

THE TRANSLATION OF THE SONGS IN DISNEY'S *BEAUTY AND THE BEAST*: AN EXAMPLE OF MANIPULATION

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1. INTRODUCTION

The aim of this paper is to examine the concept of manipulation in translation, as exemplified in the translation of the songs of the cartoon movie *Beauty and the Beast*, which, as will be shown throughout the paper, reveals a bias towards the assumed audience of the movie.

This paper is divided into two main sections. The first section reviews the basic references related to Translation Studies in general and also specific works on the manipulation of translated literature. As is well known, the idea of manipulation in translation has been the subject of considerable research in the framework of the descriptive branch of Translation Studies (see map of the discipline in Figure 1 below). Several collections of essays have been published on this subject such as the one edited by Theo Hermans (1985). The first section, therefore, is concerned with Translation Studies as an autonomous discipline and with the definition of some of its basic notions, such as *norm*, a technical term which accounts for regularities in the behaviour of the translator when making decisions regarding his translation. This part of the paper also focuses on manipulation itself as a common phenomenon in translation, and comments on its origin, causes and consequences. Finally, in this section I will also make a plea for the need for

empirical work in translation and will summarize the basic steps in a study on translation as proposed by authors such as Toury (1995).

The second section provides the analysis of the data retrieved from the corpus. The examples with optional *shifts*, which reveal the factors conditioning decisions made by the translator, are divided into four main groups: cultural *shifts*, suppression of slang and vulgar language, substitution of abstract for concrete vocabulary and exaggerations. I will try to show the way in which these four groups of factors contribute to the manipulation (simplification, in this case) of the text in order to adapt it to an infant audience, from an original text that was addressed to a broader audience.

2. DESCRIPTION OF THE THEORETICAL FRAMEWORK

The theoretical framework of the present study is that which has clearly prevailed in the study of translation from the 70s, namely Translation Studies. The previous conventional line of study of translated texts and of the act of translation itself, which represents a sub-branch of linguistics, considers translations to be literal reproductions of the original text. These reproductions are controlled by established rules, since the approach is prescriptive. Consequently, the outcome of a translation is always predictable, as Hermans (1985: 8-9) clearly explains:

The conventional approach to literary translation, then, starts from the assumption that translations are not only second hand, but also generally second-rate [...]. The outcome, needless to say is an invariably source-oriented exercise, which, by constantly holding the original up as an absolute standard and touchstone, becomes repetitive, predictable and prescriptive – the implicit norm being a transcendental and utopian concept of translation as reproducing the original, the whole original and nothing but the original.

Traditionally, then, there exist qualitatively “good” and “bad” translations, according to the degree of coincidence with the expected result. There are prescriptive rules that must be followed and respected in order to obtain a relatively good translation (it cannot ever achieve the status of an original text due to its second-rate quality).

However, this concept was abandoned when, in the 70s, a group of scholars put forward a new, different approach to the study of literary translation. That was the beginning of Translation Studies as an autonomous discipline.

2.1. Translation Studies: an autonomous discipline

Hermans (1985: 10) states that in the 70s an international group of scholars proposed a new approach to literary translations whose aim was “to establish a new paradigm for the study of literary translation on the basis of a comprehensive theory and ongoing practical research”.

In fact, the discipline was born out of the imperative need for a new approach to translation, and it resulted in the adoption of a diametrically opposed perspective, a descriptive perspective, to the detriment of the old-fashioned prescriptive method. In addition, the study of translation no longer constituted a sub-branch of linguistics, since the new discipline became totally detached from the general science. As proposed by Holmes (1972), the name given to the discipline was Translation Studies.

Traditionally, the source language, and the source text for that matter, was the ideal to be imitated, come what may. With the birth of Translation Studies, the scholars denounced the prescriptive and source-oriented approach of the traditional field, for in their opinion translation must be conceived as a target-oriented phenomenon. The reason for this primacy of the target culture is that translated texts enter the target community to “occupy certain ‘slots’ in it. Consequently, translators may be said to operate first and foremost in the interest of the culture into which they are translating, however they conceive of that interest” (Toury 1995:12).

Together with this change of orientation, scholars were no longer interested in the question “how should translations be done?” but “how are translations done?” (Fernández Polo 1999: 26-27). The direction of this approach, therefore, is not from rules to translation, but the other way round. In other words, from the analysis of actual translations the scholars will gather which *rules* are being followed by each translator in each case.

