

# The Influence of Performance Type on Song Translation: A Disney Musical Case Study

---



**BA Thesis English Language and Culture, Utrecht University**

**Hannalore Daudeij**

**5950740**

**Supervisor: Cees Koster**

**Second Reader: Gys-Walt van Egdom**

**June, 2020**

## **Abstract**

This thesis investigated whether and how specific performance types affected translators' choices in song translation for Disney's musical *The Little Mermaid*. This was done by examining the restrictions of song translation and of dubbing, which indicated that the criteria of singability, rhythm, rhyme, naturalness and sense (as well as audiovisual cohesion and lip synchronization in dubbing) all need to be balanced to achieve a singable translation. Based on these criteria a comparative analysis of translated songs from the dubbed film and stage musical of *The Little Mermaid* was performed. The analysis indicated that the need for audiovisual cohesion in dubbing affected the rendering of sense in comparison to the musical translation, but that the other criteria were similarly dealt with in both translations.

## Contents

Introduction.....	2
Chapter 1: Restrictions on Song Translation .....	4
1.1 Options in Song Translation .....	4
1.2 The Translation of Singable Songs .....	5
1.2.1 Singability .....	6
1.2.2 Rhythm.....	7
1.2.3 Naturalness .....	8
1.2.4 Rhyme .....	8
1.2.5 Sense .....	9
Chapter 2: Restrictions on Audiovisual (Song) Translation .....	10
2.1 AVT and Song Translation.....	10
2.2 The Challenges of Dubbing .....	11
Chapter 3: Case Study: Disney’s <i>The Little Mermaid</i> .....	14
3.1 Method.....	14
3.1.1 Sense .....	15
3.1.2 Naturalness .....	15
3.1.3 Rhythm.....	15
3.1.4 Rhyme .....	16
3.2 “Part of Your World” .....	16
3.3 “Under the Sea” .....	20
3.4 “Poor Unfortunate Souls” .....	23
3.5 General findings.....	26
Conclusion .....	28
Works Cited .....	30
Appendix.....	33

## Introduction

Song translators have a challenging task at hand. On the one hand, they are required to reflect the meaning of the source text (ST) in their translation; on the other hand, they have to take predetermined musical features into account. Peter Low mentions rhythm, stress, note-values, and phrasings as some of the complex musical features that translators have to incorporate in the translated song. These features restrict translators in their translation choices and Low even speaks of “huge, multiple constraints imposed by the pre-existing music” (*Pentathlon Approach* 185). Due to these constraints, song translation requires some creativity and flexibility, which is why research on song translation can “enrich our understanding of what forms translation can take” (Susam-Sarajeva 187).

Within Translation Studies, the attention for song translation has especially grown in the last two decades. Şebnem Susam-Sarajeva points out that this research initially focussed mainly on canonized translation practices, such as the translation of operas (189). More recently, however, focus has shifted to other musical genres as well, including pop songs and musicals. In addition, song translation has been studied in relation to audiovisual media and its practices of dubbing and subtitling (e.g. Rocío García Jiménez 2017; Alonso 2019). Some scholars have proposed criteria to analyse translated songs and to offer song translators some practical guidelines (e.g. Low 2005; Franzon 2008).

However, a topic that has been neglected in the growing body of literature on song translation is the role of performance type. Research has, for example, focussed primarily on just opera translation or just dubbing, but not on how different performance types, with their specific function and form, might influence the way a song is translated. After all, it might be expected that song translators of films adopt different strategies than translators of musicals due to additional challenges posed by a need for audiovisual cohesion. This thesis will offer some preliminary research into this topic by questioning whether and how specific

performance types, in this case a dubbed film and stage musical, affected translators' choices in song translation for Disney's musical *The Little Mermaid*.

To answer this question, both a literature review and a case study will be conducted. The literature review will question what the specific restrictions of song translation are, with chapter one focussing on the restrictions of song translation in general and chapter two focussing more specifically on audiovisual (song) translation. Chapter 3 contains a case study, analysing three songs from the Dutch dubbed film version and Dutch stage musical of Disney's *The Little Mermaid*. These songs lend themselves as a particularly suited case study as Disney musicals are often adapted to the stage. Consequently, the (translated) songs feature in different media types and can be readily compared. The aim of the comparison is to investigate whether the translators have prioritized different aspects of song translation within these different performance types and its results will provide some preliminary insights into the effect of performance type differences on song translation, adding to the scope of research on this topic within Translation Studies.

## Chapter 1: Restrictions of Song Translation

Often, songs can be enjoyed without translation. However, in genres such as musicals, the norm is usually to translate songs as these fulfil a narrative function. A translator commissioned with this task is subjected to several restrictions related to music and text, which is why song translation has been called a subordinate type of translation (García Jiménez 202). Still, the number of restrictions will depend on the approach decided upon by, for example, the producer. This chapter will therefore discuss the options available when translating songs and the restrictions that flow from a singability approach to song translation.

### *1.1 Options in Song Translation*

A song can be defined as “a piece of music and lyrics – in which one has been adapted to the other, or both to one another – designed for a singing performance” (Franzon 376). According to this definition, the two main elements of songs are the music and the lyrics. When translating songs, therefore, it must be decided how much importance will be attributed to either the words or the music. These components have been discussed in terms of two extremes: logocentrism and musicocentrism (Gorlée 237). A logocentric view prioritizes words over music, whereas a musicocentrist view emphasises that the words are subordinate to the music (Gorlée 237). In a more nuanced view, these terms can be thought of as being extremes on a scale, with song translation choices leaning towards one side or the other. In this respect, a relevant distinction is made by Johan Franzon, who has outlined five options theoretically available to song translators. When placed on a scale ranging from a musicocentrist approach (1) to a logocentrist approach (5), they would be placed in the following order:

1. “Leaving the song untranslated”;

2. “Writing new lyrics to the original music with no overt relation to the original lyrics”;
3. “Adapting the translation to the original music”;
4. “Translating the lyrics and adapting the music accordingly – sometimes to the extent that a brand new composition is deemed necessary”;
5. “Translating the lyrics but not taking the music into account”. (Franzon 376)

Of course, the chosen approach will depend on the commission, the medium and the purpose of the song (and translators themselves may or may not be involved in this decision). Although option one and two cannot be called translations, the first option is still relevant in relation to musicals, for example when the production portrays the life of famous singers and their work. In that case, leaving the songs untranslated can “enhance authenticity” and will not affect comprehension of the storyline (Franzon 378). When, on the other hand, the sense of the song is more important than its musical aspects, it would suffice to merely focus on the words, which is common for opera surtitles and film subtitles (Franzon 379). However, when a song needs to be performed and the audience needs to comprehend the meaning of the song, as in musicals, the form of translation most suited would be adapting the translation to the music (although sometimes the music might be (slightly) adapted as well to fit the translation). As there is a need for “musico-verbal unity” (Franzon 375), song translations that are required to be singable pose the most constraints for the translator and will therefore be the focus of the remainder of this thesis.

### *1.2 The Translation of Singable Songs*

Peter Low mentions that the target lyrics of singable translations “must give the overall impression that the music has been devised to fit it” (*Pentathlon Approach* 185). This means that the translation must follow the features of the pre-existing music. Consequently, several

factors constrain the translation, such as rhythm, note-values, stress, rhyme, and the vocal apparatus (Low, *Pentathlon Approach* 185). Song translation is therefore not “a narrowly linguistic operation” (Low, *Pentathlon Approach* 187); i.e. the musical factors will restrict translators in the options they have to translate particular words. After all, language differences will result in different syllable counts, rhymes, stresses or vowel placements when translating even one line of lyrics. Rocío García Jiménez mentions that when musical factors are prioritized, the original (more literal) meaning will to some extent have to be sacrificed (207). A useful way to approach song translation is thus to look at its *skopos* (i.e. the purpose of the target text) which offers more flexibility (Susam-Sarajevam 191) and helps translators with prioritizing or sacrificing features in order to enhance singability and performability (Low, in Stopar 142).

One scholar who has taken up a functionalist approach to devising singable translations is Peter Low, who has devised the “Pentathlon Principle”. This approach is centred on the idea that song translation is a matter of balancing five, often conflicting, criteria. Low explains that a translator should attempt to “score highly on the overall effect of the text, without insisting on unbeatable excellence on any single criterion” (*Pentathlon Approach* 210). The five criteria are: singability, sense, naturalness, rhythm, and rhyme (Low, *Pentathlon Approach* 192), which will be now be discussed more elaborately.

### 1.2.1 Singability

Low’s singability criterion is related to the *skopos* of the translation. In the case of musical translation, the requirement of performability is crucial, as the performer needs to be able to sing the song (Low, *Pentathlon Approach* 192). Singability is determined by vocal constraints (Gorlée 246). This means that high and very low notes require to be sung on certain vowels

(Low, *Pentathlon Approach* 193). Dinda Gorlée gives a (somewhat oversimplified) explanation:

[...] high pitches are best sung on stressed syllables and combined best with the vowels /a/ and (to a degree) /i/ (as in English “father”, “must”, “fee”, “fish”, and phonetic variants in English, as well as their counterparts in other languages), while low pitches are ideally found on unstressed syllables and with the vowels /o/ and /u/ (as in English “boss”, “boost”, “boat”, “bought” [...]). (246)

The Dutch counterparts for high pitches would be vowels in words such as “dag”, “haar”, “dier”, or “ding”, and vowels as in “lot” or “droom” for low pitches. Beside these vocal aspects of singability, prosodic patterns such as rhythm and rhyme play an important role.

### 1.2.1 Rhythm

When lyrics need to be singable, the criterion of rhythm is crucial due to the pre-existing music. Ideally, then, the source text and target text have an identical syllable count and stress pattern (Low, *Pentathlon Approach* 196-97). However, since the “Pentathlon Principle” proposes a balance between the five criteria, Low states that a translator may sometimes need to add or subtract a syllable (*Pentathlon Approach* 196). Some strategies are adding a syllable on a melisma (one syllable stretched out over a group of notes), or subtracting one on a repeated note, which will not alter the melody (Low, *Pentathlon Approach* 197). Moreover, Franzon also mentions that altering the melody by splitting, merging, or adding notes may hardly be noticed if done discretely, especially between closely related languages (384). Although altering the music (especially in opera translation) has largely been looked down upon, flexibility with rhythm offers translators some space when dealing with the other criteria.

