loss / gain or neither loss nor gain in the lines.

For data collection, the ST and the TT lyrics have been settled in Table 2.1. in order to find out the translation strategies and the losses and gains. Target lyrics have been contrasted with its English original sentence by sentence. After that, Expected Translation with Literal Meaning part in Table 2.1. has been completed. After being obtained all necessary information in Table 2.1., the frequency and percentage of each Translation strategy have been calculated by the help of Table 2.2. After that, the most and the least frequent translation strategies used in translated song lyrics have been understood. By using the data in Table 2.1. again, Table 2.3. and 2.4. have been completed. Then, the frequencies and percentages of types of (no) loss and gain have been found out. Moreover, Table 2.2., Table 2.3., and Table 2.4. have been completed according to each movie.

2.3. Techniques of Data Analysis

After the data has been completely picked up, these following steps have been used for analyzing the data.

2.3.1. Translation strategies

- Table 2.1. has been completed with the original (English) and the Turkish lyrics.
- The data of the English and the Turkish version have been compared.
- What translation strategy has been used for each line has been decided according to Peter Low's translation strategy (*Translation-Adaptation-Replacement*). The same two or more consecutive sentences, phrases or words have been counted just for once.
- Then Table 2.2. has been completed and the percentage of each type of the translation strategy has been calculated. Below formula has been used;

$$P \text{ (Percentage)} = \frac{F \text{ (The frequency of a strategy used)} * 100}{T \text{ (The total number of strategies used)}}$$

2.3.2. Loss and gain

- Expected Translation with Literal Meaning part has been completed and the losses and/or gains have been found out.
- The types of losses and gains in translation have been identified.
- By completing Table 2.3., their percentages have been found out. The formula is;

$$P (\text{Percentage}) = \frac{F (\text{The frequency of loss/gain used}) * 100}{T (\text{The total number of the type of loss/gain used})}$$

➤ Lastly, by the help of using information in the Table 2.1., Table 2.4. has been completed and no loss/gain or neither loss nor gain frequencies and their percentages have been calculated. The formula is;

$$P (\text{Percentage}) = \frac{F (\text{The frequency of no loss/gain used}) * 100}{T (\text{The total lines})}$$

➤ The data have been interpreted.

2.4. Intercoder Reliability Calculation

There are several ways to get valid qualitative results from a quantitative research. An intercoder reliability check is one of them and it has been used to measure the compatibility between different coders. Intercoder reliability is “the widely used term for the extent to which independent coders evaluate a characteristic of a message or artifact and reach the same conclusion” (Lombard, Snyder- Duchy & Bracken, 2004; 2). Neuendorf (2002: 141) stated that "given that a goal of content analysis is to identify and record relatively objective (or at least intersubjective) characteristics of messages, reliability is paramount. Without the establishment of reliability, content analysis measures are useless." Kolbe and Burnett (1991: 248) wrote that "interjudge reliability is often perceived as the standard measure of research quality. High levels of disagreement among judges suggest weaknesses in research methods, including the possibility of poor operational definitions, categories, and judge training". Therefore, by selecting and asking for being a coder, it is aimed to get a high level of reliability and valid results as well as few errors.

For this study, to analyze the translation strategies and the losses and gains in the songs, 10 % of lines from each song have been selected as a sample. Two different raters, who are also Translation and Cultural Studies PhD students and study translation strategies, have been asked to decide which of the following translation strategies; *Translation, Adaptation, Replacement* proposed by Peter Low have been used. In addition, they have been also asked to decide the losses and gains for each sample. The table in Appendix 4 has been

prepared in accordance with this study. In this table; Coder 1 refers to the writer of this thesis, Coder 2 and Coder 3 refer two different raters.

The findings have shown that there is a reliability as there are not too many differences. Forty-two lines have been chosen as a sample. For the translation strategy, there are two differences; however, for each difference, one of the coders (Coder 2 or Coder 3) has chosen the same strategy with the Coder 1. For the loss part, there are three differences between coders. Yet again, one of the coders has agreed with the Coder 1. For the gain and the type of gain and loss part, there are only two differences in each one. They have been shown in Appendix 4. In brief, it can be said that there is a reliability in the analysis part.





CHAPTER THREE

DESCRIPTIVE ANALYSIS OF WALT DISNEY ANIMATED MOVIES SONGS

In this chapter, firstly, eight songs from four different Walt Disney Animated Movies have been examined descriptively in terms of translation strategy according to Peter Low's strategies, *Translation*, *Adaptation* and *Replacement*. Then, the findings about losses and gains have been mentioned. They have been done by the help of the tables in chapter two. The tables include the necessary information about the songs. Then, the interview with Selim Atakan has been added and has been compared with the results.

In the analysis of this study, time differences, singular/plural differences, wording differences, sentence structures differences, such as active – passive, between the ST and the TT have been ignored and they have been considered as a "*Translation*". As it was said above, in order to fit the melody, rhyme, and rhythm of the original song and because of the language differences, some small omissions and additions of insignificant details can be possible in "*Translation*" strategy.

Moreover, if whole line has been replaced, the strategy has been assessed as "*Replacement*" for such sentences, and word-by-word evaluation has not been done, since completely a new line has been added, and the old one has been taken out in the replacement strategy. However, in strategy of "*Adaptation*", word-by-word evaluation has been done as there are some transfers from source lyrics to target lyrics.

Furthermore, while making a decision whether the gain and the loss are a word, a phrase or a clause, the function of replaced object in the line has been taken into consideration. However, in Turkish, we can do a clause without a subject, which we called as a null subject. For a case examined, classification, i.e. it is a word or a clause, has been done by its function in the SL. For example, "But I've climbed the mountain" was translated as "Dağları aştım". In this line, the loss is "climbed" (verb) and "aştım" was used instead of "climbed", so it has been evaluated as a word.

In addition, if the loss or the gain is not a word or a clause, it has been taken as a phrase. For example, “I am coming your” or “And it is”, they are neither a word nor a clause so they have been evaluated as a phrase.



3.1. The Princess and The Frog

Table 3.1. Translation strategy and loss & gain result for the movie “The Princess and The Frog”

Almost There – Neredeyse Orada							
No	Source Lyrics	Expected Translation with Literal Meaning	Target Lyrics Translation	Peter Low’s Translation Strategy	Loss	Gain	Type of Loss & Gain
1	(Spoken) Mama! I don't have time for dancing!	<i>Anne benim dansa vaktim yok!</i>	Anne benim dansa falan vaktim yok!	Translation	-	- falan	Gain: word
2	That's just gonna have to wait a while.	<i>Bu sadece biraz beklemek zorunda kalacak.</i>	Biraz daha bekleyebilir	Adaptation	- That's just gonna have to	- e bilir	Loss: phrase Gain: phrase
3	How long we are talking here?	<i>Ne zamandan beri burada konuşuyoruz?</i>	Peki, ne kadar beklicez?	Replacement	- How long we are talking here?	- Peki, ne kadar beklicez?	Loss: clause Gain: clause
4	Ain't got time for messing around	<i>Aylaklığa zaman yok.</i>	Aylaklığa zaman yok	Translation	-	-	-
5	And it's not my style	<i>Ve bu benim tarzım değil</i>	Tarzım böyle değil	Adaptation	- And it's	- böyle	Loss: phrase Gain: word
6	I want some grandkids.	<i>Ben biraz torun istiyorum</i>	Ben torun istiyorum	Translation	- some	-	Loss: word
7	This old town can slow you down	<i>Bu eski şehir seni yavaşlatabilir</i>	Burada paslanırsın	Adaptation	- This old town can slow you down	- Burada paslanırsın	Loss: clause Gain: clause
8	People taking the easy way	<i>Kolay yolu alıyor insanlar</i>	Kolaycadır herkes burada	Adaptation	- People taking the easy way	- Kolaycadır herkes burada	Loss: clause Gain: clause

9	But I know exactly where I'm going	<i>Ama nereye gittiğimi tam olarak biliyorum</i>	Artık yönümü çizdim sonunda	Adaptation	- but I know exactly where I'm going	- Artık yönümü çizdim sonunda	Loss: clause Gain: clause
10	Getting closer and closer every day	<i>Her geçen gün daha da yaklaşıyorum</i>	Yaklaşıyorum oraya	Adaptation	- everyday - and closer	- oraya	Loss: word phrase Gain: word
11	And I'm almost there, I'm almost there	<i>Ve ben neredeyse oradayım, neredeyse oradayım</i>	Yakında orada, nerdeyse orada	Replacement	- And I'm almost there, I'm almost there	- Yakında orada, nerdeyse orada	Loss: clause Gain: clause
12	People down here think I'm crazy,	<i>Bu arada insanlar deli olduğumu düşünüyor,</i>	Herkes deli diyor bana,	Adaptation	- people down here - think	- diyor - herkes	Loss: phrase word Gain: word word
13	but I don't care	<i>ama umurumda değil</i>	Umursamam	Translation	- but	-	Loss: word
14	Trials and tribulations I've had my share	<i>Dertler ve kederler payım oldu</i>	Dertler ve kederler dostum oldu	Adaptation	- my share	- dostum	Loss: phrase Gain: word
15	There ain't nothing gonna stop me now	<i>Şimdi beni durduracak hiçbir şey yok</i>	Beni hiç bir şey durduramaz	Adaptation	- now	-	Loss: word
16	'cause I'm almost there	<i>çünkü neredeyse oradayım</i>	Oradayım	Adaptation	- 'cause I'm almost	-	Loss: phrase
17	I remember Daddy told me "Fairytale can come true"	<i>Babam bana "Masallar gerçekleşebilir" demişti hatırlarım</i>	Babam bir gün demişti ki; "Gerçekleşir masallar"	Adaptation	- me - remember - can	- bir gün	Loss: word word word Gain: phrase
18	You gotta make them happen,	<i>Onları sen gerçekleştirmelisin,</i>	Ama bu senin elinde,	Adaptation	- You gotta make them happen	- Ama bu senin elinde	Loss: clause Gain: clause

19	it all depends on you"	<i>hepsi sana bađlı"</i>	her Őey sana bađlı"	Translation	-	-	-
20	So I work real hard each and every day	<i>Bu yzden her bir ve her gn gercekten sıkı çalıřım</i>	Çalıřtım her gn usanmadan	Adaptation	- so - real hard -each	- usanmadan	Loss: word phrase word Gain: word
21	Now things for sure are going my way	<i>řimdi herřey kesin benim yoldan gidiyor.</i>	İřler düzeldi durmadan	Replacement	- Now things for sure are going my way	- İřler düzeldi durmadan	Loss: clause Gain: clause
22	Just doing what I do	<i>Sadece yaptıklarımı yapıyorum</i>	Bildiđimi yaptım	Adaptation	- Just - what I do	- Bildiđimi	Loss: word clause Gain: clause
23	Look out, boys, I'm coming through	<i>Dikkat edin çocuklar, geliyorum</i>	Bekleyin geliyorum	Adaptation	- Look out, boys	- bekleyin	Loss: clause Gain: clause
24	And I'm almost there, I'm almost there	<i>Ve ben neredeyse oradayım, neredeyse oradayım</i>	Yakında orada, neredeyse orada	Replacement	- And I'm almost there, I'm almost there	- Yakında orada, neredeyse orada	Loss: clause Gain: clause
25	People gonna come here from everywhere	<i>İnsanlar her yerden buraya gelecekler.</i>	Herkes girmek için sırada	Replacement	- People gonna come here from everywhere	- Herkes girmek için sırada	Loss: clause Gain: clause
26	And I'm almost there, I'm almost there	<i>Ve ben neredeyse oradayım, neredeyse oradayım</i>	Ve ben oradayım, ben oradayım	Adaptation	- almost	-	Loss: word
27	There's been trials and tribulations	<i>Dertler ve kederler var</i>	Yargı ve keder ortada	Adaptation	- There's been trials	- ortada - yargı	Loss: clause Gain: word word
28	You know I've had my share	<i>Biliyorsun payımı almıřımdır</i>	Pay düřtü bana da	Adaptation	- You know	- bana da	Loss: clause Gain: word
29	But I've climbed the	<i>Ama dađa tırmandım,</i>	Dađları ařtım,	Adaptation	- But	- ařtım	Loss: word

	mountain				- climbed		word Gain: word
30	I've crossed the river	<i>Nehri geçtim.</i>	Nehirleri geçtim	Translation	-	-	-
31	And I'm almost there, I'm almost there! I'm almost there!	<i>Ve ben neredeyse oradayım, neredeyse oradayım! Neredeyse oradayım!</i>	Ve ben oradayım, ben oradayım, orada işte,	Adaptation	- almost	- işte	Loss: word Gain: word
Friends On The Other Side (Part 1 and 2) – Bir de Dostlar öbür Dünyadan (Birinci ve İkinci Bölüm)							
No	Source Lyrics	Expected Translation with Literal Meaning	Target Lyrics Translation	Peter Low's Translation Strategy	Loss	Gain	Type of Loss & Gain
1	Don't disrespect me, little man	<i>Saygısızlık etme bana, küçük adam</i>	Saygısızlık etme bana, küçük adam	Translation	-	-	-
2	Don't you derogate or deride	<i>Sakin küçümseme, alay da etme</i>	Sakin küçümseme, alay da etme	Translation	-	-	-
3	You're in my world now, not your world	<i>Artık benim dünyamdasın, kendininki de değil</i>	Artık benim dünyamdasın	Adaptation	- not your world	-	Loss: phrase
4	And I got friends on the other side	<i>Ve öbür tarafta dostlarım var</i>	Birde dostlar öbür dünyadan	Adaptation	- and - I got - side	- bir de - dünyadan	Loss: word clause word Gain: word word
5	(Chorus:) He's got friends on the other side)	<i>Dostları var öbür tarafta</i>	Dostları var öbür dünyadan	Adaptation	- side	-dünyadan	Loss: word Gain: word
6	That's an echo, gentlemen	<i>Bu bir eko beyler</i>	Bu sadece eko beyler	Translation	- an	- sadece	Loss: word Gain: word
7	Just a little	<i>Louisiana'da burada</i>	Louisiana'da bu tip	Replacement	- Just a little	- Louisiana'da	Loss: clause

	something we have here in Louisiana	<i>sahip olduğumuz sadece ufak bir şey</i>	şeyler hep olur		something we have here in Louisiana	bu tip şeyler hep olur	Gain: clause
8	A little parlor trick -	<i>Küçük bir numara,</i>	Basit bir numara	Translation	-	-	-
9	Don't worry	<i>Endişelenmeyin</i>	Endişelenmeyin	Translation	-	-	-
10	Sit down at my table	<i>Oturun masama</i>	Oturun masama	Translation	-	-	-
11	Put your minds at ease	<i>İçinize su serpin</i>	Rahatlayın biraz	Adaptation	- Put your minds at ease	- Rahatlayın biraz	Loss: clause Gain: clause
12	If you relax it will enable me to do anything I please	<i>Eğer rahatlırsan, bana keyif veren bir şey yapmamı sağlayacak</i>	Rahatlayınca hepiniz böyle keyif alırım bende	Adaptation	- it will enable me to do anything	- hepiniz - böyle	Loss: clause Gain: word word
13	I can read your future	<i>Geleceğinizi okurum</i>	Geleceği görürüm	Adaptation	- read	- görürüm	Loss: word Gain: word
14	I can change it 'round some, too	<i>Biraz değiştirebilirim de</i>	Ve değiştiririm bile	Translation	- some	- ve	Loss: word Gain: word
15	I'll look deep into your heart and soul	<i>Kalbinize ve ruhunuza derinlemesine bakacağım</i>	Bir bakar anlarım ruhunu	Replacement	- I'll look deep into your heart and soul	- Bir bakar anlarım ruhunu	Loss: clause Gain: clause
16	You do have a soul, don't you, Lawrence?	<i>Bir ruhun var senin değil mi, Lawrence?</i>	Bir ruhun var senin değil mi, Lawrence?	Translation	-	-	-
17	Make your wildest dreams come true	<i>En çılgın rüyalarınızı gerçekleştirin</i>	Rüyalar gerçek olur	Replacement	- Make your wildest dreams come true	- Rüyalar gerçek olur	Loss: clause Gain: clause
18	I got voodoo I got hoodoo	<i>Kara büyü, uğursuzluk var</i>	Kara büyü, kara bulut	Adaptation	- I got hoodoo	- kara bulut	Loss: clause Gain: phrase
19	I got things I ain't even tried	<i>Benim bile denemediğim şeylerim vardı</i>	Hepsi var ve başkaları	Replacement	- I got things I ain't even tried	- Hepsi var ve başkaları	Loss: clause Gain: clause
20	And I got friends on	<i>Ve öbür tarafta</i>	Birde dostlar öbür	Adaptation	- and	- bir de	Loss: word

	the other side	<i>dostlarım var</i>	dünyadan		- I got - side	- dünyadan	clause word Gain: word word
21	(Chorus:) He's got friends on the other side)	<i>Dostları var öbür tarafta</i>	Dostları var öbür dünyadan	Adaptation	- side	-dünyadan	Loss: word Gain: word
22	The cards, the cards, the cards will tell	<i>Kartlar, kartlar, kartlar söyleyecekler</i>	Kartlar, kartlar, kartlar söylesinler	Translation	-	-	-
23	The past, the present and the future as well	<i>Geçmiş, bugünü ve de geleceği</i>	Geçmiş, bugünü ve de geleceği	Translation	-	-	-
24	The cards, the cards, just take three	<i>Kartlar, kartlar, sadece üç kart seç</i>	Kartlar, kartlar, üç kart seç	Translation	- just	-	Loss: word
25	Take a little trip into your future with me	<i>Benimle geleceğine küçük bir gezi yapın</i>	Geleceğine bir gezi yap benimle	Translation	- little	-	Loss: word
26	Now you, young man, are from across the sea	<i>Şimdi sen, genç adam, denizin karşısındansın</i>	Şimdi, sen, genç adam, ötesinden denizlerin	Translation	- across	- ötesinde	Loss: word Gain: word
27	You come from two long lines of royalty	<i>İki uzun asil aileden geliyorsun</i>	Üyesisin asil bir ailenin	Adaptation	- come from two long lines of	- ailenin üyesisin	Loss: phrase Gain: phrase
28	I'm a royal myself on my mother's side	<i>Bende anne tarafından asil bir ailedenim</i>	Bende anne tarafından asil bir aileden geliyorum	Translation	- am	- geliyorum	Loss: word Gain: word
29	Your lifestyle's high	<i>Yaşam tarzın yüksek</i>	Yaşantın lüks	Adaptation	- lifestyle - high	- yaşantın lüks	Loss: word word Gain: clause
30	But your funds are low	<i>Ama kaynağın düşük</i>	Ama paran yok	Adaptation	- your funds are low	- paran yok	Loss: clause Gain: clause

31	You need to marry a little honey whose daddy got dough	<i>Babasının parası olan tatlı küçük bir kızla evlenmelisin</i>	Babası zengin tatlı bir kızla evlenmelisin	Translation	- got dough	- zengin	Loss: phrase Gain: word
32	Mom and dad cut you off, huh playboy?	<i>Baban ve annen paramı kesti, ha çapkın</i>	Ailen paramı kesti demek, ha çapkın?	Translation	- mom and dad	-ailen	Loss: phrase Gain: word
33	Sad but true.	<i>Acı ama gerçek</i>	Ne yazık ki öyle.	Adaptation	- Sad but true.	- Ne yazık ki öyle.	Loss: phrase Gain: clause
34	Now y'all gotta get hitched,	<i>Şimdi hepiniz evleneceksiniz</i>	Öyle ya da böyle evleneceksiniz	Adaptation	- Now y'all gotta	- Öyle ya da böyle	Loss: phrase Gain: phrase
35	but hitchin' ties you down	<i>fakat evlilik ayak bağıdır</i>	Fakat evlilik ayak bağı	Translation	-	-	-
36	You just wanna be free, hop from place to place	<i>Sadece özgür olmak oradan oraya zıplamak istiyorsun</i>	Özgür olmak oradan oraya zıplamak istiyorsun	Translation	- just	-	Loss: word
37	But freedom takes green	<i>Fakat özgürlük para alır</i>	Özgürlük için yeşil mangır lazım	Adaptation	- but - takes green	- yeşil mangır lazım	Loss: word phrase Gain: clause
38	It's the green, it's the green, it's the green you need	<i>İhtiyacın olan şey para, para, para</i>	Bol mangır, bol mangır, bol mangır gerek	Adaptation	- It's the green	- bol mangır	Loss: clause Gain: phrase
39	And when I looked into your future it's the green that I see	<i>Ve geleceğine bakınca gördüğüm para</i>	Geleceğine bakınca, orada mangır var	Adaptation	- and - the green that I see	- orada mangır var	Loss: word phrase Gain: clause
40	On you, little man, I don't want to waste much time	<i>Senin üzerinde, küçük adam, çok zaman harcamak istemiyorum</i>	Haydi, küçük adam, sıkıldım artık bundan	Replacement	- On you, I don't want to waste much time	- Haydi, sıkıldım artık bundan	Loss: clause Gain: clause
41	You have been pushed 'round all your life	<i>Hayatın boyunca itildin</i>	İtilmişsin sen her an	Adaptation	- all your life	- her an	Loss: phrase Gain: phrase