This obviously means that Translation Studies as an autonomous discipline requires empirical research. This discipline is primarily practice-based, and the aim is to describe the tendencies which govern the translation of certain text-types in a given society and period. Nevertheless, this does not imply that Translation Studies neglect theory. On the contrary, Translation Studies, like any independent science, combines theory and practice. In order for translation norms to be representative, empirical studies must be ongoing, and at the same time, the existence of previous norms will condition the making of new translations. The connection between practice and theory is bi-directional, as Hermans (1985: 12) clearly states: “Ideally, the process works both ways: case studies are guided by the

theoretical framework, and the feedback from practical research then results in the corroboration or modification of the theoretical apparatus" (1985: 12). Thus, the new autonomous discipline involved both theory and practice. Nowadays, the discipline is very comprehensive and its branches and sub-branches deal with all those aspects which contribute to its scientific status, as is seen in this map:

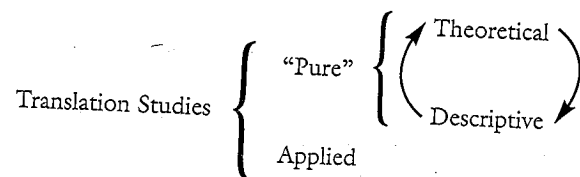


Figure 1: Map of the discipline (cf. Toury 1995: 15; Fernández Polo 1999: 28).

According to this map, "pure" Translation Studies combine theoretical notions with descriptive analysis. The theoretical notions establish the general and partial theories of the discipline, while the descriptive analysis is based on the study of linguistic data. The arrows show the bidirectionality of relationship between theoretical and descriptive fieldwork. Applied Translation Studies, on the other hand, refer to the prescriptive branch of the discipline, which establishes how translations should be done (cf. Fernández Polo 1999: 28).

Through the three sub-branches of the discipline of Translation Studies, theoretical, descriptive and applied, the main concern of the present paper is related to the descriptive analysis of a corpus. Therefore, my intention is to describe the regularities found in the translation of Disney's *Beauty and the Beast*. Such a description will be carried out on the basis of the norms used in the translation of these texts from English into Spanish. In the following section, the concept of norm and the different kinds of norms are explained.

2.2. Translation norms

It has already been stated that in the context of Translation Studies, translation is a target culture phenomenon (Toury 1995: 12, 29). The supremacy of the target culture brings the act of translating close to disciplines such as Sociology, since the main concern when translating a text is to achieve acceptance in the target culture. Disciplines such as Contrastive Textology and Pragmatics, which have traditionally been resorted to in order to describe translation, are useful but not enough to illustrate the social role of "translatorship". In Toury's (1995: 53) words:

Translation activities should rather be regarded as having cultural significance. Consequently, 'translatorship' amounts first and foremost to being able to *play a social role* [...]. The acquisition of a set of norms for determining the suitability of that kind of behaviour [...] is therefore a prerequisite for becoming a translator within a cultural environment.

That is, the translator plays an important role both socially and culturally and his work goes far beyond any linguistic discipline. Translation must, therefore, be regarded as a social act. It is undeniable that within a society there exist certain norms which impose order and which safeguard that society from chaos. The same kind of norms become, therefore, necessary in translation.

These norms, both in society in general and in translation in particular, "are the main factors ensuring the establishment and retention of social order" (Toury 1995: 55). Just as some social behaviours are considered to be deviant from the norm, translated texts may also be habitual or deviant according to the prevailing norm at the moment and place of translation. A definition of translation norm is provided by Baker (1993: 239) (as quoted by Fernández Polo 1999: 36): "options which are regularly taken by translators at a given time and in a given socio-cultural situation". Thus, translation norms are nothing but regularities adopted by translators in a given time and place when translating a certain type of text. The task of the student of translation must be, then, to look for these regularities in order to find out which norms are being followed by the translator. Toury's (1995: 55) words are self-explanatory: "Inasmuch as a norm is really active and effective, one can therefore distinguish regularity of behaviour in recurrent situations of the same type, which would render regularities a main source for any study of norms as well" (his emphasis). Consequently, in any empirical study of translation regularities should be looked for. This is what I have done in this paper. However, before diving into the corpus-study, the concept of norm should be further explained.

In fact, the concept of norm is somewhat more complex than the simple equivalence with regularity. Toury (1995) distinguishes three types of norms that regulate any act of translation, namely the initial norm, preliminary norms and operational norms.