### 1.2.3 Naturalness

When speaking of naturalness, Low means that the translation should sound natural to the audience. He explains that songs must be easily followed on first encounter, since unnatural lyrics demand superfluous processing effort from the audience (*Pentathlon Approach* 195). Related to the idea of naturalness is a translator's tendency towards a source-oriented or target-oriented translation. Implicitly, Low argues for a target-oriented approach. Aminoraya and Amirian also found this preference as a general tendency in their small-scale study of musical translation (64). Still, Low does mention that lyrics may depart from natural expressions, as "song texts are not spontaneous pieces of language" (*Translating Songs* 16), but he emphasizes that register and word-order are important features that should not immediately be sacrificed in order to realize perfect rhyme.

### 1.2.4 Rhyme

In the past, song translators have tried to rigidly adhere to the rhyme scheme of the ST. According to Alonso, rhyme deserves prioritizing as it adds to musicality and helps the song to be more easily remembered (85). However, several scholars have pointed out that strict adherence to the rhyme scheme is rarely desirable as it can influence the naturalness of the lyrics (e.g. Stopar 157; Herman and Apter 104; Low 199). The Pentathlon Principle therefore proposes that translators can choose a rhyme scheme that is less perfect than in the ST and that sometimes rhyme can be done away with completely (Low, *Pentathlon Approach* 199). Rhyme can also be imitated through assonance or alliteration or through "off-rhyme (line-time), weak rhyme (major-squalor), half-rhyme (kitty-knitted) and consonant rhyme (slit-slat)" (Apter, qtd. in Low 199). Moreover, Low remarks that the effect of rhyme in songs is less noticeable than, for example, in poetry, because singing the words takes up more time and because the tune and the harmony take away a mere focus on the phonic effect (190).

### 1.2.5 Sense

Of course, while balancing the aforementioned criteria, the original meaning of the ST should not be forgotten. Low explains that, even though some stretching of sense is required when translating songs due to several constraints, sense “still deserves high ranking”, considering that we still speak of “translation” (194). However, Franzon mentions that sense should be assessed based on “contextual appropriateness” and not based on “word-by-word comparison” (388). Low seems to agree with this as he quotes Drinker, who argues that: “The translator must try primarily to reproduce the spirit and mood of the original” (*Translating Songs* 12). Low suggests that the order of the expressions can be rearranged in the target lyrics and that translating more loosely is appropriate (*Translating Songs* 12). Still, as songs play a significant role in storytelling due to their expression of inner feelings and thoughts that help the plot move forward (Aminoroaya and Amirian 47), sense should be carefully dealt with.

The discussion of these criteria shows the ways in which song translators are restricted by the unity of words and music in the original song. Still, there is also room for flexibility and creativity in dealing with these criteria to achieve a singable translation. Strategies such as using imperfect rhyme, adding or subtracting syllables, or rearranging the order of expressions are helpful in overcoming the difficulties of balancing the five criteria and they indicate whether and how translators prioritized certain features over others when translating songs. Since Low’s classification offers a straightforward and detailed approach to analysing songs, the case study in chapter three will analyse these criteria in different songs translations to investigate the relationship between the source lyrics and the target lyrics.

## Chapter 2: Restrictions of Audiovisual (Song) Translation

Audiovisual translation (AVT) is an overlapping term that covers “the interlingual transfer of verbal language when it is transmitted and accessed both visually and acoustically” (Chiaro 141). Just like song translation, AVT has received attention as a type of subordinate or constrained translation. The combination of the two practices has even led some to say that song translation for films is the “most subordinate of all translation” (Toda, qtd. in Jiménez 204). This is not surprising, as the unity of words and music now needs to be merged with visual aspects as well. This challenge will be discussed in more detail in this chapter, with AVT referring specifically to translation for television.

### *2.1 AVT and song translation*

There are two modalities most widely adopted for presenting a translation in screen products: subtitling and dubbing (Chiaro 141). Subtitling consists of a “written translation that is superimposed on the screen” (Chiaro 141), which is usually a condensed version of the actual dialogue (Chiaro 148). Dubbing, on the other hand, involves the replacement of the original audio by audio spoken in the target language. This replacement creates the impression that the dialogue was originally uttered in the target language. The convention of dubbing or subtitling screen products (with or without songs) differs from country to country, but dubbing is often the standard when children are the intended audience (Chiaro 144).

In terms of song translation, the AVT strategy of dubbing is most closely related to musical translation, due to a need for singability. With reference to Franzon’s song translation options, dubbing musicals often involves adapting the translation to the existing music (Jiménez 207). Likewise, music may be adapted to the translation, but this is a more unlikely strategy given that the songs may run the risk of becoming too lengthy or too short when

taking the visuals into account (Jiménez 207). With subtitling, music does not have to be taken into consideration given that subtitles mainly serve to convey the message in reading. So even though translating songs for subtitles is also restricted due to time constraints and limited spacing, there is no need to take rhyme, rhythm or singability into account. When dubbing songs, there is a need for synchrony between the music, the words, and the images on screen. The requirement of a unity between words and music is what makes dubbing songs similar to song translation for stage musicals, but the visual synchrony is what makes it stand out from it as well. The rest of this chapter will therefore look specifically at dubbing to map the features that may additionally challenge song translators of audiovisual products.

## *2.2 The Challenges of Dubbing*

Like any other translator, the AV translator<sup>1</sup> will face challenges such as wordplay and cultural differences, but it is the tight relationship between the visual and the verbal in films and TV series that is a challenge specifically related to AVT. Communication no longer takes place through (spoken) words only, but also through visuals (Alonso 77). This means that a large number of signifying codes come into play, such as linguistic, paralinguistic, musical effects, iconographic, photographic, and planning, to name a few (Alonso 77). Chaume argues that the interaction between these codes adds “extra meaning that goes beyond the mere sum of both narrations” (23). That is why the verbal aspect of AVT is not purely “verbal”; instead it is shaped by the sign systems surrounding it (Remael 13). A few factors that make up this system include actors’ movements, facial expressions and gestures, costumes and use of lighting and colour, but also written information on, for example, street signs, newspapers,

---

<sup>1</sup> Note that, although the dubbing translator is referred to as one individual, it has been kept in mind that dubbing often involves several professionals, including adaptors and dubbing directors, who shape the final product and that this product may differ from the initial translation done by the translator.

letters, and notes (Chiaro 142). In a way, musical translation also has to deal with the visual aspect. The difference, however, is that in film translation the images are already predetermined, while there is room in musicals to play around with staging. It follows that the visual aspect adds a layer of complexity in films. Since one goal of dubbing is to enhance “the enjoyment of foreign products” (Chiaro 44), a discrepancy between what is spoken and what is visible might disturb the viewing experience.

The credibility of the dubbing product is therefore dependent on the extent to which synchrony is achieved (Chaume 21). Fodor has made a distinction between three kinds of synchrony: phonetic synchrony, isochrony, and kinetic synchrony (qtd. in Díaz Cintas and Orero 443). Phonetic or lip synchrony is related to fitting the spoken dialogue to the mouth movements of the actor/character and is especially relevant in close-ups (Díaz Cintas and Orero 443). An important factor of lip synchrony is the correspondence of the dubbed dialogue with lip movements associated with vowels, bilabials (p, b, m) or labio-dental consonants (f, v), as inconsistencies between these lip movements and the dubbed dialogue are easily spotted (Díaz Cintas and Orero 443). Isochrony is closely related and involves the timing of the dialogue. Ideally, the duration between the first mouth movements of a character to the definite closing of the mouth should coincide with the time that it takes to utter the target dialogue (Chaume 21). However, it should be noted that these synchronization types are becoming less of a challenge as technological developments have made it possible to modify the actors' lip synchronization (Chiaro 146). The last kind is kinetic synchrony, which is related to the movements and gestures of the character. With regard to kinetic synchrony, attention should be paid to the coherence between what is said in words and what is said through body language.

In a way, dubbing offers some freedom to the translator as well, considering that the new dialogue is superimposed onto the old one and the audience will therefore not notice

translation differences (as might be the case with subtitling). Not surprisingly, some have remarked that with regard to sense, dubbing is less accurate (García Gato 123). Still, this is probably also a necessity in order to provide a translation that achieves synchronization and is in harmony with the visuals on screen. Nonetheless, full harmony might not always be achieved, especially when songs are featured in the film. Pilar González Vera mentions three ways in which a translator can deal with the close link between the audio and the visual: modifying the original meaning, modifying the translation according to the visual component or maintaining the complementary relationship (50). She acknowledges that the cohesion between the visual and the verbal sometimes needs to be broken to be able to keep rhyme or synchrony (52), but also emphasises the importance of the interaction between the visual and verbal sign systems (Gonzalez Vera 50).

Although dubbing is always bound to the synchrony norms described above, there is a bit more room for flexibility in animated films. Lip movements in animated films are much less detailed compared to those of real life actors. Accordingly, phonetic synchronization (and to some extent isochrony) requires less accuracy (Alonso 79). The fact that animations are often directed at a child audience will also make perfect synchrony less crucial. However, it should be noted that, although hand-drawn animation is indeed less accurate when it comes down to lip movement, computer animation is becoming more and more detailed (Alonso 79). Moreover, animation films such as those made by Disney do not focus merely on a child audience but instead aim their dialogue at “as many recipients as possible” (Alonso, 79) and the lack of a clear target audience may pose additional challenges for the translator. The next chapter will look at one of Disney’s animation films in more detail to try and see how the translator has dealt with the challenges of dubbing songs.

### Chapter 3: Case Study *The Little Mermaid*

To be able to answer the question whether a clear distinction can be made between translators' choices in musical song translation for specific performance types, a comparative analysis of songs from *The Little Mermaid* was performed. This animated musical film was created by Walt Disney Animation Studios and released in 1989. The film marked the start of the so called "Disney Renaissance", an era in which Disney animations reclaimed artistic and commercial success (Pallant 89). The film's success has led to many releases in non-Anglophone countries (including the release of a dubbed and subtitled version in the Netherlands in 1990), as well as a Broadway stage production in 2007. In 2012, a Dutch production of this musical was put on stage using a translation by Martine Bijl.