42	You been pushed 'round by your mother and your sister and your brother	<i>Sen; annen, kız kardeşin ve erkek kardeşin tarafından itilmişsin</i>	İtilmişsin sen, annen kız kardeşin ve erkek kardeşin tarafından	Translation	-	-	-
43	And if you was married, You'd be pushed 'round by your wife	<i>Ve evli olsaydın, karın da seni iterdi</i>	Ve evli olsaydın karın da seni iterdi	Translation	-	-	-
44	But in your future, the you I see is exactly the man you always wanted to be	<i>Fakat geleceğinde, gördüğüm, tam da hep olmak istediğin adam.</i>	Söylemeliyim bir gün gelir, aynı senin istediğin sen olacaksın	Adaptation	- But in your future, the you I see is exactly the man you always wanted to be	-Söylemeliyim bir gün gelir, aynı senin istediğin sen olacaksın	Loss: clause Gain: clause
45	Shake my hand	<i>Elimi sık</i>	Elimi sık	Translation	-	-	-
46	Come on boys,	<i>Hadi beyler</i>	Hadi sıkın,	Adaptation	- boys	- sıkın	Loss: word Gain: word
47	Won't you shake a poor sinner's hand?	<i>Şu zavallı günahkârın elini sıkıcağ mısınız?</i>	Şu günahkârın elini sıkıcağ mısınız?	Translation	- poor	-	Gain: word
48	Yes...	<i>Evet...</i>	Evet...	Translation	-	-	-
49	Are you ready? Are you ready?	<i>Hazır mısın? Hazır mısın?</i>	Haydi, haydi	Replacement	- Are you ready?	- Haydi	Loss: clause Gain: word
50	Transformation central	<i>Dönüşüm merkezi</i>	Merkezi dönüşüm	Translation	-	-	-
51	Reformation central	<i>Reform merkezi</i>	Hem de başkalaşım	Adaptation	- Reformation central	- Hem de başkalaşım	Loss: phrase Gain: phrase
52	Transmogrification central	<i>Biçim değiştirme merkezi</i>	Merkezi bir reformasyon	Adaptation	Transmogrification	- bir reformasyon	Loss: word Gain: phrase
53	Can you feel it?	<i>Hissettin mi?</i>	Hissettin mi?	Translation	-	-	-

54	You're changing You're changing You're changing, alright	<i>Değişiyorsun, değişiyorsun, değişiyorsun, peki</i>	Değişiyorsun, sen, değişiyorsun	Adaptation	- alright	-	Gain: word
55	I hope you're satisfied	<i>Umarım memnunsundur</i>	Umarım mutlusun	Adaptation	- satisfied	- mutlusun	Loss: word Gain: word
56	But if you ain't, don't blame me	<i>Eğer değılsen, beni suçlama</i>	Eğer değılsen, beni suçlama	Translation	-	-	-
57	You can blame my friends on the other side	<i>Öbür taraftan dostlarımı suçlayabilirsin</i>	Suçludur dostlar öbür dünyadan	Adaptation	- side	- dünyadan	Loss: word Gain: word
58	You got what you wanted	<i>Aldın istediğini</i>	Aldın istediğini	Translation	-	-	-
59	But you lost what you had	<i>Fakat olanı kaybettin</i>	Olanı kaybettin	Translation	- But	-	Gain: word

For the movie “The Princess and The Frog” (2009);

Table 3.2. The frequency and percentage of translation strategy

No	Translation Strategy	Frequency	Percentage (%)
1	<i>Translation</i>	34	37,8
2	<i>Adaptation</i>	45	50,0
3	<i>Replacement</i>	11	12,2
Total		90	100,0

For the movie, “The Princess and The Frog”, the findings from the table have shown that there are 31 lines in the first song, “Almost There”, and 59 lines in the second song, “Friends on the Other Side (Part 1 and 2)”. For the first song, the most frequently used strategy is “*Adaptation*” with the frequency of 20 times. Moreover, the second and the least frequently used strategies are “*Translation*” and “*Replacement*”, 6 times and 5 times, respectively. As opposed to the first song, the most frequently used strategy is “*Translation*” (28 times), the second frequently used strategy is “*Adaptation*” (25 times) and “*Replacement*” is the least frequently used strategy (6 times) in the second song.

As it can be understood from the table, there are 90 lines in “The Princess and The Frog” in total, and in general; the translation strategies, ranked from the most to the least frequently used, are “*Adaptation*” with the frequency of 45 times (50 %), “*Translation*” with the frequency of 34 times (37,8 %) and “*Replacement*” with the frequency of 11 times (12,2 %).

Table 3.3. The frequency and percentage of loss & gain

No	Name	Type of Loss & Gain	Frequency	Percentage (%)
1	Loss	<i>Word Loss</i>	38	46,3
		<i>Phrase Loss</i>	17	20,8
		<i>Clause Loss</i>	27	32,9
2	Gain	<i>Word Gain</i>	34	51,5
		<i>Phrase Gain</i>	9	13,7
		<i>Clause Gain</i>	23	34,8
Total		<i>Total Loss</i>	82	55,4
		<i>Total Gain</i>	66	44,6
		<i>Total</i>	148	100,0

The findings about the frequencies and the percentages of losses & gains from the table have revealed that word loss has occurred 38 times. 16 of them belong to the first song while 22 belong to the second song. Moreover, there are 17 times of phrase loss and 27 of clause loss. In the first song, there are 7 times of phrase loss and 13 of clause loss, while in the second song, there are just 10 times of phrase loss and 14 of clause loss.

On the other hand, word gain has occurred 34 times. In the first song, there are 12 times of word gain and in the second song, there are 22 times of word gain. However, in the first song there is only 2 times of phrase gain and 11 of clause gain. In the second song, there are 7 times of phrase and 12 of clause gain. In total, while there are 9 times of phrase gain, there are 23 times of clause gain.

As it can be seen in the table, there are 82 times of loss (55,4 %) and 66 times of gain (44,6 %) in “The Princess and The Frog” in total. The type of loss, ranked from the most to the least frequently used, are “Word Loss” with the frequency of 38 times (46,3 %), “Clause Loss” with frequency of 27 (32,9 %) and “Phrase Loss” with the frequency of 17 times (20,8 %). In addition to them, when the type of gain, ranked from the most to the least frequently used, the first one is again “Word Gain” with the frequency of 34 times (51,5 %). The second one is “Clause Gain” with the frequency of 23 times (34,8 %), and the least frequently used one is “Phrase Gain” with the frequency of 9 times (13,7 %).

Table 3.4. The frequency and percentage of no loss & no gain

No	Name	Frequency	Percentage (%)
1	No loss	21/90	23,3
2	No gain	32/90	35,5
3	Neither loss nor gain	20/90	22,2

Moreover, when the no loss and no gain lines are examined, it has been found out that in the first song, there are 31 lines and there are no losses in four of them (12,9 %) and no gains in eight of them (25.8 %). In the second song, the number of the lines with no losses and no gains increases. There are 59 lines and there are no losses in 17 (28,8 %) of them and no gains in 24 (40,7 %) of them. In total for this movie, there are no losses in the 21 (23,3 %) lines and no gains in the 32 (35.5 %) lines. Furthermore, there are 20 (22,2 %) lines in total which are completely the same which means that, in these lines, there are no

losses or gains. In the first song, three of them (9,7 %) and in the second song, 17 (28,9 %) of them are the same. In total, while the lines were being translated, there were no losses or gains in 20 lines (22,2 %).



3.2. Tangled

Table 3.5. Translation strategy and loss & gain result for the movie “Tangled”

Mother Knows The Best – Anneler Bilir							
No	Source Lyrics	Expected Translation with Literal Meaning	Target Lyrics Translation	Peter Low’s Translation Strategy	Loss	Gain	Type of Loss & Gain
1	You want to go outside?	<i>Dışarı mı çıkmak istiyorsun?</i>	Dışarı mı çıkmak istiyorsun?	Translation	-	-	-
2	Why, Rapunzel	<i>Niye Rapunzel?</i>	Niye Rapunzel?	Translation	-	-	-
3	Look at you, as fragile as a flower	<i>Sana bak, bir çiçek kadar narin</i>	Bir çiçek kadar narinsin	Adaptation	- Look at you	-	Loss: clause
4	Still a little sapling, just a sprout	<i>Hala biraz fidan, henüz bir tomurcuk</i>	Henüz yeşeren bir tomurcuk	Adaptation	- Still a little sapling, - just	- yeşeren	Loss: phrase word Gain: word
5	You know why we stay up in this tower	<i>Neden bu kulede kaldığımızı biliyorsun.</i>	Neden buradasın bilir misin?	Adaptation	- You know why we stay up in this tower	- Neden buradasın bilir misin?	Loss: clause Gain: clause
6	That's right, to keep you safe and sound, dear	<i>Doğru, seni güvende ve sağ salım tutmak için canım</i>	Evet, burada güvendesin.	Adaptation	- That's right, to keep you safe and sound, dear	- Evet, burada güvendesin.	Loss: clause Gain: clause
7	Guess I always knew this day was coming	<i>Sanırım bu günün geleceğini hep biliyordum</i>	Nasıl olsa bir gün gelecekti	Adaptation	- Guess, I always knew	- Nasıl olsa	Loss: clause Gain: phrase
8	Knew that soon you'd want to leave	<i>Yakında yuvanı terk etmek isteyeceğini</i>	Sen yuvanı terk edecektin	Adaptation	- Knew that soon	-	Loss: phrase phrase

	the nest	<i>biliyordum</i>			- 'd want to		
9	Soon, but not yet	<i>Yakında, ama henüz değil</i>	Henüz değil, çok yakında	Translation	- but	- çok	Loss: word Gain: word
10	Trust me, pet	<i>Güven bana, evcil hayvanım</i>	Güven bana	Translation	- pet	-	Loss: word
11	Mother knows best Mother knows best	<i>Anne en iyi biliyor Anne en iyi biliyor</i>	Güven bana	Replacement	- Mother knows best	- Güven bana	Loss: clause Gain: clause
12	Listen to your mother	<i>Annene kulak ver</i>	Annene kulak ver	Translation	-	-	-
13	It's a scary world out there	<i>Orada korkunç bir hayat dışarıda.</i>	Korkunç hayat dışarıda	Translation	- there	-	Loss: word
14	Mother knows best	<i>Anne en iyi biliyor</i>	Güven bana	Replacement	- Mother knows best	- Güven bana	Loss: clause Gain: clause
15	One way or another	<i>Öyle ya da böyle</i>	Ne yaparsan yap	Adaptation	- One way or another	- Ne yaparsan yap	Loss: phrase Gain: phrase
16	Something will go wrong, I swear	<i>Bir şeyler yanlış gidecek, yemin ederim</i>	Gitmez her şey hep yolunda	Adaptation	- Something will go wrong, I swear	- Gitmez her şey hep yolunda	Loss: clause Gain: clause
17	Ruffians, thugs, poison ivy, quicksand, Cannibals and snakes, the plague	<i>Eşkıyalar, haydutlar, zehirli sarmaşık, salak, yamyamlık ve yılanlar, veba</i>	Bir eşkıya, zehirli sarmaşık, Yamyam ve yılan, veba	Adaptation	- thugs - quicksand	-	Loss: word word
18	(Rapunzel :) No	<i>Hayır</i>	Hayır	Translation	-	-	-
19	(Mother Gothel :) Yes	<i>Evet</i>	Evet	Translation	-	-	-
20	Also large bugs, men with pointy teeth and	<i>Ayrıca iri böcekler, sivri dişli insanlar ve</i>	Evet, iri böcek, sivri dişli insan	Translation	- Also - and	- evet	Loss: word word Gain: word
21	Stop, no more, you'll	<i>Dur, yeter, sadece</i>	Yeter, üzüyorsun	Translation	- Stop	-	Loss: word

	just upset me	<i>beni üzeceksin</i>	beni		- just		word
22	Mother's right here	<i>Anne burda</i>	Anne burda	Translation	-	-	-
23	Mother will protect you	<i>Anne seni korur</i>	Anne seni korur	Translation	-	-	-
24	Darling, here's what I suggest	<i>Canım, işte önerim bu</i>	Bir kaç öneri sana	Adaptation	- Darling - here's	- Bir kaç - sana	Loss: word phrase Gain: phrase word
25	Skip the drama	<i>Tiyatroyu atla</i>	Vazgeç	Replacement	- Skip the drama	- Vazgeç	Loss: clause Gain: clause
26	Stay with mama	<i>Annenle kal</i>	Ve sen kal ananla	Translation	-	- ve	Gain: word
27	Mother knows best	<i>Anne en iyi biliyor</i>	Güven bana	Replacement	- Mother knows best	- Güven bana	Loss: clause Gain: clause
28	Mother knows best	<i>Anne en iyi biliyor</i>	Anne bilir	Translation	- best	-	Loss: word
29	Take it from your mumsy	<i>Annene inan</i>	Ona güvenilir	Replacement	- Take it from your mumsy	- Ona güvenilir	Loss: clause Gain: clause
30	On your own, you won't survive	<i>Yalnız yaşayamazsın</i>	Yalnız yaşayamazsın	Translation	-	-	-
31	Sloppy, under-dressed, Immature, clumsy - please!	<i>Pasaklı, kötü giyinen, olgunlaşmamış, beceriksiz - lütfen!</i>	Pasaklıdılar, beceriksizler	Adaptation	- under-dressed - Immature - Please!	-	Loss: word word word
32	They'll eat you up alive	<i>Canlı canlı yerler</i>	Canlı canlı yerler	Translation	-	-	-
33	Gullible, naïve	<i>Saf, naif</i>	Sen de ne toysun	Replacement	- Gullible, - naïve	- Sen de ne toysun	Loss: word word Gain: clause
34	Positively grubby	<i>Artı pislikler</i>	Kafan çok karışık	Replacement	- Positively grubby	- Kafan çok karışık	Loss: phrase Gain: clause
35	Ditzy and a bit, well,	<i>Salak ve biraz da</i>	Kararsız ve biraz da	Adaptation	- Ditzy	- saf	Loss: word

	hmm...vague	<i>kararsız...</i>	saf				Gain: word
36	Plus, I believe Gettin' kinda chubby	<i>Ve üstelik inanıyorum biraz tombullaştın</i>	Ve üstelik biraz tombullaştın	Translation	- I believe	-	Loss: clause
37	I'm just saying cause I love you	<i>Sadece sevdiğimden söylüyorum</i>	Sevdiğimden söylüyorum	Translation	- just	-	Loss: word
38	Mother understands	<i>Anne anlar</i>	Anneler anlar	Translation	-	-	-
39	Mother's here to help you	<i>Anne sana yardım etmek için burada</i>	Hep yardımcıdırlar	Replacement	- Mother's here to help you	- Hep yardımcıdırlar	Loss: clause Gain: clause
40	All I have is one request	<i>Sadece tek bir isteğim var</i>	Yalnız tek isteğim var	Translation	-	-	-
41	Don't forget it	<i>Unutma</i>	Hiç unutma	Translation	-	- Hiç	Gain: word
42	You'll regret it	<i>Pişman olacaksın</i>	Pişman olma	Translation	-	-	-
43	Mother knows best	<i>Anne en iyi biliyor</i>	Güven bana	Replacement	- Mother knows best	- Güven bana	Loss: clause Gain: clause
I've Got A Dream – Hayalim Var							
No	Source Lyrics	Expected Translation with Literal Meaning	Target Lyrics Translation	Peter Low's Translation Strategy	Loss	Gain	Type of Loss & Gain
1	I'm malicious, mean and scary	<i>Kötü, huysuz ve korkuncum</i>	Kötü, huysuz ve korkuncum	Translation	-	-	-
2	My sneer could curdle dairy	<i>Alay etmem sütü keser</i>	Sütü keser bakışım	Adaptation	- sneer	- bakışım	Loss: word Gain: word
3	And violence-wise, my hands are not the cleanest	<i>Ve şiddetle, ellerim en temiz değil</i>	Şiddete gelince ellerim kirli	Adaptation	- and - are not the cleanest	-gelince - kirli	Loss: word phrase Gain: word word
4	But despite my evil look and my temper and my hook	<i>Ama zararlı gözükmem ve mizacıma ve kancama</i>	Zararlı görünsem de Mizacım kötüyse de	Adaptation	- But -and my hook	- kötüyse de	Loss: word phrase Gain: phrase

		<i>rağmen</i>					
5	I've always yearned to be a concert pianist	<i>Hep bir konser piyanist olmak istemişimdir.</i>	Olmak isterdim bir konser piyanisti	Translation	-always	-	Loss: word
6	Can't you see me on the stage performin' Mozart	<i>Beni sahnede Mozartı sergilerken görmüyor musun?</i>	Beni Mozart çalarken bir düşünsene	Adaptation	- can't you see - on the stage	- düşünsene	Loss: clause phrase Gain: clause
7	Ticklin' the ivories 'til they gleam?	<i>Parıldayana kadar tuşları tıngırdattığımı</i>	Gıdıklarken beyaz tuşları	Replacement	- Ticklin' the ivories 'til they gleam?	- Gıdıklarken beyaz tuşları	Loss: clause Gain: clause
8	Yep, I'd rather be called deadly	<i>Evet, ölümcül olarak çağırılmayı tercih ederim</i>	Hep çaldığım parçalarla	Replacement	- Yep, I'd rather be called deadly	- Hep çaldığım parçalarla	Loss: clause Gain: clause
9	For my killer show tune medley	<i>Benim katilim için, ezgi potporiyi göster</i>	Çıldıran hayranlarımı	Replacement	- For my killer show tune medley	- Çıldıran hayranlarımı	Loss: clause Gain: clause
10	Thank you, 'cause way down deep inside I've got a dream	<i>Teşekkürler, çünkü derinlerde bir yerde hayalim var</i>	Çünkü bir kaç hayalim var derinlerde	Adaptation	- Thank you - way down	-	Loss: clause phrase
11	He's got a dream He's got a dream	<i>Hayali var Hayali var</i>	Hayali var Hayali var	Translation	-	-	-
12	See, I ain't as cruel and vicious as I seem	<i>Bakın, görüdüğüm kadar zalim ve acımasız değilim</i>	Gördüğünüz kadar zalim değilim	Adaptation	- See - vicious	-	Loss: word word
13	Though I do like breaking femurs	<i>Kemik kırmayı sevmeme rağmen</i>	Kemik kırmayı sevsem de	Translation	-	-	-
14	You can count me with the dreamers	<i>Beni hayalperest sayabilirsiniz</i>	Bana anlayış gösterin	Replacement	- You can count me with the dreamers	- Bana anlayış gösterin	Loss: clause Gain: clause

15	Like everybody else, I've got a dream	<i>Herkes gibi hayalim var</i>	Ben herkes kadar hayalperestim	Adaptation	- I've got a dream	-hayalperestim	Loss: clause Gain: word
16	I've got scars and lumps and bruises	<i>Yara izleri ve topaklar ve morarmam var.</i>	Yara bere içindeyim	Adaptation	- I've got scars and lumps and bruises	- Yara bere içindeyim	Loss: clause Gain: clause
17	Plus something here that oozes	<i>Artı sızdıran bir şey var</i>	Cerahat kaplı derim	Replacement	- Plus something here that oozes	- Cerahat kaplı derim	Loss: clause Gain: clause
18	And let's not even mention my complexion	<i>Ve yüzümden söz etmeyelim bile</i>	Yüzüm tartışma konusu olamaz	Adaptation	- And - even - mention	- tartışma konusu olamaz	Loss: word word word Gain: phrase
19	But despite my extra toes, And my goiter and my nose	<i>Ama ekstra ayak parmağıma ve guatrıma ve burnuma rağmen</i>	Fazla parmaklarımla, Şu guatr ve şu burunla	Translation	- But - despite	- ile	Loss: word word Gain: word
20	I really wanna make a love connection	<i>Gerçekten aşk bağlantısı yapmak istiyorum</i>	Artık aşka dâhil olayım biraz	Adaptation	- I really wanna make a love connection	- Artık aşka dâhil olayım biraz	Loss: clause Gain: clause
21	Can't you see me with a special little lady	<i>Beni özel küçük bir bayanla görmüyor musun?</i>	Hayal ettikleri özel bir kadın var	Replacement	- Can't you see me with a special little lady	- Hayal ettikleri özel bir kadın var	Loss: clause Gain: clause
22	Rowin' in a rowboat down the stream?	<i>Derede sandalla gezerken</i>	Derede gezerken sandalla	Translation	-	-	-
23	Though I'm one disgusting blighter	<i>Korkunç herif olsam da</i>	Korkunç bir afet olsam da	Adaptation	- blighter	- afet	Loss: word Gain: word
24	I'm a lover, not a fighter	<i>Bir aşığım, savaşçı değil</i>	Bir aşığım, savaşmam	Adaptation	- not a fighter	- savaşmam	Loss: phrase Gain: word
25	'Cause way down	<i>Çünkü derinlerde bir</i>	Bir kaç hayalim var	Adaptation	- 'Cause way	-	Loss: phrase

	deep inside, I've got a dream	<i>yerde hayalim var</i>	derinlerde		down		
26	I've got a dream	<i>Hayalim var</i>	Hayalim var	Translation	-	-	-
27	(He's got a dream)	<i>Hayali var</i>	Hayali var	Translation	-	-	-
28	I've got a dream	<i>Hayalim var</i>	Hayalim var	Translation	-	-	-
29	(He's got a dream)	<i>Hayali var</i>	Hayali var	Translation	-	-	-
30	And I know one day romance will reign supreme	<i>Ve biliyorum bir gün romantizm egemen olacak</i>	Bir gün aşk hüküm sürecek dünyada	Adaptation	- And I know one day romance will reign supreme	- Bir gün aşk hüküm sürecek dünyada	Loss: clause Gain: clause
31	Though my face leaves people screaming,	<i>Yüzüm insanlara çığlık attırmasına rağmen,</i>	Herkes benden çok korksa da,	Adaptation	- Though my face leaves people screaming,	- Herkes benden çok korksa da	Loss: clause Gain: clause
32	There's a child behind it, dreaming	<i>Arkasında bir çocuk var, hayal ediyor.</i>	İçimde bir çocuk yaşar	Replacement	- There's a child behind it, dreaming	- İçimde bir çocuk yaşar	Loss: clause Gain: clause
33	Like everybody else, I've got a dream	<i>Herkes gibi hayalim var</i>	Hayal tutkusu var, hep aklımda	Replacement	- Like everybody else, I've got a dream	- Hayal tutkusu var, hep aklımda	Loss: clause Gain: clause
34	Tor would like to quit and be a florist	<i>Tor ayrılmak ve bir çiçekçi olmak istiyor</i>	Tor bir çiçekçi olmak istiyor	Adaptation	- quit	-	Loss: word
35	Gunther does interior design	<i>Gunther iç dekoratör yapmak</i>	Gunther ise iç dekoratör	Translation	- does	- ise	Loss: word Gain: word
36	Ulf is into mime,	<i>Ulf ise pantomim</i>	Ulf ise pantomim,	Translation	-	- ise	Gain: word
37	Attila's cupcakes are sublime	<i>Attila'nın küçük kekleri gurur verici</i>	Attila keke müdavim	Replacement	- Attila's cupcakes are sublime	- Attila keke müdavim	Loss: clause Gain: clause
38	Bruiser knits,	<i>Bruiser örür</i>	Bruiser örür,	Translation	-	-	-