The *initial norm* stands for the choice between favouring the source or the target pole. That is, the first choice the translator has to make is either to keep the translation close to the original (the translation being *adequate*) or close to the original text-type in the target culture (the translation being, then, *acceptable*). No translation can be fully adequate or fully acceptable. Interferences from the original language and culture prevent the translation from being fully acceptable, and necessary and optional shifts between the two texts make full adequacy

impossible (Toury 1995: 56-7, Fernández Polo 1999: 34). The initial aim of the student of Translation at a first level is to find out whether one of the poles is more favoured than the other, that is, whether the translation is more *adequate* or more *acceptable*.

Preliminary norms are the second kind of norms acknowledged by Toury (1995). They have to do with *translation policy* and *directness of translation* (cf. Toury 1995: 58). *Translation policy* regulates the choice of the text-type to be translated. Depending on the period and the society concerned, some text-types may be the subject of translation more often than others. *Directness of translation*, in turn, pays attention to the languages that are involved in translation, and points out that some languages are much more often translated than others.

Finally, *operational norms* control the process of translation and the decisions made while translating (Toury 1995: 58). There are two types of operational norms: *matricial norms* and *textual-linguistic norms*. These two types of *operational norms* deal with alterations of the original text and describe phenomena such as suppression or substitution, as well as linguistic changes.

In the analysis of my corpus, all these norms will be taken into account in order to determine whether the translation is more adequate or more acceptable. I will also identify all optional shifts in the translation, with the aim of finding out whether the text has undergone any kind of manipulation.

2.3. Manipulation in translation: causes and consequences

The most usual sense of the word manipulation (as seen in the *OED s.v. manipulation*, n, 4) suggests evil intentions on the part of the one who manipulates. However, when dealing with translation one should consider the elements that contribute to the act of translating itself and wonder whether translation is at all possible without any kind of manipulation, an action that does not necessarily imply a wicked intention on the translator's part (cf. Hermans 1985: 11).

Indeed, all translations imply a manipulation of their original, since the translator must make decisions in order to adjust to the lack of direct equivalences between elements in both languages. In taking those decisions, the translator himself is providing an interpretation of the original text, which, according to Hermans (1985), is undoubtedly a manipulation of the original.

Apart from this obvious relation between translation and manipulation, one should not forget that translators are constrained in many ways, as mentioned by Álvarez and Vidal Claramonte (1996: 6), ranging from their own ideology to "the public for whom the translation is intended" and "what the dominant institutions and ideology expect of them". That is, translation in most cases is related to the commercial interest of those who hire translators. Translations are made in order to address the audience of a culture which is different from the original one, and those who link the original text to the new audience are not only translators but companies which distribute and sell the result of the act of translation, namely publishers. Publishers, together with other institutions such as political parties and the media, are among those groups of persons who Lefevere (1992: 15) names "patronage", and who "operate by means of institutions set up to regulate, if not the writing of the literature, at least its distribution". In the same line, Fernández Polo (1999: 33), based on Toury (1995), also states that both publishers and translation schools play an important role in the development of translation norms.

It is precisely the role played by companies such as publishers –or film distributors in this case– in the translation of the songs of Disney's *Beauty and the Beast* that attracts my attention. There is an important reason for that. A film factory such as Disney guarantees success in every movie in the source culture, namely, the US. Success in the target community is practically assured, but the company which distributes the movie has to adapt the text to the expectations of the target culture in order to obtain a good response. In fact, the role played by companies of this kind may reverse the success or the failure of a text in the source culture. Vanderawera (1985) and Tirkkonen-Condit (1989: 8) are good exponents of the effect of manipulation on the response to a certain text.²

Therefore, in an attempt to gain a positive response in the target community, manipulation in literature is not unlikely. Actually, ensuring a positive response in a culture different from the original one is a laborious task both for the publishers and the translator. Thus, any manipulation exerted to this end should not be understood as a case of evil manipulation, but as a challenge for all those involved in the distribution of the translated text in the target community. In the analysis of the corpus, in section 3.2, examples revealing this kind of manipulation will be shown.

2.4. Corpus analysis: the starting point in Translation Studies

As already mentioned, in the framework of Translation Studies corpus-based studies are essential. In Hermans' (1985: 12) words, "Practical fieldwork and case studies are therefore a necessity, since ultimately, the theory remains a tentative construct which stands or falls with the success of its applications".

