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**CHARACTERIZATION OF ELSA THROUGH  
SONG IN THE ENGLISH AND FINNISH  
VERSIONS OF *FROZEN 2***

# ABSTRACT

Mari Prinkkilä: Characterization of Elsa through song in the English and Finnish versions of *Frozen 2*  
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This thesis examines the characterization of the main character Elsa through song in the English and Finnish versions of the Disney movie *Frozen 2*. Its aim was to determine whether the aspects of Elsa's characterization that are conveyed through song lyrics change in translation, and if so, how they change.

The theoretical background of this study consists of topics related to song translation and characterization. In the theory section of this thesis, I first describe the theory related to translating songs, which includes Peter Low's idea of song translation as a pentathlon, after which I discuss the theory related to characterization in the context of both literature and audiovisual media.

My data includes five songs from the movie *Frozen 2*. The movie is a sequel to the successful Disney animated musical *Frozen*. *Frozen 2* follows Queen Elsa's journey to the North to discover the truth about herself and her kingdom's history. The songs I included are *All is Found*, *Some Things Never Change*, *Into the Unknown*, *Show Yourself* and *The Next Right Thing*. They were chosen because they are all sung at least partly by, to or about Elsa.

My analysis shows that Elsa's characterization does not change significantly in translation, although some minor differences can be detected. In both versions of the movie, Elsa is a somewhat reserved character who is afraid of change, but who then learns to embrace it as she discovers her destiny as an incarnation of an elemental spirit. The most significant difference between the versions relates to the clarity of the point at which Elsa fully embraces her new role.

The thesis mainly focuses on the lyrics of the songs from the perspective of their characterizing function. Due to the limited scope, the thesis does not thoroughly consider the multimodality of the text, although other elements of the audiovisual whole are also mentioned. A more comprehensive study could perhaps consider the multimodality in more detail. Future studies could also tie the characterizing function of musical songs more closely to the theory of song translation.

Keywords: characterization, song translation, audiovisual translation

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# TIIVISTELMÄ

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Tässä tutkielmassa tutkitaan päähenkilö Elsan karakterisaatiota Disneyn *Frozen 2* -elokuvan englannin- ja suomenkielisessä versiossa. Tutkielman tavoitteena oli selvittää, ovatko laulujen sanojen kautta välittyvät Elsan henkilökuvauksen eri puolet muuttuneet käännösprosessin aikana ja jos ovat, miten.

Tutkimus pohjautuu sekä laulujen kääntämiseen että karakterisaatioon eli henkilöhahmojen luomiseen liittyvään teoriaan. Tutkielman teoriaosassa käsitellän aluksi laulujen kääntämisen teoriaa, johon liittyy muun muassa Peter Low'n ajatus laulujen kääntämisestä viisiotteluna. Tämän jälkeen käsitellän karakterisaation teoriaa niin kirjallisuuden kuin audiovisuaalisen mediankin kontekstissa.

Tutkimusaineistooni kuuluu viisi laulua elokuvasta *Frozen 2*. Elokuva on Disneyn menestyksekkään animaatiomusikaali *Frozenin* jatko-osa. Elokuvassa *Frozen 2* seurataan kuningatar Elsan matkaa pohjoiseen, jossa hän löytää totuuden omasta itsestään ja kuningaskuntansa historiasta. Aineistoon valikoituneet laulut ovat *Löydän sen*, *Jotkin muutu ei*, *Tuntemattomaan*, *Saavu jo* ja *Kuin oikein on*. Valitsin nämä laulut, koska ainakin osan jokaisesta laulusta joko laulaa Elsa itse tai se lauletaan hänelle tai hänestä.

Analyysini osoittaa, ettei Elsan henkilökuvaus ole muuttunut käännösprosessissa merkittävästi, joskin pieniä eroja on havaittavissa. Elokuvan molemmissa versioissa Elsa on jokseenkin varautunut hahmo, joka pelkää muutosta, mutta joka myöhemmin oppii hyväksymään sen, kun hän löytää kohtalonsa luonnonhengen ruumiillistumana. Merkittävin ero versioiden välillä liittyy sen hetken selkeyteen, jolloin Elsa täysin omaksuu uuden roolinsa.

Tutkielma keskittyy pääasiassa laulujen sanoituksiin niiden karakterisoivan funktion näkökulmasta. Tutkielman rajallisen laajuuden vuoksi siinä ei huomioida tekstin multimodaalisuutta kovin perusteellisesti, vaikka audiovisuaalisen kokonaisuuden muitakin osia tuki mainitaan. Laajemmassa tutkimuksessa multimodaalisuutta voisi mahdollisesti tarkastella tarkemmin. Tulevissa tutkimuksissa musikaalilaulujen henkilöhahmoja luovan funktion voisi myös kytkeä selkeämmin laulujen kääntämisen teoriaan.

Avainsanat: karakterisaatio, laulujen kääntäminen, audiovisuaalinen kääntäminen

Tämän julkaisun alkuperäisyys on tarkastettu Turnitin Originality Check -ohjelmalla.

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# 1 Introduction

This thesis will examine the characterization of Elsa, the queen of Arendelle, through the songs used in the Disney animated musical movie *Frozen 2*. The aim of this study is to determine if Elsa's characterization changes from the English original in the Finnish dubbed version of the movie and to identify the possible changes.

The term *characterization* refers to how a character is constructed in a text. Changes in characterization that occur in translation have not been studied much in an audiovisual context and even less so in the context of musical movies. This thesis studies characterization specifically through song because songs present information in a different format to spoken dialogue and can highlight different aspects of characters. Songs are also very different to translate than regular dialogue, as translators must also consider the format of the song.

The data of this thesis includes five songs from *Frozen 2*, all of which relate to the characterization of the main character Elsa in one way or another. *Frozen 2* is a sequel to Disney's highly popular animated musical movie *Frozen*, in which Elsa, a recently crowned queen who was born with magical ice powers, flees to a remote mountain because she is unable to fully control her powers. Thanks to her sister Anna, she learns to control the powers and returns to her role as a queen. *Frozen 2* follows Elsa's journey to the North, where her aim is to learn the truth about herself and discover the true history of her kingdom in order to save it.

The analysis will mostly focus on the lyrics of the five songs, although other elements of the songs and the scenes they appear in will also be considered when relevant. The characterizing elements found in the songs will be divided into four categories: self-description, relationships between characters, contrast and action in relation to speech. The categories are based on Boggs and Petrie's (2004) thoughts on characterization in movies combined with the categories used by Perttola (2012) in her master's thesis on characterization in the Finnish subtitles of *The Lion, the Witch and the Wardrobe*.