39	Killer sews,	<i>Killer diker</i>	Killer diker,	Translation	-	-	-
40	Fang does little puppet shows	<i>Fang küçük kukla şovlar yapar</i>	Fang ile coşar kuklalar	Adaptation	- Fang does little puppet shows	- Fang ile coşar kuklalar	Loss: clause Gain: clause
41	And Vladimir collects ceramic unicorns	<i>Ve Vladimir seramik heykeller toplar</i>	Ve Vladimir seramik heykeller toplar	Translation	-	-	-
42	I have dreams like you, no, really	<i>Senin gibi hayallerim var, hayır, gerçekten</i>	Kimin yoktur hayalleri	Replacement	- I have dreams like you, no, really	- Kimin yoktur hayalleri	Loss: clause Gain: clause
43	Just much less touchy-feely	<i>Sadece az çok yılışık kimse</i>	Daha az eğlenceli	Replacement	- Just much less touchy-feely	- Daha az eğlenceli	Loss: phrase Gain: phrase
44	They mainly happen somewhere warm and sunny	<i>Esas olarak sıcak ve güneşli bir yerde olurlar.</i>	Sıcak ve güneşli yerlerde geçen	Adaptation	- mainly happen	- geçen	Loss: phrase Gain: word
45	On an island that I own	<i>Sahip olduğum bir adada</i>	Uzak bir adadayım	Replacement	- On an island that I own	- Uzak bir adadayım	Loss: clause Gain: clause
46	Tanned and rested and alone	<i>Yanık tenli, dinlenmiş ve yalnız</i>	Yalnız ve yanık tenli	Adaptation	- rested	-	Loss: word
47	Surrounded by enormous piles of money	<i>Muazzam para yığınları ile çevrili</i>	Çevremde banknot dağları garanti	Adaptation	- Surrounded by enormous piles of money	- Çevremde banknot dağları garanti	Loss: clause Gain: clause
48	I've got a dream	<i>Hayalim var</i>	Hayalim var	Translation	-	-	-
49	(She's got a dream)	<i>Hayali var</i>	Hayali var	Translation	-	-	-
50	I've got a dream	<i>Hayalim var</i>	Hayalim var	Translation	-	-	-
51	(She's got a dream)	<i>Hayali var</i>	Hayali var	Translation	-	-	-
52	I just wanna see the floating lanterns gleam	<i>Sadece yüzen fener parıltısı görmek istiyorum</i>	Suda yüzen fener görmek istediğim	Translation	- just - gleam	-	Loss: word word
53	Yeah	<i>He...</i>	Yeah	Adaptation	- he	- yeah	Loss: word

							Gain: word
54	And with every passing hour, I'm so glad I left my tower	<i>Ve geçen her saatte, kulemi terk ettiğim için çok mutluyum</i>	O kadar mutluyum ki, Şu kuleyi terk etmişim	Adaptation	- And with every passing hour	-	Loss: phrase
55	Like all you lovely folks, I've got a dream	<i>Sevgili halkım sizin gibi, bir hayalim var</i>	Hepiniz gibi var bir hayalim	Adaptation	- like all you lovely folks	- hepiniz gibi	Loss: phrase Gain: phrase
56	She's got a dream	<i>Hayali var</i>	Hayali var	Translation	-	-	-
57	He's got a dream	<i>Hayali var</i>	Hayali var	Translation	-	-	-
58	They've got a dream	<i>Hayalleri var</i>	Hayali var	Translation	-	-	-
59	We've got a dream	<i>Hayalimiz var</i>	Hayali var	Translation	-	-	-
60	So our differences ain't really that extreme	<i>Bu yüzden farklılıklarımız gerçekten aşırı değil</i>	Farklılıklar önemli değil	Adaptation	- So - ain't really that extreme	- önemli değil	Loss: word phrase Gain: phrase
61	We're one big team	<i>Biz büyük bir takımız</i>	Büyük bir takımız	Translation	-	-	-
62	Call us brutal, Sick, Sadistic, And grotesquely optimistic	<i>İster bize zalim, hasta, sadist, ve korkunç optimist de.</i>	İster zalim, Hasta, İster sadist, İster korkunç optimist	Translation	-call us - and	- ister	Loss: phrase word Gain: word
63	'Cause way down deep inside, we've got a dream	<i>Çünkü derinlerde bir yerde hayalim var</i>	Hayallerimiz var derinlerde	Adaptation	- 'Cause way down	-	Loss: phrase
64	I've got a dream, I've got a dream, I've got a dream, I've got a dream	<i>Hayalim var, Hayalim var, Hayalim var, Hayalim var</i>	Hayalim var, Hayalim var, Hayalim var, Hayalim var,	Translation	-	-	-
65	Yes, way down deep inside, I've got a dream	<i>Evet, derinler de bir yerde, hayalim var</i>	Hayallerimiz var derinlerde	Adaptation	- Yes, way down	-	Loss: phrase
6	Yeah	<i>He...</i>	He...	Translation	-	-	-

For the movie “Tangled” (2010);

Table 3.6. The frequency and percentage of translation strategy

No	Translation Strategy	Frequency	Percentage (%)
1	<i>Translation</i>	50	45,9
2	<i>Adaptation</i>	38	34,9
3	<i>Replacement</i>	21	19,2
Total		109	100,0

For the movie, “Tangled”, the findings from the table show that there are 43 lines in the first song, “Mother Knows The Best”, and 66 lines in the second song, “I’ve Got A Dream”. Both in the first song and in the second song, the most frequently used translation strategy is “*Translation*”, 22 times and 28 times, respectively. Moreover, not in the first song but also in the second song, the second most frequently used translation strategy is “*Adaptation*” with the frequency of 12 times and 26 times, respectively and the least frequently used one is “*Replacement*” (9 times and 12 times).

As it can be understood from the table, there are 109 lines in “Tangled” in total, and in general; the translation strategies, ranked from the most to the least frequently used, are “*Translation*” with the frequency of 50 times (45,9 %), “*Adaptation*” with the frequency of 38 times (34,9 %) and “*Replacement*” with the frequency of 21 times (19,2 %).

Table 3.7. The frequency and percentage of loss & gain

No	Name	Type of Loss & Gain	Frequency	Percentage(%)
1	Loss	<i>Word Loss</i>	39	42,4
		<i>Phrase Loss</i>	20	21,7
		<i>Clause Loss</i>	33	35,9
		<i>Word Gain</i>	19	33,3
		<i>Phrase Gain</i>	8	14,1
2	Gain	<i>Clause Gain</i>	30	52,6
Total		<i>Total Loss</i>	92	61,7
		<i>Total Gain</i>	57	38,3
		<i>Total</i>	149	100,0

The findings about the frequencies and the percentages of loss and gain from the table for “Tangled” have found out that there are 39 times of word loss. While 19 of them belong to first song, 20 of them belong to the second song. In addition, there are 20 times of phrase loss and 33 of clause loss. In the first song, there are just 6 times of phrase loss and 13 times of clause loss while in the second song, there are 14 times of phrase loss and 20 times of clause loss.

Moreover, the findings has shown that there are 19 times of word gain, 8 times of phrase gain, and 30 times of clause gain in the songs. In the first song, there are 7 times of word gain, 3 times of phrase gain, and 12 times of clause gain while in the second song, there are 12 times of word gain, 5 times of phrase and 18 times of clause gain.

As it can be seen in the table, there are 92 times of loss (61,7 %) and 57 times of gain (38,3 %) in “Tangled” in total. In general; the type of loss, ranked from the most to the least frequently used, are “Word Loss” with the frequency of 39 times (42,4 %), “Clause Loss” with frequency of 33 (35,9 %) and “Phrase Loss” with the frequency of 20 times (21,7 %). Furthermore, when the type of gain is ranked from the most to the least frequently used, the first one is again “Clause Gain” with the frequency of 30 times (52,6 %). The second one is “Word Gain” with the frequency of 19 times (33,3 %), and the least frequently used one is “Phrase Gain” with the frequency of 8 times (14,1 %).

Table 3.8. The frequency and percentage of no loss & no gain

No	Name	Frequency	Percentage (%)
1	<i>No loss</i>	37/109	33,9
2	<i>No gain</i>	54/109	49,5
3	<i>Neither loss nor gain</i>	34/109	31,2

In addition to them, when the no loss and no gain lines are analyzed, it has been revealed that; in the first song, there are 43 lines and there are no losses in 14 of them (37,8 %) and no gains in 22 of them (51,2 %). In the second song, as the lines have increased, the numbers of no losses and no gains have increased, too. There are 66 lines and there are no losses in 23 of them (34,8) and no gains in 32 (48,5 %) of them. In total for this movie, there are no losses in the 37 (33,9 %) lines and no gains in the 54 (49,5 %) lines. Moreover, in the 34 lines in total, there is neither gain nor loss that means that they are

completely the same. In the first song, 12 of them (27,9 %) and in the second song, 22 (33,3 %) of them are the same. In total, while the lines were being translated, there were no losses or gains in the 34 lines (31,2 %).



3.3. Frozen

Table 3.9. Translation strategy and loss & gain result for the movie “Frozen”

For The First Time Forever – Hayatımda İlk Defa							
No	Source Lyrics	Expected Translation with Literal Meaning	Target Lyrics Translation	Peter Low’s Translation Strategy	Loss	Gain	Type of Loss & Gain
1	(Anna :) You don’t have to protect me I’m not afraid	<i>Beni korumana gerek yok, korkmuyorum</i>	(Anna:) Beni korumana gerek yok, korkmuyorum	Translation	-	-	-
2	Please don’t shut me out again	<i>Lütfen beni yine dışarıda bırakma</i>	Lütfen beni yine dışlama	Adaptation	- shut out	-dışlama	Loss: phrase Gain: clause
3	Please don’t slam the door	<i>Lütfen kapıyı çarpma</i>	Kapıyı kapatma	Adaptation	- Please - slam	- kapatma	Loss: word word Gain: clause
4	You don’t have to keep your distance anymore	<i>Artık uzaklığı korumak zorunda değilsin</i>	Gerek yok aramızda uzaklığa	Adaptation	- you don’t have to keep your - anymore	- gerek yok aramızda	Loss: phrase word Gain: clause
5	‘Cause for the first time in forever, I finally understand	<i>Çünkü ilk defa hayatımda, sonunda kavradım</i>	Çünkü ilk defa hayatımda, sonunda kavradım.	Translation	-	-	-
6	For the first time in forever, we can fix this hand in hand	<i>İlk defa hayatımda, el ele bunu çözebiliriz</i>	İlk defa şu hayatımda, çözüm var anladım.	Adaptation	- we can fix this hand in hand	- şu - çözüm var anladım.	Loss: clause Gain: word clause
7	We can head down this mountain together	<i>Bu dağdan birlikte inebiliriz!</i>	Bu dağdan birlikte inebiliriz!	Translation	-	-	-

8	You don't have to live in fear	<i>Korkuyla yaşamak zorunda değilsin</i>	Gerek yok hiç korkmana...	Adaptation	- live in fear	- hiç korkmana	Loss: phrase Gain: phrase
9	'Cause for the first time in forever, I will be right here	<i>Çünkü ilk defa hayatımda, ben burada olacağım</i>	Çünkü ilk defa hayatımda, senle kalacağım	Adaptation	- I will be right here	- senle kalacağım	Loss: clause Gain: clause
10	(Elsa:) Anna, Please go back home	<i>Anna lütfen eve geri git</i>	(Elsa:) Anna, Sen eve git	Translation	- please - back	- sen	Loss: word word Gain: word
11	Your life awaits	<i>Hayatın bekler</i>	Hayat senin	Replacement	- Your life awaits	- Hayat senin	Loss: clause Gain: clause
12	Go enjoy the sun and open up the Gates	<i>Git güneşin tadını çıkar ve kapıları aç</i>	Aç kapıları, güneşi kucakla	Adaptation	- Go enjoy the sun - and	- güneşi kucakla	Loss: clause word Gain: clause
13	(Anna:) Yeah, but-	<i>Evet, ama -</i>	(Anna:) Evet, âmâ -	Translation	-	-	-
14	(Elsa:) I know	<i>Biliyorum</i>	(Elsa:) Biliyorum	Translation	-	-	-
15	You mean well, but leave me be	<i>İyi niyetlisin ama beni kendi halime bırak.</i>	İçtensin, bırak beni	Adaptation	- You mean well - but - be	- içtensin	Loss: clause word word Gain: clause
16	Yes, I'm alone,	<i>Evet yalnızım</i>	Evet yalnız,	Translation	-	-	-
17	but I'm alone and free	<i>Ama yalnızım ve özgürüm</i>	ama bak özgürüm!	Adaptation	- I'm alone - and	- bak	Loss: clause word Gain: word
18	Just stay away	<i>Sadece uzak dur</i>	Uzak dur benden,	Translation	- just	- benden	Loss: word Gain: word
19	and you'll be safe from me	<i>ve benden güvende olacaksın</i>	kendini kolla	Replacement	- and you'll be safe from me	- kendini kolla	Loss: clause Gain: clause
20	(Anna:) Actually we're not	<i>Ashında değiliz</i>	(Anna:) Özgür değiliz	Replacement	- Actually we're not	- Özgür değiliz	Loss: clause Gain: clause

21	(Elsa:) What do you mean you're not?	<i>Ne demek istiyorsun değil mi?</i>	(Elsa:) Ne demek şimdi bu?	Adaptation	- You're not.	- şimdi bu	Loss: clause Gain: phrase
22	(Anna:) I get the feeling you don't know	<i>Bilmediğini hissediyorum</i>	(Anna:) Sanırım bilmiyorsun?	Adaptation	- I get the feeling	- Sanırım	Loss: clause Gain: word
23	(Elsa:) What do I not know?	<i>Ne bilmiyorum?</i>	(Elsa:) Ne bilmiyorum?	Translation	-	-	-
24	(Anna:) Arendelle's in deep, deep, deep, deep snow	<i>Erindel derin, derin, derin, derin karda</i>	(Anna:) Erindel şimdi kar altında	Adaptation	- in deep, deep, deep, deep	- şimdi - altında	Loss: phrase Gain: word word
25	(Elsa:) What?	<i>Ne?</i>	(Elsa:) Ne?	Translation	-	-	-
26	(Anna:) You've kind of set off an eternal winter...	<i>Bir şekilde sonsuz bir kış başlattın...</i>	(Anna:) Bir şekilde sonsuz kış başlattın...	Translation	-	-	-
27	Everywhere	<i>Her yerde</i>	Her yerde	Translation	-	-	-
28	(Elsa:) Everywhere?	<i>Her yerde mi?</i>	(Elsa:) Her yerde mi?	Translation	-	-	-
29	(Anna:) It's okay,	<i>Önemli değil,</i>	(Anna:) Önemli değil,	Translation	-	-	-
30	You can just unfreeze it	<i>Sen sadece bunu çöz</i>	Sen bunu çöz yeter	Translation	- just	- yeter	Loss: word Gain: word
31	(Elsa:) No, I can't,	<i>Yapamam</i>	(Elsa:) Yapamam,	Translation	-	-	-
32	I- I don't know how!	<i>Ben bilmiyorum nasıl!</i>	ben- bilmiyorum Anna!	Translation	- how	- Anna	Loss: word Gain: word
33	(Anna:) Sure you can!	<i>Elbette yapabilirsin!</i>	(Anna:) Elbette biliyorsun!	Adaptation	- can	- biliyorsun	Loss: word Gain: word
34	I know you can!	<i>Biliyorum yapabilirsin</i>	Yapabilirsin Elsa!	Adaptation	- I know	- Elsa	Loss: phrase Gain: word
35	'Cause for the first time in forever	<i>Çünkü ilk defa hayatımda</i>	Çünkü ilk defa hayatımda	Translation	-	-	-
36	(Elsa:) Oh I'm such	<i>Bir aptalım</i>	(Elsa:) Bir aptalım,	Translation	-	-	-

	a fool,						
37	I can't be free!	<i>Özgür olamam</i>	Özgür olamam!	Translation	-	-	-
38	(Anna:) You don't have to be afraid	<i>Korkmana gerek yok</i>	(Anna:) Korkmana hiç gerek yok...	Translation	-	- hiç	Gain: word
39	(Elsa:) No escape from the storm inside of me!	<i>İçimdeki fırtınadan kaçış yok.</i>	(Elsa:) İçimde bir fırtına var	Adaptation	- No escape from	- var	Loss: phrase Gain: word
40	(Anna:) We can work this out together	<i>Bunu birlikte çözebiliriz</i>	(Anna:) Birlikte çözebiliriz bunu	Translation	-	-	-
41	(Elsa:) I can't control the curse!	<i>Laneti kontrol edemiyorum</i>	(Elsa:) Beddua etkisindeyim!	Adaptation	- I can't control the curse	- Beddua etkisindeyim	Loss: clause Gain: clause
42	(Anna:) We'll reverse the storm you've made	<i>Yaptığın fırtınayı tersine çevirelim</i>	(Anna:) Diner birden fırtına –	Replacement	- We'll reverse the storm you've made	- Diner birden fırtına –	Loss: clause Gain: clause
43	(Elsa:) Anna, please, you'll only make it worse!	<i>Anna, lütfen, daha da kötüleştireceksin!</i>	(Elsa:) Anna, her şeyi zorlaştırma!	Adaptation	- please, you'll only make it worse!	- her şeyi zorlaştırma!	Loss: clause Gain: clause
44	(Anna:) Don't panic	<i>Panik yapma</i>	(Anna:) Hiç korkma!	Adaptation	- Don't panic	- Hiç korkma	Loss: clause Gain: clause
45	(Elsa:) There's so much fear!	<i>Çok korku var</i>	(Elsa:) Korkuyorum!	Adaptation	- There's so much fear!	- Korkuyorum!	Loss: clause Gain: clause
46	(Anna:) We'll make the sun shine bright	<i>Güneşin parlak olmasını sağlayacağız</i>	(Anna:) Güneş parlayacak!	Adaptation	- We'll make	-	Loss: clause
47	(Anna:) We can face this thing together	<i>Buna birlikte göğüs gerebiliriz</i>	(Anna:) Birlikte yaparız!	Adaptation	- face	- yaparız	Loss: word Gain: word
48	(Elsa:) Oh!	<i>Oh!</i>	(Elsa:) Hayır!	Adaptation	- Oh!	- Hayır!	Loss: word Gain: word
49	(Anna:) We can change this winter	<i>Bu kış havasını değiştirebiliriz</i>	(Anna:) Biz hallederiz soğuğu,	Replacement	- We can change this	- Biz hallederiz	Loss: clause Gain: clause