The ultimate aim in any corpus study in Translation Studies is to find out whether the translation favours the source or the target pole, i.e. to discover the 'initial norm' favoured by the translator or group of translators (Tirkkonen-Condit 1989: 6; Toury 1995: 56-7). From Toury (1995: 36-9) and Fernández Polo (1999: 42-3), we gather that three basic steps should be followed when carrying out a study of a translation in order to ensure rigorous scientific results.

1. The first task is to describe the relationship between the translated text and the original texts of the same type in the target language.
2. The second step concerns the relationship between the source text and the target text. The comparison between both texts may be done by means of two different methods:
 - Comparing segments of both texts (Toury 1995: 87ff.). Thus, the student works with pairs of unities which are made up of a *problem* in the source text, and a *solution* in the target text (this procedure is exemplified in Toury 1985: 25-32). Once the student has identified the *problems* and the *solutions*, the task is to determine which regularities have been followed by the translator.
 - The second way of comparing the source text to the target text consists of identifying all *shifts* in the translation, that is, the segments that do not remain practically identical in the original and the translation (so-called literal translation).
3. The last step in the study is to analyse the data and determine which factors may have affected the translator in making the decisions identified instead of others, which would have produced a different version of the original text.

In the analysis of the translation of Disney's *Beauty and the Beast*, the first of the three basic steps has not been followed, that is, I have not carried out a comparison between this American cartoon movie and Spanish texts of the same type. It should be borne in mind that, in this particular case, such a comparison would only support the hypothesis of acceptability in the Tourian sense of the word. Undoubtedly, this is a crucial point in the analysis of all translation, since that is the *initial norm* adopted by the translator. However, I will show that in my

corpus I have found enough evidence to conclude that the translator has tried to favour the target pole, and that the translation is, clearly, acceptable rather than adequate (cf. section 3.2. below).

3. ANALYSIS OF THE TRANSLATION OF THE SONGS IN DISNEY'S BEAUTY AND THE BEAST

3.1. Description of the corpus

As already mentioned, the corpus to be analysed in this study consists of the songs in Disney's *Beauty and the Beast*. This corpus appeals to the scholar of Translation Studies because, firstly, the original is in English, the language from which most texts are translated today not only into Spanish, but also into many other languages. This relates to the *preliminary norms*, which, according to Toury, regulate the selection of the text-type to be translated (*policy of translation*) and the *directness of translation*, which determines the source language translations are usually made from (cf. section 2.2). Secondly, it is a product of the Disney factory, which means that it is a commercial movie and as such it is expected to produce as much money as possible, and hence the translation must be as attractive in the target language as the original text is in the source language. Thirdly, this study does not deal with the whole text of the movie, but only with the lyrics—in theatre texts songs are considered to be part of the dialogue (Basnett-Mcguire 1985: 89). This is an especially important factor for the movie *Beauty and the Beast* was awarded an Oscar for the best soundtrack. All these social considerations—that the original is in English, that it is a product of the Disney factory and that the soundtrack is considered to be the best of that year—constitute a challenge to the translator, since ideally the movie should be as successful in the target community as it was in the source one.

The materials I have used in my study are:

- A video-tape of the original version of the movie,
- a video-tape of the dubbed version of the movie, and
- a hard copy of the corpus itself, with the original text of the songs and the translated version of them.

The corpus is divided into two main sections: the English (i.e. original) version of the songs and the Spanish (and hence translated) version. The English version has been downloaded from the Internet, while the Spanish version has been collected by transcribing from the movie. Each version contains six songs. The titles are:

English: *Belle, Gaston, Be Our Guest, Something There, Beauty and the Beast, The Mob Song*.

Spanish: *Bella, Gastón, ¡Qué festín!, Hay algo, Bella y Bestia son, La canción del pueblo*.³

The English version contains 2881 words, while the Spanish version has 2174, making a total of 5055 words.

As can be seen in the final credits of the Spanish version of the movie, the Spanish translation was made by Guillermo Ramos from Barcelona. Thus, we will be dealing with a Peninsular Spanish version of the songs, which is a determining factor for the analysis not only of linguistic factors but also of cultural ones.

Given the social implications of these texts, I have faced the analysis of the corpus by identifying all the *shifts*, that is, all necessary and unnecessary changes that the translator has resorted to in the act of translating. Necessary *shifts* relative to textual-linguistic aspects such as noun-adjective order are not included in this study, since that kind of data do not present the translator with any difficulty, and hence no relevant decision has been taken which may reveal any regularity or *norm* relevant to the translation of the text. In the next section the texts are compared in the light of the *shifts* as explained by various authors who consider that manipulation in the translation of literature is of more than merely incidental importance.