The story of the film was inspired by Hans Christian Andersen's fairy tale of the same name that was published in 1837. It tells the tale of the mermaid Ariel, the daughter of King Triton, who has always had a fascination with the human world. When she falls in love with an actual human, prince Eric, who she rescues from a shipwreck, she longs to be with him on land. To make this happen, Ariel agrees to a magic deal with the sea witch Ursula. She gets the chance to become human for three days and make him fall in love with her. If she succeeds, Ariel may keep her legs permanently. However, her quest is complicated as she must exchange her voice as a payment.

#### *3.1 Method*

The comparative analysis focussed on three songs from *The Little Mermaid*, namely "Part of Your World", "Under the Sea", and "Poor Unfortunate Souls". Dutch translations from two different performance types, the stage musical production and dubbed film version, were compared to the original songs written and produced by Howard Ashman and Alan Menken. The relationship between the ST and target texts (musical version/MV and dubbed

version/DV) was investigated by means of the criteria discussed by Low. The vocal aspect of singability was assumed to be equally present in both versions (as these have been successfully performed) and was left out of the analysis. The rhythmical aspect of singability was assessed, just like the criteria of sense, rhyme, and naturalness. For the dubbed version, audiovisual cohesion and lip synchronization were taken into consideration as well.

### *3.1.1 Sense*

The criterion of sense was analysed on a macro-level by determining the role of the song within the storyline in the three versions. On a micro-level, substantial shifts, i.e. those shifts that had an impact on the semantic, pragmatic, or stylistic function of the text (Bakker, Koster, and Van Leuven-Zwart 273), were highlighted to analyse whether these shifts were impacted by a need to balance the other criteria.

### *3.1.2 Naturalness*

Naturalness was determined by identifying the instances of unnatural language on both the sentential and lexical level in the Dutch translations. On the sentential level, ungrammaticality and word-order were taken into account; like English, Dutch has a standard SVO (subject-verb-object) word-order, with VSO orders used in questions and when a phrase is placed at the start of the sentence. On the lexical level, unusual word choices and non-standard collocations were considered.

### *3.1.3 Rhythm*

Rhythm was assessed by comparing syllable counts and stress patterns in all three versions. First, the piano-vocal scores were consulted to determine line endings, after which the syllables in each line of the ST were counted manually with help of the score. This was

repeated for the corresponding lines in the MV and DV. As stress usually falls on downbeats (Low 197), i.e. the first beat of the bar, the syllables in the score placed on a downbeat were marked for stress in all three versions. Deviations in both syllable count and stress pattern (or unnatural stress) in the translations were marked (see the appendix for the full analysis).

### *3.1.4 Rhyme*

Lastly, rhyme was assessed by counting the rhyme pairs in the ST that resulted from full internal rhyme and end rhyme. This count was compared to identical rhyme pairs in the MT and DT, i.e. those full rhyme pairs that were placed in the same position as in the ST.

However, attention was also paid to other types of rhyme, such as off-rhyme, half-rhyme, consonant rhyme, repetition and alliteration. This made it possible to see whether translators had adopted compensation strategies in places where full rhyme was not realized.

The general findings from the analyses of the aforementioned criteria will now be discussed separately for each song.

### *3.2 “Part of Your World”*

The song “Part of that World” is sung by Ariel after her father warned her against humankind and forbids her to go up to the surface again. The indignant Ariel has fled to her secret cavern where she has an extensive collection of items from the human world. In the song, Ariel explains that she should be very pleased with all she has collected, but that she does not care as she cannot be with people on land. The song is filled with a sense of longing and its dramatic function is to highlight why Ariel wants to be human so badly that she is willing to make a magical deal with the sea witch Ursula to trade her voice.

This function is not altered in either the musical translation or the translation for dubbing. On a micro-level, however, some shifts in sense occur. In example 1, for instance,

Ariel’s little knowledge about the human world is emphasized by making her describe human items with nonsense words, e.g. “whozits and whatzits” and “thingamabobs”. The first pair of nonsense words has been omitted in both versions, instead they explain that Ariel likes to polish (MV) or admire the items (DV). They translate “thingamabobs” with a non-existing word in Dutch, but the effect is somewhat weakened. Moreover, Ariel has eighty “thingamabobs” in both versions instead of twenty, which resulted from the need to rhyme “tachtig” with “prachtig”. As the two preceding verses emphasise her vast collection, this shift does not necessarily have a big impact. However, for the DV this choice results in a discrepancy with what is shown on screen (see figure 1).



#### Example 1

Figure 1. Source: *The Little Mermaid*

Part of Your World	Daar ligt mijn hart (MV)	Dat is mijn wens (DV)
I've got gadgets and gizmos a-plenty.	Ik heb ditjes en datjes zo prachtig	Al die spulletjes vind ik zo prachtig.
I've got whozits and whatzits galore.	en die poets ik dan op telkens weer.	Ik bewonder ze iedere keer.
You want thingamabobs?	Wou je een zussemezo?	Wil je een ditte-me-dat?
I've got twenty.	'K heb er tachtig.	'K heb er tachtig.
But who cares? No big deal, I want more.	Neem maar mee, 't maakt niet uit, ik wil meer.	't Maakt niet uit, 't heeft geen zin, ik wil meer.

Example 2 shows a verse in which the MV does not reflect what is sung in the ST and creates a different image, while the DV takes a more literal approach. Since there is no rhyme in line 1 or 2, the free translation of the MV might be caused by a need for naturalness. However, the shift in line 3 of the MV, in which Ariel wonders about sweet water instead of streets, was clearly prompted by a wish to rhyme the last word of this verse with the last word of the previous verse, namely “feet” (translated in the MV with its singular form “voet” and in

the DV as “voeten”). As “voet” does not rhyme with “straat” (the Dutch word for “street”), the translator chose to retain the rhyme and therefore altered the meaning in this verse. In the DV, Ariel is swaying her hips on screen while this is being uttered, so in order to keep the audiovisual cohesion, the translator of the DV has prioritized meaning over rhyme.

### Example 2

	Part of Your World	Daar ligt mijn hart (MV)	Dat is mijn wens (DV)
	Walking around on those - what do you call 'em? Oh – feet!	En als ze wandelen gaan ze.. Hoe heet het? Oh te voet!	<u>Zij</u> lopen rond op die... Hoe noem je die? Ow, voeten!
1	Flipping your fins, you don't get too far.	Daar in de stralende zonneshijn,	Slaan met je staart heeft geen enkele zin.
2	Legs are required for jumping, dancing...	daar is een wereld vol nieuwe dingen.	Benen zijn nodig voor, springen, dansen...
3	strolling along down a - what's that word again? Street	Oh en het water is – Hoe heet dat nou? Zoet	of als je wandelt op - Hoe heet dat ook alweer? Straat

In a similar vein, the DV paraphrases the ST in example 3, as the film shows Ariel pretending to lie on the sand (see figure 2), whereas the MV again creates a different image.

However, the aspect of imagining what living on land would be like is still retained and the MV emphasises how happy Ariel would be. The mentioned shifts, especially those in the MV, thus alter the details in the song, but not its overall function.



Figure 2. Source: *The Little Mermaid*

### Example 3

Part of Your World	Daar ligt mijn hart (MV)	Dat is mijn wens (DV)
What would I pay to spend a day warm on the sand.	Slaap met een lach en prijs de dag als ik ontwaak.	Denk je eens in, een zeemeermin lui op het strand

The MV showed no unnaturalness and the translator thus seems to have highly prioritized natural language use. The DV showed no ungrammaticality, but did have some words and phrases that stood out with regard to naturalness. For example, Ariel refers to dads and mums as “paatjes” and “mamaatjes”, using a diminutive form. This expression is not common in Dutch and therefore seems to have resulted from a need to rhyme and adhere to syllable count. The translation also contains the word “vergaren” (meaning “to gather”), which is not a frequently used word, especially when children are part of the intended audience. In addition, fluency was sometimes affected when more literal translation strategies were adapted.

In terms of syllable count the MV contained 4 diverging lines and the DV contained 8 diverging lines from the total of 41 lines. In all cases, at most one syllable was added or subtracted. This indicates that syllable count was mostly prioritized. With regard to stress pattern, the MV had an identical pattern to the ST and all stresses were natural. In the DV, two instances of unnatural stress were found due to compliance with the fixed rhythm. In example 4, which shows the syllables and downbeat stress of this particular line in the ST and DV, the DV adheres to the stress pattern of the ST, but this results in unnatural stress as the word “zeemeermin” should naturally receive stress on the first syllable. In example 5, musical stress falls on the last syllable, but in the DV, the stress falls on the penultimate syllable. The fact that the penultimate syllable receives stress and is stretched out over two notes (resulting in an extra syllable), in addition to the noun “zonneshijn” naturally receiving stress on the first syllable, causes an unnatural sound.

Example 4. Highlighted syllables were placed on a downbeat note, receiving additional stress.

<b>ST</b>	What	would	I	pay	to	spend	a	day
<b>DV</b>	Denk	je	eens	in	een	zee	meer	min

## Example 5

<b>ST</b>	Love	to	ex-	plore	that	shore	up	a-	bove
<b>DV</b>	Ik	wil	om	hoog	naar	de	zon	ne	schijn

The rhyme pattern in this song has been almost fully retained in both Dutch translations. The ST contained 17 rhyme pairs and the MV maintained 16 of these pairs, omitting one internal rhyme. This was compensated by adding a rhyme elsewhere. The DV maintained 14 rhyme pairs and compensated one lost rhyme pair by using a repetition and another by adding a new rhyme elsewhere in the lyrics.

### 3.3 *Under the Sea*

The song “Under the Sea” is sung by the crab Sebastian who has been appointed as Ariel’s guard by King Triton. The dramatic function of the song is to convince Ariel to stay underwater instead of going after her prince by offering a voice of dissent to Ariel’s idea that everything is better on land. However, the lyrics in themselves do not convey any information that necessarily helps the plot move forward. Rather, it serves as a comical interruption and a distraction to let Ariel sneak away.