In chapters 2 and 3, I will discuss the theory behind song translation and characterization in literature and audiovisual media. I will then describe my data and methods in more detail in chapter 4, after which I will present my analysis in chapter 5 and the final conclusions in chapter 6.

## 2 Song Translation

As Peter Low (2013, 229) notes, when a song that is originally written in one language is performed in another language, the lyrics that are sung are not always a translation of the original lyrics. He writes that instead of a translation, the new lyrics could also be a replacement text, which refers to a completely new set of lyrics written in the target language, or an adaptation of the source text, which draws inspiration from the source text but semantically differs from it more than a translation does (Low 2013, 229–230, 238). Song translators, or those translating songs to be sung, must also consider the form of the text in addition to its content and sometimes alter the semantic meaning for the sake of the form, which might sometimes even make it difficult to determine whether a text is a translation or an adaptation (Low 2013, 235–239). Johan Franzon (2005, 263), who discusses the translation of songs in musicals, also suggests that song translation might fall somewhere between “translation proper”, or translation which focuses on conveying the same information, and adaptation. He notes that the factual information conveyed by the original songs and their translated counterparts may differ where it is not relevant, but also mentions that translated musical songs are still similar to the original ones on a contextual-functional level (Franzon 2005, 263). This means that while semantically different, the translated lyrics written with the new cultural context in mind have a similar function in the context of the musical as the original lyrics written to suit the context of the source culture.

There are multiple aspects of a song that must be considered in order to translate it successfully. While sufficient fidelity to the source text is desirable, as it is what differentiates a translation from adaptation and replacement text, a translator should also aim for a performable format, as it is crucial for the function of a singable song translation (Franzon 2005, 266). Peter Low (2016, 79) describes the features of a song that a translator must consider using a pentathlon as a metaphor. The **pentathlon principle**, as Low’s model is called, can be used as a tool both when creating and when evaluating song translations, and as the name suggests, it describes the five features of a successfully translated song: singability, sense, naturalness, rhythm and rhyme (Low 2016, 80). Much like a pentathlete ought to succeed in all five events of a pentathlon, a translator should aim to balance the five features of a song in order to achieve the highest possible “overall score” (Low 2016, 80). Compromises in some areas are allowed and sometimes even encouraged if they raise the score enough in other areas (Low 2016, 80).



The **singability** feature refers to the aspects of a song that make it easy to sing (Low 2016, 81). According to Low (2016, 82–84), song translations aiming for a high singability score should favor open-ended syllables and avoid consonant clusters and plosive consonants. Naturally long “pure” vowels should also be favored over shorter, more neutral ones, especially in places where the source text has long vowels (Low 2016, 84). Translators should also avoid placing sounds that are difficult to sing on high notes (Low 2016, 85–86). Many of Low’s more specific recommendations are more applicable when translating into English, but the notion of singability should be considered regardless of the target language.

**Sense** refers to the meaning of the lyrics (Low 2016, 87). While the target text, especially in song translation, can rarely be a direct translation of the source text, it should at least resemble the original enough to be considered a translation and not an adaptation (Low 2016, 87–88). If the song is marketed as a translation, using an adaptation instead could be considered ethically questionable (Low 2013, 242). Translating the lyrics too literally, however, could decrease the overall pentathlon score, as the song could, for example, sound unnatural (Low 2016, 87). The feature of **naturalness** describes how fluently a translated song uses the target language (Low 2016, 88). If a song scores highly on naturalness, it sounds as if it could have been originally written in the target language (Low 2016, 88).

**Rhythm**, as the name implies, describes how well the translated song follows the rhythm of the original song. This aspect includes features such as syllable count and stress (Low 2016, 96–99). Short phrases, which might often be repeated in songs, should be translated as phrases of the same length, although they can be translated differently on later occurrences if the translator considers it necessary in order to do justice to the original phrase (Low 2016, 99–100). Some minor tweaks to the rhythm may be acceptable, as they are normal even between different verses of an original song (Low 2016, 101).

**Rhyme**, according to Low, is the easiest feature to evaluate but often the least important to include (Low 2016, 80). Songs are not even expected to rhyme in all languages, but if the source text uses rhyme and rhyming is expected of a target language song, it is desirable to include rhymes in the target text as well (Low 2016, 103). However, some of them can often be sacrificed for the benefit of the other aspects without lowering the overall score much (Low 2016, 103–104). According to Low, using only half the number of rhymes in the translation could be sufficient if the most important rhymes of the source text are present in the target text as well (Low 2016, 105). Following the same rhyme scheme as the source text is also not as

important as, for example, the rhythm of the song, and partial rhymes can be used if they work better in their context than a perfect rhyme (Low 2016, 105–106).

In addition to describing these five features, Low acknowledges that if applied to a more specific context, such as musical theater, the pentathlon model could benefit from additional features, since different contexts add different constraints to translating songs (Low 2016, 110). Marianne Kannisto (2019) develops the pentathlon principle further in her master's thesis, in which she studies the translations of musical songs. She makes the model more suitable to a musical theater context by adding two categories and names this new model the “heptathlon principle” (Kannisto 2019, 27). The added categories are the function of the song, which refers to the song's place and purpose in the musical, and visual content, which refers to how the visual aspects of the scene the song appears in affect the interpretation of the song (Kannisto 2019, 27–28).

In my analysis of the songs in *Frozen 2*, I will mostly focus on how the songs fulfill the specific function of characterization and how the differences in the sense aspect between the original and translated songs may affect characterization. However, since the different aspects of the songs and the scenes in which they appear interact with each other, I will also take other aspects into account if their interaction with the sense aspect is relevant.

### **3 Characterization**

Characterization could be defined as the representation of fictional characters in a text, and it has been studied much more in literature than in audiovisual contexts. Shlomith Rimmon-Kenan (1983, 59) describes a character as a “network of character-traits”, which are represented in a text in the form of character-indicators. These indicators are the elements that construct the character, and while any element of the text could have the potential of conveying information about a character, certain elements are more commonly used as character-indicators (Rimmon-Kenan 1983, 69). Maria Nikolajeva (2002) also discusses characterization, specifically in the context of children's literature. While she acknowledges that children are more prone to interpreting the characters as real people instead of networks of textual indicators, she also notes that, ultimately, fictional characters are only textual entities that do not exist outside the stories they appear in, even though readers may assume details about their lives based on their own experiences (Nikolajeva 2002, 7, 24–27).

Joseph M. Boggs and Dennis W. Petrie (2004, 57–69) discuss characterization in the context of analyzing movies. They describe characterization through appearance, dialogue, external action, internal action, reactions of other characters, contrast, caricature and leitmotif, and choice of name (Boggs & Petrie 2004, 58–66). Since my data is also audiovisual, I will base my categorization of characterizing elements partly on Boggs and Petrie’s ideas. I will, however, modify the categories to suit my data better, as I will mostly focus on song lyrics in a movie and not the movie as a whole.