3.2. Translation and manipulation: evidence from the corpus

After a brief outline of the concept of manipulation in translation, I will move on now to the analysis of actual examples from the songs of Disney's *Beauty and the Beast*. I have divided these examples according to four different levels of *shift*⁴: a) cultural shifts, b) suppression of slang and vulgar language, c) substitution of abstract for concrete vocabulary, and finally d) exaggerations.

a) Cultural shifts

In the following paragraphs, we can see some examples of the cultural adaptations of some of the lyrics of *Beauty and the Beast*. Such adaptations are especially common in children's literature (cf., for example, Puurtinen 1989: 88).

The setting of the movie is a French village, and hence, references to France are common, as seen in example (1):⁵

(1)

<i>Be Our Guest</i>	<i>¡Qué festín!</i>
<i>They can sing</i>	<i>El ballet</i>
<i>They can dance</i>	<i>para usted.</i>
<i>After all, Miss, this is France</i>	<i>Esto es Francia, mademoiselle.</i>
<i>And a dinner here is never second best</i>	<i>Y cualquiera que se precie es bailarín</i>

Here Lumiere is singing about all the wonderful things Belle is going to enjoy in the castle. The reference to France is present both in the English and in the Spanish version, although the implications are different (in the original it is associated with good food, whereas in the translation it implies good dancers). It must be borne in mind that the images of this scene play an important role since we observe a revealing icon, the Eiffel Tower, in the background while the dishes are dancing and singing. Obviously, this makes the reference to France unavoidable.

However, when the reference to France implies power (instead of *savoir faire* or social graces) and there is no referential image, the reference is omitted in the Spanish, as exemplified in (2).

(2)

<i>The Mob Song</i>	<i>La canción del pueblo</i>
<i>Raise the flag</i>	<i>Es un ser infernal,</i>
<i>Sing the song</i>	<i>nuestra acción</i>
<i>Here we come, we're fifty strong</i>	<i>será triunfal</i>
<i>And fifty Frenchmen can't be wrong</i>	<i>porque esa bestia criminal</i>
<i>Let's kill the Beast</i>	<i>debe morir</i>

These are the words the villagers are singing in their way to the castle. Gaston has told them that the Beast is dangerous and that they should kill it. The people are enthusiastic about the deed they are about to do, but there are different nuances in the two texts. The English version says explicitly that the fact that those people are French is a reason for thinking that they will achieve what they want (i.e. kill the Beast). Nonetheless, the Spanish translation does not adduce such a reason for a victory, but just says that they will succeed in the fight. Possibly, this is not a fortuitous deletion. France and the French seem to have different stereotypes in the U.S and in Spain, as shown in example (1).

Another example of shift due to cultural factors is found in the song entitled *Be Our Guest*. When Mrs. Pott gets a spot, she claims in the Spanish version that perfection is a classical Latin virtue. This allusion to the Latin culture may be

related to the traditional classical education in Spanish society, a feature which is absent from the American educational system.

(3)

*Be Our Guest**Clean it up! We want the company impressed**¡Qué festín!**Perfección es nuestro lema.**Está en latín*

A similar cultural replacement takes place in *Gaston* (ex. 4), when Gaston's words "You can ask any Tom, Dick or Stanley" are replaced by an idiomatic Spanish expression: "Tú pregunta a fulano y mariano".

(4)

*Gaston**You can ask any Tom, Dick or Stanley**Gastón**Tú pregunta a fulano y mariano*

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Although the use of the childish *mariano*, instead of *mengano* is parallel to the English substitution of *Harry* by *Stanley*, this shift might also show another type of regular shifts found in the corpus, involving the total suppression or substitution of slang and vulgar language.

b) Suppression of slang and vulgar language

In the original English text certain characters are frequently depicted by means of their language. This is a widespread device in literature, and is frequently lost in the process of translation.⁶ In my corpus a number of linguistic alterations of this type are found. While the English original contains slang and vulgar vocabulary, the Spanish version has suppressed it completely. A possible interpretation of such a radical suppression could be the translator's attempt to make the text suitable for children. Franco Aixelá (1996: 64) calls this kind of shift "attenuation". Let us consider some examples.

