Translating musical texts:

The Sound of Music in Spanish

By Patricia Serra Liñán

Supervisor: Jorge Braga Riera

Universidad Complutense de Madrid

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Abstract

This paper deals with the understanding of the process involved when translating song lyrics from English into Spanish. The data gathered is taken from the film (1965) and later stage musical (2011) *The Sound of Music.* The song selected for analysis is *Sixteen Going on Seventeen* and its translated Spanish versions, both for film *Cumplirás diecisiete años* and theatre musical *Dieciséis, casi diecisiete*.

The purpose of this analysis is to observe the strategies that the film translator has followed in the process, focusing specially on rhyming and lip synchronization. Then, a similar analysis is carried out for the translation of the theatrical text involving only rhyming.

Conclusions show how rhyming and lip synch involve the use of strategies that have an effect on word choice and the final perception of the song by the viewer.

Key words: music translation, rhyme, lip synchronization, strategies.

Resumen

Este trabajo pretende analizar el proceso que supone en la traducción de letras de canciones del inglés al español. Los datos han sido recogidos de la película *The Sound of Music* (1965) y del musical con el mismo título (2011). La canción seleccionada es *Sixteen Going on Seventeen* y sus versiones españolas, tanto para la película (*Cumplirás diecisiete años*) como para el musical de teatro (*Dieciséis, casi diecisiete*).

Se pretende observar las estrategias que el traductor de la película ha seguido en el proceso, centrándose especialmente en la rima y la sincronización de labios. A continuación, un análisis similar se llevará a cabo para la traducción del texto teatral, pero contemplando únicamente la rima.

Las conclusiones de este trabajo apuntan a cómo la rima y la sincronización de labios exigen el uso de estrategias que afectan a la elección de palabras y a la percepción final de la canción por parte del espectador.

Palabras clave: traducción musical, rima, sincronización de labios, estrategias.

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1. Introduction

Music has been part of many cultures for as long as human kind can remember. It is part of our past, and present. However, musical films and musical theatre have not been a big part of human's life as music in general: even though musical theatre can be followed back to ancient Greece, modern musical theatre emerged in the West in the 19th century.

A development of stage musicals and musical films can be observed in the 1920s, when the sound film technology began to emerge. The first musical films were short films, using the Vitaphone- a sound film system used for feature films. However, there was only sound, with no dialogue involved. And in 1927, they succeeded into recording sound and dialogue, accomplishing the successful movie, *The Jazz Singer*. The process to do this was to record the film separately from the soundtrack which was recorded in discs, and when projected in the cinema, synchronize both. Musical films have similar characteristics to musical theatre as in both cases actors sing (and dance) for viewers: the former for screen audiences; the latter for spectators watching the performance live. (Kenrick 1996).

According to Marta Mateo (2016) musicals came to Spain in order to fulfil a cultural gap, since there was nothing similar to it at the time. Before the 1950s, Spain only had operettas and zarzuelas. Then Spain opened up to musicals, which helped to attract new sectors in the public: people who even never went to the opera or were interested in it. In the case of musical films, in the first movies only the dialogue was translated, and the songs were left in Spanish. Marta Mateo (2016) also states that there were economic and cultural reasons concerning the different strategies used for film and stage musicals, such as humour, which had to fit the target language. Concerning translations in musical theatres, the translator was usually somebody famous and an expert in this field, (Jaime Azpilicueta and Nacho Artime are popular in this sense), while in films the person responsible for the translation was usually less known

Hence, translation has played a major role in helping musicals to establish in Spain. As Aaltonen states (in Mateo 2008: 338), "translations are used as a way of increasing cultural capital in the indigenous country."

The aim of this study is to understand how the translations of song lyrics is carried out in both genres, musical films and stage musicals, and see the differences between both approaches. Since "musicals do not seem to have attracted as much interest from translation studies scholars as other text types" (Mateo 2008: 319), this study attempts to throw some light into this matter, taking as an example *The Sound of Music*, a very well known film and further play whose songs are popular all over the world, specially one of the songs contained in it, "Sixteen going on Seventeen."

This analysis will be divided into three main sections: the theoretical background, where attention will be paid to some of the features of translation of both genres, namely the characteristics of the translation of musical texts, as well as the limits imposed by extralinguistic factors. The following section, aim and methodology, describes briefly the corpus and the story of *The Sound of Music* in Spain, in both the cinema and the theatre. Also, a brief explanation about the analysis will be provided. In this section, two comparisons will be done: the first one focusing on the source text with the Spanish film translation, and the second on the Spanish film and the Spanish musical version for the stage. It is important to mention, that for the translation of both Spanish texts, the same source text is used.

2. Theoretical background

Broadly speaking, translation can be defined as the rendering of a message from one language to another. Eugene Nida (2012: 469) states that "translation consists 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. The translation that seeks a dynamic equivalence comprises three sentences: analysis, transfer and reorganization." This phenomenon is even more complex when musical texts are involved, since music translation must bear in mind extralinguistic factors such as beat, which need to be adapted.

Hurtado Albir explains what translators have to do for song translating to work in the target language: "In the translation of songs to be sung the linguistic and musical code are combined,

therefore the translator has to subordinate the translation of that linguistic code with the beats and tonal groups, and to perform a synchronization between text and music." (Albir 2001:92, my translation).

It is quite complicated to make a song singable in translation, since the translated text has to fit the original music. This is why author Peter Low created what he calls "the pentathlon principle", which is "a deliberate balancing of five different criteria identified as, singability, sense, naturalness, rhyme and rhythm" (Low 2010: 87-103). Indeed lyrics in music follow a close pattern with poetry, as they show a structure with verses, rhyme and rhythm, but to which music must be added. During the translation process, translators might modify or even omit rhyming or words, but they must be particularly careful with syllable count. Syllables are linked to rhythm; both set the pace of the song, ergo translators must create a target text as precise as the original version in this modality. In the case of the song chosen, "Sixteen going on Seventeen", the number of words in the Spanish translations are lower than in the original; however, the number of syllables are quite similar.

On top of this, when translating a song for the cinema a difficulty is added, as the final version must be lip-synchronized, and must look as if the actor was singing in the language of the translated, dubbed text, in this case Spanish.

Dubbing is the process of recording a new voice over a recorded sound in film-making. Ávila (2011: 18) states that "dubbing is the voice recording in sync with the lips of a particular actor or reference image that mimics as closely as possible the performance of the original voice." (My translation).

The most important stage of dubbing that limits the translators work is the stage of adjustment, which "consists of the visual and temporal adaptation of the text translated to the movements of the mouth, gestures and temporal duration of the statements of screen characters. There are three types of adjustment: phonetic (or lip) sync, sync kinesica and isochrony" (Hurtado Albir 2016: 79, my translation). The phonetic sync tries to adapt the translation to the movements of the mouth by the actors.