Jenny Perttola (2012) studies characterization in the Finnish subtitles of *The Lion, the Witch and the Wardrobe* in her master’s thesis, and she bases her categorization of the characterizing elements partly on Rimmon-Kenan’s categories. Perttola’s (2012, 20–22) main categories are direct and indirect characterization, which correspond to Rimmon-Kenan’s direct description and indirect presentation. She further divides the latter category into four subcategories: outwardly direct characterization, which refers to instances where characters describe one another; characterizing elements of speech, which refers to the characters’ individual styles of speech; speech in relation to action, which refers to a character’s speech in relation to their own actions and the actions of others and includes possible contradictions between a character’s speech and actions; and verbal behavior, which refers to the roles a character takes when interacting with others (Perttola 2012, 20–22). Since I will focus on the verbal elements of an audiovisual text, I will use Perttola’s categorization to complement the categories of characterization specific to movies when constructing my own categories for the analysis.

### **3.1 Direct characterization**

Rimmon-Kenan (1983, 59–60) divides means of characterization into two main categories: direct definition and indirect presentation. Direct definition refers to instances where a reliable source of information, such as a reliable narrator, describes a character directly as, for example, hard-working or shy (Rimmon-Kenan 1983, 59). However, when an unreliable source of information, such as a character speaking from their point of view, describes another character, their utterance is subjective and might reflect their own opinions rather than accurately describe the other character (Rimmon-Kenan 1983, 60). Nikolajeva (2002, 146–157) also discusses description and narration as means of characterization. When these means of characterization are used, the narrator may have an authoritative role and guide the reader towards a specific way of understanding a character (Rimmon-Kenan 1983, 60; Nikolajeva 2002, 157). Narrators

can also influence the readers' interpretation of characters' own speech through dialogue tags (Nikolajeva 2002, 179). In movies, narration, and thus direct description, is used more rarely, and characterization is mainly conveyed through other means. The visual appearance of a character and the nonverbal elements of a character's voice could, however, also be considered direct characterization, as they are conveyed directly when characters are shown or when they speak.

## **3.2 Indirect characterization**

Indirect presentation refers to means of characterization where a character's traits are exemplified indirectly (Rimmon-Kenan 1983, 60). Rimmon-Kenan (1983, 61–67) describes characterization through action, speech, external appearance and environment as indirect presentation.

### **3.2.1 Characterization through speech**

Speech, or dialogue, as Boggs and Petrie (2004, 59) name the category, can describe a character either through its content or style (Rimmon-Kenan 1983, 63). The content of a character's speech can convey thoughts, attitudes and reactions to events (Nikolajeva 2002, 185–186). Even when characters describe others, they reveal aspects of themselves through their opinions on other characters (Nikolajeva 2002, 186; Rimmon-Kenan 1983, 64). The style of a character's speech can indicate aspects such as social status or place of origin (Rimmon-Kenan 1983, 64; Boggs and Petrie, 59). Since the dialogue in movies is usually presented through the aural medium, it can also convey characterization through features such as stress, pitch and pause patterns (Boggs & Petrie 2004, 59).

### **3.2.2 Characterization through other characters**

Characters can characterize each other through their reactions to each other and through contrast. As Boggs and Petrie (2004, 62) note, the reactions of other characters can be an important way to convey information about a character especially in movies, where there is often no narrator to guide the audience's understanding of them. Other characters' reactions may allow the audience to form a first impression of a character before they even see them

(Boggs & Petrie, 62). Characters' descriptions of one another are also recognized as a significant means of characterization by Rimmon-Kenan (1983, 60, 64), although she also emphasizes that the words spoken by one character about another may sometimes describe the speaking character more than the one being described.

Contrasting characters with each other, or using dramatic foils, emphasizes the characters' different traits (Boggs & Petrie 2004, 63–64). For example, a confident character seems more confident in contrast to a shy character, and vice versa. Rimmon-Kenan (1983, 67–70) also mentions contrast between characters as a factor that reinforces characterization when the characters are compared through analogy, but she does not necessarily consider it a separate type of characterization, partly due to its implicitness. Nikolajeva (2002, 218–219) also discusses contrastive characterization as a form of implicit characterization that reinforces the impressions the audience have of characters different to one another.

### **3.2.3 Characterization through action**

Action, or as Boggs and Petrie (2004, 59) further specify, external action, refers to the ways in which characters interact with the world around them. Both one-time and habitual actions can convey characterization (Rimmon-Kenan 1983, 61). They reveal different aspects of a character, habits revealing a more stable, static aspect and one-time decisions revealing a more dynamic aspect (Rimmon-Kenan 1983, 61). In addition to performed actions, actions that ought to be done but are left undone and intended future actions can also indirectly describe a character (Rimmon-Kenan 1983, 61–62). Boggs and Petrie (2004, 59) also write that while most of a character's actions reveal some of their characteristics, actions that convey the most information are those that clearly reflect a choice made by them specifically (Boggs & Petrie 2004, 59).

When considering characterization through action, it is worth noting that characters and plot are interdependent to a certain extent, and the characterizing power of actions relies on the assumption that the characters have an active role in the events of the plot (Nikolajeva 2002, 128, 140–142; Boggs & Petrie 2004, 59). However, actions do imply that a character has specifically chosen to perform them, and thus they could be considered reflections of a character's traits and motivations (Nikolajeva 2002, 158).

### **3.2.4 Characterization through internal representation**

Internal representation refers to the ways in which a character's inner world of thoughts and feelings is conveyed. Boggs and Petrie (2004, 62) refer to the depictions of characters' inner worlds as internal action. A movie character's inner world can also be conveyed visually or through sound (Boggs & Petrie 2004, 62), while a literary character's inner world is often conveyed through similar means as dialogue, such as through quoted monologue, which usually represents a character's inner speech. (Nikolajeva 2002, 193). Rimmon-Kenan (1983, 63) even includes thought in the same category as speech, as these two might seem similar as means of characterization. On the other hand, Nikolajeva (2002, 191–210), as well as Boggs and Petrie (2004, 62), discuss internal representation separately, since, unlike depictions of speech, it allows a level of transparency that is impossible to achieve in real life. Forms of internal representation allow the audience to understand the thoughts and motivations of characters from a much different perspective than speech and external action can (Nikolajeva 2002, 191; Boggs & Petrie 2004, 62). In the context of musical theater, songs can also represent a character's inner monologue (Franzon 2005, 271). This is partially the case in my data as well.