	weather				winter weather	soğuğu,	
50	(Elsa:) Ahhhhh...	<i>Ahhhhhhh</i>	(Elsa:) Ahhhhh	Translation	-	-	-
51	(Anna:) And everything will be alright...	<i>Ve her şey düzelecek</i>	(Anna:) Düzelecek herşey	Translation	- And	-	Loss: word
52	(Elsa:) I can't	<i>Yapamam</i>	(Elsa:) Yapamamm	Translation	-	-	-
Love Is An Open Door – Yol Açıldı Aşka							
No	Source Lyrics	Expected Translation with Literal Meaning	Target Lyrics Translation	Peter Low's Translation Strategy	Loss	Gain	Type of Loss & Gain
1	(Anna:) Okay, can I just, say something crazy?	<i>Tamam, çılgınca bir şey söyleyebilir miyim?</i>	(Anna:) Aman neyse çılgınca bir şey söyleyebilir miyim?	Translation	- Okay	- Aman neyse	Loss: word Gain: phrase
2	(Hans:) I love crazy!	<i>Çılgınlığı çok severim!</i>	(Hans:) Heyecanla bekliyorum.	Replacement	- I love crazy!	- Heyecanla bekliyorum	Loss: clause Gain: clause
3	(Anna:) All my life has been a series of doors in my face	<i>Tüm hayatım yüzümde bir seri kapı oldu</i>	(Anna:) Yüzüme hep kapılar kapandı, geçmişte.	Replacement	- All my life has been a series of doors in my face	- Yüzüme hep kapılar kapandı, geçmişte.	Loss: clause Gain: clause
4	And then suddenly I bumped into you	<i>Ama sonra birden seninle karşılaştım</i>	Birden seninle karşılaştım ben.	Translation	- And then	-	Loss: phrase
5	(Hans:) I was thinking the same thing!	<i>Ben de aynı şeyi düşünüyordum,</i>	(Hans:) Ben de aynı şeyi düşünüyordum,	Translation	-	-	-
6	'Cause like I've been searching my whole life to find my own place	<i>Çünkü tüm hayatım boyunca kendi yerimi bulmak için araştırır gibiydim.</i>	Çünkü kendimi bulmak için gezindim durdum.	Adaptation	-like I've been searching my whole life -my own place	- kendimi - gezindim durdum	Loss: wordclause Gain: word phrase
7	And maybe it's the	<i>Ve belki parti</i>	Konuşmalarla	Replacement	- And maybe	-Konuşmalarla	Loss: clause

	party talking or the chocolate fondue	<i>konuşuyor veya çikolata fondü</i>	yetindim, boş fikirlerle		it's the party talking or the chocolate fondue	yetindim, boş fikirlerle	Gain: clause
8	(Anna:) But with you	<i>Ama seninle...</i>	(Anna:) Seninle	Translation	- But	-	Loss: word
9	(Hans:) But with you	<i>Ama seninle...</i>	(Hans:) Seninle	Translation	- But	-	Loss: word
10	(Hans:) I found my place	<i>Yerimi buldum.</i>	(Hans:) Ben değiştim	Replacement	- I found my place	- Ben değiştim	Loss: clause Gain: clause
11	(Anna:) I see your face	<i>Yüzünü gördüm.</i>	(Anna:) Anlıyorum	Replacement	- I see your face	- Anlıyorum	Loss: clause Gain: clause
12	(Both:) And it's nothing like I've ever known before...	<i>Ve daha önce hiç bilmediğim bir şey...</i>	(İkisi:) Bu hiç başıma gelmemişti önce!	Adaptation	- And - like I've ever known	- başıma gelmemişti	Loss: word clause Gain: phrase
13	Love is an open door Love is an open door Love is an open door	<i>Aşk açık bir kapı! Aşk açık bir kapı! Aşk açık bir kapı!</i>	Yol açıldı aşka Yol açıldı aşka Yol açıldı aşka	Replacement	- Love is an open door	- Yol açıldı aşka	Loss: clause Gain: clause
14	With you, With you, With you, With you	<i>Seninle! Seninle! Seninle! Seninle!</i>	Senle, Senle, Senle, Senle	Translation	-	-	-
15	(Both:) Love is an open door	<i>Aşk açık bir kapı...</i>	(İkisi:) Yol açıldı aşka	Replacement	- Love is an open door	- Yol açıldı aşka	Loss: clause Gain: clause
16	(Hans:) I mean it's crazy	<i>Çılgınca demek istiyorum</i>	(Hans:) Çılgınlık bu	Adaptation	- I mean	-	Loss: clause
17	(Anna:) What?	<i>Ne?</i>	(Anna:) Ne?	Translation	-	-	-
18	(Hans:) We finish each other's (Anna:) Sandwiches	<i>Birbirimizin sandviçlerini bitiririz.</i>	(Hans:) Sandviçlerimizi (Anna:) Yememiz	Adaptation	- finish each other's	- yememiz	Loss: phrase Gain: word
19	(Hans:) That's what I was gonna say!	<i>Ben de onu söyleyecektim!</i>	(Hans:) Bende onu diyecektim	Translation	-	-	-

20	(Anna:) I've never met someone (Both:) who thinks so much like me	<i>Benim gibi düşünen biriyle tanışmamıştım hiç.</i>	(Anna:) Tanımadım (İkisi:) benim gibi düşüneni	Translation	- never	-	Loss: word
21	Jinx! Jinx again!	<i>Cips kola. Cips kola.</i>	Var mısınız? Nesine?	Replacement	- Jinx! Jinx again!	- Var mısınız? Nesine?	Loss: phrase Gain: clause word
22	Our mental synchronization can have but one explanation	<i>Zihinsel eşlememiz ancak bir açıklaması olabilir</i>	Aynı şeyi düşünmemiz ancak bir şeyi gösterebilir	Adaptation	- Our mental synchronization - explanation	- Zihinsel eşleme - göstermek	Loss: phrase word Gain: phrase word
23	(Hans:) You (Anna:) And I (Hans:) Were (Anna:) Just (Both:) Meant to be	<i>(Hans:) Sen-- (Anna:) Ve Ben (Hans:) Birbirimiz (Anna) için Varız</i>	Bir, Birimize (İkisi:) Aitiz	Adaptation	- You and I were just meant to be	- Bir birimize aitiz	Loss: clause Gain: clause
24	(Anna:) Say goodbye	<i>Hoşçakal de</i>	(Anna:) Hoşçakal	Translation	- say	-	Loss: word
25	(Hans:) Say goodbye	<i>Hoşçakal de</i>	(Hans:) Hoşçakal	Translation	- say	-	Loss: word
26	(Both:) To the pain of the past	<i>Geçmişin dertlerine</i>	(İkisi:) Geçmişin dertleri	Translation	-	-	-
27	We don't have to feel it any more	<i>Artık hissetmek zorunda değiliz</i>	Artık yaşamıcağımız bir daha	Replacement	- We don't have to feel it any more	- Artık yaşamıcağımız bir daha	Loss: clause Gain: clause
28	Love is an open door Love is an open door	<i>Aşk açık bir kapı! Aşk açık bir kapı!</i>	Yol açıldı aşka Yol açıldı aşka	Replacement	- Love is an open door	- Yol açıldı aşka	Loss: clause Gain: clause
29	Life is can be so much more with you, with you, with you, with you	<i>Hayat çok daha fazla olabilir senle, senle, senle, senle</i>	Hayat daha dolu senle, senle, senle, senle	Adaptation	- so much -can be	- dolu	Loss: phrase phrase Gain: word
30	(Both:) Love is an	<i>Aşk açık bir kapı.</i>	(İkisi:) Yol açıldı	Replacement	- Love is an	- Yol açıldı	Loss: clause

	open door		aşka		open door	aşka	Gain: clause
31	(Hans:) Can I say something crazy?	<i>Çılgınca bir şey söyleyebilir miyim?</i>	(Hans:) Çılgınca bir şey söyleyebilir miyim?	Translation	-	-	-
32	Will you marry me?	<i>Benimle evlenir misin?</i>	Benimle evlenir misin?	Translation	-	-	-
33	(Anna:) Can I say something even crazier?	<i>Daha çılgınca bir şey söyleyebilir miyim?</i>	(Anna:) Daha çılgınca bir şey söyleyebilir miyim?	Translation	-	-	-
34	Yes!	<i>Evet!</i>	Evet!	Translation	-	-	-

For the movie “Frozen” (2013);

Table 3.10. The frequency and percentage of translation strategy

No	Translation Strategy	Frequency	Percentage (%)
1	<i>Translation</i>	41	47,7
2	<i>Adaptation</i>	29	33,7
3	<i>Replacement</i>	16	18,6
Total		86	100,

The findings from the table have shown for the movie “Frozen” that there are 52 lines in the first song, “For the first time forever”, and 34 lines in the second song, “Love is an open door”. Both in the first song and in the second song, the most frequently used translation strategy is “*Translation*”, 25 times and 16 times, respectively. In first song, the second most frequently used translation strategy is “*Adaptation*” (22 times) and the least frequently used one is “*Replacement*” (5 times). In the second song, unlike in the first song, “*Replacement*” is the second frequently used strategy (11 times) and “*Adaptation*” is the least frequently used strategy (7 times).

As it can be seen in the table, there are 86 lines in “Frozen” in total, and in general; the translation strategies, ranked from the most to the least frequently used, are “*Translation*” with the frequency of 41 times (47,7 %), “*Adaptation*” with the frequency of 29 times (33,7 %) and “*Replacement*” with the frequency of 16 times (18,6 %).

Table 3.11. The frequency and percentage of loss & gain

No	Name	Type of Loss & Gain	Frequency	Percentage (%)
1	Loss	<i>Word Loss</i>	25	32,5
		<i>Phrase Loss</i>	12	15,6
		<i>Clause Loss</i>	30	38,9
2	Gain	<i>Word Gain</i>	20	37,1
		<i>Phrase Gain</i>	6	11,1
		<i>Clause Gain</i>	28	51,8
Total		<i>Total Loss</i>	77	58,8
		<i>Total Gain</i>	54	41,2
		<i>Total</i>	131	100,0

The results about the frequencies and the percentages of loss and gain from the table for “Frozen” has shown that there are 25 times of word loss, 12 of phrase loss and 30 of clause loss, in total. In the first song, there are 16 times of word loss, 6 of phrase loss, and 17 of

clause loss while in the second song, there are 9 times of word loss, 6 of phrase loss and 13 of clause loss.

On the other hand, the findings show that there are 20 times of word gain, 6 times of phrase gain and 28 times of clause gain, in total. In the first song, there are 15 times of word loss, 2 times of phrase loss, and 16 times of clause loss while in the second song, there are 5 times of word loss, 4 times of phrase loss, and 12 times of clause loss.

As it can be seen in the table, there are 77 times of loss (58,8 %) and 54 times of gain (41,2 %) in “Frozen” in total, and in general; the type of loss, ranked from the most to the least frequently used, are “Clause Loss” with the frequency of 30 times (38,9 %), “Word Loss” with frequency of 25 (32,5 %) and “Phrase Loss” with the frequency of 12 times (15,6 %). Moreover, like “Tangled”, when the type of gain is ranked from the most to the least frequently used, the first one is again “Clause Gain” with the frequency of 28 times (51,8 %). The second and the least frequently used ones are “Word Gain” with the frequency of 20 times (37,1 %) and “Phrase Gain” with the frequency of 6 times (11,1 %) respectively.

Table 3.12. The frequency and percentage of no loss & no gain

No	Name	Frequency	Percentage (%)
1	<i>No loss</i>	29/86	33,7
2	<i>No gain</i>	37/86	43,1
3	<i>Neither loss nor gain</i>	28/86	32,6

Furthermore, in the first song, there are no losses in the 20 out of 52 lines (38,5 %) and no gains in the 21 lines (40,4 %). In the second song, as the lines decreases, the number of no losses and no gains has declined. There are 34 lines and in 9 (26,5 %) of them, there are no losses and in 16 (47,1 %) of them, there are no gains. In total for this movie, there are no losses in the 29 (33,7 %) lines and no gains in the 37 (43,1 %) lines. Moreover, 28 lines are translated in kind, which means that their translations are the same and there is neither gain nor loss. In the first song, 19 of them (36,5 %) and in the second song, nine of them (26,5 %) are the same. In total, there are no losses or gains in the 28 lines (32,6 %).

3.4. Moana

Table 3.13. Translation strategy and loss & gain result for the movie “Moana”

Where You Are – Mutluluk Orada							
No	Source Lyrics	Expected Translation with Literal Meaning	Target Lyrics Translation	Peter Low’s Translation Strategy	Loss	Gain	Type of Loss & Gain
1	Moana, Make way, make way	<i>Moana, Yol ver Yol ver</i>	Moana, Yol ver, Yol ver	Translation	-	-	-
2	Moana, it's time you knew	<i>Moana, bilmenin zamanı</i>	Moana, öğrensene	Replacement	- it's time you knew	- öğrensene	Loss: clause Gain: clause
3	The village of Motunui is all you need	<i>Senin ihtiyacın olan Motunui ihtiyacı olduğu</i>	Gerekli her şey Motunui köyünde	Replacement	- The village of Motunui is all you need	- Gerekli her şey Motunui köyünde	Loss: clause Gain: clause
4	The dancers are practicing	<i>Dansçılar prova yapar</i>	Prova yapar dansçılar	Translation	-	-	-
5	They dance to an ancient song	<i>Eski bir şarkıda dans ederler</i>	Söyler eski bir şarkı	Replacement	- They dance to an ancient song	- Söyler eski bir şarkı	Loss: clause Gain: clause
6	Who needs a new song	<i>Kimin yeni bir şarkıya ihtiyacı var</i>	Kim ister yenisini,	Adaptation	- needs - song	- ister	Loss: word word Gain: word
7	This old one's all we need	<i>İhtiyacımız olan her şey bu eski</i>	Eski iyi	Replacement	- This old one's all we need	- Eski iyi	Loss: clause Gain: clause
8	This tradition is our mission	<i>Bu gelenek bizim görevimizdir</i>	Gelenek bizim görevimiz	Translation	- This	-	Loss: word
9	And Moana, there's so much to do	<i>Ve Moana, yapacak çok şey var</i>	Moana, yapacak çok şey var	Translation	- And	-	Loss: word
10	Make way	<i>Yol ver</i>	Haydi	Replacement	- Make way	- Haydi	Loss: clause

							Gain: word
11	Don't trip on the taro root	<i>Gulgas kökünü hor görme</i>	Kabuklara hiç takılma, dikkat et	Replacement	- Don't trip on the taro root	- Kabuklara hiç takılma, dikkat et	Loss: clause Gain: clause
12	That's all you need	<i>Tek ihtiyacın olan şeydir</i>	Dikkat et	Replacement	- That's all you need	- Dikkat et	Loss: clause Gain: clause
13	We share everything we make	<i>Yaptığımız her şeyi paylaşıyoruz</i>	Her şeyi paylaşıyoruz	Translation	- we make	-	Loss: clause
14	We make	<i>Yaptığımız</i>	Evet	Replacement	- We make	- Evet	Loss: clause Gain: word
15	We joke and we weave our baskets	<i>Şakalaşırız ve sepetimizi öreriiz</i>	Gülerken öreriiz bir sepet	Adaptation	- We joke - and - our	- Gülerken - bir	Loss: clause word word Gain: clause word
16	The fishermen come back from the sea	<i>Balıkçılar döner denizden</i>	Balıkçılar döner denizden	Translation	-	-	-
17	I wanna see	<i>Ben görmek istiyorum</i>	Ben bir görsem	Adaptation	- wanna	- görsem	Loss: word Gain: word
18	Don't walk away	<i>Sakın gitme</i>	Sakın gitme	Translation	-	-	-
19	Moana, stay on the ground now	<i>Moan, şimdi kal burada</i>	Moana, kal buralarda	Translation	-now	-	Loss: word
20	Our people will need a chief and there you are	<i>Halkımızın bir şefe ihtiyacı var ve işte buradasın</i>	Bir şef istiyor halkımız ve işte buradasın	Adaptation	- need	- istiyor	Loss: word clause Gain: word
21	And there you are	<i>Ve işte buradasın</i>	Bu da sensin	Adaptation	- And there you are	- bu da sensin	Loss: clause Gain: clause
22	There comes a day, when you're gonna look around	<i>Çevrene baktığında bir gün gelir</i>	Bir gün gelir, çevrene baktığında	Translation	-	-	-
23	And realize	<i>Ve fark et; mutluluk sen</i>	Sen bil ki	Replacement	- And realize	- Sen bil ki	Loss: clause

	happiness is where you are	<i>nerdeysen</i>	nerdeysen		happiness is where you are	nerdeysen	Gain: clause
24	Consider the coconut	<i>Hindistancevizini düşün</i>	Cevizlere dikkat et	Replacement	- Consider the coconut	- Cevizlere dikkat et	Loss: clause Gain: clause
25	The what	<i>O ne?</i>	O ne?	Translation	-	-	-
26	Consider its tree	<i>Onun ağacını düşün</i>	Ve de ağacına	Replacement	- Consider its tree	- Ve de ağacına	Loss: clause Gain: phrase
27	We use each part of the coconut	<i>Hindistancevizinin her bölümünü kullanırız</i>	Her yerini kullanırız	Adaptation	- the coconut	-	Loss: phrase
28	That's all we need	<i>Tek ihtiyacımız olan şeydir</i>	İhtiyacımız	Replacement	- That's all we need	- İhtiyacımız	Loss: clause Gain: word
29	We make our nets from the fibers	<i>Ağlarımızı elyaftan yaparız</i>	Sicimlerle ağ öreriz	Adaptation	- make our - from the fibers	- Sicimler(-i)le - öreriz	Loss: phrase phrase Gain: phrase word
30	The water is sweet inside	<i>Su tatlıdır aslında</i>	Su ne tatlıdır burada	Translation	- inside	- ne - burada	Loss: word Gain: word word
31	We use the leaves to build fires	<i>Yaprakları ateş yakmak için kullanırız</i>	Yanar ateş yapraklarla	Adaptation	- We use - to	-	Loss: phrase word
32	We cook up the meat inside	<i>Aslında eti pişiririz</i>	Pişer etler altında	Adaptation	- inside - we	- altında	Loss: word word Gain: word
33	Consider the coconuts	<i>Hindistancevizlerini düşün</i>	Cevizlere dikkat et	Replacement	- Consider the coconut	- Cevizlere dikkat et	Loss: clause Gain: clause
34	The trunks and the leaves	<i>Gövdeler ve yapraklar</i>	Yaprak ve gövde	Translation	-	-	-
	The island gives us what we need	<i>Bu ada ihtiyacımız olanı verir bize</i>	Bu toprak verir her şeyi	Adaptation	- island - us - what we need	- toprak - her şeyi	Loss: word word clause Gain: word

							phrase
36	And no one leaves	<i>Ve kimse ayrılmıyor</i>	Herkes kalsın	Adaptation	- And no one leaves	- Herkes kalsın	Loss: clause Gain: clause
37	That's right, we stay	<i>Doğru kalıyoruz</i>	Kalıyoruz	Adaptation	- That's right	-	Loss: clause
38	We're safe and we're well-provided	<i>Güvendedeyiz ve iyi sağlanıyor</i>	Hem güvende, hem bol her şey	Adaptation	- and - well-provided	- hem ... hem.. - bol her şey	Loss: word phrase Gain: phrase phrase
39	And when we look to the future,	<i>Ve geleceğe baktığımızda</i>	Geleceğe baktığımızda	Translation	-	-	-
40	There you are	<i>İşte ordasın</i>	Sen varsın	Adaptation	- There you are	- Sen varsın	Loss: clause Gain: clause
41	You'll be okay	<i>İyi olacaksın</i>	İyi olur	Replacement	- You'll be okay	- İyi olur	Loss: clause Gain: clause
42	In time you'll learn just as I did	<i>Zamanla, yaptığım gibi öğreneceksin</i>	Zamanla öğreneceksin	Adaptation	- as I did	-	Loss: clause
43	You must find happiness right	<i>Tamamen mutluluk bulmalısın</i>	Ve bulacaksın mutluluk	Adaptation	- right - must	- ve	Loss: word word Gain: word
44	Where you are	<i>Nerdeysen</i>	Orada	Replacement	- where you are	- Orada	Loss: clause Gain: word
45	I'd like to dance with the water	<i>Suyla dans etmeyi isterim</i>	Suyla dans etmek isterdim	Translation	-	-	-
46	The undertow and the waves	<i>Akıntı ve dalgayla</i>	Dalgayla, akıntıyla	Translation	- and	-	Loss: word
47	The water is mischievous	<i>Su muziptir</i>	Su hep muziplik yapar	Translation	-	- hep - yapar	Gain: word word
48	I like how it misbehaves	<i>Nasıl yaramazlık yaptığını severim</i>	Ben de taparım buna	Replacement	- I like how it misbehaves	- Ben de taparım buna	Loss: clause Gain: clause
49	The village may	<i>Köy deli olduğumu</i>	Sanır köy ben bir	Translation	-	-	-

	think I'm crazy	<i>sanabilir</i>	deliyim				
50	Or say that I drift too far	<i>Veya fazla şaşırđımı söyleyebilirler</i>	Şaşkın biri de derler	Adaptation	- too far	- biri	Loss: word Gain: word
51	But once you know what you like	<i>Fakat neyi sevdiğini bildiđin zaman</i>	Sen kendini anladıysan	Replacement	- But once you know what you like	- Sen kendini anladıysan	Loss: clause Gain: clause
52	There you are	<i>İşte oradasın</i>	Rahatla	Replacement	- there you are	- Rahatla	Loss: clause Gain: clause
53	You are your father's daughter	<i>Sen babanın kızısın</i>	Sen babanın kızısın	Translation	-	-	-
54	Stubbornness and pride	<i>İnat ve gurur</i>	İnat ve gurur	Translation	-	-	-
55	Mind what he says but remember	<i>Söylediklerini dinle fakat hatırla</i>	Onu dinle ama unutma	Adaptation	- what he says -remember	- Onu - unutma	Loss: word word Gain: word word
56	You may hear a voice inside	<i>Bir ses duyabilirsin içten</i>	Bir ses duyarsın içten	Translation	-	-	-
57	And if the voice starts to whisper	<i>Ve ses fısıldamaya başlarsa</i>	Ve ses fısıldarsa sana	Adaptation	- starts	- sana	Loss: word Gain: word
58	To follow the farthest star	<i>En uzaktaki yıldızı takip etmek için</i>	Git diye yıldızlara	Replacement	- To follow the farthest star	- Git diye yıldızlara	Loss: clause Gain: clause
59	Moana, that voice inside is who you are	<i>Moana, içindeki ses senin kim olduğundur</i>	Moana, bu ses senindir, rahatla	Replacement	- Moana, that voice inside is who you are	- Moana, bu ses senindir, rahatla rahatla	Loss: clause Gain: clause
60	We make our nets from the fibers	<i>Ağlarımızı elyaftan yaparız</i>	Sicimlerle ağ öreriz	Adaptation	- make our - from the fibers	- Sicimler(-i)le - öreriz	Loss: phrase phrase Gain: phrase word
61	We weave our nets from the fibers	<i>Ağlarımızı elyaftan öreriz</i>	Sicimlerle ağ öreriz	Adaptation	- fibers	- sicimler (-i)le	Loss: word Gain: phrase