The song *Gaston* is the best source for examples of this kind of shift, since the singers are the rudest characters of the movie. Let us start with examples (5) and (6):

(5)

*Gaston**Heh, heh. Darn right**Gastón**Tienes mucha razón*

(6)

*Gaston**Gosh, it disturbs me to see you, Gaston,
Looking so down in the dumps**Gastón**No quiero verte tan triste,
Gastón,
anda sonríe por mí*

In both cases we see how the informal, slang-like words, *darn* and *gosh*, are suppressed and turned into kind statements in the target language, without any trace of vulgar language and colloquialisms. In fact, the image of Gaston as one of the mean characters is lost in this change of register.

Another instance of this refinement of the language so as to make it more appropriate for children is Gaston's and the townsfolk's words. In the song *Gaston*, this character's personality is reflected through his language. Thus, as we can see in example 7, he refers to Maurice, Belle's father, as *that whacky old coot*, a rather disrespectful way of describing him, whereas the Spanish words, *ese anciano*, are neutral. In the same line, when the village men are flattering Gaston, saying that nobody spits like him, his reply is *I'm specially good at expectorating*, which alludes to a particularly disgusting way of spitting. The Spanish "equivalent", however, is *soy el rey de las carambolas*, a more genteel reference to the patterns created by his spitting, which in effect gives a euphemistic version of the original (cf. example 8).

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(7)

*Gaston**That whacky old coot**Gastón**Ese anciano*

(8)

*Gaston**I'm specially good at expectorating**Gastón**Soy el rey de las carambolas*

The concrete idea expressed by the original in (8) is disguised by using a more metaphorical reference to his way of spitting. This example, however, reverses the general tendency found in the translation of *Beauty and the Beast* towards the substitution of abstract with concrete specific references, as shown in the following section.

c) Substitution of abstract with concrete vocabulary

Another characteristic of the English original is the use of abstract vocabulary in some parts of the text. Usually it does not occur in the dialogue between

characters, but in the characters' narration of what is taking place at the moment. Some references seem to be too metaphorical or symbolic for children to decode them and in those instances the Spanish translation employs a more concrete vocabulary alluding to tangible items. Thus, the readability of the translation seems to be greater than that of the original (vid. Puurtinen 1989 for a study on the readability of translations), as the following examples show.

(9)

Belle
Look there he goes
Isn't he dreamy?
Monsieur Gaston
Oh, he's so cute
Be still my heart
I'm hardly breathing

Bella
Mirad, es él,
¡menuda boca!
monsieur Gastón,
¡y qué mentón,
y qué nariz!
Nos tiene locas

The English version lists some good but general qualities of Gaston, whereas the Spanish version conveys the same meaning by naming concrete specific features of his appearance. Thus, expressions like *¡qué mentón!* or *¡qué nariz!* translate general words such as *cute* or *dreamy*.

The song entitled *Beauty and the Beast* is all in all a good example of this regularity. The English version is hard to summarize, because it does not tell any story. It is made of phrases that imply that love is as old a feeling as mankind. The Spanish translation, however, is more explicit since the main idea is that beauty goes far beyond physical appearance, and that love may imply taking risks. This is seen in examples (10) and (11):

(10)

Beauty and the Beast
Ever just the same
Ever a surprise
Ever as before
Ever just as sure
As the sun will rise

Bella y Bestia son
Hoy igual que ayer
pero nunca igual
siempre al arriesgar
puedes acertar
tu elección final

(11)

Beauty and the Beast
Certain as the sun
Rising in the east
Tale as old as time
Song as old as rhyme

Bella y Bestia son
Cierto como el sol
que nos da calor,
no hay mayor verdad:
la belleza está en el interior

Apart from the substitution of concrete for abstract vocabulary, these two examples are also cases where some kind of moral teaching has been included. This seems to be caused by the translator's attempt to make the text more explicit. Does he think that the audience needs all these concrete ideas in order to follow the plot? Example (12) provides evidence for this hypothesis:

(12)

Something There
Well, who'd have thought?
Well, bless my soul.
Well, who'd have known?
Well, who indeed?
And who'd have guessed they'd
come together on their own?

Hay algo
¿Qué pasa ahí?
¿Los dos, por fin?
Un par feliz.
¡Que sí! ¡Que sí!
Va a comenzar la primavera en el
jardín

In this case, apart from the substitution of concrete phrases like *¡los dos, por fin!* for empty exclamations like *bless my soul!*, we find an example of substitution of lyricism for prosaic language. The translator seems to be trying to make the text sound similar to the typical happy ending of fairy tales. This would give support to the already mentioned interpretation that the kind of audience expected for this movie in Spain is different from the original US audience. Moral lessons and the simplification of some sentences make the translation somewhat more naïve than the English original. We could say that these shifts and devices bring the text closer to children than to adults.