### **3.2.5 Other forms of characterization**

In addition to the means of characterization described above, there are also other factors that may contribute to the audience's view of a character. These include external appearance, environment, choice of name, caricature and leitmotif.

External appearance can either imply characters' traits through metonymy or be an apparent result of their choices and thus reveal some aspects of them. As an example of the first, features such as crooked teeth are commonly associated with evil characters in stories even today (Nikolajeva 2002, 147). An example of appearance as a possible reflection of a character's choices could be their outfit or their hairstyle, which may both indicate the character's own preferences (Rimmon-Kenan 1983, 65). In the context of movies, a character's appearance is conveyed instantaneously and directly through the visual medium. The audience's perception of a character can thus be affected by the choice of actor and the mannerisms, ways of movement and other features that the actors convey that relate to their characters' appearance (Boggs & Petrie 2004, 58–59).

A character's environment is another feature that may relate to their characterization through metonymy or as an apparent result of the character's choices. For example, a decayed house might act as a metonymy for a character's mental state (Rimmon-Kenan 1983, 66). A character may also be considered to have chosen, for example, to spend more time indoors instead of playing outdoors, which could signify that the character prefers the safety and comfort of their home over adventure (Nikolajeva 2002, 214).

Another feature that may be considered a means of characterization is the choice of name. Boggs and Petrie (2004, 64–66) do consider it one, while Rimmon-Kenan (1983, 67–69) considers a character's name a factor that only reinforces characterization. According to Boggs and Petrie (2004, 65), names and the sounds they contain carry certain connotations, which affect the interpretation of a character. Some names sound rural, some sound royal, and other names may even sound unpleasant enough to imply a villain (Boggs & Petrie 2004, 66).

The last two means of characterization described here, caricature and leitmotif, have considerable similarities. Both can be used to emphasize certain aspects of characters in order to make them more recognizable and memorable (Boggs & Petrie 2004, 64). Caricature refers to the exaggeration of a dominant feature of a character (Boggs & Petrie 2004, 64). Features that may be exaggerated include personality traits, physical features and voice qualities (Boggs & Petrie 2004, 64). While caricature relies on exaggeration, leitmotif relies on the repetition of an idea or a phrase until it is associated with the character strongly enough that it may even be considered their trademark (Boggs & Petrie 2004, 64).

## **4 Data and method**

### **4.1 Frozen 2**

My data consists of five songs that appear in Disney's animated movie *Frozen 2*. The original English movie is directed by Chris Buck and Jennifer Lee, and the songs are written by Kristen Anderson-Lopez and Robert Lopez. The Finnish dub is translated by Marko Hartama and directed by Markus Bäckman. My source for the songs and the scenes they appear in is Disney+. My main sources for the lyrics are the closed captions and subtitles of the movie, but I also compared them to the audio of the scenes to ensure that they match the sung lyrics.

The songs I chose for the analysis are *All is Found*, *Some Things Never Change*, *Into the Unknown*, *Show Yourself* and *The Next Right Thing*, as they are all sung at least in part by, to, or about Elsa. The analysis will mostly focus on the lyrics of the songs but will also take other aspects of the scenes they appear in into account when relevant. In this section, I will first describe Elsa's storyline in both the first and the second *Frozen* movie and then continue to describe the situations in which the five songs mentioned above are sung.

#### **4.1.1 Elsa's storyline in Frozen and Frozen 2**

Elsa is the main character of both *Frozen* and *Frozen 2*. In *Frozen*, Elsa becomes the queen of Arendelle a few years after her parents' death. She has magical powers, with which she can create snow and ice, but she has hidden them from her sister, Princess Anna, and the rest of the kingdom, since she learned to view them as dangerous as a child. Elsa loses control of the powers at her coronation, accidentally creates an eternal winter in Arendelle, and flees to a remote mountain, where she creates herself an ice castle. After a series of adventures, during which Anna is almost frozen to death by Elsa's ice magic, Elsa learns to control her powers through love, unfreezes her sister and ends the winter. She learns that her powers are not inherently dangerous, but a characteristic that can be accepted as a part of her, by herself and others.

*Frozen 2* begins with Elsa as the queen of Arendelle. However, she hears a mysterious voice calling her from the North and senses change. Unsure of her place in the world, Elsa answers the call, which she believes to have the answers about her nature and destiny, and simultaneously wakes four elemental nature spirits that inhabited an enchanted forest alongside the indigenous Northuldra people. The Northuldra lived in harmony with the spirits, until their and Arendelle's fighting enraged the spirits. The awakened spirits force Arendellians to leave the city, and Elsa begins her journey towards the source of the voice with Anna and their friends, as she believes the voice can help. The group meet the Northuldra and some Arendellian soldiers trapped in the enchanted forest, and they learn that Elsa and Anna's mother was also Northuldra. Elsa learns more about the nature spirits, including a fifth one which connects nature and humans. She continues alone toward the voice, to a mythical frozen river called Ahtohallan, where she learns the truth about the past and herself. She is frozen by the river, but Anna's actions to correct Arendelle's wrongdoings against the Northuldra unfreeze her, and



Elsa continues to live in the forest as the incarnation of the fifth spirit, while Anna goes back to the city to become Queen of Arendelle.

#### 4.1.2 Songs

*All is Found* is a lullaby that Elsa's mother, Queen Iduna, sings to Elsa and Anna when they are children. The song is about the mythical river Ahtohallan, which, according to Iduna, is said to hold all the answers about the past. The song and its lyrics are echoed throughout the movie, as they guide Elsa on her journey towards Ahtohallan. The song is reprised as a part of *Show Yourself*, connecting Elsa's journey to the foreshadowing lullaby.

*Some Things Never Change* is a song that reintroduces the central characters of the movie and shows their current situation to the audience. The characters celebrate autumn and sing about how, regardless of time moving forward and many things changing, important relationships may remain. Elsa has heard the mysterious voice for the first time and anticipates change.

*Into the Unknown* is sung by Elsa as she is kept awake by the voice that calls her. She contemplates whether to stay in the castle with the people she loves and live her life as a queen, even though she believes it is not where she truly belongs, or to follow the voice into the unknown, risking everything to find her true place in the world. She eventually answers the call, waking the nature spirits.

*Show Yourself* is sung by Elsa as she reaches and explores Ahtohallan, eventually finding the source of the voice calling her, which seems to be a memory of young Iduna calling the spirits to help save Elsa's father in the past. At the beginning of the song, Elsa seems to sing to the voice, but by the last chorus she has discovered the reason for her powers and undergoes a transformation, during which she sings to herself together with another memory image of her mother. The transformation implies Elsa fully stepping into her role as the fifth spirit.