62	The water is sweet inside	<i>Su tatlıdır aslında</i>	Su ne tatlıdır burada	Translation	- inside	- ne - burada	Loss: word Gain: word word
63	A real tasty treat inside	<i>Gerçek lezzetli ikram aslında</i>	Çok lezzetlidir hatta	Adaptation	- A real treat - inside	- hatta	Loss: word phrase Gain: word
64	We use the leaves to build fires	<i>Yaprakları ateş yakmak için kullanırız</i>	Yanar ateş yapraklarla	Adaptation	- We use - to	-	Loss: phrase noun
65	We sing these songs in our choirs	<i>Bu şarkıları korolarımızda söyleriz</i>	Birlikte şarkı söyleriz	Adaptation	- these - in our choirs	- Birlikte	Loss: word phrase Gain: word
66	To cook up the meat inside	<i>Aslında eti pişirmek için</i>	Pişer etler altında	Adaptation	- to - inside	- altında	Loss: word word Gain: word
67	We have mouths to feed inside	<i>Aslında beslemek için ağızımız var.</i>	Ağaçların altında	Replacement	- We have mouths to feed inside	- Ağaçların altında	Loss: clause Gain: phrase
68	The village believes in us	<i>Köy bize inanır</i>	Köy bize inanır	Translation	-	-	-
69	That's right	<i>Doğru</i>	Doğru	Translation	-	-	-
70	The village believes	<i>Köy inanır</i>	Köy hep inanır	Translation	-	- hep	Gain: word
71	The island gives us what we need	<i>Bu ada ihtiyacımız olanı verir bize</i>	Bu toprak verir her şeyi	Adaptation	- island - us - what we need	- toprak - her şeyi	Loss: word word clause Gain: word phrase
72	And no one leaves	<i>Ve kimse ayrılmıyor</i>	Herkes kalsın	Adaptation	- And no one leaves	- Herkes kalsın	Loss: clause Gain: clause
73	So here I'll stay	<i>Bu yüzden kalıyorum</i>	Kalıyorum	Adaptation	- so	-	Loss: word
74	My home, my people beside me	<i>Evim, halkım yanımda</i>	Evim halkım hep arkamda	Adaptation	- beside	- hep arkamda	Loss: word Gain: phrase

75	And when I think of tomorrow	<i>Ve yarını düşündüğüm zaman</i>	Düşünür isem ben yarını	Adaptation	- And - when	-isem	Loss: word word Gain: word
76	There we are	<i>İşte oradayız</i>	Hem de burada	Replacement	- There we are	- Hem de burada	Loss: clause Gain: phrase
77	I'll lead the way	<i>Ben yol göstereceğim</i>	Önünüzde	Replacement	- I'll lead the way	- Önünüzde	Loss: clause Gain: word
78	I'll have my people to guide me	<i>Bana yol göstermek için halkım olacak</i>	Ve yol gösteren halkımla	Adaptation	- I'll have	- Ve	Loss: phrase Gain: word
79	We'll build our future together	<i>Geleceği biz birlikte kuracağız</i>	Geleceği biz kurarız	Translation	- together	-	Loss: word
80	Where we are	<i>Nerdeyse</i>	Burada	Replacement	- Where we are	- Burada	Loss: clause Gain: word
81	'Cause every path leads you back to	<i>Çünkü her yol seni getirir</i>	Çünkü her yol kavuşturur	Adaptation	- 'Cause every path leads you back to	- Çünkü her yol kavuşturur	Loss: clause Gain: clause
82	Where you are	<i>Nerdeysen</i>	Buraya	Replacement	- Where you are	- Buraya	Loss: clause Gain: word
83	You can find happiness right	<i>Tamamen mutluluğu bulursun</i>	Mutluluğu bulursun	Translation	- right	-	Loss: word
84	Where you are Where you are	<i>Nerdeysen Nerdeysen</i>	Burada Burada	Replacement	- Where you are	- Burada	Loss: clause Gain: word
How Far I'll Go – Uzaklarda							
No	Source Lyrics	Expected Translation with Literal Meaning	Target Lyrics Translation	Peter Low's Translation Strategy	Loss	Gain	Type of Loss & Gain
1	I've been staring at the edge of the water	<i>Su kenarına bakıyordum</i>	Otururdum akan suyun yanında	Replacement	- I've been staring at the edge of the water	- Otururdum akan suyun yanında	Loss: clause Gain: clause

2	Long as I can remember	<i>Hatırladığım kadar</i>	Anımsadığım kadar	Translation	-	-	-
3	Never really knowing why	<i>Nedenini gerçekten bilmeden</i>	Nedenini bilmeden	Translation	- really	-	Loss: word
4	I wish I could be the perfect daughter	<i>Keşke mükemmel kızı olsaydım</i>	Keşke örnek bir çocuk olsaydım	Adaptation	- the perfect daughter	- örnek bir çocuk	Loss: phrase Gain: phrase
5	But I come back to the water	<i>Ama suya geri döndüm</i>	Ama suya geri döndüm	Translation	-	-	-
6	No matter how hard I try	<i>Ne kadar zor denesem de</i>	Kendimi tutamadım	Replacement	- No matter how hard I try	- Kendimi tutamadım	Loss: clause Gain: clause
7	Every turn I take	<i>Seçtiğim her yön</i>	Seçtiğim her yön	Translation	-	-	-
8	Every trail I track	<i>İzlediğim her yol</i>	Saptığım her yol	Adaptation	- track	- saptığım	Loss: word Gain: word
9	Every path I make	<i>Yaptığım her yolu</i>	Bastığım her taş	Replacement	- Every path I make	- Bastığım her taş	Loss: phrase Gain: phrase
10	Every road leads back to the place I know	<i>Her yol bildiğim yere geri gidiyor</i>	Geri getirir beni buraya	Replacement	- Every road leads back	- Geri getirir beni	Loss: clause Gain: clause
11	Where I cannot go	<i>Gidemediğim yere</i>	Ulaşmak istediğim	Replacement	- Where I cannot go	- Ulaşmak istediğim	Loss: clause Gain: clause
12	Where I long to be	<i>Hasretini çektiğim yere</i>	O yere	Adaptation	- Where I long to be	- O yere	Loss: clause Gain: phrase
13	See the line where the sky meets the sea	<i>Gökyüzünün denizle buluştuğu çizgiyi bakın</i>	Baksana ufuk çizgisine	Adaptation	- where the sky meets the sea	- ufuk çizgisine	Loss: clause Gain: phrase
14	It calls me	<i>Beni çağırıyor</i>	Çağırıyor	Translation	- me	-	Loss: word
15	And no one knows	<i>Ve kimse bilmiyor</i>	Uzaklara	Replacement	- And no one knows	- Uzaklara	Loss: clause Gain: word
16	How far it goes	<i>Ne kadar uzağa giderse</i>	Bilinmeze	Replacement	- How far it goes	- Bilinmeze	Loss: clause Gain: word
17	If the wind in my sail on the sea stays	<i>Denizde yelkenimde rüzgâr arkamda</i>	Şişirirse rüzgâr arkadan yelkeni	Replacement	- If the wind in my sail on the	- Şişirirse rüzgâr arkadan	Loss: clause Gain: clause

	behind me	<i>durursa</i>			sea stays behind me	yelkeni	
18	One day I'll know	<i>Bir gün bileceğim</i>	Varırım ben	Replacement	- One day I'll know	- Varırım ben	Loss: clause Gain: clause
19	If I go, there's just no telling how far I'll go	<i>Eğer gidersem, ne kadar uzağa gideceğimi söylemem.</i>	Ne kadar uzak olduğunu bilmeden	Replacement	- If I go, there's just no telling how far I'll go	- Ne kadar uzak olduğunu bilmeden	Loss: clause Gain: clause
20	I know everybody on this island seems so happy on this island	<i>Bu adadaki herkesin bu adada çok mutlu göründüklerini biliyorum</i>	Belli, bu adada yaşayanlar hep mutlu görünüyorlar	Adaptation	- I know everybody	- Belli - yaşayanlar	Loss: phrase Gain: word word
21	Everything is by design	<i>Her şey kasten</i>	Her şey planlanmış gibi	Adaptation	- by design	- planlanmış gibi	Loss: phrase Gain: phrase
22	I know everybody on this island has a role on this island	<i>Bu adadaki herkesin bu adada bir görevi olduğunu biliyorum</i>	Bu adada yaşayan her kişinin vardır bir görevi	Translation	- I know	-	Loss: clause
23	So maybe I can roll with mine	<i>By yüzden belkide benimkine katlanabilirim</i>	Tıpkı benim olduğu gibi	Replacement	- So maybe I can roll with mine	Tıpkı benim olduğu gibi	Loss: clause Gain: clause
24	I can lead with pride	<i>Gururla yol gösterebilirim</i>	Halkıma önder	Replacement	- I can lead with pride	- Halkıma önder	Loss: clause Gain: phrase
25	I can make us strong	<i>Bizi güçlü yapabilirim</i>	Uyumlu olsam	Replacement	- I can make us strong	- Uyumlu olsam	Loss: clause Gain: clause
26	I'll be satisfied if I play along	<i>Memnun kalacağım uyumlu olsam</i>	Kılarım tekrar tümünü güçlü	Replacement	- I'll be satisfied if I play along	- Kılarım tekrar tümünü güçlü	Loss: clause Gain: clause
27	But the voice inside sings a different song	<i>Ama içerdeki ses farklı bir şarkı söylüyor</i>	Ama bir ses var içimde farklı	Adaptation	- sings a song	-	Loss: phrase
28	What is wrong with me	<i>Benim neyim var?</i>	Neyim var benim	Translation	-	-	-

29	See the light as it shines on the sea	<i>Denizde parlarken ışığa bakın</i>	Baksana parlayan ışığa	Adaptation	- on the sea	-	Loss: phrase
30	It's blinding	<i>Kör ediyor</i>	Kör eden	Translation	-	-	-
31	But no one knows how deep it goes	<i>Ama kimse bilmiyor ne kadar derine gidiyor</i>	Bilmiyorum gelir nereden	Replacement	- But no one knows how deep it goes	- Bilmiyorum gelir nereden	Loss: clause Gain: clause
32	And it seems like it's calling out to me	<i>Ve sanki bana sesleniyor gibi görünüyor</i>	Diyor ki sanki takip et	Replacement	- And it seems like it's calling out to me	- Diyor ki sanki takip et	Loss: clause Gain: clause
33	So come find me	<i>Bu yüzden gel bul beni</i>	Bul beni	Translation	- So come	-	Loss: phrase
34	And let me know	<i>Ve beni bilgilendir</i>	Söyle bana	Replacement	- And let me know	- Söyle bana	Loss: clause Gain: clause
35	What's beyond that line	<i>Bu çizginin ötesinde ne var</i>	Ötede ne var	Translation	- that line	-	Loss: phrase
36	Will I cross that line	<i>Bu çizgiyi geçecek miyim?</i>	Varırım mı ben	Replacement	- Will I cross that line	- Varırım mı ben	Loss: clause Gain: clause
37	The line where the sky meets the sea	<i>Gökyüzünün denizle buluştuğu çizgi</i>	Ufuk çizgisine doğru	Adaptation	- The line where the sky meets the sea	- Ufuk çizgisine doğru	Loss: phrase Gain: phrase
38	It calls me	<i>Beni çağırıyor</i>	Çağırıyor	Translation	- me	-	Loss: word
39	And no one knows how far it goes	<i>Ve kimse bilmiyor ne kadar uzağa gider</i>	Çok uzak mı bilmiyorum	Replacement	- And no one knows how far it goes	- Çok uzak mı bilmiyorum	Loss: clause Gain: clause
40	If the wind in my sail on the sea stays behind me	<i>Denizde yelkenimdeki rüzgâr arkamda durursa</i>	Şişirirse rüzgâr arkadan yelkenimi	Replacement	- If the wind in my sail on the sea stays behind me	- Şişirirse rüzgâr arkadan yelkenimi	Loss: clause Gain: clause
41	One day I'll know	<i>Bir gün bileceğim</i>	Oralara	Replacement	- One day I'll know	- Oralara	Loss: clause Gain: word
42	How far I'll go	<i>Ne kadar uzağa gideceğim</i>	Kavuşacağım	Replacement	- How far I'll go	- Kavuşacağım	Loss: clause Gain: clause

For the movie “Moana” (2016);

Table 3.14. The frequency and percentage of translation strategy

No	Translation Strategy	Frequency	Percentage (%)
1	<i>Translation</i>	37	29,4
2	<i>Adaptation</i>	41	32,5
3	<i>Replacement</i>	48	38,1
Total		126	100,0

For the movie, “Moana”, the findings from the table have shown that there are 84 lines in the first song, “Where You Are” and 42 lines in the second song, “How Far I’ll Go”. In the first song, the most frequently used translation strategy is “*Adaptation*” (32 times) while it is “*Replacement*” (22 times) in the second song. In the first song, the other strategies, “*Translation*” and “*Replacement*” are used equally (26 times). On the other hand, the second most frequently used translation strategy for the second song is “*Translation*” (11 times) and the least frequently used one is “*Adaptation*” (9 times).

As it can be seen in the table, there are 126 lines in “Moana” in total, and in general; the translation strategies, ranked from the most to the least frequently used, are “*Replacement*” with the frequency of 48 times (38,1 %), “*Adaptation*” with the frequency of 41 times (32,5 %) and “*Translation*” with the frequency of 37 times (29,4 %).

Table 3.15.
The frequency and percentage of loss & gain

No	Name	Type of Loss & Gain	Frequency	Percentage (%)
1	Loss	<i>Word Loss</i>	40	32,8
		<i>Phrase Loss</i>	20	16,4
		<i>Clause Loss</i>	62	50,8
		<i>Word Gain</i>	40	41,7
		<i>Phrase Gain</i>	18	18,7
2	Gain	<i>Clause Gain</i>	38	39,6
		<i>Total Loss</i>	122	56,0
		<i>Total Gain</i>	96	44,0
Total		<i>Total</i>	218	100,0

The findings about the frequencies and the percentages of loss and gain from the table for “Moana” has revealed that in the first song, word loss has occurred 36 times, and in the second song, it has occurred only 4 times. Moreover, there are 11 times of phrase loss, and 38 times of clause loss; whereas, in the second song, there are 9 times of phrase loss, and

24 times of clause loss. Totally, in “Moana”, there are 40 times of word loss, 20 of phrase loss, and 62 of clause loss.

Moreover, the findings has shown that in the first song, there are 34 times of word gain, 11 of phrase gain and 21 of clause gain. On the other hand, in the second song, there are 6 times of word loss, 7 of phrase loss, and 17 of clause loss. In total, there are 40 times of word loss, 18 of phrase loss, and 38 of clause loss in “Moana”.

As it can be seen in the table, there are 122 times of loss (56 %) and 96 times of gain (44 %) in “Moana” in total. In addition, like “Frozen, the type of loss, ranked from the most to the least frequently used, are “Clause Loss” with the frequency of 62 times (50,8 %), “Word Loss” with frequency of 40 (32,8 %) and “Phrase Loss” with the frequency of 20 times (16,4 %). Moreover, like “The Princess and The Frog”, when the type of gain is ranked from the most to the least frequently used, the first one is again “Word Gain” with the frequency of 40 times (41,7 %). The second one is “Clause Gain” with the frequency of 38 times (39,6 %) and the least frequently used one is “Phrase Gain” with the frequency of 18 times (18,7 %).

Table 3.16. The frequency and percentage of no loss & no gain

No	Name	Frequency	Percentage (%)
1	<i>No loss</i>	22/126	17,5
2	<i>No gain</i>	41/126	32,5
3	<i>Neither loss nor gain</i>	20/126	15,8

Besides them, when the no loss and no gain lines are analyzed, it has been understood that 20 lines have the same translation, there is neither gain nor loss. In 22 lines, there are no losses, and in 41 lines, there are no gains. Moreover, in the first song, there are 84 lines and there is no loss in the 17 of them (20,2 %) and no gain in the 28 of them (33,3 %). In 15 lines, there is neither gain nor loss. In the second song, there are 42 lines and there is no loss only in the five of them (11,9 %), no gain in the 13 (30,9 %) of them and also there is neither gain nor loss in five of them (11,9 %).

3.5. Interview with Selim Atakan

Mackay (as cited in Jordan, 1997) suggests that interviews can serve as a useful support for questionnaires when certain issues need clarification. Selim Atakan has been interviewed in writing format by the help of e-mail, as it has been thought that it is more suitable to give examples and justified what he said. The interview language is Turkish so it has been translated into English. Here are the answers;

1- Can you tell me about yourself a bit, please? How did you start songs translation? How long have you been translating songs?

My life in music started when I was six and conscious about it. I started taking piano lessons at Istanbul Municipality Conservatory. Then I started playing guitar, which led me to become interested in popular music. I won several accolades at the annual Milliyet High School Music Contest while studying at Ankara Science High School. My collaborations with Selda Bağcan and Esin Afşar in the studio resulted in producing theme songs for the children's program "Bizim Sokak" at TRT Tv. Then the compositions came about with the formation of the band, YeniTürkü.

While studying at Hacettepe Faculty of Medicine, I composed my first score for the Atif Yılmaz film, "Delikan" and I continued composing scores. Scores and other stage music I composed at TAA (Turkish American Association), which is an integral part of culture in Ankara, helped me determine my musical format.

Leaving Yeni Türkü and starting to work as the Music Director at Istanbul City Theaters opened up new horizons and enabled me to gain new experiences both within the institution and abroad.

I started working at Imaj Entertainment in 2007 as a musical director. Later on, I started translating songs as well. Therefore, I have been translating songs for about eight years now.

2- What do you take into consideration when translating the songs in Walt Disney Animated movies? What is important to you? Do you have your own methods?

The main points I pay attention to when working on a feature film, television film, or series are as follows:

First, I watch the project and identify the characters who sing. Some are characters listed in the movie, some are not. In addition, I check if there is any chorus in the songs.

Then I examine the song notes and original lyrics (in English) that are delivered to us. Notes and lyrics are the main starting points for such works. The flow of melody, musical phrases and lyrics accompanying them lead the way for the Turkish adaptation. Within a line, the subgroups of the melody are identified, and then the longer notes (semi-quaver, quaver), and longer syllables (dotted semibreve, semibreves, dotted semibreves, quarters or longer notes) are determined. This point is very important for the prosodic adaptation of Turkish syllables in lyrics.

For some younger audiences, if an object or an event is used visually on the screen, we try to give the Turkish equivalent of that object or event in that very sequence.

Verses have their own usage. The most striking of these is the chorus. We make sure that this section is phonetically matching.

Often, the literary translation of a song does not match the rhythm because of the lengthy Turkish words and grammatical properties. For this reason, one needs to do what I call "an alternative translation" instead of literary translation. That is, telling what the song is trying to say with different words and style.

Here is an example; the literary and "alternative" translations of the song "Mac the Knife" from "The Threepenny Opera," which was written by Bertolt Brecht and composed by Kurt Weil are as follows:

<p>Orijinal Almanca</p> <p>Und der Haifisch, der hat Zähne, Und die trägt er im Gesicht. Und Macheath, der hat ein Messer, Doch das Messer sieht man nicht.</p>	<p>İngilizce Edebi Çeviri</p> <p>And the shark, it has teeth, And it wears them in the face. And Macheath, he has a knife, But the knife can't be seen.</p> <p>İngilizce “Alternatif” Çeviri</p> <p>Oh, the shark has pretty teeth, dear, And he shows them pearly white Just a jack-knife has Macheath, dear And he keeps it out of sight.</p>
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When we examine the above table, the continent is written in a completely different form and with different words so that musical weighing can be true. However, the similarity of meaning is preserved.

3- What are the difficulties you come across?

Since Turkish syntax differs from those of Western languages, it may not always be easy to construct a grammatically matching sentence. Though you can use inverted sentences in a poem, the song has to follow a certain beat. Moreover, while some verses are repeated, some are used only once in the song. However, poetry does not have to follow a continuous beat. You can stop wherever you want, you can repeat whenever you want. For this reason, I avoid using inverted sentences.

In Turkish, the subject and verb could be included in the same word. This often causes problems when adapting to the musical phrase. Sometimes it is possible to make two syllables fit under one note without distorting the main melody. However, at the same time, that language property comes very handy in rhyming.