Both the MV and DV contain shifts when translating details of the ST, although the DV is more restricted due to the visuals on screen. Take for instance the excerpt shown in example 6. In these verses, sea animals are rhymed with musical instruments by means of internal rhyme within a strict rhythm of five syllables per line. The MV has clearly prioritized these aspects over rendering the meaning of the ST, as almost all the sea animals and instruments mentioned in the source text are replaced with different sea animals and instruments, displaying a shift on the lexical level. The DV, on the other hand, stays closer to the details of the ST, mentioning the same instruments as the ST. This is done especially in the first verse, where these instruments are also displayed on screen.

Example 6. Rhyming pairs highlighted with different colours and imperfect rhymes underlined.

	Under the Sea	Onder de Zee (MV)	Diep in de Zee (DV)
1	The <b>newt</b> play the <b>flute</b>	De <u>baars</u> speelt de <u>bas</u>	<b>Vooruit</b> met de <b>fluit</b>
2	The <b>carp</b> play the <b>harp</b>	De <b>poon</b> saxofoon	De <u>karper</u> die <u>harpt</u>
3	The <b>plaice</b> play the <b>bass</b>	De <b>aal</b> de <b>cymbaal</b>	En <b>da's</b> dus de <b>bas</b>
4	And they soundin' <b>sharp</b>	'T is buitengewoon	Die klinkt lekker <b>luid</b>
5	The <b>bass</b> play the <b>brass</b>	De <b>voorn</b> speelt de <b>hoorn</b>	Een <u>Koperkwartet</u>
6	The <b>chub</b> play the <b>tub</b>	De <b>karper</b> de <b>harp</b> ,	De <b>schol</b> trommelt <b>dol</b>
7	The <b>fluke</b> is the <b>duke</b> of soul	De haai doet z'n eigen <b>ding!</b>	De <b>poon</b> op de <b>saxofoon</b>
8	The <b>ray</b> he can <b>play</b>	De <b>griet</b> fluit een <b>lied</b> ,	De <b>rog</b> speelt ook <b>nog</b>
9	The <b>lings</b> on the <b>strings</b>	De <b>tong</b> slaat de <b>gong</b> ,	Die bink hé die <b>swingt</b>
10	The <b>trout</b> rockin' <b>out</b>	De <b>zeelt</b> die <b>bespeelt</b>	Die gaan aan de zwier
11	The blackfish she <b>sings</b>	De <u>accordeon</u>	Die griet daar die <b>zingt</b>
12	The smelt and the <b>sprat</b>	De <b>sprot</b> en de <b>bot</b>	De spiering, de <b>sprot</b>
13	They know where it's <b>at</b>	Hobo en <b>fagot</b>	O, wat een <b>genot</b>
14	An' <b>oh</b> that blowfish <b>blow</b>	De <b>haring</b> 's <b>King of Swing!</b>	Die <u>baars</u> zit <u>barstensvol</u>

Although the rhyme pattern of the ST was retained to some degree in the DV, the translator paid less attention to the stylistic effect of pairing the animals with the instruments in the rhyme, as is done in the ST and MV. Instead, it preserves rhyme and general meaning by benefitting from the visuals on screen, e.g. lines 1, 3, 5, 9, and 10 do not specifically mention any sea animals (sometimes demonstrative pronouns are used instead), but they do mention the instruments or actions shown on screen. This strategy was also employed in example 7 where the ST specifically mentions a snail (see figure 3), the DV only mentions what the snail is doing (blowing the instrument) and the MV substitutes the image of snails with those of jellyfish.



Figure 3. Source: *The Little Mermaid*

## Example 7

Under the Sea	Onder de Zee (MV)	Diep in de Zee (DV)
Each little snail here	En alle kwallen	Kijk hem eens blazen
Know how to wail here	Fijn met z'n allen	Als in extase

So while the MV deviates strongly from the ST on a lexical level, it does retain its rhythm and rhyme to a large degree. The DV stays closer to the meaning of the ST and relies on the visuals on screen to achieve this, but loses some of the stylistic effects. In this respect, the need for audiovisual cohesion restricts the translator, but the visuals can also be of assistance.

The criterion of naturalness allows for some flexibility in this song as Sebastian has been given a Jamaican accent and uses some non-standard expressions himself, especially with respect to verb grammaticality (e.g. “while we devotin’ full time to floatin’”). In both Dutch performance types, Sebastian has a Surinam accent instead of a Jamaican accent. However, the translators of the MV and DV adhered to standard Dutch word-order and did not adopt the ungrammatical verb forms present in the ST. Overall, naturalness was maintained in both versions and the few phrases or words that were slightly unnatural did not stand out due to the accent.

The song’s music is influenced by a Calypso and Reggae style, which makes rhythm a prominent aspect. This is reflected in the syllable counts of the MV and DV, which contained respectively only three and five diverging lines out of the 80 lines from the original. All stress coincided with naturally stressed syllables in Dutch.

In terms of rhyme, the ST contained 36 rhyme pairs, of which 10 pairs were internal rhymes. The MV retained 31 and DV retained 30 of these full rhyme pairs and they used compensation techniques for most of the other rhyming pairs. Example 6 shows that the translators have tried to imitate the original rhyme by using alliteration (baars - borstensvol,

line 14 DV; koperkwartet, line 5 DV), off-rhyme (gong-accordeon, line 9 and 11 MV) and consonant rhyme (karper-harpt, line 2 DV). Another strategy was shifting the rhyme to different lines. For example, the ST rhyme lines 2 and 4 in this example, whereas the DV rhymes line 4 with line 1.

### *3.4 Poor Unfortunate Souls*

In “Poor Unfortunate Souls”, Ariel has been summoned to the cave of the sea witch Ursula who tries to persuade Ariel to sign off on a magic deal. Part of this persuasion is that Ursula claims she has changed her life for the better by selflessly helping those in need. She then offers Ariel a deal: Ariel must give up her voice in exchange for legs. Ariel hesitates, but Ursula declares that Ariel does not need her voice on land and convinces her to sign the deal. The song and images on screen foretell that Ursula may not have the best intentions with Ariel and emphasise Ariel’s naivety.

Both translations show a substantial shift in the key phrase/title of the ST (see example 8). Whereas the ST aims its key phrase particularly at those people who come to Ursula for help, the MV and DV make a more general statement. The MV states that life is hard and the DV emphasizes all sorrow that exists. Likewise, the second line of the MV and DV in example 8 does not describe mermaids/ mermen in particular, but characteristics of life in general. These shifts somewhat strengthen the irony of this key phrase that implies that life is hard when you cannot have everything you want. The meaning in lines 5 and 6 is rendered more closely, both emphasising Ursula’s willingness to help, but the MV changes the semantic meaning in lines 3 and 4, although the message remains equal. The DV renders these lines more closely, caused by a need for audiovisual cohesion.

## Example 8

	Poor unfortunate souls	Ja, het leven is zwaar (MV)	Al die kommer en kwel (DV)
1	Poor unfortunate souls	Ja, het leven is zwaar	Wat een kommer en kwel
2	In pain, in need	Zo erg, zo'n hel	Zo triest, zo gemeen
3	This one longing to be thinner	Want de een wil dikke lippen	Deze wilde graag wat dunner
4	That one wants to get the girl	En de ander wil een vent	Die daar smachtte naar een vrouw
5	And do I help them?	En kan ik helpen?	En bied ik hulp aan?
6	Yes, indeed	Dacht het wel	Ja, meteen

Although the translator of the DV seemed to minimize substantial shifts in sense especially when there was a need for audiovisual cohesion, rendering the sense of the ST seemed to be prioritized more in the DV than in the MV overall. In the verse in example 9, Ursula convinces Ariel that she will hardly need her voice to win her prince over. The DV renders the meaning of the ST closely, however this did affect naturalness as the word “decent” was used in the translation to retain the rhyme scheme; this word is not frequently used in Dutch and moreover, it is presented as a noun, while this word is only used as an adjective in Dutch. Again, the MV contains a substantial shift as it exaggerates Ursula’s remark; while the ST mentions that men do not like chatter or gossip, the MV claims that men on land prefer to not even notice women’s presence and that making no noise will turn Ariel into a bride right away, while the ST only mentions that men prefer quiet girls.

In addition to the unusual word choice mentioned above, the DV contained one non-standard collocations (“vaarwel aan” instead of “vaarwel tegen”) and one non-standard phrase with regard to naturalness. The MV also contained two uncommon words instigated by a need to rhyme, but naturalness overall was well-maintained.

## Example 9

	Poor unfortunate souls	Ja, het leven is zwaar (MV)	Al die kommer en kwel (DV)
1	The men up there don't like a lot of blabber.	De mannen daar in 't bovenland zijn kerels.	De mannen daar zijn niet gesteld op praatjes.
2	They think a girl who gossips is a bore.	Zij zien een vrouw het liefste als behang.	Een vrouw die roddelt vinden zij een zwets.
3	Yes on land it's much preferred for ladies not to say a word.	Maak je bijna geen geluid dan ben je morgen nog de bruid.	Op het land is men gewend dat een vrouw zwijgt als decent.
4	And after all dear, what is idle prattle for.	Maar van een kakelende kip worden ze bang.	En bovendien je hebt toch niets aan dat geklets.

The amount of diverging lines in terms of syllable count is relatively high in this song compared to the other songs for both performance types, with 11 lines in the MV and 9 lines in the DV from a total of 51 lines. The reason for this might be that the relatively long lines offered more room to add or subtract a syllable, for example by dividing a long note into two shorter notes (example 10). Stress pattern was only altered in one line for both versions due to the addition of a syllable, which placed stress on the upbeat (see example 10) and there were no instances of unnatural stress.

## Example 10

<b>ST</b>	And	I	Help	Them?	
<b>MV</b>	En	Wil	Ik	Hel-	Pen?
<b>DV</b>	En	Bied	Ik	hulp	Aan?

The ST contained 15 rhyme pairs, which were all kept in the MV. In the DV, 12 rhyme pairs were identical to those in the ST and compensation was used in other places. For example, one of the stanzas in the ST had an AABCCB rhyme pattern, which was changed to AABCBC in the DV. Likewise the last stanza of the ST has an ABACADAA pattern, which is changed to ABCCDAA in the DV.