Sync kinesica adapts the translation to the body movements of the screen actor; the meaning of the gestures and non-verbal behavior must be consistent with the proposed translation, which, therefore, is subsidiary to the intent of those gestures. Isochrony

refers to the adaptation of the time duration of each statement to the screen actor: every phrase, every pause, every full statement coincide in duration with the time spent by the actor to pronounce a text. (Hurtado Albir 2001: 79, my translation).

Of these, the stage relevant to this study is the phonetic sync, which attempts to adapt the dubbed voice to the movement of the actor's lips. For instance, and, concerning the song chosen, the movement of the lips when uttering the word, "brink" in the translation for the cinema demands not a strictly semantic equivalent such as "borde", but a word ending with a similar /i/ sound, as "sucumbir".

Dubbing was mandatory in Spain when the film was released due to the "Orden franquista" of 23rd April 1941 (Ávila 2011: 45), under which no films were to be watched with the original voices. In fact, another aspect related to this is the existing censorship in this particular historical period. According to *Collins English Dictionary* (2006) "censorship is the practice or policy of censoring films, letters, plays or publications." The reason for censorship during Franco's dictatorship was to abolish all the cultural work done during the Second Republic, and to maintain the "pure ideology" (Jimenez 1977) of the dictatorial regime.

In the theatre world, many writers had to change their texts in order to adjust to this new law, while others preferred to leave Spain and publish freely their work in other countries. The data found in the Spanish Archivo General de la Administracion (AGA), show about fifty musical shows being premiered on Spanish stages since 1955, and half of those were censored. (Merino Álvarez 2015: 221).

Finally, another important aspect is the existing time difference between source and target texts, that is, the temporal dialect or the language "variety used in a given stage of the historical development of the language" (Rica Peromingo & Braga Riera 2015: 125; my translation). This may affect word choice, as sometimes terms stop being used or acquire a different meaning throughout time. For example, the Spanish word "discurrir" with the meaning of "to think" is not so frequently used in translated texts in the twenty-first century, as it is commonly replaced by "pensar".

For reasons of limited space these last two aspects will not be considered in the analysis.

3. Aim and methodology

3.1 Description of the corpus

The Sound of Music is a musical based on the memoir of Maria von Trapp, *The Story of the Trapp Family singers*, with music by Richard Rodgers and lyrics by Oscar Hammerstein II and Howard Lindsay. There was an original Broadway production, starring Marry Martin and Theodore Bikel, which opened on November 16, 1959. Then there was the film opening in London, on May 18, 1965 starring Julie Andrews and Christopher Plummer, with many songs known all over the world such as, "Edelweiss", "Do-Re-Mi", "Something Good" and the song object of analysis in this paper, "Sixteen going on Seventeen". The film was seen in Spain, in a dubbed version a few months later, to be precise on 20th December 1965. The song is about Liesl, a young girl entering adulthood, and Rolf, who is a year older than her, on whom she depends for guidance in life.

In Spain, the musical was staged 3 different times, in 1982, 1998 and 2011. The plot closely follows that in the movie; however, the songs were not the same as in the dubbed, Spanish version of film. The lyrics from the film were adapted in the period when Spain was under Franco's dictatorship, and some aspects (sex and political references, for instance) were not officially allowed and were eventually censored. Specifically, two songs were kept in its original version: "Climb every mountain" and "How do you solve a problem like Maria?". Curiously this last song had two different versions; the original one, used when the nuns are in the convent and the Spanish version, which is sung when the captain and Maria get married and shows completely different lyrics from the original. The reason for this was probably because mockery towards nuns or the church was very offensive during Franco's time.

3.2 Aim

This study focuses on the Spanish translation of the song "Sixteen going on Seventeen", which has been played on international stages and translated into different languages. The primary aim of this study is to make a comparative analysis between the source text and the target version of the above-mentioned song as appearing in the film *Sonrisas y Lágrimas* and in the stage musical. The ultimate purpose is to study how music is

rendered into different genres, film and musical, and analyse to what extent genre has an effect on the way a translation is carried out. In the following section the approach to this analysis will be explained.

3.3 Methodology

As said above, the primary research material is the song, "Sixteen going on Seventeen", and its Spanish version both for the cinema and the theatre.

In the Theoretical Background, the most important features of music translation were pointed out. For the purposes of this comparative work, in the first block, the English version and the Spanish film translation will be compared. Two features are to be taken into consideration: rhyme, that is, the repetition of similar sounds, and lip synch. Two types of rhymes will be analysed: true rhymes and identical rhymes, internal and at the end of each line. The other feature to be analysed, that is, lip synch, exclusively concerns dubbing.

The second block will centre on the comparison between the Spanish version of the song for the stage and the musical text as appearing in the English film and see what sort of changes have been done. Bearing in mind that lip synch, is not relevant in this second block, only rhymes (true and identical) will be compared here. The results of the analysis will be presented in the next section.

True rhymes, also called the "perfect rhyme", occur when two syllables are spelled and/or pronounced the same. Identical rhymes are created when the same word is used to create a rhyme. Each of them can be found in two different positions: at the end of a line or within a line.

4. Analysis

This study will consist of the comparison between the three different versions (English original and Spanish translation) of the song "Sixteen going on Seventeen". The first comparison will be done between the English version and the Spanish film translation. As said above, dubbing and lip synch will be taken into account.

The second section will compare the Spanish film and the musical version, which also uses the lyrics of the English film as its source text. The only aspect that will be covered in this part of the analysis is rhymes.

The three versions of the song are included in the Appendix to this work

4.1 English song and Spanish film version

4.1.1 Rhyme

A comparison of rhymes between the English song and the Spanish song has been done. Throughout the song, different patterns, and different types of rhymes, are found such as true rhymes when a word is pronounced and part of the word is spelled the same way, in the English version, they can be found in two positions, internally and externally. Also, the use of identical rhymes is a fact, for example "on" rhyming with "on", or "you" rhymed with "you". Nonetheless, the rhymes in the target text will not follow the same pattern as in the source text. Examples of each pattern will be provided (see below) with the rhyme being indicated in italics. Globally, in the English version there are 65 words that rhyme both internally and at the end of the line, whereas in the Spanish version only 31 words rhyme.