Mouth movements in the image are an important factor to be considered. Mouth positions of "o" sound and "a" sound look different. For this reason, while choosing Turkish words, we try to keep the same sounds as much as possible.

Since the English prosody and the Turkish prosody are very different, matching the sentence structure with the Turkish prosody is another challenge.

4- *What do you think about the adaptation technique? Why this technique, or why not?*

Overlapping of a musical which has English lyrics with the musical in Turkish lyrics is a situation, which is rarely seen.

Sans Toi Je Suis Seul (Beste: Patricia Carli)	Sessiz Gemi (Yahya Kemal Beyatlı)
Je n'ai jamais su dire Les mots qu'il fallait pour te plaire Je suis tres maladroite Et je ne comprends pas pourquoi	Artık demir almak günü gelmişse zamandan, Meçhule giden bir gemi kalkar bu limandan. Hiç yolcusu yokmuş gibi sessizce alır yol; Sallanmaz o kalkışta ne mendil ne de bir kol. Rıhtımda kalanlar bu seyahatten elemli, Günlerce siyah ufka bakar gözleri nemli. Biçare gönüller! Ne giden son gemidir bu! Hicranlı hayatın ne de son matemidir bu! Dünyada sevilmiş ve seven nafile bekler; Bilmez ki giden sevgililer dönmeyecekler. Birçok gidenin her biri memnun ki yerinden, Birçok seneler geçti; dönen yok seferinden.
Car je te fais du mal Mais sans jamais vouloir t'en faire Alors ne pleure pas pardonne-moi Ce sera la derniere fois	
Sans toi je suis seule Sans toi mon amour La vie ne signifie plus rien A quoi servent les nuits A quoi servent les jours	
Sans toi je suis seule Sans toi mon amour Je n'ai plus personne à aimer A quoi sert de lutter A quoi sert d'exister	

Generally, when the meaning should be protected, literary translation of original words does not harmonize with the musical form. As a result, the words should be adapted. So, my choice is adaptation.

5- *Are there any differences between song translation and other translations? (What are they?)*

I have mentioned in the above responses that the song lyrics are different from other translations.

6- *Song translation resembles to poetry translation. Robert Frost says for poetry translation, "Poetry is the thing that is lost when it is translated." Is there anything that is lost or gain while you are translating the songs?*

Losing the aesthetic quality of a song or a poem depends on the translator's grasp of the TL, sense of aesthetic, and vocabulary. Occasionally, it is possible to find poems or songs that have not lost their essence in translation.

I could mention Talat Halman's translation of Shakespeare's "Sonnets," of which I have composed a selection, and Hilmi Yavuz's translation of Victor Jara's long poem "Canto General," called "Buğdayın Türküsü" as examples of translated poems which bear the aesthetic of their originals.

(See the audio files of the song titled "Buğdayın Türküsü" and "Kölen Olmumum Senin" (57th Sonnet))

In this chapter, all of the information; the source lyrics and the translated lyrics, the strategies, the losses and gains have been analyzed in a detailed way. Moreover, the interview with Selim Atakan has been added at the end of the chapter. The findings have been discussed in chapter four.



CHAPTER FOUR

CONCLUSION AND SUGGESTIONS FOR FURTHER STUDIES

This chapter presents the conclusions related to the findings and discussions in the previous chapter. To begin with, research questions have been answered respectively and then, general results have been presented descriptively in the light of chapter three. Moreover, some suggestions about the study have been mentioned.

4.1. Conclusion

This study aimed at analyzing the strategies in the translation process of songs in Walt Disney animated musical movies into Turkish within the framework of Skopos Theory. Two songs from “The Princess and The Frog” (2009), namely *Almost There* and *Friends on the Other Side*, two songs from “Tangled” (2010), namely *Mother Knows the Best* and *I’ve Got a Dream*, two songs from “Frozen” (2013), namely *For the First Time Forever*, and *Love is an Open Door* and two songs from “Moana” (2016), namely *Where You Are* and *How Far I’ll Go* were chosen. This study has also tackled the issue of the extent to which using the strategy of “*Translation*” is possible in these songs. Identifying losses and gains is another issue that this study has focused on.

When the sub-research questions about losses and gains in the translation process of these songs are considered, the data analysis has revealed the following results:

Three different types of losses and gains have been seen. These are word, phrase and clause. The results have shown that for “The Princess and The Frog”, there are 38 occasions of word loss, 27 of clause loss, and 17 of phrase loss, while there are 34 occasions of word gain, 23 of clause gain and 9 of phrase gain. The most common type of loss and gain is word and the least encountered is phrase.

For “Tangled”, there are 39 occasions of word loss, 33 of clause loss and 20 of phrase loss; whereas, there are 30 occasions of clause gain, 19 of word gain, and 8 of phrase gain. The most and the least common types of loss are word and phrase, respectively. On the other hand, the most common gain type is clause, and the least common gain type is phrase.

For “Frozen”, there are 30 occasions of clause loss, 25 of word loss and 12 of phrase loss; while, there are 28 occasions of clause gain, 20 of word gain, and 6 of phrase gain. The most and the least common types of loss and gain are clause and phrase, respectively.

For “Moana”, there are 62 occasions of clause loss, 40 of word loss and 20 of phrase loss. On the other hand, there are 40 occasions of word gain, 38 of clause gain, and 18 of phrase gain. The most and the least common types of loss are clause and phrase, respectively. Moreover, they are word and phrase for the gain process.

In total, there are 152 occasions of clause loss, 142 of word loss and 69 of phrase loss; while, there are 119 occasions of clause gain, 113 of word gain and 41 of phrase gain. The most and the least encountered in the loss process are clause and phrase, respectively. As with the loss process, in the gain process, the most encountered is clause gain and the least is phrase gain.

The results have shown that for all movies, losses exceed gains. Losses in translation are common and inevitable; however, gain is uncommon, which means that the translator prefers deleting words to adding words.

Furthermore, word and clause losses are the most used in loss process, and the least is phrase loss in each song. Just as with the loss process, for the gain process, the most used are word and clause losses and the least is again phrase loss.

Briefly, certain reasons for the losses and gains can be identified. First, since a good translation is one that provides an equivalent message to the source lyrics in the TL, the translator seeks to find an equivalent meaning between ST and TT. Second, it is to lay a cultural bridge between the TT and ST. Third, is because of the differences between languages. English and Turkish grammar are very different from each other - for example, in Turkish the subject of the sentence does not have to be used and the present perfect is notably absent from Turkish. The last is to adapt the lyrics to the melody. Moreover, the translator has generally used the gains to make the meaning clear and suitable for the requirements of daily life conversation. The translator, Selim Atakan, may have therefore found some difficulties in the process of songs translation.

The results show that semantic translation was applied by the translator 20 times for the 90 lines of “The Princess and The Frog” (22,2 %); for “Tangled”, 34 times for 109 lines (31,2

%) and for “Frozen” and “Moana”, 28 times (for 86 lines) and 20 times (for 126 lines), (32,6 % and 15,8 %), respectively. Hence, it can be said that in some cases, without losses and gains, semantic translations are possible in the translation process of songs in Walt Disney animated musical movies. Since they address children and teenagers, the song lyrics are simple and easy to understand. Moreover, if possible, Atakan tried to use semantic translation to convey the exact meaning and emotion of the original lyrics.

When the other sub-research questions on the translation strategies used in the translation process of songs in Walt Disney animated musical movies are taken into consideration, the following results emerged:

First of all, this study has shown that Peter Low’s distinctions between “*Translation*”, “*Adaptation*”, and “*Replacement*” can be useful tools for semantic equivalence in song translation analysis.

According to the results, for the first movie, “The Princess and The Frog”, there are 90 lines in two songs. “*Adaptation*” has been used 45 times, “*Translation*” 34 times, and “*Replacement*” 11 times. For the second movie, “Tangled”, there are 109 lines in two songs using the strategies of “*Translation*”, “*Adaptation*” and “*Replacement*” 50, 38 times, 21 times, respectively. For the third movie, “Frozen”, there are 86 lines in two songs: “*Translation*” has been used 41 times, “*Adaptation*” 29 times, and “*Replacement*” 16 times. For the last movie, “Moana”, there are 126 lines. Unlike the other movies, “*Replacement*”, “*Adaptation*” and “*Translation*” have been used 48, 41 and 37 times, respectively.

There are 411 lines in total in all four movies. “*Translation*” has been used 162 times, “*Adaptation*” 153 times, and “*Replacement*” 96 times.

For “The Princess and The Frog”, the most preferred strategy is “*Adaptation*”, and the least “*Replacement*”. For “Tangled” and “Frozen”, the most preferred is “*Translation*” while the least is “*Replacement*”. For the last movie, “Moana”, the most preferred is “*Replacement*”, and the least is “*Translation*”.

The most and the least frequently used translation strategies for the songs from the same movie occur in the first movie, “The Princess and The Frog”, where the most and the least frequently used translation strategies are different. For the first song, the most frequently

used is “*Adaptation*” and the least frequently used is “*Replacement*”. On the other hand, for the second song, the most and the least frequently used translation strategies are “*Translation*” and “*Replacement*”, respectively.

For the second movie, “Tangled”, the most and the least frequently used translation strategies are the same, the most frequently used being “*Translation*” while the least is “*Replacement*”.

For “Frozen”, while the most frequently used translation strategy is the same, “*Translation*”, the least differs. In the first song, the least frequently used is “*Replacement*” and in the second song, it is “*Adaptation*”.

For the last movie, “Moana”, the most and the least frequently used translation strategies are very different. In the first song, the most used is “*Adaptation*” while the least are “*Translation*” and “*Replacement*”, which have been used equally. In the second song, the most frequently used is “*Replacement*”, whereas the least frequently used is “*Adaptation*”.

This study also particularly seeks to answer the question “To what extent is it possible to use the strategy of “*Translation*” when translating the songs in Walt Disney animated musical movies, given the view that “*Adaptation*” is a more common strategy?”

The idea of song translation impossibility has long been thought about, particularly when music and lyrics are interrelated. However, the notion of the untranslatability of animation songs has been disproved and everything can be translated, as the aim is not exact translation. The focus is on creating a target song that imitates the significant features of the original lyrics in a form that is acceptable and available in the target lyrics while simultaneously preserving the message and the function of the source lyrics.

When all lines are considered together, in the specific case of the corpus analyzed, the study makes an unexpected finding: that the strategy of “*Adaptation*” is not more frequent than the strategy of “*Translation*”. Contrary to supposition, from previous studies and an interview with Selim Atakan, the most frequently used translation strategy is “*Translation*” and then “*Adaptation*”.

One reason why the strategy of “*Translation*” is more common is that since the songs in Walt Disney animated movies address to children and teenagers, they are expected to be

simple and clear. There is no need to adapt the lyrics as complex lyrics are not used in Walt Disney songs.

A second reason is that best sellers such as Walt Disney movies are translation friendly, which means that they are made for every culture so the strategy of “*Translation*” is possible for them. Not only is the language is simple, but also cultural elements are kept to a minimum. Therefore, they can be translated by using the strategy of “*Translation*” instead of “*Adaptation*” or “*Replacement*”.

Lastly, as Selim Atakan mentioned in the interview part, and as can be understood from his sentences, he does not prefer using the strategy of “*Replacement*”. His first choice is “*Translation*”; if it is not possible for some reason, which have been mentioned before, he uses the strategy of “*Adaptation*”. In other words, while Selim Atakan is translating the lyrics, adequacy or appropriateness is very important for him.

Moreover, the role of the translator is also crucial when choosing the translation strategies in the translation of songs. Age and/or generational differences may play a role in the selection of translation strategies. As mentioned in chapter one, there are two different types of translators who translate songs. The first group has respect for the original lyricist, the composer and original lyrics; the second group does not take the original music and the original lyrics into consideration. Selim Atakan belongs to the first group and so on translates the lyrics attentively.

Overall, although the strategy the translator uses changes depending on the melody, rhyme, and rhythm of the original song, the translation of songs in these movies is very natural. The fact that the translator, Selim Atakan, knows English as well as a native speaker helps the translation appear natural.

In addition, language differences and peculiarities between ST and TT affect the choice of translation strategies and losing and gaining in meaning. Therefore, to some extent, because of the languages differences, some losses and gains are found. Moreover, the translated lyrics are rather faithful to the original and they are acceptable. The translator aims at rendering the exact contextual meaning. He tries to translate as precisely as possible and also communicate the message more or less accurately. In the rewriting process, the translator does not go to extremes. The Target lyrics are a translation of the

source lyrics, not a new version, and the translator tried to use the strategy of “*Replacement*” quiet a few times, and to convey the same meaning and emotion of the original songs.

Lastly, when the songs in Walt Disney animated musical movies are being translated, the functions of the source lyrics have to be reflected in the target lyrics. Skopos theory focuses on TT. According to Vermeer, the aim of the translation determines the translation strategies, which here is to produce a TT that has the same function as the ST. Moreover, this functionally equivalent song has to be easy for children and teenagers to understand. Producing a functional, natural and acceptable song is corresponds with the translator’s intention and intervention. In Skopos theory, adequacy and appropriateness are significant. The visibility of the translator in the process of translating animated songs is inescapable. However, this intervention should not affect the source lyrics. If the insignificant details of meaning are not taken into consideration, we nevertheless have the same effect, even if the musical features are kept.

This study has made some contributions to the literature. First, it has shown that especially songs for children can be translated; translation can be possible even if inconsequential details are not considered. In addition, this study has shown that Peter Low’s distinctions between “*Translation*”, “*Adapation*” and “*Replacement*” are useful tools for semantic equivalence in song translation analysis.

4.2. Suggestions

The following suggestions have been made in the light of the results obtained from the study. These suggestions have been categorized into two groups: suggestions for the research findings and suggestions for further studies.

4.2.1. Suggestions for Research Findings

Selim Atakan is only an arranger and a musician. He lived in London for a long time. He does not have any education in Translation Studies. Although he thinks that he uses the strategy of “*Adaptation*”, he in fact uses semantic translation; in other words, he tries to use the strategy of “*Translation*”. Therefore, there could be a change in the curriculum of Departments of Music or Translation Studies. An elective lesson related to translation

could be added to the Department of Music, and one related to music added to the Department of Translation Studies.

The translators of animated songs have to be both experienced translators and musically talented.

The idea that translation is a team effort and Translation Studies is a multidisciplinary field should be accepted in which case more successful translated products will be achieved.

Universities could concentrate on different fields such as music, cinema, and simultaneous translation.

The results further reveal that the strategy of “*Translation*” or semantic translation is possible in the translation process of songs from animated movies as their language is simple and easy to understand. Hence, instead of using the strategy of “*Adaptation*” or “*Replacement*”, the translator should use semantic translation to the best of his/her ability to impart the same meaning and emotion of the original songs. Insignificant details of meaning should not be taken into consideration.

Finally, it should be accepted that losses and gains are inescapable in the translation process; however, the translator should look for a way to reduce the amount. If semantic translation without any losses and gains is possible, s/he should prefer it.

4.2.2. Suggestions for Further Studies

Similar studies can be carried out on different movies, or a movie can be chosen, and their songs can be analyzed. Moreover, only translation strategies can be studied or only loss and gain processes can be analyzed for the chosen movies, or there can be a study on syntax or discourse analysis for song translation.

Furthermore, different scholars’ translation strategies or techniques can be used while analyzing the songs.

The songs in other kinds of movies such as romantic or adventure movies can also be the subject of further studies.

Studies related to song translation with musical notes can also be investigated.

Finally, the songs in movies translated from Turkish into other languages are also worth investigating, and the songs can also be investigated ideologically.

For loss and gain processes, what should be done for reducing the loss of meaning and emotion can also be studied. In addition, research that categorizes losses and gains, such as inevitable losses and avertable losses, can be studied.

In addition, more interviews with translators can be more useful to bring into open what is happening in the process of song translation, as it is a new field for researchers and translators.



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APPENDIX

APPENDIX - 1 Permission for Interview with Selim Atakan from Ethical Committee

Evrak Tarih ve Sayısı: 16/06/2017-E.88271

* BELH58VK3 *

T.C.
GAZİ ÜNİVERSİTESİ
Etik Komisyonu

SOSYAL BİLİMLER ENSTİTÜSÜ MÜDÜRLÜĞÜNE

Sayı : 77082166-302.08.01-
Konu : Bilimsel ve Eğitim Amaçlı

İlgi : 03/04/2017 tarihli ve 27968600-302.99- 49198 sayılı yazı.

İlgi yazınız ile göndermiş olduğunuz, Çeviri ve Kültürel Çalışmalar (İngilizce) Bilim Dalı Doktora Öğrencisi Bilge METİN TEKİN'in, Yrd.Doç.Dr. Korkut Uluç İŞİSAĞ'ın danışmanlığında yürüttüğü "*Walt Disney Animasyon Muzikal Filmlerindeki Şarkuların Türkçeye Çevrilmesinde Kullanılan Çeviri Stratejileri ve Kayıp&Kazanımların Biçim-Sözdizimsel Analizi*" adlı tez çalışması ile ilgili konu Komisyonumuzun 13.06.2017 tarih ve 06 sayılı toplantısında görüşülmüş olup,

İlgilinin çalışmasının, yapılmasında etik açıdan bir sakınca bulunmadığına oy birliği ile karar verilmiş ve karara ilişkin imza listesi ekte gönderilmiştir.

Bilgilerinizi ve gereğini rica ederim.

e-İmzalıdır
Prof. Dr. Alper CEYLAN
Komisyon Başkanı

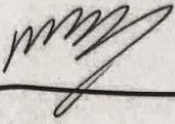
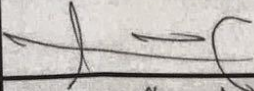
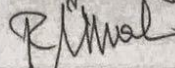
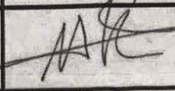
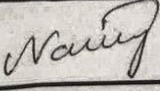
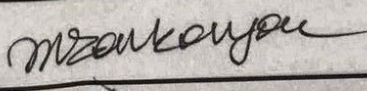
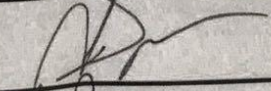
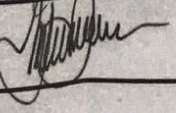
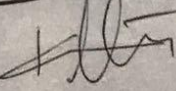
Araştırma Kod No : 2017-253

Ek:1 Liste

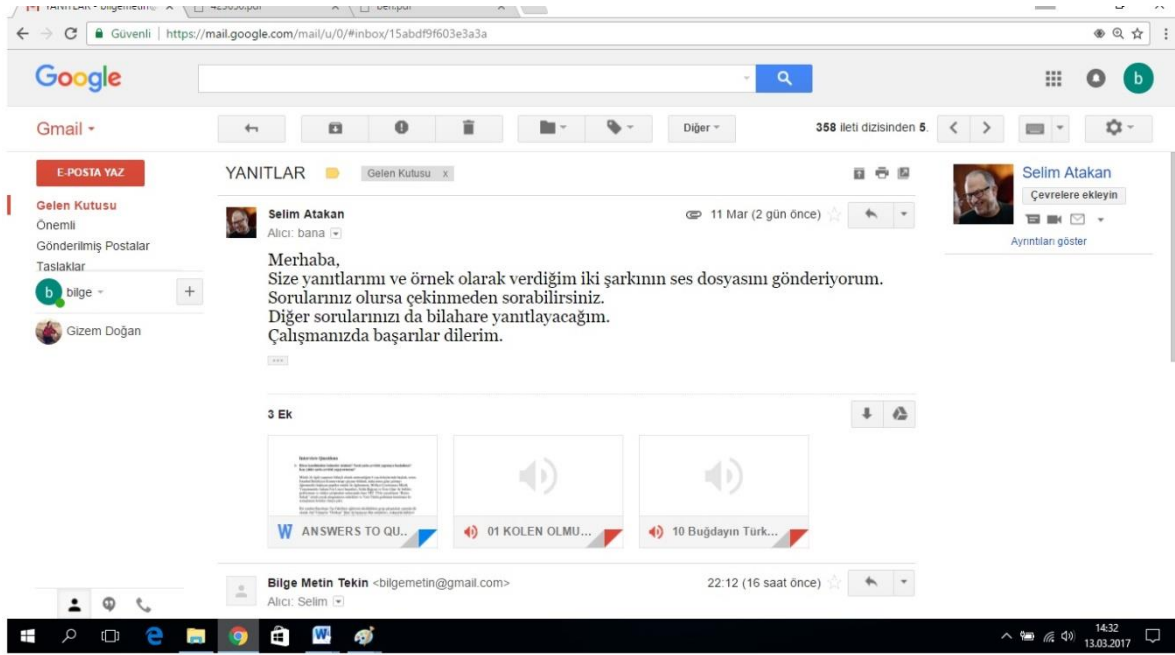
Ankara
Tel:0 (312) 202 20 57 - 0 (312) 2... Faks:0 (312) 202 38 76
İnternet Adresi : <http://etikkomisyon.gazi.edu.tr/>

Bilgi için :Ayfer Çekmez
Genel Evrak Sorumlusu
Telefon No:202 18 07

APPENDIX - 1 (Continue) Permission for Interview with Selim Atakan from Ethical Committee

GAZİ ÜNİVERSİTESİ ETİK KOMİSYONU KATILIM LİSTESİ	
TOPLANTI TARİHİ : 13.06.2017	TOPLANTI SAYISI : 06
ADI-SOYADI	İMZA
Prof.Dr.Alper CEYLAN BAŞKAN	KATILAMADI
Prof.Dr.Mustafa N.İLHAN BAŞKAN YRD.	
Prof.Dr.Mehmet KÜÇÜKKURT	KATILAMADI
Prof.Dr.Fatma GÜMÜŞ	
Prof.Dr.Rahmi ÜNAL	
Prof.Dr.Mehmet Sayım KARACAN	
Prof.Dr.Naciye YILDIZ	
Prof.Dr.Mustafa SARIKAYA	
Prof.Dr.İbrahim DOĞAN	
Prof.Dr.C. Haluk BODUR	
Prof.Dr.Mustafa İLBAŞ	KATILAMADI
Prof.Dr.Füsun DEMİREL	KATILAMADI
Doç.Dr.Nihan KAFA	

APPENDIX - 2 Interview Questions and Answers



Interview Questions

1- Biraz kendinizden bahseder misiniz? Nasıl şarkı çevirisi yapmaya başladınız? Kaç yıldır şarkı çevirisi yapıyorsunuz?