### 3.3 General findings

Results from the comparative analysis indicated that the criteria of rhythm, rhyme, naturalness and sense were balanced in both translations in order to achieve a singable translation. This became evident from the fact that the translators generally did not score perfectly on any of the criteria, but managed to convey the overall message while retaining the rhythm and rhyme pattern of the ST to a great degree. Although Low has argued that rhyme is the least important aspect in song translation, these translators seemed to disagree. The placement of full rhymes coincided with those in the ST for the majority of the rhymes found in both translated versions. When either version did not recreate a full rhyme, this was most often compensated with imperfect rhymes. In terms of rhythm, deviations in stress patterns were rare and deviations from syllable count were never more than one syllable off.

Even though Low mentions that translators have frequently inverted natural word order in order to achieve rhyme (Low, *Song Translation* 16), all lines in the MV and DV had natural word-order and unnaturalness was most often found on a lexical level, prompted by a need to rhyme or adhere to syllable count. Overall, the DV used more striking word choices and sometimes lacked the fluency of the MV, but it is unlikely that the instances of unnaturalness in either version caused the songs to be hard to understand on first encounter.

Sense, on the other hand, was generally adhered to more closely in the DV than in the MV. This tendency may be plausibly explained by a need for audiovisual cohesion. In this regard, the translator of the DV often chose to maintain the complementary relationship between the audio and the visual instead of modifying one to the other. This does not mean, however, that the dramatic function of the songs was altered in either performance type, because even though the details of the songs were changed on a micro-level, these were always in line with the overall message of the song.

With regard to lip synchronization only one instance was found in which there was no cohesion between the spoken words and the lip movements of the character. So although it is

difficult to establish the role that lip synchronization has played in the choices made by the translator, it is clear from the large degree of synchronization that it has been prioritized in the DV.

## Conclusion

The aim of this thesis was to investigate whether translator's choices in song translation are affected by specific performance types by comparing translated songs from a Disney film and its corresponding stage musical. Although the criteria of rhyme, rhythm, and naturalness were balanced differently between the three songs (which was influenced by the characteristics of the song), no clear distinction was found between the two translation types in terms of the prioritization of these criteria by the translators.

Only in terms of sense did the analysis show a tendency of sense being rendered more closely in the dubs than in the musical. Substantial shifts that impacted sense on a semantic level were most often found in the musical translation. Most of the time, these shifts could be explained by a wish to balance the other criteria, such as rhyme or naturalness. The analysis showed that the corresponding passages in the DV were often rendered more closely due to the restrictions of a need for audiovisual cohesion. Thus, based on this research it can be concluded that song translation was affected by the different performance types, or rather by the characteristics of the media in which they were performed. In this case, dubbing posed additional restrictions on song translation as the audio needed to comply with the visuals. The influence of this was most clearly found in the way the translators tackled the criterion of sense.

One limitation of this study, however, is that the vocal aspect of singability was omitted from the analysis. After all, while both translation types achieved a singable translation, the need for singability may still have affected certain translation choices. Another important thing to note is that the comparison focussed only on Dutch translations, which is a language closely related to English. It can be expected that translators of other languages might run into additional problems with regard to language structure, stress, or singability in general. Lastly, the results from the analysis were attributed to the differences between the

performance types. However, it is possible that additional factors have influenced the translations, such as the time the translators had to produce their translation.

Still, this study has provided a basis for further research on song translation. Consequently, additional research could consider the role of the vocal aspect of singability on song translation, while also expanding the language pairs under investigation. This would shed light on the additional constraints of song translation caused by language pair differences. Moreover, the scope of research on this topic might be broadened by taking other genres, apart from musicals, into consideration.

## Works Cited

## Primary Sources

- Bijl, Martine, trans. "Daar ligt mijn hart." *The Little Mermaid Musical*, Dutch cast recording. Comp. Alan Menken. Perf. Tessa-Sunniva van Tol. 2012. Stage music and publishing. CD.
- . "Ja, het leven is zwaar." *The Little Mermaid Musical*, Dutch cast recording. Comp. Alan Menken. Perf. Marjolein Touw. 2012. Stage Music and Publishing. CD.
- . "Onder de zee." *The Little Mermaid Musical*, Dutch cast recording. Comp. Alan Menken. Perf. Juan Wells. 2012. Stage Music and Publishing. CD.
- Menken, Alan. *The Little Mermaid: Piano/Vocal Selection*. Milwaukee: Hal Leonard, 2008. Print.
- The Little Mermaid*. Screenplay by Ron Clements and John Musker. Dir. Ron Clements and John Musker. Walt Disney Pictures, 1989. Film.

## Secondary Sources

- Alonso, Paula María León. "The Nightmare Before Dubbing: Song Translation for Dubbing Animation Films from Disney Factory." *Transletters International Journal of Translation and Interpreting* 3 (2019): 75-108. *uco.edu.es*. Web. 27 Feb. 2020.
- Aminoroaya, Shiva, and Zahra Amirian. "Investigating the Translation of Songs in Persian Dubbed Animated Movies." *SKASE Journal of Translation and Interpretation* 10.2 (2016): 44-68. *ResearchGate*. Web. 19 April 2020.
- Bakker, Matthijs, Cees Koster & Kitty van Leuven-Zwart. "Shifts of translation." *Encyclopedia of Translation Studies*. Ed. Mona Baker and Gabriela. London/New York: Routledge. 2009. 269-274. *Taylor and Francis*. Web. 10 Feb. 2020.

- Chaume, F. "Film Studies and Translation Studies: Two Disciplines at Stake in Audiovisual Translation." *Meta* 49.1 (2004): 12-24. *Erudit*. Web. 25 Mar. 2020.
- Chiaro, Delia. "Issues in Audiovisual Translation." *The Routledge Companion to Translation*. Ed. Jeremy Munday. London: Routledge, 2009. 141-165. *Taylor and Francis*. Web. 24 Mar. 2020.
- Díaz Cintas, Jorge and Pilar Orero. "Voiceover and Dubbing." *Handbook of Translation Studies*. Vol 1. Eds. Yves Gambier and Luc van Doorslaer. Amsterdam/Philadelphia: John Benjamins Publishing Company, 2010: 441-45. *ProQuest Ebook Central*. Web. 24 Mar. 2020.
- Franzon, Johan. "Choices in Song Translation: Singability in Print, Subtitles and Sung Performance." *Translator* 14.2 (2008): 373-99. *Taylor and Francis*. Web. 13 Feb. 2020.
- González Vera, Pilar. "Translating Images: The Impact of the Image on the Translation of Disney's *Alice in Wonderland* Into Spanish." *Miscelánea: a Journal of English and American Studies* 43 (2011): 33-53. *Gale Academic OneFile*. Web. 25 Mar. 2020.
- Gorlée, Dinda L. "Intercode Translation: Words and Music in Opera." *Target* 9.2 (1997): 235-70. *John Benjamins e-Platform*. Web. 22 April 2020.
- Herman, Mark, and Ronnie Apter. "Opera Translation." *Translation: Theory and Practice, Tension and Interdependence*. Ed. Mildred L. Larson. Amsterdam/Philadelphia: John Benjamins Publishing Company, 1991. 100-119. *ProQuest Ebook Central*. Web. 18 Apr. 2020.
- García Gato, Martha. "Subtitling And Dubbing Songs in Musical Films." *Comunicación, Cultura y Política* 4.1 (2013): 107-125. *EAN Universidad*. Web. 27 Feb. 2020.
- García Jiménez, Rocío. "Song Translation and AVT: The Same Thing?" *Babel* 63.2 (2017): 200-13. *John Benjamin Journals*. Web. 27 Feb. 2020.

- Low, Peter. "The Pentathlon Approach to Translating Songs." *Song Significance: Virtues and Vices of Vocal Translation*. Ed. Dina Gorlée. Amsterdam: Rodopi, 2005. 185-212. Print.
- . "Translating Songs that Rhyme." *Perspectives* 16.1 (2008): 1-20. *Taylor and Francis*. Web. 23 Apr. 2020.
- Pallant, Chris. *Demystifying Disney: A History of Disney Feature Animation*. New York: Continuum International Publishing Group, 2011. *Google Books*. Web. 26 May 2020.
- Remael, Aline. "Audiovisual Translation." *Handbook of Translation Studies*. Vol 1. Eds. Yves Gambier and Luc van Doorslaer. Amsterdam/Philadelphia: John Benjamins Publishing Company, 2010: 12-17. *ProQuest Ebook Central*. Web. 24 Mar. 2020.
- Susam-Sarajeva, Şebnem. "Translation and Music." *Translator* 14.2 (2008): 187-200. *Taylor and Francis*. Web. 27 February 2020.
- Stopar, Andrej. "Mamma Mia, A Singable Translation!" *Translation Studies* 13.1 (2016): 141-59. *ResearchGate*. Web. 19 April 2020.

## Appendix

### Analysis of Rhythm and Rhyme in the Three Song Versions

- Overlapping rhymes within one or between two strophes have been highlighted with the same colours in the three versions (NB reoccurring colours several strophes later indicate a new rhyming pair). Non-full rhymes have been italicized.
- Syllable count per line is mentioned in the columns before the lyrics. Lines that diverge from the syllable count in the source text have been marked with an asterisk.
- Syllables that receive additional stress due downbeat notes are underlined (with deviations and unnatural stress printed in bold).