*The Next Right Thing* is a song sung by Anna after Elsa is frozen, presumably to death. It is about Anna's grief and how, despite everything, she must continue to do what is right, one step at a time. At the beginning of the song, Anna is in a dark cave, but she slowly climbs out and goes to do what needs to be done to fix the past.

## **4.2 Method**

The analysis was qualitative, as I focused on if and possibly how the characterization of Elsa has changed in translation and not on how much each means of characterization was used in the songs. I found the elements that characterize Elsa in each song and compared the English and Finnish versions to see if Elsa's characterization had changed. I will use specific examples when discussing the possible changes. My categorization of the characterizing elements is based on the categories described by Boggs and Petrie (2004), but since my data consists of songs, I modified the categories to suit my data better. I used only some categories and combined them with those used by Perttola (2012), who also focuses on the verbal aspect of an audiovisual text in her master's thesis. My categories are self-description, relationships between characters, contrast and action in relation to speech. I will also describe other aspects of the multimodal text in relation to the song lyrics if the interaction of the elements is relevant for Elsa's characterization.

### **4.2.1 Self-description**

This category combines internal action, which refers to depictions of a character's inner world (Boggs & Petrie 2004, 62) and outwardly direct characterization, which refers to characters describing each other in a seemingly direct manner but from a subjective point of view (Perttola 2012, 21). This category includes a character's – in this case, Elsa's – descriptions of her past and current selves and their internal worlds. While Elsa is the most reliable entity in the movie concerning depictions of her own internal world and ideas of herself, she also describes herself from her subjective point of view. Since this category includes Elsa's descriptions of herself and her inner world, it is labeled "self-description".

### **4.2.2 Relationships between characters**

This category is based on the idea of other characters' reactions as a means of characterization (Boggs & Petrie 2004, 62–63). It is combined with Perttola's (2012, 21) category of outwardly direct characterization, which also takes into account the fact that characters' reactions to one another also imply characteristics of the characters who react to others. This category includes both direct references and indirect reactions to other characters, and both the other characters' reactions to Elsa and her reactions to others. Since both Elsa's reactions to others and the others'

reactions to her reflect the relationships between them and characterize both the character describing and the one who is being described, this category is named “relationships between characters”.

### **4.2.3 Contrast**

This category combines Boggs and Petrie’s (2004, 63–64) idea of contrasting characters with each other to highlight the characters’ different personalities and Perttola’s (2012, 21–22) category of characterizing elements of speech. Since my data consists of songs, the style of the characters’ speech is not only affected by their personal styles of speech but also by the conventions related to song lyrics. Since accurate inferences about the characters’ regular styles of speech are more difficult to make, I will only consider the characters’ ways of using language in contrast to one another. This category includes differences between characters in the typical content of what they say, in addition to the choices of words and other elements specific to a character’s individual style of speech. I will also consider other types of contrast between characters in the data if its interaction with the verbal aspect of the text is relevant. It should also be noted that I do not analyze the contrast between the lullaby *All is Found* and the other songs, as *All is Found* is presented as a lullaby within the story and does not reflect Queen Iduna’s personal style of speech.

### **4.2.4 Action in relation to speech**

This category combines external action, or a character’s actions and choices within the world of the story (Boggs & Petrie 2004, 59–62) and speech in relation to action, or how what the characters actually do relates to what they say, especially about their actions or intentions to act (Perttola 2012, 22). Characters’ actions already describe their motivations by themselves, since they imply the characters’ choices, but how they relate to what the characters say could be considered more relevant for my study, as I focus mostly on the verbal aspect of the songs. I will, however, also describe actions that a character does not verbally describe if their interaction with the lyrics is relevant for this study.

## 5 Analysis of Elsa's characterization

In this section I will describe Elsa's characterization in the English and Finnish versions of the movie and compare the versions with one another. This section is divided into four categories based on those outlined in the previous section. For the sake of simplicity, I occasionally refer to the Elsa in the English version of the movie as the "English Elsa" and the Elsa in the Finnish version of the movie as the "Finnish Elsa".

### 5.1 Self-description

At the beginning of the movie, Elsa has a relatively stable role as a queen, but she senses oncoming change. In *Some Things Never Change*, Elsa wonders if the call she has begun to hear indicates change, and she describes her own reaction with the line *I'm not sure I want things to change at all*, which reveals her desire for things to remain as they are and implies slight worry for the future. The line is translated as *En taida olla valmis muutokseen*, which conveys a very similar thought. The following lines continue with the same idea, and Elsa acknowledges that despite wanting to do so, she cannot stop change.

The next song, *Into the Unknown*, is sung by Elsa to the mysterious voice, and it conveys Elsa's thought process from wanting to resist change to actively seeking it. Elsa's decision to follow the voice could be considered a metaphor for following her heart. It is mentioned more explicitly in the Finnish translation of the song that the voice comes, in a sense, from within Elsa herself, which can be seen in Example 1.

- (1) EN: There's a thousand reasons I should go about my day / and ignore your whispers, which I  
wish would go away  
FI: Tuhat syytä mull' on jatkaa arkeani näin / sulkee korvat sulta, mutta huudat sisälläin

The Finnish translation replaces Elsa's wish for the voice to disappear with an acknowledgement that the voice calls from within Elsa. The call also appears stronger in the Finnish translation, as it is described with the verb *huudat* '[you] yell', while the English Elsa describes the call of the voice as *whispers*. In this song, Elsa clearly expresses her fear of the possible consequences of following the voice by singing *I'm afraid of what I'm risking if I follow you*. The risks referred to in the English line are left more ambiguous than they are in the translated Finnish line *Pelkään että vaaraan joudun, jos näin seuraan sua*. The translation

specifies Elsa's fear as ending up in danger herself, while the English line would also include the possible danger towards Elsa's family and friends or her kingdom.

While pondering whether or not to listen to the voice calling her, the English Elsa acknowledges that she is unsatisfied with her current role as a queen through a question to the voice (Example 2).

- (2) EN: Or are you someone out there who's a little bit like me / who knows deep down I'm not where I'm meant to be?  
FI: Vai ootko kaltaiseni, joka mua muistuttaa / ja johdattaa kohti suuntaa oikeaa?

The Finnish Elsa does not admit her dissatisfaction as directly but instead emphasizes a possible future development, where the voice guides her towards the right direction. After these lines, Elsa mentions in both versions that her growing powers make her life more difficult and that a part of her wants to follow the voice.