Figure 1. Overall figures of words and rhymes
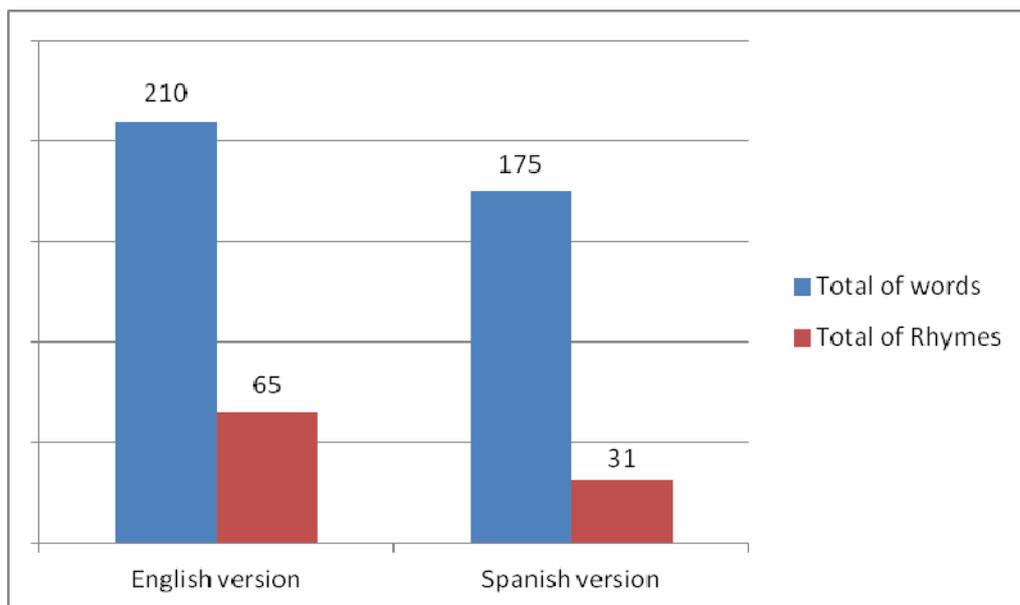
This figure provides the total number of words in both the English version and the Spanish version compared to the number of rhymes throughout the whole song, whether they are true rhymes or identical rhymes positioned externally or internally. It is important to mention that in the English version 5 words have been counted twice, since they rhyme also with another word somewhere else. For example "I" rhymes with "I", a pattern which is categorized as identical rhyme; however, "I" also rhymes with "shy". The Spanish version also has 3 words that have been counted twice: an example is the word "genial" which is a true rhyme externally positioned that rhymes with "seguirán" and "hará", but also is a true rhyme positioned internally that rhymes with "asediará".

True rhymes

True rhymes, also called perfect or full rhymes, are the most common to find in poems and songs. When comparing both versions it is interesting to note that true rhymes appear both at the end of each verse line and internally. Examples of each position will be provided in the following tables:

Table 1 Example of true rhymes (external)

ENGLISH FILM VERSION	**SPANISH FILM VERSION**
1. Baby it's time to *think* 2. Baby, you're on the *brink*	1. Debes de *discurrir* 2. Fácil es *sucumbir*
3. To face a world of *men* 4. Of things beyond your *ken*	3. De al hombre frente *hacer* 4. Si algo extraño *ver*

Table 2 Example of true thymes (internal)

ENGLISH FILM VERSION	**SPANISH FILM VERSION**
1. Eager young *lads* and roues and *cads* 2. You need someone *older* and *wiser*	1. Te *asediará* algún ser *genial* 2. Te hace falta que alguien más viejo
3. You are *sixteen* going on *seventeen* 4. *Bachelor dandies drinkers* of *brandies*	3. Diecisiete cumplirás siendo así 4. Soltero, viudo, serio o borracho

Table 1 shows rhymes that are positioned at the end of each verse line and are true rhymes. Table 2 shows the perfect examples of true internal rhymes, while in Spanish the first two lines are identical rhymes. The translation of the first example also uses a characteristic called "hyperbaton", or inversion of the normal order of words, which in this case has been used to create rhymes. The English version was not 100% translated, and of factors such as rhyme and lip synch, not many rhymes were respected. Besides, many of the rhymes of the Spanish film version were made for lip synch (see point 4.1.2).

Figure 2 Percentages of true rhymes in the English and Spanish versions.
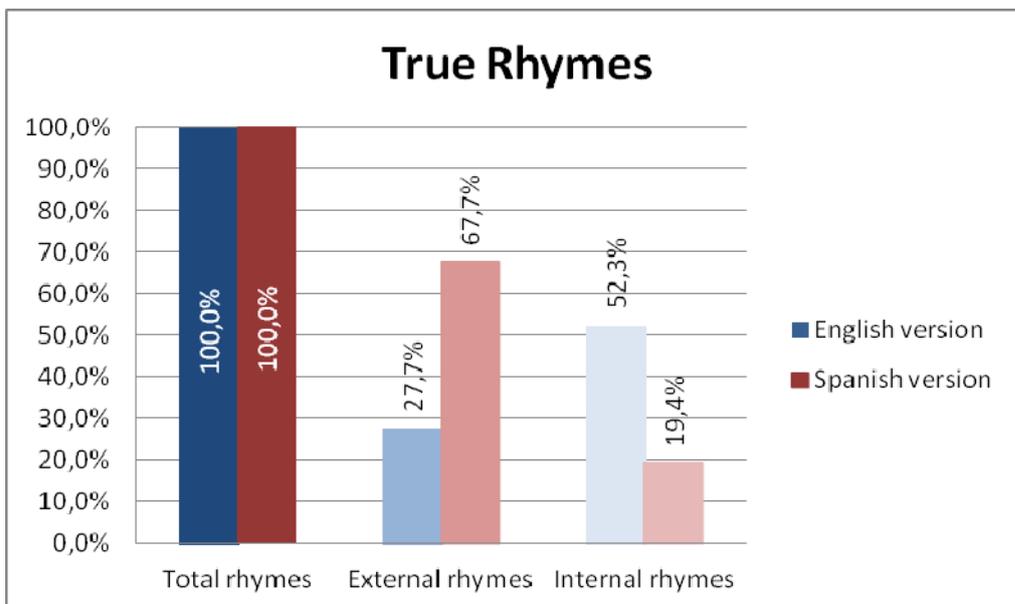

Figure 2 shows the results of the percentages found in both versions of the song. The 100% shown in the graph, indicates the total of rhymes, both true rhymes and identical, and, external or internal. A total of 87.1% are true rhymes, 27.7% are positioned externally in the English version, while in the Spanish from the total of 31 rhymes throughout the song 67.7% are positioned externally. Then, for the rhymes positioned internally, the data shows that in the English version they are more recurrent: 52.3% as opposed to the 19.4% from the Spanish version.