	Part of your World (ST)		Daar ligt mijn hart (MV)		Dat is mijn wens (DV)
8	<u>Look</u> at this stuff, <u>isn't</u> it <b>neat</b>	8	<u>Waar</u> je ook kijkt, <u>al</u> wat je <b>ziet</b>	8	<u>Moet</u> je 'ns zien, <u>wat</u> hier al <b>ligt</b>
10	<u>Wouldn't</u> you think my <u>collection's</u> <b>complete</b>	10	<u>Alles</u> van mij, is het <u>prachtig</u> of <b>niet</b>	10	<u>Zoiets</u> is toch, een <u>geweldig</u> <b>gezicht</b>
7	<u>Wouldn't</u> you think I'm the girl,	7	<u>Ben</u> ik niet reuze verwend	7	<u>Vind</u> je mij dan niet een kind,
7	The girl who has <i>everything</i>	7	Dit meisje heeft <u>alles</u> <b>toch</b>	7	Een meisje dat <u>alles</u> heeft
8	<u>Look</u> at this trove, <u>treasures</u> <b>untold</b>	8	<u>Alles</u> compleet, <u>bijna</u> <b>teveel</b>	9*	<u>Zoveel</u> gevonden, <u>hier</u> in de <b>zee</b>
10	<u>How</u> many wonders can <u>one</u> cavern <b>hold</b>	10	<u>Wat</u> een verzameling, <u>wat</u> een <b>juweel</b>	10	<u>Als</u> je hier rond kijkt, dan <u>krijg</u> je 't <b>idee</b>
7	<u>Looking</u> around here you think	7	<u>Niets</u> dat er nog aan ontbreekt	7	<u>T</u> meisje dat dit heeft vergaard
6	"Sure, she's got <i>everything</i> "	6	Nee, dus wat <u>wil</u> ik <b>nog</b>	6	Tja, die heeft <u>alles</u> wel.
10	I've got <u>gadgets</u> and gizmos <b>a-plenty</b>	10	Ik heb <u>ditjes</u> en datjes zo <b>prachtig</b>	10	Al die <u>spulletjes</u> vind ik zo <b>prachtig</b> ,
9	I've got <u>whozits</u> and whatzits <b>galore</b>	9	En die <u>poets</u> ik dan op telkens <b>weer</b>	9	Ik <u>bewonder</u> ze iedere <b>keer</b> .
10	You want <u>thingamabobs</u> ? I've got <b>twenty</b>	11*	Wou je een <u>zussemezo</u> ? 'k heb er <b>tachtig</b>	11*	Wil je een <u>dittemedat</u> ? 'K heb er <b>tachtig</b> .
9	But who <u>cares</u> ? No big <u>deal</u> , I want <b>more</b>	9	Neem maar <u>mee</u> , 't maakt niet <u>uit</u> , ik wil <b>meer</b>	9	'T maakt niet <u>uit</u> . 'T heeft geen <u>zin</u> . Ik wil <b>meer</b>

9	I wanna <b>be</b> where the <u>people</u> are	9	<u>Ik</u> wil gewoon bij de <u>mensen</u> zijn	9	<u>Ik</u> wil 'ns <u>zien</u> , waar de <u>mensen</u> zijn.
10	I wanna <b>see</b> , wanna <u>see</u> them dancin'	10	<u>Dat</u> ik kan zien hoe ze <u>dansen</u> , <u>springen</u>	10	<u>Ik</u> wil 'ns <u>zien</u> , hoe die <u>mensen</u> dansen.
10	<u>Walking</u> around on those - what do you	11*	<u>En</u> als ze wandelen gaan ze.. Hoe heet	10	<u>Zij</u> lopen rond op die... Hoe noem je
2	call 'em? Oh - <b>feet</b>	3*	het? Oh te <b>voet</b>	3*	die? Ow, voeten!
9	<u>Flippin'</u> your fins, you don't <u>get</u> too far	9	<u>Daar</u> in de stralende <u>zonn</u> eschijn	10*	<u>Slaan</u> met je staart heeft geen <u>enkele</u> zin.
10	<u>Legs</u> are required for <u>jumping</u> , dancing	10	<u>Daar</u> is een wereld vol <u>nieuwe</u> dingen	10	<u>Benen</u> zijn nodig voor <u>springen</u> , dansen!
11	<u>Strolling</u> along down a - what's that	10*	<u>Oh</u> en het water is - Hoe heet dat nou?	12*	<u>Of</u> als je wandelt op... Hoe heet dat ook
1	word again? <b>Street</b>	1	<b>Zoet</b>	1	alweer? Straat!
8	Up where they <u>walk</u> , up where they <b>run</b>	8	Daar op het <u>land</u> , stel je toch <b>voor</b>	8	Daar wil ik <u>heen</u> , als dat toch <b>kon</b> ,
9	Up where they <u>stay</u> all day in the <b>sun</b>	9	Dat ik daar <u>meedoe</u> , dat ik daar <b>hoor</b>	9	Heerlijk <u>genieten</u> warm in de <b>zon</b>
8	Wanderin' <b>free</b> – wish I could <b>be</b>	8	Zijn zoals <u>zij</u> - Helemaal <b>vrij</b>	8	Dat is mijn <u>wens</u> , net als een <u>mens</u> ,
4	Part of that <u>world</u>	4	Daar ligt mijn <u>hart</u>	4	Bij hen te <u>zijn</u>
8	What would I <b>give</b> if I could <b>live</b>	8	Met mijn <u>gezicht</u> in 't volle <u>licht</u>	8	Da's mijn <b>idee</b> , boven de <u>zee</u> ,
5	Out of these <u>waters</u>	5	Zo wil ik <u>leven</u>	5	Wil ik graag <u>leven</u>
8	What would I <b>pay</b> to spend a <b>day</b>	8	Slaap met een <u>lach</u> en prijs de <u>dag</u>	8	Denk je eens <u>in</u> , een <u>zeemeermin</u> ,
4	Warm on the <u>sand</u>	4	Als ik <u>ontwaak</u>	4	Lui op het <u>strand</u>
8	Bet'cha on <u>land</u> they <b>understand</b>	8	Geloof mij <b>maar</b> dat vaders <b>daar</b>	8	Niemand zal <u>mij</u> , daar op 't <u>land</u> ,
9	Bet they don't <b>reprimand</b> their <u>daughters</u>	9	Hun dochters <u>veel</u> meer vrijheid <b>geven</b>	8*	Hoop ik... <u>Ooit</u> een standje <b>geven</b> .
8	Bright young <u>women</u> sick of <u>swimmin'</u>	8	Want die <u>vechten</u> voor hun <u>rechten</u>	8	Daar zijn <u>pa'tjes</u> , en <u>mama'tjes</u> ,
4	Ready to <u>stand</u>	4	Staan voor hun <u>zaak</u>	4	Heel <u>tolerant</u>
10	I'm <u>ready</u> to <i>know</i> what the <u>people</u> <i>know</i>	10	En <u>dan</u> wil ik <i>doen</i> wat de <u>mensen</u> <i>doen</i>	10	En <u>ik</u> wil zo <b>graag</b> , als ik <u>hen</u> iets <b>vraag</b> .
10	<u>Ask</u> 'm my questions and <u>get</u> some	10	<u>Dan</u> wil ik antwoord op <u>al</u> mijn vragen	10	<u>Dat</u> zij mij zeggen wat <u>iets</u> betekent!
11	answers				
1	<u>What's</u> a fire and <u>why</u> does it – What's	11	<u>Wat</u> is brand en is <u>dat</u> dan hetzelfde als	12*	<u>Wat</u> is vuur? Nou je <u>ziet</u> dat het... Hoe
	the word? <b>Burn</b>	1	<b>vuur</b>	1	noem je dat? <b>Brand</b>

4	When's it my <u>turn</u>	4	En ieder <u>uur</u>	4	Ik wil aan <u>land</u> .
4	Wouldn't I <u>love</u> ,	4	Ieder <u>moment</u>	4	'T lijkt me zo <u>fijn</u> .
9	Love to <u>explore</u> that shore up <u>above</u>	9	Voel ik mij <u>daar</u> in mijn <u>element</u>	10*	Ik wil omhoog naar de <u>zonne-<del>es</del>chijn</u>
4	Out of the <u>sea</u> ,	4	Niet in de <u>zee</u> ,	4	Dat is mijn <u>wens</u> .
4	Wish I could <u>be</u>	4	Hier niet oh <u>nee</u>	4	Net als een <u>mens</u>
4	Part of that <u>world</u>	4	Daar ligt mijn <u>hart</u>	4	Bij hen te <u>zijn</u>

	Under the Sea (ST)		Onder de Zee (MV)		Diep in de Zee (DV)
8	The seaweed is <u>always</u> greener	8	Het zeewier is <u>altijd</u> groener	8	De blaadjes zijn <u>altijd</u> groener
7	In somebody <u>else's</u> <u>lake</u>	7	Daarginds aan de <u>and're</u> <u>kant</u> ..	7	In andermans <u>zeewierwoud</u>
8	You dream about <u>going</u> up there	8	Je denkt dat je <u>daar</u> moet wezen	8	Maar als je <u>daarvan</u> gaat dromen
7	But that is a <u>big</u> <u>mistake</u>	7	Maar dat is een <u>misverstand</u>	7	Bega je een <u>grote</u> <u>fout</u>
8	Just look at the <u>world</u> <u>around</u> you	8	Wees jij nou maar <u>heel</u> <u>tevreden</u>	8	Waarom ben je <u>niet</u> <u>tevreden</u>
7	Right here on the <u>ocean</u> <u>floor</u>	7	Met wat je <u>rondom</u> je <u>ziet</u>	7	Met al wat de <u>zee</u> je <u>biedt</u>
8	Such wonderful <u>things</u> <u>surround</u> you	8	Het is hier zo <u>mooi</u> <u>beneden</u> ,	8	Het is hier zo <u>mooi</u> <u>beneden</u>
7	What more is you <u>lookin'</u> <u>for</u> ?	7	Dat vind je <u>daarboven</u> <u>niet</u> !	7	Dat vind je <u>daarboven</u> <u>niet</u>
4	Under the <u>sea</u>	4	Onder de <u>zee</u>	4	Diep in de <u>zee</u>
4	Under the <u>sea</u>	4	Onder de <u>zee</u>	4	Diep in de <u>zee</u>
5	Darling it's <u>better</u>	5	Eigenlijk <u>gaat</u> <u>er</u>	5	'T zal je zo <u>missen</u>
5	Down where it's <u>wetter</u>	5	Niks boven <u>water</u> ,	5	Tussen de <u>vissen</u>
4	Take it from <u>me</u>	4	Da's het <u>idee</u>	4	Blijf toch <u>benee</u>
8	Up on the <u>shore</u> they work all <u>day</u>	8	Niks als <u>ellende</u> op het <u>land</u>	8	Daar werken <u>zij</u> de hele <u>dag</u>
8	Out in the <u>sun</u> they slave <u>away</u>	8	Enkel maar <u>strand</u> en brandend <u>zand</u>	8	Nooit hoor je <u>eens</u> een <u>schaterlach</u>
5	While we <u>devotin'</u>	5	Droog is <u>verboden</u> ,	5	Laat ons maar <u>drijven</u>
5	Full time to <u>floatin'</u>	5	Nat is de <u>mode</u>	5	Met onze <u>lijven</u>
4	Under the <u>sea</u>	4	Onder de <u>zee</u>	4	Diep in de <u>zee</u>