Elsa's next song, *Show Yourself*, takes place in Ahtohallan, where Elsa finds the source of the voice and her true self – a metaphor for following one's heart to discover one's identity and place in the world. Elsa first sings that she is *trembling, but not from the cold*, which refers to the anxiety that she still feels about her decision. Her movements are also careful at first, but when, in the second chorus, she sings *I'm no longer trembling*, she seems clearly more confident. The Finnish Elsa uses very similar wording at the beginning, and later sings *mä en enää pelkää* 'I'm no longer afraid', which refers to fear more explicitly. In the second verse, Elsa also contrasts her current state of certainty with previous uncertainty (Example 3).

- (3) EN: I've never felt so certain / all my life I've been torn  
FI: Nyt varma olen aivan / vaikka epäillyt oon.

Both versions contrast certainty with doubt, but the distinction between the two states is stronger in the English version, as it describes this level of certainty as something unique to this moment.

In both the English and Finnish version of the song, Elsa describes her previous emotional isolation from others using an ice castle metaphor: *I have always been a fortress / Cold secrets deep inside*, or *Sisälläin on aina ollut / linna jäinen, kylmä niin* in Finnish. It is a possible reference to the castle she created out of ice on a remote mountain in the first *Frozen* movie, which is clearer in the Finnish version. Elsa also sings about being different to others: *I have always been so different / Normal rules did not apply*, and *Muista poikkesin mä aina / Eriäinen aina vaan* in Finnish.

The line that could be considered the climax of the song and perhaps the culmination point of Elsa's entire character arc in *Frozen 2* is when the English Elsa sings *I am found* after finding the place "full of memory", or full of moving images of her mother's past on walls of ice, which include a memory image of Queen Iduna singing the lullaby *All is Found* to Elsa. Elsa sings *I am found* as a response to her mother's previous line, *Come, my darling, homeward bound*, which is the second-to-last line of the song *All is Found*, in which it is followed by the line *When all is lost, then all is found*. Elsa's response *I am found* marks a turning point in her character arc, as Elsa implies that her true self is found, or that she has discovered all the answers she was looking for – her place and purpose in the world. The passive voice, while also acting as a reference to the lullaby, de-emphasizes Elsa's role as an agent of the discovery, placing more importance on the realization that it was indeed this version of Elsa that was meant to be discovered. Elsa cries in the scene, which highlights the emotional significance of her fully understanding herself and the reasons and purpose of her existence after seeing the memory images of her mother. While it is left ambiguous in the lyrics of the song what exactly Elsa knows her place and purpose to be, this line is followed by a physical transformation, where Elsa gets a white dress adorned with elemental crystals and completed with long strips of thin fabric attached to the sleeves that almost resemble wings, which implies Elsa taking her place as the fifth elemental spirit.

The translation of the line *I am found* is *Löydän sen* 'I will find it', which seems to have very different implications to the English line. The line is less clear than the English *I am found*, as the "it" in the sentence is much more ambiguous than "I". The immediate context of the line is also different: The Finnish version does not use the translation of *Come, my darling, homeward bound* in the scene, but the third line of the first verse of *All is Found* – *Uinu kultain turvass' ain*, which is the translation of *Sleep, my darling, safe and sound*. This line is followed by *ja lohdun löydät sanoistain* 'and you'll find comfort in my words' in the lullaby. Thus, the *sen* 'it' in the Finnish line *Löydän sen* could be interpreted as referring to comfort in Iduna's words. Regardless, the clear reference to Elsa herself is replaced by something much vaguer. The point at which Elsa realizes the truth about herself is left ambiguous in the Finnish version, although the visual information and the rest of the song lyrics still reveal that a change is occurring. This translation choice is most likely caused by the facts that this line is very short and that Finnish, on average, has longer words than English. Therefore, a more literal translation of the line would most likely have been too long. Even though the Finnish line has a different meaning to the English one, the visual of Elsa crying is not entirely left without an explanation either, as it

could be reinterpreted as, for example, Elsa's reaction to seeing and hearing her mother sing to her.

## 5.2 Relationships between characters

The first song, *All is Found*, is a lullaby sung by Queen Iduna to her daughters. While it is presented as a lullaby in the story, it is strongly connected to Elsa's journey and conveys her mother's thoughts and wishes to her. Both versions of the song convey the idea that the child is loved by the mother, which is exemplified by the words *my darling*, or *kultain* and *pikkuinen* in Finnish. Both versions also have a foreshadowing and perhaps, in parts, intentionally guiding tone, as they describe Ahtohallan and give instructions such as *Come my darling, homeward bound*, translated with a different direction of movement and without the reference to home as *Sinne kulje pikkuinen*.

A minor difference in tone between the two versions is that the English lullaby also conveys Iduna's worry towards her children, while the Finnish version mainly aims to foster bravery and encourage comforting thoughts. For example, the lines *But can you brave what you most fear? / Can you face what the river knows?* are translated as *Mut rohkee täytyy olla sun / tiedon kun saat sä salatun* 'but you must be brave when you gain hidden knowledge', and instead of *for in this river, all is found*, the Finnish line is *ja lohdun löydät sanoistain* 'and you'll find comfort in my words'.

The relationship between Elsa and her mother is also conveyed in *Show Yourself*, after Elsa finds the icy cavern full of memory images. In the last chorus, Iduna sings to Elsa *You are the one you've been waiting for* and Elsa continues with *all of my life*, which signifies both to Elsa and the audience that the current version of Elsa is the answer she has waited for. These lines are translated as *Sinua aina mä ootin vain* 'you're the one I always waited for' and *Sua ootin vain* 'I waited for you', which implies instead that Elsa's mother was the one who waited for this version of Elsa and that Elsa waited for an opportunity to see her mother instead of a new version of herself. This is another translation choice probably caused by the format, as the rhythm does not allow the lines to be translated similarly to other similar lines such as *You are the answer I've waited for / all of my life*, translated as *Sä olet se jota oottanut / oon ainiaan*. Regardless of the change, however, Iduna's reaction to the new Elsa seems positive and encouraging in both versions.

Some aspects of Elsa's relationships with her sister Anna and their friends are conveyed through the song *Some Things Never Change*. The lyrics mainly focus on how meaningful relationships can last through change. The relationships conveyed through the song are mainly between Anna, the sentient snowman Olaf, Anna's boyfriend Kristoff and Kristoff's reindeer Sven. At the end of the song, Elsa is also included when the group enter the castle. Anna sings *And I'm holding on tight to you* to Elsa, to which Elsa replies the same way, *Holding on tight to you*, as the sisters hug. The others also sing the same line, mainly to Anna, but the scene indicates that all the characters have positive relationships with each other. The line *Holding on tight to you* is translated into Finnish as *Se ett' oot ystävään*, which also conveys the idea of closeness but labels the relationships more specifically as friendships. Elsa's closeness to Anna and their friends is also revealed in *Into the Unknown*, where the English Elsa sings *Everyone I've ever loved is here within these walls*. The line is translated as *Linnassamme viihdyn muista huolta pitäen*, which implies an active role in taking care of the others, but also somewhat downplays the importance of these specific people. While the Finnish line does not indicate who the others are as clearly as the English line does, they are shown in a portrait on the wall as Elsa sings this.