Identical rhymes

Identical rhymes appear when the same word is repeated. It can also be positioned externally or internally in the same line or in different ones. The results are in the tables below, with the rhyming words highlighted in italics.
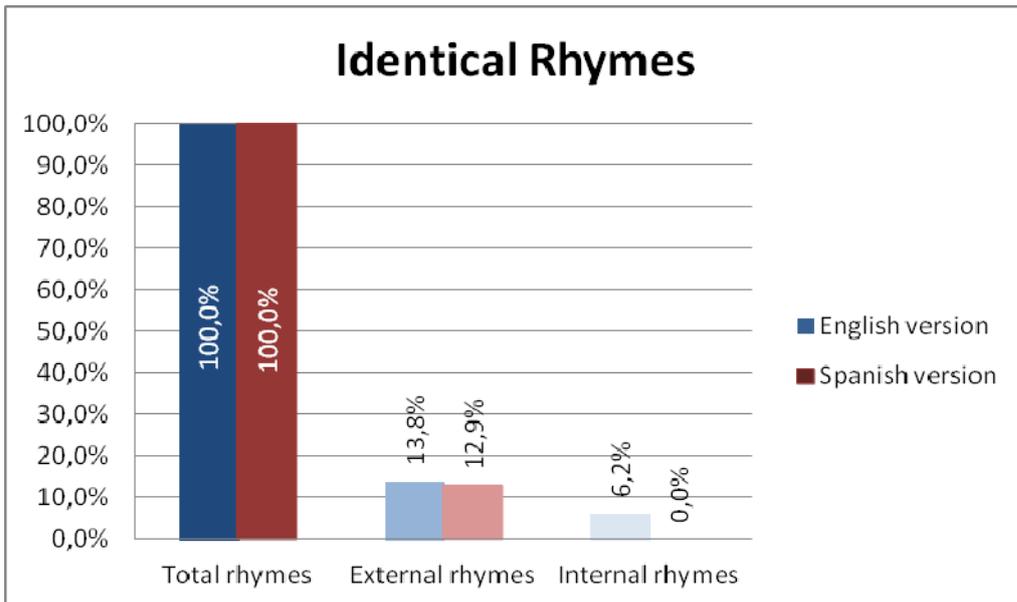
Table 3 Identical rhymes (external)

ENGLISH FILM VERSION	SPANISH FILM VERSION
1. For fate to turn the light *on* That men will want to *write on* To *write on*	1. A ver si aprendes algo Que escribirán *extraños* *Extraños*
2. Totally unprepared are *you* Timid and shy and scared are *you*	2. No tienes la menor noción Siempre estás medrosa tú

Table 4 Identical rhymes (internal)

| ENGLISH FILM VERSION	SPANISH FILM VERSION
1. You wait, *little girl*, on an empty stage Your life, *little girl*, is an empty page	1. Tu fin esperar el destino es Postal sin llenar tu existencia es

Figure 3 Percentages of identical rhymes in the English and Spanish versions.

The data from Figure 3 shows the number of identical rhymes in both versions. The English version has 65 rhymes in total, 13.8% are identical rhymes (externally positioned) and 6.2% are internally positioned in the English version. The Spanish text has 31 words that rhyme, 12.9% of the identical rhymes are positioned at the end of the line but it has no internal rhymes.

It should be pointed out that the English version has more words (35 to be precise) than the Spanish film version. And at the end of each line most of the rhyming words are monosyllabic, unlike in the Spanish version.

Figure 4 Percentages of lines with rhymes in translation
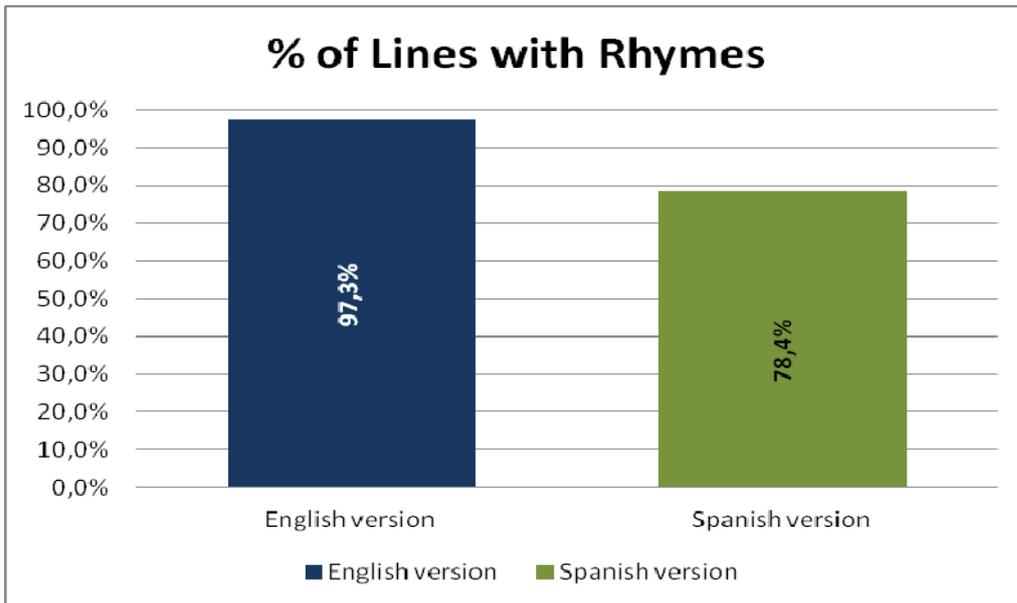
This figure shows the percentages of the number of rhymes that have been respected in the transfer from the English version to the Spanish song. Both versions have the same number of lines, and as the graph shows 78.4% of the rhymes have been respected.

4.1.2 Lip synchronization

In the cinema world, especially concerning musicals, it is very important to make the actors seem as if they were singing in the target language; therefore, especially at the end of every line, lip synchronization becomes essential. Lip synchronizing is used to synchronize a recorded sound, in this case a song, with the movement of the lips of an actor. This was used to make it look as if the actor was speaking the target language. Lip synch and rhymes are connected, since it is the last word of the rhyme that has to coincide, the target language with the source language. Throughout the song, there are 32 words that succeed into making a good lip synch. A few examples will be mentioned in the following table.

Table 6 Lip synch examples

ENGLISH VERSION	English phoneme	**SPANISH FILM VERSION**
1. You are sixteen going on seventeen Baby its time to think Baby you are on the brink	/ˈsɛvənˈtiːn/ /θɪŋk/ /brɪŋk/	1. Diecisiete cumplirás, siendo así Debes de discurrir Fácil es sucumbir
2. Totally unprepared am *I* To face a world of *men* Timid and shy and scared am *I* Of things beyond my *ken*	/aɪ/ /mɛn/ /aɪ/ /kɛn/	2. Una noción en mi no *hay* De al hombre frente *hacer* Siempre *medrosa* me han de *hallar* Por algo que no *se*
3. You need someone older and wiser Telling you what to do	/waɪzə/ /duː/	3. Te hace falta que alguien más viejo Guie tu juventud