Müzik ile ilgili yaşamım bilinçli olarak anımsadığım 6 yaş dolaylarında başladı, sonra İstanbul Belediyesi Konservatuvarı piyano bölümü, daha sonra gitar çalmayı öğrenmekle başlayan popüler müzik ile ilgilenmem, Milliyet Liselerarası Müzik Yarışmasında Ankara Fen Lisesi başarıları, Selda Bağcan ve Esin Afşar ile birlikte performans ve stüdyo çalışmaları sonucunda önce TRT TVde yayınlanan “Bizim Sokak” isimli çocuk programının müzikleri ve Yeni Türkü grubunun kurulması ile sonuçlanan besteler ortaya çıktı.

Bir yandan Hacettepe Tıp Fakültesi eğitimini sürdürürken grup çalışmaları yanında ilk olarak Atıf Yılmaz'ın “Delikan” filmi ile başlayan film müzikleri, Ankara'da kültürel yaşamın önemli bir parçası olan TAA (Turkish American Association) bünyesinde yaptığım sahne müzikleri müzikal formatımı belirlemeye yardımcı oldular.

Daha sonra Yeni Türkü grubundan ayrılıp İstanbul Şehir Tiyatrolarında Müzik Direktörü olarak çalışmaya başlamam bana adeta bir canlı bir laboratuvar gibi yeni ufuklar açtı ve kurum bünyesinde, aynı zamanda da dışarıda yeni deneyimler kazanmamı sağladı.

2007 yılında IMAJ ENTERTAINMENT ile başlayan çalışmalarım da önce müzik direktörü olarak, daha sonra da aynı zamanda şarkı çevirileri yaparak bu konuya adım attım. Demek ki aşağı yukarı 8 yıldır şarkı çevirisi yapmaktayım.

APPENDIX - 2 (Continue) Interview Questions and Answers

2- Walt Disney Animasyon filmlerindeki şarkıları çevirirken neyi göz önünde bulunduruyorsunuz? Sizin için önemli olan nedir? Kendinize özgü yöntemleriniz var mıdır?

Bir uzun metraj film projesi veya televizyon filmi, dizisi projesiyle çalışırken göz önünde bulundurduğum ana konular şöyle:

Önce projeyi seyredip konu ve şarkı söyleyen karakterleri tanırım, burada kimilerin filmin karakterleridir, kimileri de dış ses olarak filmde yer almaktadır. Ayrıca şarkılarda koronun olup olmadığını öğrenirim.

Daha sonra bizlere gelen şarkı notaları ve orijinal sözlerini (İngilizce) incelerim. Notalar ve şarkı sözleri böyle bir çalışma için ana çıkış noktasını oluşturur.

Melodideki akış, müzikal cümleler ve de buna eşlik eden şarkı sözü cümleleri Türkçe adaptasyonu yönlendirir. Bir mısra içerisinde melodinin getirdiği alt gruplar belirlenir, müzikteki daha hızlı söylenmesi gereken notalar (onaltılık, sekizlik) daha uzun tutulan heceler (noktalı birlik, ikilik, noktalı ikilik, dörtlük veya daha uzun notalar) belirlenir. Şarkı sözlerinde bulunan heceler Türkçe prozodiye uyum sağlamaları için bu nokta çok önemlidir.

Bazı, daha genç yaştaki seyirciler için görsel olarak bir nesne veya bir olay ekranda kullanılmışsa oradaki nesne veya olayın Türkçe karşılığının tam o sekans sırasında verilmesine çalışılır.

Kıtaların kendilerine özgü kullanım şekilleri vardır. Bunlar içerisinde en göze çarpıcı olanı nakarat dediğimiz İngilizcede “chorus” olarak adlandırılan bölümdür. Bu bölümün fonetik açıdan uyumlu olmasına özen gösterilir.

Çoğu zaman bir şarkının edebi çevirisi Türkçe gramer ve kelimelerin uzunluğu nedeniyle müzikal tartım ile uyuşmaz. Bu nedenle edebi çeviri yerine (kendi adlandırdığım) “alternatif çeviri” yapmak gerekir. Şöyle ki, şarkıda söylenmek istenen şeyin aynı kelimelerle değil de alternatif kelimeler ve deyiş şekliyle verilmesi gerekir.

Burada bir örnek vermek istiyorum:

Bertolt Brecht'in yazdığı Kurt Weil'in bestelediği “Üç Kuruşluk Opera” şarkılarından “Mac The Knife” şarkısının edebi ve de “alternatif” tercümelemleri aşağıdaki gibidir

APPENDIX - 2 (Continue) Interview Questions and Answers

Orijinal Almanca	İngilizce Edebi Çeviri
<p>Und der Haifisch, der hat Zähne, Und die trägt er im Gesicht. Und Macheath, der hat ein Messer, Doch das Messer sieht man nicht.</p>	<p>And the shark, it has teeth, And it wears them in the face. And Macheath, he has a knife, But the knife can't be seen.</p> <p>İngilizce “Alternatif” Çeviri</p> <p>Oh, the shark has pretty teeth, dear, And he shows them pearly white Just a <u>jack-knife</u> has Macheath, dear And he keeps it out of sight.</p>

Yukarıdaki tabloyu incelediğimizde müzikal tartımın doğru olabilmesi için kıta tümüyle farklı bir formda ve de farklı kelimelerle yazılmıştır. Ancak anlam benzerliği korunmuştur.

3- Karşılaştığınız güçlükler nelerdir?

Türkçe sentaksı batı dillerinden farklı olduğu için gramer olarak doğru bir cümle kurmak her zaman kolay olmayabilir. Gerçi şiir dilinde devrik cümle kullanımı geçerlidir, ancak şarkı belirli bir tempoda gitmektedir, bazı kıtalar tekrarlansa da diğerleri şarkı içerisinde bir kez kullanılmaktadır. Halbuki şiirin zaman ile ilgisi yoktur, istenilen yerde durulabilir, istenildiği kadar tekrar okunabilir. Bu nedenle devrik cümle kullanmaktan kaçınıyorum.

Türkçede özne ve fiil kelimenin içinde yer almaktadır. Müzik cümlesine uyum sağlarken bu özellik çoğu zaman sorun çıkarır. Bazen melodinin izin verdiği ölçüde, ana melodik yapıyı bozmadan bir hecelik notayı iki hecelik hale getirmek mümkün olabilir. Ama aynı zamanda fiilin kelime içerisinde yer alması kafiye açısından kolaylık sağlar, “gidiyorum, yapıyorum, gelmiş, yerleşmiş.

Görüntüde ağız hareketleri dikkat edilmesi gereken önemli bir unsurdur. Sonu “a” sesi ile biten İngilizce bir cümlenin ağız görünümü ile “i” sesi veya sessiz bir harfle sonlanan bir cümlenin ağız görünümü farklıdır. Bu nedenle Türkçe kelimeler seçilirken mümkün olduğu ölçüde aynı sesler korunmaya çalışılır.

Ayrıca İngilizce prozodi ile Türkçe prozodi çok farklı olduğu için cümle yapısının Türkçe prozodi ile uyumlu olması da zorluklar arasında yer alır.

4- Adaptasyon (adaptation) tekniği hakkında ne düşünüyorsunuz? Neden bu teknik, ya da neden değil?

Bir İngilizce şarkı sözünün olduğu gibi müzikal olarak Türkçe sözler ile tam tamına örtüşmesi (anlam olarak farklı olmasına karşın) aşağıdaki örmekte olduğu gibi çok ender görülen bir durumdur.

APPENDIX – 2 (Continue) Interview Questions and Answers

Sans Toi Je Suis Seul	Sessiz Gemi (Yahya Kemal Beyatlı)
<p>(Beste: Patricia Carli)</p> <p>Je n'ai jamais su dire Les mots qu'il fallait pour te plaire Je suis tres maladroite Et je ne comprends pas pourquoi</p> <p>Car je te fais du mal Mais sans jamais vouloir t'en faire Alors ne pleure pas pardonne-moi Ce sera la derniere fois</p> <p>Sans toi je suis seule Sans toi mon amour La vie ne signifie plus rien A quoi servent les nuits A quoi servent les jours</p> <p>Sans toi je suis seule Sans toi mon amour Je n'ai plus personne à aimer A quoi sert de lutter A quoi sert d'exister</p>	<p>Artık demir almak günü gelmişse zamandan, Meçhule giden bir gemi kalkar bu limandan. Hiç yolcusu yokmuş gibi sessizce alır yol; Sallanmaz o kalkışta ne mendil ne de bir kol. Rıhtımda kalanlar bu seyahatten elemli, Günlerce siyah ufka bakar gözleri nemli. Biçare gönüller! Ne giden son gemidir bu! Hicranlı hayatın ne de son matemidir bu! Dünyada sevilmiş ve seven nafîle bekler; Bilmez ki giden sevgililer dönmeyecekler. Birçok gidenin her biri memnun ki yerinden, Birçok seneler geçti; dönen yok seferinden.</p>

Çoğunlukla, anlamı da korumak gerektiği zaman orijinal sözlerin edebi çevirileri müzikal yapıya uyum sağlamamaktadır. Sonuç olarak sözlerin adapte edilmesi gerekir. Benim de tercihim adaptasyondur.

5-Şarkı çevirisinin diğer çevirilerden farkı var mıdır? (Varsa nedir?)

Şarkı çevirilerinin diğer çevirilerden farklı olduğunu yukarıdaki yanıtlarımda belirttim.

6- Şarkı çevirisini şiir çevirisine benzetirler. Şiir çevirisi içinde Robert Frost “Şiir demiş, çevrilince yiten şeydir.” Sizce şarkı çevirisi yaparken de yitirilen ya da kazanılan bir şeyler olur mu?

Şiir veya şarkının çevrilirken estetik yapısını kaybetmesi adaptasyonu yapan kişinin Türkçe bilgisine, estetik anlayışına ve de kelime dağarcığına bağlıdır. Zaman zaman niteliklerin kaybolduğu şiir ve şarkı sözleri olduğu kadar şiirsel niteliğini aynen korumuş şiir/şarkı sözlerine de rastlamak mümkündür.

Şiir'den şarkılaştırılmış örnekler arasında William Shakespeare'in “Soneler” isimli eserinin Talat Halman tarafından çevrilmiş bestelediğim şarkılar, yine Victor Jara'nın “Canto

APPENDIX - 2 (Continue) Interview Questions and Answers

General” isimli uzun manzum eserinden Hilmi Yavuz'un çevirisi olan “Buğdayın Türküsü” çevrildiği halde estetiğini korumuş şiirleri sayabilirim.

(Bakınız ekte bulunan “Buğdayın Türküsü” ve “Kölen Olmuşum Senin” (57. sone) isimli şarkıların ses dosyaları)



APPENDIX – 3 Important E-Mails From Peter Low

E-POSTA YAZ

Gelen Kutusu

Önemli

Gönderilmiş Postalar

b bilge ▾

+

Gizem Doğan

bilge metin <bilgemetin@gmail.com>

Alici: Peter ▾

23.09.2016 ☆ ↶ ▾

Dear Peter,

How are you? I am disturbing you again but I have a simple question to you. According to you, there are three translation strategies for songs, translation, adaptation and replacement.

For example while translating, the translator used word for word translation but he also added or reduced one or two more words, is the technique translation or adaptation?

Thanks alot

4 Ağustos 2016 Perşembe tarihinde, Peter Low <peter.low@canterbury.ac.nz> yazdı:

Peter Low <peter.low@canterbury.ac.nz>

Alici: bana ▾

23.09.2016 ☆ ↶ ▾

İngilizce ▾ > Türkçe ▾ İletiyi çevir İngilizce için kapat x

Hello Bilge Metin,

The difference between adaptation and translation cannot be stated just by counting words. Almost all good translations alter the number of words, simply in order to follow the norms of the target language. They also alter the word-order.

But adaptations go further: they make additions or omissions or modifications to "significant details" of the ST. As a result, an adaptation is never very close to what "a number of good translators" would have produced.

I plan to send you soon my new chapter about this - it won't be published till November.

Good wishes,

Peter Low

From: bilge metin [bilgemetin@gmail.com]
Sent: 23 September 2016 22:06

23:37
23.12.2017

APPENDIX – 3 (Continue) Important E-Mails From Peter Low

song translation article - x

Güvenli | <https://mail.google.com/mail/u/0/#search/peter.low%40canterbury.ac.nz/15beedc9e63a0fb3>

Google | peter.low@canterbury.ac.nz

Gmail | Gelen Kutusuna taşı | Diğer | 2 ileti dizisinden 1.

E-POSTA YAZ

Gelen Kutusu

Önemli

Gönderilmiş Postalar

bilge +

Gizem Doğan

Dear Peter,
I am sending my published article if you want to glance it.
Thank you for all your help.
Best regards

makale.pdf

Peter Low <peter.low@canterbury.ac.nz> | 11 May | Alıcı: bana

İngilizce > Türkçe | İletiyi çevir | İngilizce için kapat x

Hello Bilge Metin,
Congratulations on getting your article published!
I glanced at it, and I am pleased that you used some of my ideas and terminology in an intelligent way.
Best wishes,
Peter Low

23:52
23.12.2017

song translation article - x | Yeni Sekme | x

Güvenli | <https://mail.google.com/mail/u/0/#sent/15beedc9e63a0fb3>

Google | in:sent | İletiniz gönderildi.

Gmail | Gelen Kutusuna taşı | Diğer | 295 ileti dizisinden 3.

E-POSTA YAZ

Gelen Kutusu

Önemli

Gönderilmiş Postalar

bilge +

Gizem Doğan

Subject: RE: song translation article

Peter Low | 22 Ara (5 gün önce) | Alıcı: bana

İngilizce > Türkçe | İletiyi çevir | İngilizce için kapat x

Hello Bilge Metin,
Judging from the article you sent me, you can claim that your research constitutes "one of the first close analyses made of strategies used in song-translation."
Although thousands of sung texts are presented (and commonly accepted) as translations of songs from other languages, very little study has been done of their levels of semantic accuracy... or even of whether the term "translation" is always an appropriate one to use. This study shows that Peter Low's distinctions between "translation", "adaptation" and "replacement text" can be useful tools for such analysis.
Further, in the specific case of the corpus analysed - popular US musicals translated into Turkish - the research made an unexpected finding: that the strategy of adaptation was not more frequent than straight translation. This finding can be cited to oppose the view that adaptation is more common, and also the view that close translations of songs are usually impossible.
Does that help? Is that something you can use?
Best wishes,
Peter Low

From: bilge metin [bilgemetin@gmail.com]
Sent: 22 December 2017 09:04
To: Peter Low
Subject: Re: song translation article

bilge metin <bilgemetin@gmail.com> | 12:55 (0 dakika önce) | Alıcı: Peter

12:55
27.12.2017

APPENDIX – 3 (Continue) Important E-Mails From Peter Low

song translation article - x GittiGidiyor - Türkiye'nin x eltbil, Bana Özel Satın Al x Tüketici Hakları Derneği x Ankatoptan - Alış ve Sat x

Güvenli | <https://mail.google.com/mail/u/0/#inbox/15beedc9e63a0fb3>

Google

Gmail

E-POSTA YAZ

Gelen Kutusu

Önemli

Gönderilmiş Postalar

bilge +

Gizem Doğan

Peter Low
Alıcı: bana

8 Oca (3 gün önce)

İngilizce > Türkçe İletiyi çevir İngilizce için kapat x

Hello again Bilge,
So many people write about translation, even in English, that common terms such as "literal translation" can mean different things. That's why you should explain terms even when they are widely used.

Here is my advice, perhaps not perfect:

1. Avoid the phrase "word for word" - except where the same word-order is used in both languages , and the same number of words (unlikely with English and Turkish?)
2. Do use the phrase "close translation" - provided you state your definition of it somewhere early in the dissertation. Part of my definition would be "without significant changes in meaning." Your phrase "without losses or gains" is good - perhaps add "without distortions"?
3. Reserve the phrase "exact translation" for the few cases where the translation is "closer than close" - for example where the German "Die Vereinigten Staaten" is translated as "The United States" - that is what everyone would call an exact translation.
4. Avoid the phrase "the same translation" - except where two translators have produced the same TT from a SL phrase or sentence. Between languages, there is no true sameness - if I translate a French word in a song "nation" with the English word "nation", it is not the same because although it looks the same it certainly doesn't sound the same.

Best wishes,
Peter Low

From: bilge metin [bilgemetin@gmail.com]
Sent: 08 January 2018 23:57
To: Peter Low

bilge metin <bilgemetin@gmail.com>
Alıcı: Peter

9 Oca (2 gün önce)

Hi Peter,

13:11
11.01.2018

APPENDIX – 4 Intercoder Reliability Form Summary

Summary of the Intercoder Reliability;

Coder 1 belongs to my answer, and coder 2 and 3's answers belong to Translation and Cultural Studies PhD students' answers who are also studying translation strategies. The findings have shown that there is a reliability as there are not too many differences. 42 lines have been chosen as a sample. For the translation strategy, there are two differences; however, for each difference, one of the coders (Coder 2 or Coder 3) has chosen the same strategy with the Coder 1. For the loss part, there are three differences between coders. Yet again, one of the coder has agreed with the Coder 1. For the gain and the type of gain and loss part, there are only two differences in each one. In brief, there is a reliability in the analysis part.

APPENDIX – 5 Intercoder Reliability Form

INTERCODER RELIABILITY FORM

This study aims to analyze translation strategies and what kinds of loss and gain are applied in the translation process of songs in Walt Disney animated musical movies into Turkish within the framework of Skopos Theory. There are two songs from *The Princess and The Frog* (2009), namely *Almost There* and *Friends on the Other Side*, two songs from *Tangled* (2010), namely *Mother Knows the Best* and *I've Got a Dream*, two songs from *Frozen* (2013), namely *Love is an Open Door* and *For the First Time Forever* and two songs from *Moana* (2016), namely *Where You Are* and *How Far I'll Go*.

To do this, analyzing the translation strategies and losses & gains in the songs mentioned in the first paragraph, from each song, 10 % has been selected as a sample. Moreover, two different raters, who are also Translation and Cultural Studies PhD students and study translation strategies, have been asked to decide which of the following translation strategies; *Translation, Adaptation, Replacement* proposed by Peter Low have been used. In addition, they have been also asked to decide the losses & gains for each sample. The strategies are:

1. **Translation:** Translation is Low's first category. It contains unnecessary details and semantic fidelity and semantic sameness are really important; therefore, there is an extensive transfer from the ST. Low defines translation as "A Translation is a TT where all significant details of meaning have been transferred". (2016: 116). As a brief "Translation" is taking liberties with insignificant details (Low, 2013) In "Translation" strategy, in order to fit the melody, rhyme, and rhythm of the original song, some small omissions and additions of insignificant details can be possible.
2. **Adaptation:** Adaptation is Low's second category. There are some additions or omissions or modifications to "significant details" of the ST. Therefore, it can be said that TT is important and there is a quit from ST in terms of fidelity and sameness. Low defines adaptation as "An Adaptation is a derivative text where significant details of meaning have not been transferred which easily could have been" (2016: 116).
3. **Replacement:** Replacement is Low's third category. As it is understood from the word, the text is re-written which is unrelated to the ST; however, the melody is the same. A "replacement text" is a text which does not carry any semantic or syntactic fidelity to ST. Conversely, replacement texts are entirely new texts which are devised to be sung to an existing tune (Low, 2013).