Anna's thoughts on Elsa are further explored in *The Next Right Thing*, which is a song sung by Anna after she learns that Elsa is – presumably – dead. Even though Anna is eventually able to “do the next right thing”, her grief demonstrates how important her sister is to her: *This grief has a gravity / it pulls me down*, or in Finnish, *Tää suru kovin raskas on / se nujertaa*. Anna also describes Elsa in Example 4:

- (4) EN: I can't find my direction / I'm all alone / The only star that guided me was you  
FI: En löydä enää suuntaa / näin yksin oon / kun ainut tähti olit taivaallain

Both versions describe Elsa with the metaphor of a guiding star, although the English version seems to do it slightly more explicitly. There seem to be no major differences between the languages in how Elsa is characterized through Anna's words in this song; both versions characterize her as very important to her sister.

Another entity that Elsa interacts with is the mysterious voice, which she first properly addresses in *Into the Unknown*. Even though the voice could be considered a part of Elsa, I am including her reactions to it in this section because the voice is mostly presented as a separate entity. At first, Elsa describes the voice as *just a ringing in my ear* or *pelkkä häly korvissain*, something that can be ignored and that does not need to be taken seriously. As the voice continues calling her, Elsa starts wondering if it is not there to distract or mislead her after all,



but instead is someone who resembles her and is there to help, as already seen in Example 2. Elsa becomes curious about what the voice is and how well it knows her, and after she asks in English *Can you show me?* or tells the voice to come out, *Tule esiin*, in Finnish, a light paints images representing the four elements around Elsa. At the end of the song, Elsa wants to follow the voice and pleads *Don't leave me alone*, or *et hyljätä saa*. The change in Elsa's attitude towards the voice reflects her decision to actively start searching for a role better suited for her than that of a queen.

In *Show Yourself*, both the English and Finnish Elsa see the voice as a friend and want to meet it. As Elsa enters an icy cave at Ahtohallan and slowly starts to explore it, she tentatively asks the voice *Show yourself*, which is first translated into Finnish with a wording that sounds slightly more impatient, *Saavu jo*, and omitted on its second occurrence in favor of extending the translation of the *It's your turn* into *Tullut on / vuoros sun*. Throughout the song, Elsa becomes braver and more certain that the voice is *the answer* [she's] *waited for all of* [her] *life*, or very slightly more ambiguously in Finnish, *se, jota oottanut oon ainiaan*. A moment before she discovers the place that contains the answers to her questions, she sings what is presented in Example 5:

- (5) EN: Come to me now / Open your door / Don't make me wait / one moment more  
FI: Luokseni tuu / Saavu mun luo / Sut viimeinkin / nähdä mun suo

The English Elsa has become clearly more impatient to discover what the voice is and what it wants to convey when compared to how careful she was at the beginning of the song. The Finnish Elsa, on the other hand, now seems less impatient in comparison to her English counterpart, considering that the only clear marker of impatience in these lines is the word *viimeinkin* 'finally' and that Finnish Elsa's words already seemed somewhat impatient in the first half of the song.

### 5.3. Contrast

Elsa, in her reservedness, is contrasted with both her cheerful sister Anna and Anna's reindeer-loving boyfriend Kristoff. The contrast is the clearest in *Some Things Never Change*, where all three sing their own parts, but differences between the characters can be identified in all my data, although discounting *All is Found* due to the fact that it is presented as a lullaby in-story. While the differences between Kristoff and Elsa also have a role in constructing Elsa's

character, the contrast between her and Anna could be considered more significant for Elsa's characterization as the two share a similar background as royal siblings.

The styles of speech Anna and Kristoff seem to have lean more towards casual and informal. One example of this is the line *Some things never change*, or *Jotkin muutu ei*, in the song of the same name, sung by both Anna and Kristoff in their respective verses. Another example of Anna's style of speech is the line *Like how we get along just fine*, which is translated as *Niin kuin se et oot ystäväin*. Kristoff is also portrayed as a humorous character partly through his use of speech. In addition to the style, the content of Kristoff's lines also reveals this aspect of his character, as seen in Example 6:

- (6) EN: [as the reindeer Sven] Are you telling me tonight you're gonna get down on one knee? /  
[as himself] Yeah, but I'm really bad at planning these things out  
FI: [as Sven] Polvillesi siitä heti, sitten kosit, eikös niin? / [as himself] Mut mä oon tosi surkee tumpelo näissä

Here Kristoff expresses his worries about proposing marriage to Anna through a sung conversation between himself and his reindeer Sven, whose lines Kristoff also sings.

Elsa's seriousness, reservedness and worry for the future conveyed by her part of this song is highlighted through the contrast in both language use and melody between the different parts. The melody in both Anna and Kristoff's parts of the song is a happy and hopeful one, but it changes drastically to serious as Elsa's part begins. The lyrics of her first lines (Example 7) also reveal this difference in tone, as Elsa's choices of words are more formal and even poetic:

- (7) EN: The winds are restless / Could that be why I'm hearing this call?  
FI: Ei tuuli uinu / Mä kutsun tän kai siksi kuulen

The lines, combined with the change in melody, convey a sense of the anxiety that Elsa feels. In addition to her state of mind, the lines also convey her characteristics as someone emotionally distant from others, since her style of speech is more formal than Anna's, who is also a princess, and Kristoff's, who, even though he is an ordinary citizen and nervous about a more positive rather than negative change, is also worried about something and conveys it differently.

Especially the contrast between Elsa and Anna can be noted throughout the movie. Even when Anna sings about overcoming grief in *The Next Right Thing*, she uses language that resembles casual, informal speech. One example of this is a line with a connection to the song's name, *Just do the next right thing*, translated as *Siis tee kuin oikein on*. Elsa's way of using language, on the other hand, leans more towards formal and perhaps a style more typical of song lyrics

than regular speech. For example, the English Elsa uses the phrasing *longs to go* in *Into the Unknown*, as opposed to a more informal phrase, such as “wants to go”. An example of the Finnish Elsa’s relative formality is her use of the word *sinut* ‘you’, which is a conjugated form of the more formal full form of the second person pronoun “sinä”. Although she also mostly uses the shorter, more informal form *sä*, Elsa is the only character who uses the full form of the Finnish “you” in my data. Her use of *sinut* in the line *Ja jos sinut kuulen* especially seems to indicate a characteristic of her personal style, as the word appears in a place where the shorter form *sut* would fit the rhythm of the song better. The English line *And if I heard you* has one syllable fewer than the Finnish translation. In addition to speech-related elements, the movie also uses other elements, such as color schemes, to contrast Elsa and Anna. Elsa’s hair and clothes generally have cooler tones, which suit her more reserved character, while the happy and outgoing Anna has a color scheme that includes warmer colors.