In lip synch, it is important that at the end of each line the last word in the target language should sound the same as the source language, to make it seem as if the actor is singing, in this case, Spanish. Consequently, some changes in meaning had to be made, that is, some sentences were rephrased to create lip synch. As example 1 in table 6 shows, in the English version "you are sixteen going on seventeen" turns into "diecisitere cumplirás siendo así" while the literal translation into Spanish from the English version should be "tienes dieciseis casi diecisiete". Given the importance of syllable count, a literal translation could not have been possible in this sense, as it would directly interfere with the tempo of the song and lip synch. Therefore, the translator rephrased the phrase in order to keep the essence of the song. In example 3, "you need someone older and wise" should literally become "necesitas a alguién más viejo y sabio": however, the actual translation is "te hace falta alguien más viejo": the word "sabio" had to be removed to respect the same number of syllables and for the last word to synch with the original. Some other lines, however, were translated differently, and lip synch was lost.
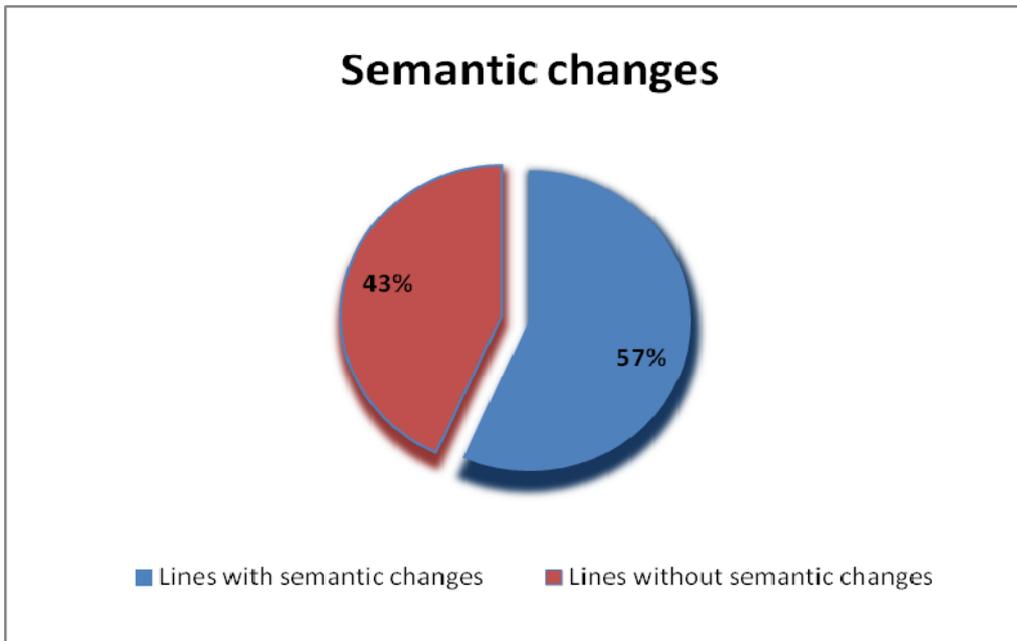
Figure 5 Semantic changes to create lip synch

Figure 5 shows the percentages of semantic changes in lines caused by the application of lip synch. As the results show, 57% of them undergo important modifications to create lip synch. Sometimes these only affect word order; others, a complete change in the sentence is perceived.

4.2 Spanish film version and Spanish musical version

4.2.1 Rhyme

In this section only rhyme will be considered since lip, synch, is no longer involved. The Spanish musical version is a more faithful version but there are 2 rhymes less: there are 29 rhyming cases whereas as seen in section 4.1.1 the Spanish film version has 31 rhymes. It is also important to point out that the Spanish musical version is a translation of the English version and not an adaptation of the Spanish film version. The different rhymes will be provided with the examples of the Spanish film version and the Spanish musical version.

Figure 6 Overall figures of words and rhymes
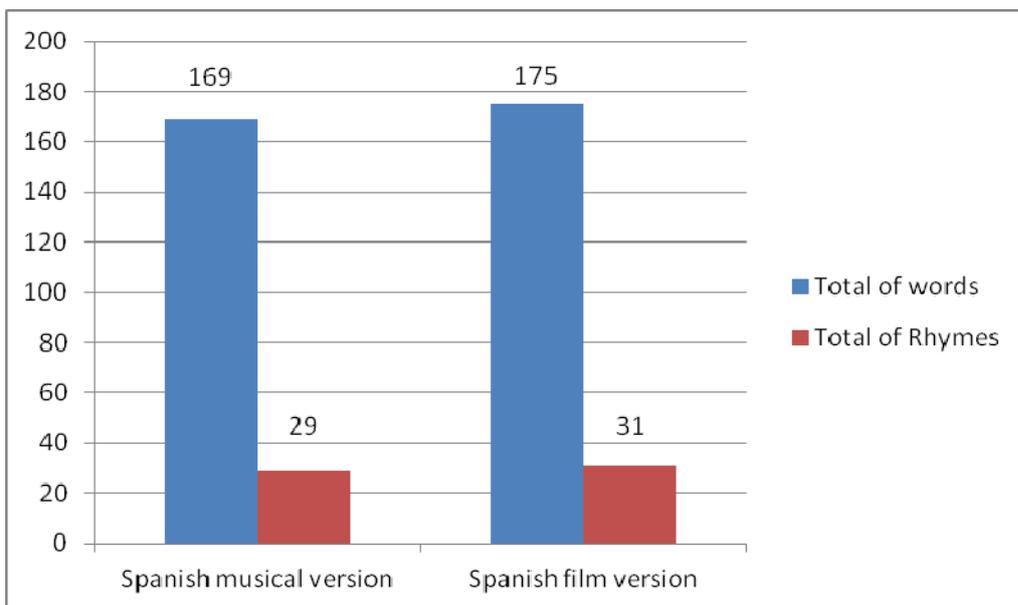
This figure, shows the total of words in the Spanish musical version and in the Spanish film version, and the total number of rhymes, including both types of rhymes and positions, true and identical. In the Spanish film version one word has been counted twice since it also rhymes with another word: "poco" rhymes with "foco", which are true rhymes, but "poco", also rhymes with "poco" which is an identical rhyme.

True rhymes

Table 9 Examples of true rhymes (external)

SPANISH MUSICAL VERSION	**SPANISH FILM VERSION**
1. Es hora de *pensar* Se cautelosa y ponte a *esperar* Lo bueno está por *llegar*	1. Debes de *discurrir* Hazte valer presiente el engaño Fácil es *sucumbir*
2. Necesitas alguien más sabio Puedes confiar en *mi* Tengo diecisiete para dieciocho, Deja, que cuide de *ti*	2. Te hace falta alguien más viejo, Guie tu juventud Mayorcito soy, más que tú Deja ya que cuide de ti

Table 10 Example of true rhymes (internal)

SPANISH MUSICAL VERSION	**SPANISH FILM VERSION**
1. Chicos *ligones* citas y *flores*	1. *Soltero*, *viudo*, *serio* o *borracho*

As seen in the tables both versions tell the same story: however, the musical version is a more literal translation of the English version. As the results in figure 6 show, the number of external true rhymes is practically the same: 69% in the Spanish musical version and 67.7% in the Spanish film version, although the Spanish film version has more internal rhymes due to the requirements of lip synch: the musical shows a recurrence of 6.9%, and the Spanish film version one of 19.4%.