8	Down here all the <u>fish</u> is <i>happy</i>	8	De vis in de <u>zee</u> is happy	8	Bij ons is een <u>vis</u> gelukkig
7	As off through the <u>waves</u> they <i>roll</i>	7	Al weet ie dan <u>niet</u> <i>waarom</i>	7	Al krijgt ie hier <u>niet</u> veel <i>zon</i>
8	The fish on the <u>land</u> ain't <i>happy</i>	8	De vis op het <u>land</u> moet huilen,	8	Aan land heeft de <u>vis</u> de pest in
7	They sad 'cause they <u>in</u> their <i>bowl</i>	7	Die zwemt in een <u>yissenkomp</u>	7	Want daar zwemt die <u>in</u> een <i>kom</i>
8	But fish in the <u>bowl</u> is lucky	8	Maar die heeft nog <u>niks</u> te <i>morren</i> ,	8	De vis in de <u>kom</u> zal denken
7	They in for a <u>wors</u> er <i>fate</i>	7	Want weet je wat <u>ook</u> nog <i>kan</i> ?	7	Wat duurt hier het <u>leven</u> <i>kort</i>
8	One day when the <u>boss</u> get hungry	8	De baas hoort zijn <u>buikje</u> <i>knorren</i> :	8	Algauw krijgt het <u>baasje</u> honger
7	Guess who's gon' be <u>on</u> the <i>plate</i> ?	7	Die vis ligt dan <u>in</u> de <i>pan</i> !	7	En belandt ie <u>op</u> een <i>bord</i>
4	Under the <u>sea</u>	4	Onder de <u>zee</u>	4	Diep in de <u>zee</u>
4	Under the <u>sea</u>	4	Onder de <u>zee</u>	4	Diep in de <u>zee</u>
5	Nobody <u>beat</u> us	4*	Niemand <u>gehakt</u> ,	5	Niemand hier <u>kwelt</u> ons
5	Fry us and <u>eat</u> us	6*	Geprakt of <u>gebakken</u>	5	Niemand <u>bestelt</u> ons
4	In <u>fricassee</u>	4	Voor het <u>diner</u>	4	Voor zijn <u>diner</u>
8	We what the <u>land</u> folks loves to <i>cook</i>	8	Is d'r een <u>stoofpot</u> in de <i>maak</i>	8	Wij zijn bij <u>mensen</u> in de <i>smaak</i>
8	Under the <u>sea</u> we off the <i>hook</i>	8	Ons slaan ze <u>heus</u> niet aan de <i>haak</i> !	8	Toch krijg je <u>ons</u> niet aan de <i>haak</i>
5	We got no <u>troubles</u>	5	Nerregens <u>trubbles</u>	5	't is veel <u>gezonder</u>
5	Life is the <u>bubbles</u>	5	Één en al <u>bubbels</u>	5	Niets geen <u>gedonder</u>
4	Under the <u>sea</u>	4	Onder de <u>zee</u>	4	Hier in de <u>zee</u>
4	Under the <u>sea</u>	4	Onder de <u>zee</u>	4	Diep in de <u>zee</u>
5	Since life is <u>sweet</u> here	5	Alles is <u>koeler</u>	5	Ik zeg het je <u>eerlijk</u>
5	We got the <u>beat</u> here	5	Natter en <u>zwoeler</u>	5	Hier is het <u>heerlijk</u>
4	<u>Naturally</u> (Naturally)	4	Dacht je van <u>nee</u> ?	4	Diep in de <u>zee</u>
8	Even the <u>sturgeon</u> an' the <i>ray</i>	8	Want de <u>ansjovis</u> en de <i>griet</i>	8	Moet je die <u>rog</u> zien en die <i>steur</i>
8	They get the <u>urges</u> 'n' start to <i>play</i>	8	Spelen een <u>moddervette</u> <i>beat</i>	9*	Die zijn in een <u>razend</u> goed <i>humeur</i>
5	We got the <u>spirit</u>	5	Zie je ze <u>zwebben</u>	5	Kijk nou die <u>heren</u>
5	You got to <u>hear</u> it	5	Hoor je ze <u>jammen</u>	5	Mooi <u>musiceren</u>
4	Under the <u>sea</u>	4	Onder de <u>zee</u> !	4	Diep in de <u>zee</u>

5	The <b>newt</b> play the <b>flute</b>	5	De <i>baars</i> speelt de <i>bas</i>	5	<b>Vooruit</b> met de <b>fluit</b>
5	The <b>carp</b> play the <b>harp</b>	5	De <b>poon</b> saxofoon	5	De <i>karper</i> die <i>harpt</i>
5	The <b>plaice</b> play the <b>bass</b>	5	De <b>aal</b> de <b>cymbaal</b>	5	En <b>da's</b> dus de <b>bas</b>
5	And they soundin' <b>sharp</b>	5	'T is buitengewoon	5	Die klinkt lekker <b>luid</b>
5	The <b>bass</b> play the <b>brass</b>	5	De <b>voorn</b> speelt de <b>hoorn</b>	5	Een Koperkwartet
5	The <b>chub</b> play the <b>tub</b>	5	De <b>karper</b> de <b>harp</b> ,	5	De <b>schol</b> trommelt <b>dol</b>
7	The <b>fluke</b> is the <b>duke</b> of soul	7	De haai doet zn eigen ding!	7	De <b>poon</b> op de <b>saxofoon</b>
5	The <b>ray</b> he can <b>play</b>	5	De <b>griet</b> fluit een <b>lied</b> ,	5	De <b>rog</b> speelt ook <b>nog</b>
5	The <b>lings</b> on the <b>strings</b>	5	De <b>tong</b> slaat de <b>gong</b> ,	5	Die bink hé die <b>swingt</b>
5	The <b>trout</b> rockin' <b>out</b>	5	De <b>zeelt</b> die <b>bespeelt</b>	5	Die gaan aan de zwier
5	The blackfish she <b>sings</b>	5	De <i>accordeon</i>	5	Die griet daar die <b>zingt</b>
5	The smelt and the <b>sprat</b>	5	De <b>sprot</b> en de <b>bot</b>	5	De spiering, de <b>sprot</b>
5	They know where it's <b>at</b>	5	Hobo en <b>fagot</b>	5	O, wat een <b>genot</b>
6	An' <b>oh</b> that blowfish <b>blow</b>	6	De <b>haring</b> 's <b>King</b> of <b>Swing!</b>	6	Die <i>baars</i> zit <i>barstensvol</i>
4	Yeah, under the <u>sea</u>	4	Onder de <u>zee</u>	4	Diep in de <u>zee</u>
4	Under the <u>sea</u>	4	Onder de <u>zee</u>	4	Diep in de <u>zee</u>
4	When the <u>sardine</u>	5*	Waar alle <u>schollen</u>	5*	Al die <u>sardientjes</u>
5	Begin the <u>beguine</u>	5	Rocken en <u>rollen</u>	5	Zijn ook mijn <u>vriendjes</u>
5	It's music to <u>me</u> (It's music to me)	4*	<u>Hatsjikidee!</u>	4*	Jippie ja <u>jee!</u>
8	What do they <u>got</u> ? A lot of <u>sand</u>	8	Wat hebben <u>zij</u> ? De koude <u>grond</u> ...	8	Hier in de <u>zee</u> heb ik het <u>best</u>
9	We got a <u>hot</u> crustacean <u>band</u>	8*	Hier heb je <u>peper</u> in je <u>kont</u> !	9	Wij hebben <u>zelfs</u> een kreeften <u>orkest</u>
5	Each little <u>clam</u> <u>here</u>	5	Daar gaan de <u>kokkels</u>	5	Zorgen <u>vergeet</u> je
5	Know how to <u>jam</u> <u>here</u>	5	Loos met hun <u>mokkels</u>	5	Altijd een <u>beetje</u>
4	Under the <u>sea</u>	4	Onder de <u>zee</u>	4	Diep in de <u>zee</u>
5	Each little <u>slug</u> <u>here</u>	5	En alle <u>slakken</u>	5	Net als de <u>slakken</u>
5	Cuttin' a <u>rug</u> <u>here</u>	5	Gaan uit hun <u>dakken</u>	5	Blijven we <u>plakken</u>
4	Under the <u>sea</u>	4	Onder de <u>zee</u>	4	Hier in de <u>zee</u>

5	Each little <u>snail here</u>	5	En alle <u>kwallen</u>	5	Kijk hem eens <u>blazen</u>
5	Know how to <u>wail here</u>	5	Fijn met z'n <u>allen</u>	5	Als in <u>extase</u>
5	That's why it's <u>hotter</u>	5	Nooit in je <u>uppie</u>	5	Waar wij naar <u>streven</u>
5	Under the <u>water</u>	5	Altijd een <u>guppie</u> ,	5	Is een goed <u>leven</u>
5	Ya we in <u>luck here</u>	5	Ja je moet <u>weten</u> :	5	Wij zijn <u>tevreden</u>
5	Down in the <u>muck here</u>	5	Natter is <u>beter</u>	5	Heel ver <u>beneden</u>
4	Under the <u>sea</u>	4	Onder de <u>zee</u> !	4	Diep in de <u>zee</u>