The next group of examples may also lend support to this hypothesis. They are examples of the replacement of neutral statements by exaggerations.

d) Exaggerations

On a number of occasions, the English original shows a rather neutral statement which is replaced by an exaggeration in the Spanish translation. Only in two examples is the exaggeration present in the English version, but even then the overstatement is stronger in the translation than in the original (cf. ex. 14, 15). It

seems reasonable to consider that these exaggerations are intended for an infant audience, since, in some cases, the overstatement appears in the Spanish version with the additional purpose of replacing an abstract concept in the original. Witness (13):

(13)

*Belle**With a dreamy far-off look**And her nose stuck in a book**What a puzzle to the rest of us is Belle**Bella**Con un libro puede estar**siete horas sin parar**Cuando lee no se acuerda de comer.*

The fact that Belle forgets to eat when she is reading a book, as the Spanish translation has it, reminds us of children's tendency to forget about food when playing and having fun. This constitutes the specification of an abstract concept. Moreover, the educational idea that reading is great fun is present in the Spanish version, while the allusions found in the English version relate the habit of compulsive reading to freaks. The original text, therefore, emphasizes the idea that the French villagers are not very literate, while the translation focuses on the intellectual side of Belle by using an exaggeration which includes some learning. This leads us directly to the idea that the translator is thinking of children as the main audience of this movie.

(14)

*Gaston**and ev'ry last inch of me is
covered with hair**Gastón**Y soy más peludo que un oso polar*

(15)

*Gaston**When I was a lad I ate four
dozen eggs [...]**And now that I'm grown**I eat five dozen eggs**Gastón**Hasta una docena de huevos comía [...]**Y ahora que como cuarenta, tal vez*

Though in these examples the English text is not very realistic either, it is undeniable that the Spanish translation increases the exaggerated tone, as the underlined sequences show. Moreover, the exaggeration of the Spanish text in (14) is a more faithful reflection of a child's vocabulary than the English original; it also contains one reference to a tangible element (the polar bear) which is not present in the original, and which helps to create an image full of plasticity for a

child. As for (15), it is obvious that the original text contains an overstatement, but the difference between what Gaston used to eat as a child and as an adult is not so exaggerated as in the Spanish version.

Finally, let us consider the following words by Lumiere in *Be Our Guest*:

(16)

*Be Our Guest**(a) 'Til you shout "Enough! I'm done!"**(b) Tonight you'll prop your feet up**¡Qué festín!**Y entre velas y caviars serviremos**mil manjares**Y dormirá cien horas, pero ahora coma*

These are clear examples of exaggerations in a very fairy-tale-like manner. The English version contains common expressions that could be used in any regular dialogue, including the humorous expression in (b), according to the *OED* (*s.v. prop v.*, 1 b). The Spanish translation contains not only two obvious exaggerations, but also the kind of language that we find in fairy tales. For example, the speaker uses the polite second person pronoun to address Belle (*dormirá, coma*). Though this cannot be done in the original, however, the use of expressions such as *Enough! I'm done!* and *you'll prop your feet up* contrast certainly with the fairy-tale-like language found in the Spanish version. In addition to this, the Spanish version describes the setting of the dinner (*entre velas y caviars*) and makes use of a very refined word to refer to food, *manjares*. All these linguistic connections with fairy tales seem to support the idea that the Spanish translation is not addressed indiscriminately to every kind of audience but to a very specific one, namely to children.

The four kinds of shifts analysed in this section, namely, cultural shifts, suppression of slang and vulgar language, substitution of concrete for abstract vocabulary and exaggerations, seem to contribute to the adaptation of the text to an infant audience. First, the English original often presents references that children would not immediately understand, for instance, cultural allusions (e.g. examples 1, 2 & 3) and abstract concepts (e.g. examples 10 & 11). Second, linguistic changes in the translation make the text suitable for children, as seen in examples (5), (13) & (16), for instance. I conclude, on this evidence, that the text of the songs of Disney's *Beauty and the Beast* has undergone manipulation in the process of translation: while the English original seems to have been addressed to all kinds of audiences, the Spanish translation was made with children in mind.