Figure 7 Percentages of true rhymes in the English and Spanish versions.
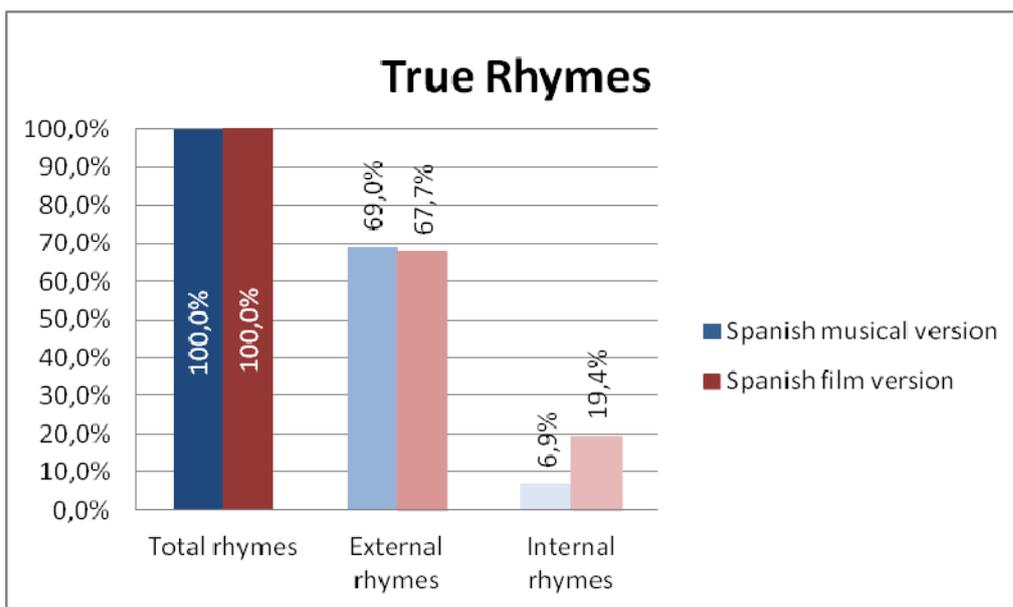

Figure 7 shows the results of the percentages of true rhymes found in both versions of the song. 69% are true external rhymes and 6.9% are internal in the Spanish musical version, while in the Spanish film version case from 31 rhymes throughout the song only 67.7% are positioned externally. Then, for the rhymes positioned internally, the data shows that the Spanish film version has less internal rhymes with only 19,4%.

Identical rhymes

Table 11 Example of internal rhymes (external)

SPANISH MUSICAL VERSION	SPANISH FILM VERSION
1. Esperas en un escenario *aún* Tu vida es un libro en blanco *aún*	1. Tu fin esperar el destino es Postal sin llenar tu existencia es
2. Muy preparada aún no *estás* Tímida y asustada *estás*	2. No tienes la menor noción Siempre estas medrosa tú

Figure 8 Percentages of identical rhymes in the English and Spanish versions.
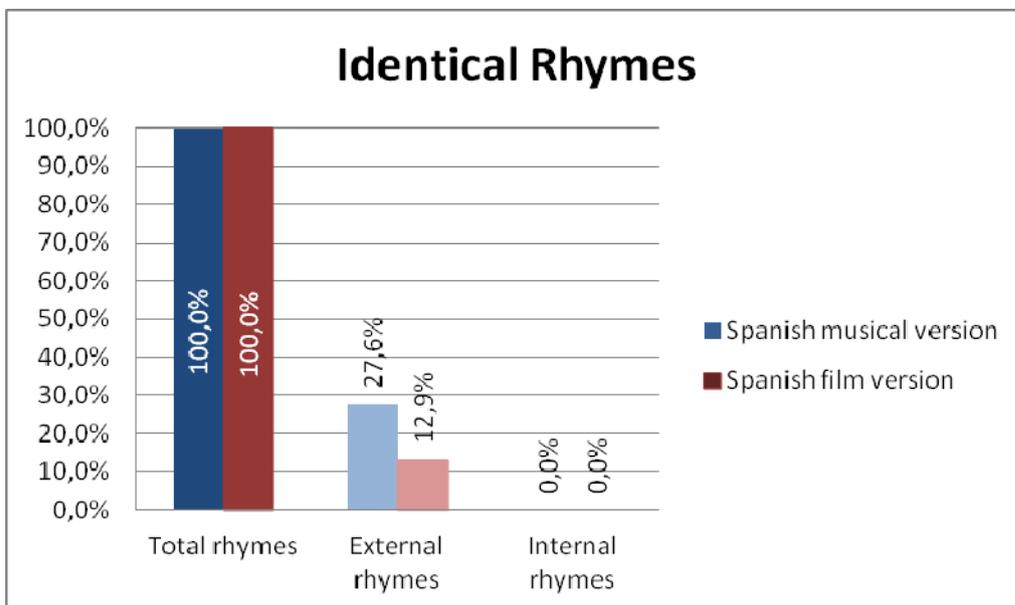
The data from Figure 8 shows the number of identical rhymes in both versions. The Spanish musical version has 29 rhymes in total: 27.6% are identical rhymes, and appear in external position. The Spanish film text has 31 words that rhyme: 12.9% of the identical rhymes are positioned at the end of the line but in this case neither of the versions has internally positioned identical rhymes.

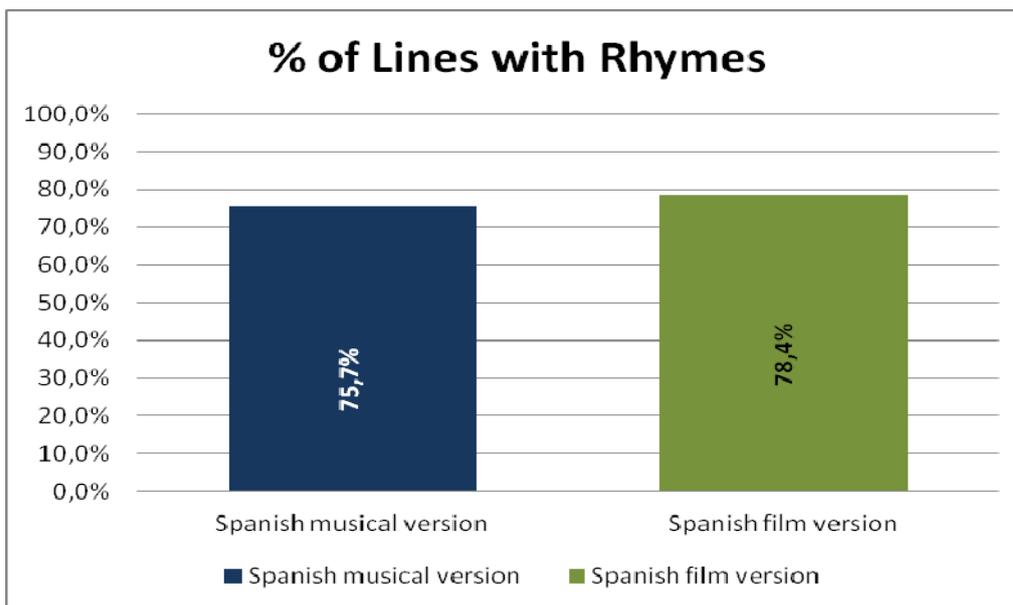Figure 9 Percentage of lines with rhymes in translation

Figure 9 shows the percentage of the number of rhymes that have been respected in the musical version. Both versions have the same number of lines and the graph shows the Spanish musical version preserves 75.7% of the rhymes. As also shown in section 4.1.1, the Spanish film version has a preservation rate of 78.4%.