#### 5.4 Action in relation to speech

In *Some Things Never Change*, Elsa worries about oncoming change, but as she sings, she decides to *go out and seize this day*, or in Finnish, *nautin kuin se viimeiseni ois*. The decision to actively enjoy the present is clear in both versions, but there is a minor difference in tone, as the Finnish line retains some of the worry present in previous lines by referencing the possibility that this day could be Elsa’s last. Nevertheless, Elsa joins the celebration of the harvest season and the visual medium portrays her as enjoying the day. She also expresses her intentions to ensure a good future for the kingdom of Arendelle when she sings the line *And I promise you the flag of Arendelle will always fly* in English, or *Ja mä lupaan, että lippu Arendelin liehua saa* in Finnish. When the elemental spirits later seem to threaten the future of Arendelle, Elsa embarks on a journey partly in order to save the kingdom, along with her sister and their friends.

At the beginning of *Into the Unknown*, Elsa expresses her desire to ignore the voice that calls her, as shown in Example 8:

- (8) EN: I can hear you, but I won’t  
FI: Sinut kuulen, mut en tuu

In the English version, Elsa makes an active decision not to listen to the voice. The translation changes the decision from not listening to not following. Elsa attempts to rationalize her decision by noting that she has other commitments with *I’m spoken for, I fear*. The Finnish version conveys a similar, although more specific idea in the next line, *Linnassamme viihdyn*

*muista huolta pitäen*. Elsa then restates her decision not to listen or to follow with *I'm blocking out your calls* in English and *sua seuraa en* in Finnish. The decisions in both versions imply resistance to the change that following the voice would bring, and therefore this translation choice does not significantly affect Elsa's characterization. Despite her initial resistance, however, Elsa's curiosity prevails over her fear as she realizes that the voice might be a solution to her dissatisfaction with her current role. She begins to follow the voice, which is now represented by a moving source of light. Elsa eventually asks *How do I follow you* or commands *Näytä tie, mukaan vie*, which indicates a strong desire to seek out what the voice knows.

In *Show Yourself*, Elsa arrives in Ahtohallan as she sings *I'm arriving, and it feels like I am home*, or similarly in Finnish, *Saavun paikkaan, ja se lähes koti on*. She describes her literal actions while also revealing her feelings towards the place as either home or something similar to it, a place of comfort. Elsa then follows the voice and later a light that represents it on the walls of an icy cavern.

Elsa sings *Show yourself*, or *Saavu jo* in Finnish, to the voice, among other lines with the purpose of encouraging its source to reveal itself. Finally, Elsa finds the source, which seems to be the memory image of her mother as a child, in addition to what the voice intended her to find – the knowledge that she was born to be the incarnation of the fifth elemental spirit connecting humans and nature. In the final chorus, Elsa sings together with an image of her mother (Example 9):

- (9) EN: Show yourself / Step into your power / Grow yourself / into something new  
FI: Saavu jo / ja voimasi näytä / Vahvaks tuu / Synny uudelleen

The line *Show yourself* now has another meaning, as it is sung to the new version of Elsa. It conveys both singers' wish to show the world who Elsa has become, and the line's Finnish counterpart could now be interpreted as a call to Elsa to come to a place where she can fully embrace her new role. The following lines continue to describe Elsa's transformation as it happens. The Finnish line *ja voimasi näytä* 'and show your power' conveys a similar message to *Show yourself*, and the following two lines, which could be back-translated as 'become strong, be reborn' convey a similar idea to the last three lines of the English version of the example. The Finnish translation might contain a slight implication that Elsa is becoming strong only after this rebirth-like transformation, but especially considering that the translator managed to otherwise fit the content of three lines into two, this is a very minor detail. It also conveys the idea of Elsa transforming into a new version of herself.

## 6 Conclusion

In my thesis, I have examined the main character Elsa's characterization through song in the original English and dubbed Finnish versions of the movie *Frozen 2*. My aim was to determine whether Elsa's characterization has changed in translation, and if it has, how it has changed. The theoretical background of this thesis includes the topics of song translation and characterization, although the focus is mostly on characterization. My categorization of the characterizing elements was based on Boggs and Petrie's (2004) ideas, combined with the categorization Perttola (2012) used in her master's thesis. The categories were modified to suit my data better, as my focus was on song lyrics in a musical movie and not the dialogue or the movie as an audiovisual whole.

Based on my analysis on her characterization, Elsa, the Queen of Arendelle, is a somewhat reserved person who, at first, is anxious about the future and possible change but also dissatisfied with her current role. As her magical powers grow, she realizes that the role of a queen might not be the right one for her, even though she wishes the best for her kingdom. This is the case in both the English original and the translated Finnish version of the movie. Elsa is loved by her family and friends, and she also cares about them. Although it is more clearly and explicitly stated in the English version, it can be understood from the Finnish version as well. Elsa decides to follow a mysterious voice that calls her, which could be interpreted as a metaphor for deciding to become who she truly wants to be, following her heart. As she follows the voice, she becomes more confident and more willing to embrace change. She eventually discovers her true purpose as the incarnation of the fifth elemental spirit connecting the other four to humans.

Although some of the translated lines have somewhat different shades of meaning to their English counterparts, Elsa's basic character remains very similar. The clearest difference between the English and Finnish versions of Elsa is probably that Elsa's realization of her place and purpose in the world in *Show Yourself* cannot be as clearly pinpointed to a single culminating line in the Finnish version as it can in the English version.

The topic of characterization has been studied very little in the context of translating musicals or musical movies. Such functions of songs within musicals are, however, also important to consider, as songs can be at least as integral to musicals and musical movies as regular dialogue may be. Since song translation is different from translating other texts, it could also be relevant

to study how fulfilling the function of characterization relates to the other features of translated songs, as described by, for example, Low with his pentathlon principle.

Partly due to the limits of the thesis, I was unable to fully consider the relationships between characterization and the other features of translated songs. The nonverbal aspects of characterization are also not fully covered by this thesis. A future study could perhaps examine in more detail how the translated song lyrics are connected to the other aspects of the multimodal entity, including the visual image and nonverbal sound.

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