4. CONCLUSION

This paper has tried to show how literature may be subject to manipulation in the process of translation by reviewing certain works on the topic as well as analysing real data, which constitute the two main sections of the study. The method adopted to carry out this study is that of descriptive analysis. Thus, this paper is located within the framework of Translation Studies as a generally acknowledged framework which assumes a descriptive approach to translation research.

Section 2 is devoted to the description of the theoretical framework of this study. The basic notions for the understanding of this framework are explained in sections 2.1 and 2.2, and special attention is paid to the concept of *norm* in a Tourian sense of the word, since the aim of the analysis of the corpus is to find the *norms* that the translator may have been following in the process of translating the text. Section 2.3 concentrates on manipulation as a common phenomenon in literary translation, and section 2.4 represents the linkage between sections 2 and 3, since it justifies the necessity of corpus-analysis in Translation Studies.

Section 3 is in turn devoted to the analysis of the real data retrieved from the corpus, i.e. the songs in Disney's *Beauty and the Beast*. This analysis was carried out with the aim of finding out the *operational norms* used in the translation, that is, the norms which control the relationship between the source text and the target text, which constitutes the third step to be taken in any study of translation (cf. Toury: 1995: 36-9, Fernández Polo: 1999: 42). Between the two possible ways of dealing with the data (see section 2.4 above), I have opted for the identification of the *shifts* in the translation.

The most relevant *shifts* in the translation of the songs have to do with four basic phenomena: cultural differences between the source and the target culture, suppression of slang and vulgar language, substitution of concrete for abstract vocabulary, and the use of exaggerations. It has been shown, furthermore, that the adaptations described under the four headings have brought about a text suited to a more naïve and innocent kind of audience than the original text seems to have been addressed to. In addition to these four types of adaptation, the text is also characterized by a certain amount of moralizing as well as the use of lyric and fairy-tale-like words and expressions which are not present in the original text.

All these aspects reveal that the audience expected for Disney's *Beauty and the Beast* is different with respect to its source culture, the US, as compared with the target one, in this case, Spain. While the original text was addressed to all kinds of audiences, the translation seems to have been adapted for children exclusively.

However, it should not be forgotten that this is just a one-text-corpus study, and that in order to formulate definite conclusions more similar texts should be reviewed (cf. Toury 1995: 38; and Fernández Polo 1999: 44-5).

This paper, however, does not attempt to formulate general rules about the translation of cartoon movies into Spanish. It is just a thorough study of one particular text, in the line of the research models found in essay collections such as the ones edited by Hermans (1985) or Tirkkonen-Condit and Condit (1989). Just as those scholars write about their findings in individual texts, this paper proposes to explore the text in question as an example of manipulation in translation for reasons of adaptation to the target community. Since this study is only based on a single text, it is impossible to determine the factors which have caused the translator to make these decisions. Were they his own decisions? Or was he influenced by the Spanish film distributors in the same way that translators have been influenced by publishers in this country? An answer to these questions needs further research.

Notes

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2. Tirkkonen-Condit comments on the translations of the novels published by Harlequin. Changes like the elimination of "boring" descriptions of characters and linguistic simplification had been insisted on by the editors and the result got a very good response from the Finnish audience. In other words, "the employer's ideas about acceptability did in fact coincide with the reader's ideas of acceptability" (Tirkkonen-Condit 1989: 8). Vanderawera (1985: 199), however, reports the lack of success of Dutch

literature translated into English. In her opinion, "the mechanisms of the literary market, and literary taste at the target pole appear to function as *commercial and aesthetic* censors affecting the distribution and reception of translated literature" (my emphasis).

3. I should point out that only the English titles are the actual titles, the Spanish ones are my translation of them. Since the titles of the songs are not provided in the movie, I have decided to translate them in order to make it easier to refer to the texts themselves in the rest of this paper.

4. Although I am aware that formal characteristics such as syntactic constraints (e.g. number of words per verse, etc.) constitute an important factor to be taken into account in this type of study, for reasons of space I will only focus on features related to the content of the text, as outlined in the four above-mentioned levels of shifts.

⁵. The words in bold type which precede each example correspond to the English and the Spanish titles of the songs respectively.

⁶. Tirkkonen-Condit (1989: 12-13) mentions a study of the English translation of Finnish war books by one of the students at the University of Joensuu. She shows that

while the English translation presents no linguistic characterization of the characters, the Finnish original contains contrasts between soldiers and officers "and those between various provincial stereotypes created through dialogues: humorous and sociable versus stubborn and reserved, lively and clever versus slow and stupid"

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