5. Discussion of results

As the results show, in all the three versions there are true and identical rhymes, which are more easily found in the English version. Some rhymes in the Spanish film version are the result of the need of lip synch. Therefore, the translators had to paraphrase some lines in order not just to respect a rhyme, but also to comply with synchronization of the lips between the original text and the translated text. In the English version and Spanish film version there are cases of true rhymes and identical rhymes externally positioned; however, no examples of identical rhymes that are internally positioned are found in the Spanish film version. There are also some cases of no rhyming at all in the translated texts.

As for lip synch, changes had to be made in some lines of the song: in some the order of the words in the translation was made or had words removed to keep the same number of syllables, while other lines were completely changed. The same ideas are not transmitted as in the original version. Likewise in the Spanish version of the film the

predominant mentality and the sociocultural determinants of those years in Spain are perceived, as seen for example in the line "presiente el engaño", this line already is telling her to be aware that men will try to deceive her. However, in the Spanish musical version, being more contemporary, these restrictions are not seen, and as a consequence there are more similarities in the lyrics and more respect for the content of the original version.

More similarities are seen in the comparison between the Spanish musical version and the Spanish film version: they have almost the same number of words and rhymes, As Figure 7 shows, both Spanish versions have almost the same percentage of true rhymes externally positioned; however, when counting the number of internal rhymes the Spanish film version shows more instances than the musical version, which is due the need of lip synch with the English version. There are no internal identical rhymes in any of the Spanish versions.

6. Conclusion

The objective of this paper was to understand how translators manage to transfer the story told in a song into another language, and the methods followed to create another version for a different culture and genre. In this case, the original song chosen was *Sixteen going on Seventeen*, and its two Spanish versions for the cinema and the theatre: *Cumplirás diecisiete años* and *Dieciséis, casi Diecisiete*. Two separate comparisons have been done: one between the English film version and the Spanish film version focusing on rhymes and lip synch, and another between the Spanish film version and the Spanish musical version, in which only rhymes were compared.

The original version and the translated, Spanish film version show significant differences. This is due to the required number of syllables and to the meter; therefore, the translator had to paraphrase and use hyperbatons in order to accomplish good rhythm and make each rhyme coincide with the stress of the source text. However, if comparing the Spanish film version and the theatrical Spanish version of 2011, it can be perceived how the musical text is closer to the source text, but with a loss in rhymes, since it had no restrictions by lip synch. In the film version some changes in the translation were made due to rhymes and lip synch, some lines were completely

changed in order to create rhymes or lip synch, and sometimes also a change in the order of the words.

When investigating lip synchronization, the results show the importance of this characteristic in translating song lyrics in musical films, which lead to important changes in word choice.

It is clear that translating song lyrics is a very difficult process if the sense and rhythm of the song are to be kept, and it requires many translation methods and strategies. It also calls for a translator to have a good knowledge of the particular features of these genres.

The original version seems to express the feeling that a sixteen-year-old girl may have. However, the lyrics of both Spanish versions move away from this perception. The musical is very literal and loses freshness, and gives a sense of poor vocabulary choice, for example in the lines "los chicos dicen que soy muy dulce, y me parece bien" whereas the Spanish film version, although the semantic content is more distant from the original version, shows a richer and more elaborate vocabulary.

Given the space limitations of this project, other interesting aspects have not been dealt with. Possible future research includes the presence of rhymes and lip synchronization in other musicals genres. Also interesting would be to find out if the mechanisms used for the translation of these aspects from English into Spanish are valid for other kinds of texts and language combinations.

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Appendix

A. Song lyrics

English	Spanish	Spanish musical
Sixteen going on Seventeen	**Cumplirás diecisete años**	**Dieciseis, casi Diecisiete**
You wait, little girl, on an empty stage For fate to turn the light on Your life, little girl, is an empty page That men will want to write on	Tu fin esperar el destino es A ver si aprendes algo. Postal sin llenar tu existencia es Que escribirán extraños	Esperas en un escenario aún a que se encienda un foco Tu vida es un libro en blanco aún querrás llenarlo un poco.
To write on	Extraños…	Un poco.
You are sixteen going on seventeen Baby, it's time to think Better beware, be canny and careful Baby, you're on the brink	Diecisiete cumplirás, siendo así Debes de discurrir. Hazte valer, presiente el engaño, ¡Fácil es sucumbir!	Tienes dieciséis, casi diecisiete es hora de pensar se cautelosa y, ponte a esperar lo bueno está por llegar
You are sixteen going on seventeen Fellows will fall in line Eager young lads and roues and cads Will offer you food and wine	Diecisiete cumplirás, siendo así Ellos te seguirán. Te asediará algún ser genial Que ofertas de amor te hará.	Tienes dieciséis para diecisiete se te van a acercar chicos ansiosos y algún gañán que vino te ofrecerá
Totally unprepared are you To face a world of men Timid and shy and scared are you Of things beyond your ken	No tienes la menor noción De al hombre frente hacer. Siempre estás medrosa tú Si algo extraño ves…	Muy preparada aún no estás, para este mundo cruel Tímida y asustada estás, no sabes lo que es.
You need someone older and wiser Telling you what to do I am seventeen going on eighteen I'll take care of you	Te hace falta que alguien más viejo Guíe tu juventud. Mayorcito soy, más que tú, Deja ya que cuide de ti.	Necesitas, alguien más sabio. puedes confiar en mi Tengo diecisiete para dieciocho, Deja, que cuide de ti
I am sixteen going on seventeen I know that I'm naive Fellows I meet may tell me I'm sweet And willingly I believe	Diecisiete cumpliré, ¡y a vivir! Ya sé que no aprendí. Han de venir los hombres a mí Y a todos habré de oír.	Tengo dieciséis para diecisiete, hay cosas que aún no sé los chicos dicen que soy muy dulce y me parece bien
I am sixteen going on seventeen Innocent as a rose Bachelor dandies, drinkers of brandies What do I know of those?	Diecisiete cumpliré, y pueril Cual una rosa soy. Soltero, viudo, serio o borracho, ¡Qué puedo saber yo!	Tengo dieciséis para diecisiete soy inocente aún Chicos ligones, citas y flores no son lo más común.
Totally unprepared am I	Una noción en mí no hay	Muy preparada aún no estoy

To face a world of men Timid and shy and scared am I Of things beyond my ken I need someone older and wiser Telling me what to do You are seventeen going on eighteen I'll depend on you	De al hombre frente hacer. Siempre medrosa me han de hallar Por algo que no sé… Hace falta que alguien más viejo Guíe mi juventud. Mayorcito al fin sé que tú eres… Ahora dependo de ti.	para ese mundo cruel Tímida y asustada estoy será mejor tener a mi lado alguien más sabio. para saber qué hacer, Tienes diecisiete, para dieciocho en ti, yo confiaré.