APPENDIX –5 (Continue) Intercoder Reliability Form

Loss and Gain

As translating songs is a rewriting process, some words, phrases or sentences have to be added or reduced. In translation process, a translator must deal with loss and gain especially in translating song lyrics. Types of loss & gain;

- 1- **Word:** Word is a single unit of written or spoken language (Kim and Sells, 2007: 11). In other words, it is the smallest part of a sentence. Each word has a meaning and a sound. A word can have a single morpheme, such as oh!, rock, red, quick, run, expect, or more than one morpheme, such as rocks, redness, quickly, running, unexpected.
- 2- **Phrase:** According to Miller (2002: 1), “a phrase is a group of interrelated words”. They are used together in a fixed expression or it is a sequence of related two or more words used as a single part of speech. (Miller, 2002: 1). A phrase does not have a subject, a predicate, or both. Therefore, a phrase is not a sentence and it cannot express a complete thought. A phrase is a fragment, or part of a complete thought.
- 3- **Clause:** Kim and Sells (2007: 11) stated that “Phrases go together to form a ‘clause’”. Typically, the term ‘clause’ is used “to refer to a complete sentence-like unit, but which may be part of another clause, as a subordinate or adverbial clause” (Kim & Sells, 2007: 11). A clause is a group of related words that contains not only a subject but also a verb. A clause can be distinguished from a phrase, as a phrase does not contain a subject and a verb (such as; in the morning, sitting on a chair or etc.). There are two types of clause, which are independent clause and dependent (subordinate) clause. Independent clause is a clause that can stand alone - by itself as a sentence. It has a subject and a verb and it expresses a complete thought. An independent clause is also called a simple sentence. For example; when she arrived home, she slept. (She slept = independent clause). A dependent (subordinate) clause is a group of words that has a subject and a verb but cannot stand alone - by itself as a complete sentence since it cannot express a complete thought. For example, *The baby cried all night.*

In the analysis of this study, time differences, singular/plural differences, wording differences, sentence structures differences, such as active – passive, between the ST and the TT have been so far ignored and they have been considered as a “translation”. As it was said below, in order to fit the melody, rhyme, and rhythm of the original song and because of the language differences some small omissions and additions of insignificant details can be possible in “*Translation*” strategy.

APPENDIX – 5 (Continue) Intercoder Reliability Form

Moreover, if whole line has been replaced, the strategy has been assessed as “Replacement” for such sentences, and word-by-word evaluation has not been done, since completely a new line has been added, and the old one has been taken out in the replacement strategy.

Furthermore, while making a decision whether the gain and the loss are a word, a phrase or a clause, the function of replaced object in the line has been taken into consideration. However, in Turkish, we can do a clause without a subject, which we called as a null subject. For a case examined, classification, i.e. it’s a word or a clause, has been done by its function in the SL. For example, “But I’ve climbed the mountain” was translated as “Dağları aştım”. In this line, the loss is “climbed” (verb) and “aştım” was used instead of “climbed”, so it has been evaluated as a word.

In addition, if the loss or the gain is not a word or a clause, it has been taken as a phrase. For example, “I am coming your” or “And it is”, they are neither a word nor a clause so they have been evaluated as a phrase.

APPENDIX –5 (Continue) Intercoder Reliability Form

Example;

1	How long we are talking here?	<i>Ne zamandan beri burada konuşuyoruz?</i>	Peki, ne kadar beklicez?	Replacement	- How long we are talking here?	- Peki, ne kadar beklicez?	Loss: clause Gain: clause
2	Ain't got time for messing around	<i>Aylaklığa zaman yok.</i>	Aylaklığa zaman yok	Translation	-	-	-
3	And it's not my style	<i>Ve bu benim tarzım değil</i>	Tarzım böyle değil	Adaptation	- And it's	- böyle	Loss: phrase Gain: word
4	I want some grandkids.	<i>Ben biraz torun istiyorum</i>	Ben torun istiyorum	Translation	- some	-	Loss: word

Table 1

Almost There – Neredeyse Orada							
No	Source Lyrics	Expected Translation with Literal Meaning	Target Lyrics Translation	Peter Low's Translation Strategy	Loss	Gain	Type of Loss & Gain
1	(Spoken) Mama! I don't have time for dancing!	<i>Anne benim dansa vaktim yok!</i>	Anne benim dansa falan vaktim yok!	Coder 1: Translation	-	- falan	Gain: word
				Coder 2: Translation	-	-Falan	Gain: Word
				Coder 3: Translation	-	- falan	Gain: word
2	That's just gonna have to wait a while.	<i>Bu sadece biraz beklemek zorunda kalacak.</i>	Biraz daha bekleyebilir	Coder 1: Adaptation	- That's just gonna have to	- e bilir	Loss: phrase Gain: phrase
				Coder 2: Adaptation	- That's just gonna have to	- e bilir	Loss: phrase Gain: phrase

				Coder 3: Adaptation	That's just gonna have to	- e bilir	Loss: phrase phrase
3	How long we are talking here?	<i>Ne zamandan beri burada konuşuyoruz?</i>	Peki, ne kadar beklicez?	Coder 1: Replacement	- How long we are talking here?	- Peki, ne kadar beklicez?	Loss: clause Gain: clause
				Coder 2: Replacement	- How long we are talking here?	- Peki, ne kadar beklicez?	Loss: clause Gain: clause
				Coder 3: Replacement	- How long we are talking here?	- Peki, ne kadar beklicez?	Loss: clause Gain: clause
Friends On The Other Side (Part 1 and 2) – Bir de Dostlar öbür Dünyadan (Birinci ve İkinci Bölüm)							
No	Source Lyrics	Expected Translation with Literal Meaning	Target Lyrics Translation	Translation Strategy	Loss	Gain	Type of Loss & Gain
1	Don't disrespect me, little man	<i>Saygısızlık etme bana, küçük adam</i>	Saygısızlık etme bana, küçük adam	Coder 1: Translation	-	-	-
				Coder 2: Translation	-	-	-
				Coder 3: Translation	-	-	-
2	Don't you derogate or deride	<i>Sakın küçümseme, alay da etme</i>	Sakın küçümseme, alay da etme	Coder 1: Translation	-	-	-
				Coder 2: Translation	-	-	-
				Coder 3: Translation	-	-	-
3	You're in my world now, not your world	<i>Artık benim dünyamdasın, kendininki de değil</i>	Artık benim dünyamdasın	Coder 1: Adaptation	-not your world	-	Loss: Phrase
				Coder 2: Adaptation	-not your world	-	Loss: Phrase
				Coder 3: Adaptation	-not your world	-	Loss: Phrase

4	And I got friends on the other side	<i>Ve öbür tarafta dostlarım var</i>	Bir de dostlar öbür dünyadan	Coder 1: Adaptation	- and - I got - side	- bir de - dünyadan	Loss: word clause word Gain: word word
				Coder 2: Adaptation	- and - I got - side	-Bir de - dünyadan	Loss: word clause word Gain: word word
				Coder 3: Adaptation	- and - I got - side	- bir de - dünyadan	Loss: word Clause word Gain: word word
5	(Chorus:) He's got friends on the other side)	<i>Dostları var öbür tarafta</i>	Dostları var öbür dünyadan	Coder 1: Adaptation	- side	-dünyadan	Loss: word Gain: word
				Coder 2: Adaptation	- side	-dünyadan	Loss: word Gain: word
				Coder 3: Adaptation	- side	-dünyadan	Loss: word Gain: word
6	That's an echo, gentlemen	<i>Bu bir eko beyler</i>	Bu sadece eko beyler	Coder 1: Translation	- an	- sadece	Loss: word Gain: word
				Coder 2: Translation	- an	-sadece	Loss: word Gain: word
				Coder 3: Translation	-an	-sadece	Gain: word

APPENDIX –5 (Continue) Intercoder Reliability Form

Table 2

Mother Knows The Best – Anneler Bilir							
No	Source Lyrics	Expected Translation with Literal Meaning	Target Lyrics Translation	Peter Low's Translation Strategy	Loss	Gain	Type of Loss & Gain
1	You want to go outside?	<i>Dışarı mı çıkmak istiyorsun</i>	Dışarı mı çıkmak istiyorsun,	Coder 1: Translation	-	-	-
				Coder 2: Translation	-	-	-
				Coder 3: Translation	-	-	-
2	Why, Rapunzel	<i>Niye Rapunzel?</i>	Niye Rapunzel?	Coder 1: Translation	-	-	-
				Coder 2: Translation	-	-	-
				Coder 3: Translation	-	-	-
3	Look at you, as fragile as a flower	<i>Sana bak, bir çiçek kadar narin</i>	Bir çiçek kadar narinsin	Coder 1: Adaptation	- Look at you	-	Loss: clause
				Coder 2: Adaptation	-Look at you	-	Loss: clause
				Coder 3: Adaptation	- Look at you	-	Loss: clause
4	Still a little sapling, just a sprout	<i>Hala biraz fidan, henüz bir tomurcuk</i>	Henüz yeşeren bir tomurcuk	Coder 1: Adaptation	- Still a little sapling, - just	- yeşeren	Loss: phrase word Gain: word
				Coder 2: Adaptation	-still a little sapling, - just	- yeşeren	Loss: phrase word Gain: word
				Coder 3: Adaptation	-Still a little sapling -Just	-yeşeren	Loss: phrase word Gain: word

I've Got A Dream – Hayalim Var							
No	Source Lyrics	Expected Translation with Literal Meaning	Target Lyrics Translation	Translation Strategy	Loss	Gain	Type of Loss & Gain
1	I'm malicious, mean and scary	<i>Kötü, adi ve korkuncum</i>	Kötü, huysuz ve korkuncum	Coder 1: Translation	-	-	-
				Coder 2: Translation	-	-	-
				Coder 3: Translation	-	-	-
2	My sneer could curdle dairy	<i>Alay etmem sütü keser</i>	Sütü keser bakışım	Coder 1: Adaptation	- sneer	- bakışım	Loss: word Gain: word
				Coder 2: Adaptation	- sneer	-bakışım	Loss: word Gain: Word
				Coder 2: Adaptation	- sneer	-bakışım	Loss: word Gain: Word
3	And violence-wise, my hands are not the cleanest	<i>Ve şiddetle, ellerim en temiz değil</i>	Şiddete gelince ellerim kirli	Coder 1: Adaptation	- and - are not the cleanest	-gelince - kirli	Loss: Word Phrase Gain: Word Word
				Coder 2: Adaptation	-and -are not the cleanest	-gelince - kirli	Loss: Word Phrase Gain: Word Word
				Coder 3: Adaptation	- And -not the cleanest	- gelince - kirli	Loss: Word Phrase Gain: Word Word
4	But despite my evil look and my temper and my hook	<i>Ama zararlı gözükmeme ve mizacıma ve kancama rağmen</i>	Zararlı görünsem de Mizacım kötüye de	Coder 1: Adaptation	- But -and my hook	- kötüye de	Loss: word phrase Gain: Phrase
				Coder 2: Adaptation	-but	-kötüye de	Loss: Word

					-and my hook		Phrase Gain: Phrase
				Coder 3: Adaptation	- but - and my hook	-Kötüyse de	Loss: Word Phrase Gain: Phrase
5	I've always yearned to be a concert pianist	<i>Hep bir konser piyanist olmak istemiştir.</i>	Olmak isterdim bir konser piyanisti	Coder 1: Translation	-always	-	Loss: Word
				Coder 2: Translation	-always	-	Loss: Word
				Coder 3: Translation	-always	-	Loss: Word
6	Can't you see me on the stage performin' Mozart	<i>Beni sahnede Mozartı sergilerken görmüyor musun</i>	Beni Mozart çalarken bir düşünsene	Coder 1: Adaptation	- can't you see - on the stage	- düşünsene	Loss: clause phrase Gain: clause
				Coder 2: Adaptation	-see -on the stage	-düşünsene	Loss: Word Phrase Gain: clause
				Coder 3: Adaptation	- Can't you see - on the stage	- düşünsene	Loss: clause phrase Gain: clause
7	Ticklin' the ivories 'til they gleam?	<i>Parıldayana kadar tuşları tıngırdattığımı</i>	Gıdıklarken beyaz tuşları	Coder 1: Replacement	- Ticklin' the ivories 'til they gleam?	- Gıdıklarken beyaz tuşları	Loss: Clause Gain: Clause
				Coder 2: Replacement	- Ticklin' the ivories 'til they gleam?	- Gıdıklarken beyaz tuşları	Loss: Clause Gain: Clause
				Coder 3: Replacement	- Ticklin' the ivories 'til they gleam?	- Gıdıklarken beyaz tuşları	Loss: Clause Gain: Clause

Table 3

For The First Time Forever – Hayatımda İlk Defa							
No	Source Lyrics	Expected Translation with Literal Meaning	Target Lyrics Translation	Translation Strategy	Loss	Gain	Type of Loss & Gain
1	(Anna :) You don't have to protect me I'm not afraid	<i>Beni korumana gerek yok, korkmuyorum</i>	(Anna:) Beni korumana gerek yok, korkmuyorum	Coder 1: Translation	-	-	-
				Coder 2: Translation	-	-	-
				Coder 3: Translation	-	-	-
2	Please don't shut me out again	<i>Lütfen beni yine dışarıda bırakma</i>	Lütfen beni yine dışlama	Coder 1: Adaptation	- shut out	-dışlama	Loss: phrase Gain: clause
				Coder 2: Adaptation	-shut out	-dışlama	Loss: phrase Gain: clause
				Coder 3: Adaptation	- shut out	- dışlama	Loss: clause Gain: clause
3	Please don't slam the door	<i>Lütfen kapıyı çarpma</i>	Kapıyı kapatma	Coder 1: Adaptation	- Please - slam	- kapatma	Loss: word word Gain: clause
				Coder 2: Adaptation	-please -slam	- kapatma	Loss: word word Gain: clause
				Coder 3: Adaptation	- Please - slam	- kapatma	Loss: Word word Gain: clause
4	You don't have to keep your distance	<i>Artık uzaklığı korumak zorunda değilsin</i>	Gerek yok aramızda uzaklığa	Coder 1: Adaptation	- you don't have to keep your	- gerek yok aramızda	Loss: Phrase word Gain: Clause

	anymore				- anymore		
				Coder 2: Adaptation	-you don't have to keep your -anymore	-gerek yok aramızda	Loss: Clause Word Gain: Clause
				Coder 3: Adaptation	- You don't have to keep your - anymore	- Gerek yok aramızda	Loss: Phrase word Gain: clause
5	'Cause for the first time in forever, I finally understand	<i>Çünkü ilk defa hayatımda, sonunda kavradım</i>	Çünkü ilk defa hayatımda, sonunda kavradım.	Coder 1: Translation	-	-	-
				Coder 2: Translation	-	-	-
				Coder 3: Translation	-	-	-
Love Is An Open Door – Yol Açıldı Aşka							
No	Source Lyrics	Expected Translation with Literal Meaning	Target Lyrics Translation	Translation Strategy	Loss	Gain	Type of Loss & Gain
1	(Anna:) Okay, can I just, say something crazy?	<i>Tamam, çılgınca bir şey söyleyebilir miyim?</i>	(Anna:) Aman neyse çılgınca bir şey söyleyebilir miyim?	Coder 1: Translation	- Okay - just	- Aman neyse	Loss: word word Gain: phrase
				Coder 2: Adaptation	-okay -just	-Aman neyse	Loss: Word Word Gain: Phrase
				Coder 3: Translation	- Okay - just	- Aman neyse	Loss: word word Gain: phrase
2	(Hans:) I love crazy!	<i>Çılgınlığı çok severim!</i>	(Hans:) Heyecanla	Coder 1: Replacement	- I love crazy!	- Heyecanla bekliyorum	Loss: clause Gain: clause

			bekliyorum.	Coder 2: Replacement	-I love crazy!	-Heyecanla bekliyorum.	Loss: Clause Gain: Clause
				Coder 3: Replacement	- I love crazy!	- Heyecanla bekliyorum	Loss: clause Gain: clause
3	(Anna:) All my life has been a series of doors in my face	<i>Tüm hayatım yüzümde bir seri kapı oldu</i>	(Anna:) Yüzüme hep kapılar kapandı, geçmişte.	Coder 1: Replacement	- All my life has been a series of doors in my face	- Yüzüme hep kapılar kapandı, geçmişte	Loss: clause Gain: clause
				Coder 2: Replacement	- All my life has been a series of	- Yüzüme hep kapılar kapandı, geçmişte	Loss: clause Gain: clause
				Coder 3: Replacement	- All my life has been a series of doors in my face	- Yüzüme hep kapılar kapandı, geçmişte	Loss: clause Gain: clause
4	And then suddenly I bumped into you	<i>Ama sonra birden seninle karşılaştım</i>	Birden seninle karşılaştım ben.	Coder 1: Translation	- And then	-	Loss: phrase
				Coder 2: Translation	-and then	-	Loss: Phrase
				Coder 3: Translation	- And then	-	Loss: phrase

Table 4

Where You Are – Mutluluk Orada							
No	Source Lyrics	Expected Translation with Literal Meaning	Target Lyrics Translation	Translation Strategy	Loss	Gain	Type of Loss & Gain
1	Moana, Make way,	<i>Moana, Yol ver Yol ver</i>	Moana, Yol ver, Yol ver	Coder 1: Translation	-	-	-

	make way			Coder 2: Translation	-	-	-
				Coder 1: Translation	-	-	-
2	Moana, it's time you knew	<i>Moana, bilmenin zamanı</i>	Moana, öğrensene	Coder 1: Replacement	- it's time you knew	- öğrensene	Loss: clause Gain: Clause
				Coder 2: Replacement	-it's time you knew	-öğrensene	Loss: Clause Gain: Clause
				Coder 3: Replacement	-it's time you knew	-öğrensene	Loss: Clause Gain: Clause
3	The village of Motunui is all you need	<i>Senin ihtiyacın olan Motunui ihtiyacı olduğu</i>	Gerekli her şey Motunui köyünde	Coder 1: Replacement	- The village of Motunui is all you need	- Gerekli her şey Motunui köyünde	Loss: Clause Gain: Clause
				Coder 2: Replacement	- The village of Motunui is all you need	- Gerekli her şey Motunui köyünde	Loss: Clause Gain: Clause
				Coder 3: Replacement	- The village of Motunui is all you need	- Gerekli her şey Motunui köyünde	Loss: Clause Gain: Clause
4	The dancers are practicing	<i>Dansçılar prova yapar</i>	Prova yapar dansçılar	Coder 1: Translation	-	-	-
				Coder 2: Translation	-	-	-
				Coder 3: Translation	-	-	-
5	They dance to an ancient song	<i>Eski bir şarkıda dans ederler</i>	Söyler eski bir şarkı	Coder 1: Replacement	- They dance to an ancient song	- Söyler eski bir şarkı	Loss: clause Gain: clause
				Coder 2: Adaptation	-They dance	-söyler	Loss: clause Gain: clause
				Coder 3: Replacement	- They dance to an ancient song	- Söyler eski bir şarkı	Loss: clause Gain: clause
6	Who needs a new song	<i>Kimin yeni bir şarkıya ihtiyacı var</i>	Kim ister yenisini,	Coder 1: Adaptation	- needs - song	- ister	Loss: word word Gain: word

				Coder 2: Adaptation	-needs -song	-ister	Loss: Word Word Gain: Word
				Coder 3: Adaptation	needs a new song	ister yenisini	Loss: phrase Gain: clause
7	This old one's all we need	<i>İhtiyacımız olan her şey bu eski</i>	Eski iyi	Coder 1: Replacement	- This old one's all we need	- Eski iyi	Loss: clause Gain: clause
				Coder 2: Replacement	- This old one's all we need	- Eski iyi	Loss: clause Gain: clause
				Coder 3: Replacement	- This old one's all we need	- Eski iyi	Loss: clause Gain: clause
8	This tradition is our mission	<i>Bu gelenek bizim görevimizdir</i>	Gelenek bizim görevimiz	Coder 1: Translation	- This	-	Loss: word
				Coder 2: Translation	-this	-	Loss: Word
				Coder 3: Translation	- this	-	Loss: Word
9	And Moana, there's so much to do	<i>Ve Moana, yapacak çok şey var</i>	Moana, yapacak çok şey var	Coder 1: Translation	- And	-	Loss: word
				Coder 2: Translation	-and	-	Loss: Word
				Coder 3: Translation	- and	-	Loss: Word
How Far I'll Go – Uzaklarda							
No	Source Lyrics	Expected Translation with Literal Meaning	Target Lyrics Translation	Translation Strategy	Loss	Gain	Type of Loss & Gain
1	I've been staring at the edge of the water	<i>Su kenarına bakıyordum</i>	Otururdum akan suyun yanında	Coder 1: Replacement	- I've been staring at the edge of the water	- Otururdum akan suyun yanında	Loss: clause Gain: clause
				Coder 2: Replacement	- I've been staring at the edge of the water	- Otururdum akan suyun yanında	Loss: clause Gain: clause

				Coder 3: Replacement	- I've been staring at the edge of the water	- Otururdum akan suyun yanında	Loss: clause Gain: clause
2	Long as I can remember	<i>Hatırladığım kadar</i>	Anımsadığım kadar	Coder 1: Translation	-	-	-
				Coder 2: Translation	-	-	-
				Coder 3: Translation	-	-	-
3	Never really knowing why	<i>Asla nedenini gerçekten bilmeden</i>	Nedenini bilmeden	Coder 1: Translation	- never - really	-	Loss: word word
				Coder 2: Translation	-never -really	-	Loss: Word Word
				Coder 3: Translation	- never - really	-	Loss: Word word
4	I wish I could be the perfect daughter	<i>Keşke mükemmel kızı olsaydım</i>	Keşke örnek bir çocuk olsaydım	Coder 1: Adaptation	- the perfect daughter	- örnek bir çocuk	Loss: phrase Gain: phrase
				Coder 2: Adaptation	- the perfect daughter	- örnek bir çocuk	Loss: Phrase Gain: Phrase
				Coder 3: Adaptation	- the perfect daughter	- örnek bir çocuk	Loss: phrase Gain: phrase

THANK YOU

CURRICULUM VITAE

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GAZİLİ OLMAK AYRICALIKTIR..