	Poor unfortunate souls		Ja, het leven is zwaar		Al die kommer en kwel
12	I <u>admit</u> that, in the past, I've been a <u>nasty</u>	12	Ik moet <u>zeggen</u> ik was vroeger niet zo <u>aardig</u>	12	In 't <u>verleden</u> was ik niet bepaald een <u>doetje</u>
11	They weren't <u>kidding</u> when they called me, well, "a <u>witch</u> "	11	Zeg maar <u>gerust</u> een afgrijselijk <u>secret</u>	11	Heel <u>begrijp</u> 'lijk werd ik vaak een heks <u>genoemd</u>
7	But you'll <u>find</u> that <u>nowadays</u>	7	Maar ik <u>kreeg</u> de laatste <u>tijd</u>	7	Maar ik <u>heb</u> <u>gedecideerd</u> ,
6	I've <u>mended</u> all my <u>ways</u>	6	Een <u>beetje</u> last van <u>spijt</u>	7*	Op een <u>dag</u> mezelf <u>bekeerd</u>
10	<u>Repented</u> , seen the light, and made a <u>switch</u>	10	Van <u>alle</u> stoute dingen die ik <u>deed</u>	10	En <u>heb</u> me met m'n nieuw bestaan <u>verzoend</u>
2	True? Yes	2	Dus, nou...	2	Toch? Ja
12	And I <u>fortunately</u> know a little <u>magic</u>	12	'K <u>Heb</u> <u>toevallig</u> dus die heel speciale <u>gave</u>	12	Kijk met <u>tover</u> 'n ben ik tamelijk <u>behendig</u>
11	It's a <u>talent</u> that I always have <u>possessed</u>	11	Die mij <u>in</u> mijn prille jeugd in handen <u>viel</u>	11	'T is een <u>gave</u> die ik altijd al <u>bezat</u>
7	And here <u>lately</u> , please don't <u>laugh</u> ,	7	En die <u>kracht</u> gebruik ik <u>graag</u>	7	En de <u>laatste</u> tijd <u>besteed</u>
6	I <u>use</u> it on <u>behalf</u>	7*	Voor, <u>nou</u> ja, de <u>onderlaag</u>	7*	Ik mijn <u>zorgen</u> aan dat <u>leed</u>
11	Of the <u>miserable</u> , the lonely, and <u>depressed</u>	11	De <u>mislukking</u> , de loser, de <u>schlemiel</u>	11	Voor die <u>stakkers</u> heb ik steeds een zwak <u>gehad</u>
6	<u>Poor unfortunate souls</u>	6	<u>Ja</u> , het leven is <u>zwaar</u>	6	<u>Wat</u> een kommer en <u>kwel</u>
4	In <u>pain</u> , in <u>need</u>	4	Zo <u>erg</u> , Zo'n <u>hel</u>	5*	Zo <u>triest</u> , zo <u>gemeen</u>
8	This one <u>longing</u> to be thinner	8	Want de <u>een</u> wil dikke lippen	8	Deze <u>wilde</u> graag wat dunner
7	That one <u>wants</u> to get the girl	7	En de <u>ander</u> wil een vent	7	Die daar <u>smachtte</u> naar een vrouw
5	<i>And do I <u>help</u> them?</i>	5	<i>En kan ik <u>helpen</u>?</i>	5	<i>En bied ik <u>hulp</u> aan?</i>

3	Yes, <u>indeed</u>	3	Dacht het <u>wel</u>	3	Ja, <u>meteen</u> !
7	Those <u>poor</u> unfortunate <u>souls</u>	6*	Ja, het leven is <u>zwaar</u>	7	O, <u>wat</u> een kommer en <u>kwel</u>
4	So <u>sad</u> , so <u>true</u>	4	Zo <u>hard</u> , Zo'n <u>sof</u>	5*	Wat <u>rot</u> , wat een <u>sof</u>
8	They come <u>flocking</u> to my cauldron	8	En ze <u>vragen</u> onderdanig	8	Ze <u>verschijnen</u> op m'n spreekuur
7	Crying, " <u>Spells</u> , Ursula, please!"	7	Om een <u>drankje</u> of een spreuk	7	Smekend " <u>Help</u> toch alsjeblieft"
4	<i>And I <u>help</u> them?</i>	5*	<i>En <u>wil</u> ik helpen?</i>	5*	<i>En bied ik <u>hulp</u> aan?</i>
3	Yes, I <u>do</u>	3	Nou en <u>of</u>	3	Nou en <u>of</u>
7	Now, it's <u>happened</u> once or <u>twice</u>	7	Maar een <u>enkel</u> keertje <u>komt</u>	7	Maar soms <u>kreeg</u> een arme <u>klant</u>
7	Someone <u>couldn't</u> pay the <u>price</u>	7	De <u>betaling</u> niet goed <u>rond</u>	7	De <u>betaling</u> niet tot <u>stand</u>
12	And I'm <u>afraid</u> I had to rake 'em 'cross the <u>coals</u>	11*	En dan <u>ken</u> ik geen genade dat is <u>waar</u>	12	En mijn <u>methodes</u> zijn dan niet zo erg <u>subtiel</u>
7	Yes, i've <u>had</u> the odd <u>complaint</u>	7	Nee ik <u>spaar</u> de roede <u>niet</u>	7	Klachten <u>kreeg</u> ik niet zo <u>snel</u> ,
8	But on the <u>whole</u> i've been a <u>saint</u>	8	Maar dat doet <u>mij</u> het meest <u>verdriet</u>	8	Want ik geef <u>heel</u> m'n hart en <u>ziel</u>
8	To those <u>poor</u> unfortunate <u>souls</u>	8	Want <u>helaas</u> het leven is <u>zwaar</u>	7*	Aan <u>al</u> die kommer en <u>kwel</u>
11	The <u>men</u> up there don't like a lot of <u>blabber</u>	11	De <u>mannen</u> daar in 't bovenland zijn <u>kerels</u>	11	De <u>mannen</u> daar zijn niet gesteld op <u>praatjes</u>
10	They <u>think</u> a girl who gossips is a <u>bore</u>	10	Zij <u>zien</u> een vrouw het liefste als <u>behang</u>	10	Een <u>vrouw</u> die roddelt vinden zij een <u>zwets</u>
7	Yes, on <u>land</u> it's much preferred	7	Maak je <u>bijna</u> geen geluid	7	Op het <u>land</u> is men gewend
8	For ladies <u>not</u> to say a word	8	Dan ben je <u>morgen</u> nog de bruid	7*	Dat een <u>vrouw</u> zwijgt als decent
12	And after <u>all</u> , dear, what is idle prattle <u>for</u> ?	12	Maar van een <u>kakelende</u> kip worden ze <u>bang</u>	12	En <u>bovendien</u> je hebt toch niets aan dat <u>geklets</u>
13	Come on, they're <u>not</u> all that impressed with <u>conversation</u>	13	Terecht, want <u>mannen</u> houden niet van <u>conversatie</u>	13	Nou dan, die <u>mannen</u> houden niet van <u>conversatie</u>
10	True <u>gentlemen</u> avoid it when they <u>can</u>	11*	En vooral niet van 't gewauwel van een <u>wijf</u>	10	Een <u>echte</u> heer vermijdt dat als ie <u>kan</u>
7	But they <u>dote</u> and swoon and <u>fawn</u>	7	Maak geen <u>herrie</u> in het <u>nest</u>	7	Maar ze <u>vallen</u> bijna <u>flauw</u>
7	On a <u>lady</u> who's <u>withdrawn</u>	7	En je <u>scoort</u> gewoon het <u>best</u>	7	Voor zo'n <u>schone</u> stille <u>vrouw</u>
10	It's <u>she</u> who holds her tongue who gets a <u>man</u>	11*	Met een <u>volgzaam</u> knikje en een lekker <u>lijf</u>	10	Dus <u>iemand</u> die z'n mond houdt krijgt een <u>man</u>

9	Come on, you <u>poor</u> unfortunate <u>soul</u>	9	Dus kindje, <u>Ja</u> , het leven is <u>zwaar</u>	9	Kom maar, met <u>al</u> je kommer en kwel
6	Go <u>ahead</u> , make your <u>choice</u> !	6	Maak je <u>keus</u> , Kies voor <u>hem</u>	7*	Ga je <u>gang</u> , kies maar voor <u>hem</u>
8	I'm a <u>very</u> busy woman	8	'K heb nog <u>err</u> -ug veel te doen	8	Laat me <u>niet</u> zo op je wachten,
7	And I <u>haven't</u> got all day	8*	En jij weet <u>toch</u> al wat je wilt	7	Want ik <u>heb</u> nog veel te doen
4	It won't <u>cost</u> much	5*	Het kost <u>zo</u> weinig	4	Ik vraag <u>niet</u> veel,
3	Just your <u>voice</u> !	4*	Alleen je <u>stem</u>	4*	Alleen jouw <u>stem</u>
7	You <u>poor</u> unfortunate <u>soul</u>				
4	It's <u>sad</u> , but <u>true</u>	6*	<u>Ja</u> , het leven is <u>zwaar</u>	7	Jij <u>met</u> je kommer en <u>kwel</u>
15	If you <u>want</u> to cross a bridge, my sweet, you've <u>got</u> to pay the <u>toll</u>	4	Helaas, 't is <u>waar</u>	4	'T is <u>triest</u> , maar <u>waar</u>
		15	Ruil het <u>zout</u> maar voor het zoet en ik zou <u>zeggen</u> au <u>revoir</u>	15	Als je <u>echt</u> zo graag naar boven wil dan <u>talm</u> je geen <u>moment</u>
15	Take a <u>gulp</u> and take a breath And go <u>ahead</u> and sign the <u>scroll</u> !	14*	Pak je <u>kans</u> en deze pen en dan <u>graag</u> een krabbel <u>daar</u>	15	Pak die <u>pen</u> en zet je naam hier onderaan dit <u>document</u>
9	Flotsam, <u>Jetsam</u> , now i've got her, boys!	9	Jongens <u>kijk</u> de buit is binnen hoor	9	'T Is voor de <u>bakker</u> , want ik heb 'r
6	The <u>boss</u> is on a <u>roll</u> !	6	Ik <u>heb</u> het voor <u>elkaar</u>	6	Die <u>meid</u> zegt nu <u>vaarwel</u>
7	This <u>poor</u> unfortunate <u>soul</u>	7	Want <u>ja</u> het leven is <u>zwaar</u> !	7	Aan <u>al</u> die kommer en <u>kwel</u>