B. English version and Spanish version

a. Rhymes

Example of True rhyme (external)

ENGLISH FILM VERSION	SPANISH FILM VERSION
1. You wait, little girl, on an empty *stage* 2. Your life little girl is an empty *page*	1. Tu fin esperar el destino es 2. Postal sin llenar tu existencia es
3. Fellows will fall in *line* 4. Will offer you food and *wine*	3. Ellos te *seguirán* 4. Que ofertas de amor te *hará*
5. Telling you what to *do* 6. I'll take care of *you*	5. Guíe tu juventud 6. Deja ya que cuide de ti
7. I know that I'm *naïve* 8. And willingly I *believe*	7. Ya sé que no *aprendí* 8. Y a todos habré de *oír*
9. Innocent as a *rose* 10. What do I know of *those*	9. Cual una rosa soy 10. Qué puedo saber yo
11. To face a world of *men* 12. Of things beyond my *ken*	11. De al hombre frente *hacer* 12. Por algo que no *se*
13. Telling me what to *do* 14. I'll depend on *you*	13. Guie mi juventud 14. Ahora dependo de ti

Example of True rhymes (internal)

ENGLISH FILM VERSION	SPANISH FILM VERSION

1. You *wait* little girl on an empty stage	1. *Tu fin esperar el destino es*
2. For *fate* to turn the *light* on	2. *A ver si aprendes algo*
3. That men will want to *write* on	3. Que escribirán extraños
4. Totally *unprepared* are you	4. No tienes la menor noción
5. Timid and shy and *scared* are you	5. Siempre estas medrosa tú
6. Fellows I *meet* may tell me I'm *sweet*	6. Han de venir los hombres a mi
7. Timid and *shy* and scared am *I*	7. Siempre medrosa me han de hallar

Example of Identical rhyme (external)

ENGLISH FILM VERSION	**SPANISH FILM VERSION**
8. Totally unprepared am *I*	8. Una noción en mi no hay
9. Timid and shy and scared am *I*	9. Siempre medrosa me han de hallar

C. Lip synch

ENGLISH VERSION	English phoneme	**SPANISH FILM VERSION**
1. You wait little girl on an empty *stage*	/steɪdʒ/	1. Tu fin esperar el destino es
2. For fate to turn the light *on*	/ɒn/	2. A ver si aprendes algo
3. Your life little girls is an empty *page*	/peɪdʒ/	3. Postal sin llenar su existencia es
4. That men will want to write *on*	/ɒn/	4. Que escribirán extraños
5. To write *on*	/ɒn/	5. Extraños
6. You are sixteen going on *seventeen*	/ˈsɛvənˈtiːn/	6. Diecisiete cumplirás siendo asi
7. Fellows will fall in *line*	/laɪn/	7. Ellos te seguirán
8. Eager young *lads* and roues and *cads*	/læd/ /kæd/	8. Te asediará algún ser genial
9. Will offer you food and *wine*	/waɪn/	9. Que ofertas de amor te hará
10. To face a world of *men*	/mɛn/	10. De al hombre frente hacer
11. Timid and shy and scared are *you*	/juː/	11. Siempre estás medrosa tú
12. Of things beyond your *ken*	/kɛn/	12. Si algo extraño ves

13. I am sixteen going on *seventeen*	/ˈsɛvənˈtiːn/	13. Diecisiete cumpliré y a vivir
14. I know that I'm *naive*	/naɪˈiːv/	14. Ya sé que no aprendí
15. Fellows I *meet* may tell me I'm *sweet*	/miːt/ /swiːt/	15. Han de venir los hombres a mi
16. And willingly I *believe*	/bɪˈliːv/	16. Y a todos habré de oír
17. I am sixteen going on *seventeen*	/ˈsɛvənˈtiːn/	17. Diecisiete cumpliré y pueril
18. Innocent as a *rose*	/rəʊz/	18. Cual una rosa soy
19. *Bachelor* dandies *drinkers* of brandies	/ˈbætʃələ/ /ˈdrɪŋkər/	19. Soltero viudo serio o borracho
20. What do I know of *those*	/ðəʊz/	20. Que puedo saber yo
21. Totally unprepared am *I*	/aɪ/	21. Una noción en mi no hay
22. To face a world of *men*	/mɛn/	22. De al hombre frente hacer
23. Timid and shy and scared am *I*	/aɪ/	23. Siempre medrosa me han de hallar
24. Of things beyond my *ken*	/kɛn/	24. Por algo que no se
25. I need someone older and *wiser*	/waɪzə/	25. Hace falta que alguien más viejo
26. Telling me what to *do*	/duː/	26. Guie mi juventud

D. Spanish musical and film version

    a. True Rhymes

Example of True rhymes (external)

SPANISH MUSICAL VERSION	**SPANISH FILM VERSION**
1. a que se encienda un *foco*	1. a ver si aprendes algo
2. querrás llenarlo un *poco*	2. que escribirán extraños
3. se te van a *acercar*	3. Ellos te seguirán
4. chicos ansiosos y algún *gañan*	4. Te asediará algún ser genial
5. que vino te *ofrecerá*	5. Que ofertas de amor te hará
6. Para este mundo *cruel*	6. De al hombre frente hacer
7. No sabes lo que *es*	7. Si algo extraño ves

8. Tengo dieciséis para *diecisiete*,	8. Diecisiete cumpliré y a vivir
9. hay cosas que aún no *sé*	9. Ya sé que no aprendí
10. los chicos dicen que soy muy *dulce*	10. Han de venir los hombres a mi
11. y me parece *bien*	11. Y a todos habré de oír
12. Soy inocente *aún*	12. Cual una rosa soy
13. No son lo más *común*	13. Que puedo saber yo
14. Será mejor *tener*	14. Por algo que no se
15. Para saber qué *hacer*	15. Guie mi juventud

Examples of Identical rhymes (external)

SPANISH MUSICAL VERSION	**SPANISH FILM VERSION**
1. Muy preparada aún no *estoy*	1. Una noción en mí no hay
2. Tímida y asustada *estoy*	2. De al hombre frente hacer