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MULTILINGUALISM IN DUBBING

Examining Spanish instances in English and Finnish
versions of animated films *Coco* and *Encanto*

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ABSTRACT

Pinja Mikkonen: Multilingualism in Dubbing – Examining Spanish instances in English and Finnish versions of animated films *Coco* and *Encanto*

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Multilingualism is a growing phenomenon in our globalized society, and it is also increasingly evident in entertainment. The exponential growth in multilingual content also brings its own challenges into the field of translation. This study examines the multilingualism of two children's films set in similar cultural contexts and how multilingualism has been addressed in their dubbed versions. My data consists of two animated films, *Coco* (2017) and *Encanto* (2021), and I examine both the original English versions of the films as well as their dubbed Finnish versions. My aim is to find out whether the multilingual source dialogue has been changed in the dubbed versions and what might have caused these changes. My research questions are: (1) Are there differences in the number and composition of Spanish utterances and words used in the English and the Finnish versions of animated films *Coco* and *Encanto*? (2) Do the two films differ from each other in terms of multilingualism?

I used Pedersen's categorisation (2011) to analyse the translation strategies found in my data: retention, direct translation, using an official equivalent, substitution, specification, generalisation and omission. I also used the inductive approach (Thomas 2006) to group Spanish occurrences into categories: (1) family vocabulary and nicknames, (2) plot-relevant concepts, (3) greetings and exclamations, (4) other Spanish vocabulary, and (5) song lyrics.

There were more changes in the Spanish expressions of the Finnish dub of *Coco* than in *Encanto*. Of the 325 Spanish instances in the original version of *Coco*, 231 had been left unchanged, while 94 of the 97 expressions in *Encanto* had been transferred without changes to the Finnish dub. For both films, the most common reason for the modifications was to ensure understanding. In the case of *Coco*, the Spanish instances had also been modified more due to their greater number. *Coco* also contained Spanish expressions that had been added to the Finnish dub but that were not present in the original version. Therefore, this aspect should be added to Pedersen's (2011) model for analysing translation strategies when examining multilingual data.

Keywords: multilingualism, dubbing, Spanish language, Hispanic culture

The originality of this thesis has been checked using the Turnitin Originality Check service.

TIIVISTELMÄ

Pinja Mikkonen: Multilingualism in Dubbing – Examining Spanish instances in English and Finnish versions of animated films *Coco* and *Encanto*

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Monikielisyys on kasvava ilmiö, ja se näkyy yhä selvemmin myös viihteessä. Monikielisen sisällön räjähdysmäinen kasvu tuo myös omat haasteensa kääntämisen saralle. Tässä tutkimuksessa tarkastellaan kahden samankaltaiseen kulttuuriseen ympäristöön sijoittuvan lastenelokuvan monikielisyyttä ja sitä, miten monikielisyyttä on käsitelty niiden dubbauksissa. Aineistoni koostuu kahdesta animaatioelokuvasta, *Coco* (2017) ja *Encanto* (2021), ja tutkin sekä elokuvien alkuperäisiä englanninkielisiä versioita että niiden suomenkielisiä dubbauksia. Tavoitteeni on selvittää, onko monikielistä lähdedialogia muutettu dubatuissa versioissa ja mistä muutokset mahdollisesti johtuvat. Tutkimuskysymykseni ovat: (1) Onko elokuvien *Coco* ja *Encanto* englannin- ja suomenkielisten versioiden espanjankielisissä sanoissa ja lausahduksissa eroja? ja (2) Onko elokuvien suomenkielisten versioiden käännösratkaisuissa eroja?

Käytin aineistostani löytyneiden käännösratkaisujen analysoinnissa Pedersenin kategorisointia (2011): säilyttäminen (retention), suora käännös (direct translation), virallisen vastineen käyttö (official equivalent), korvaus (substitution), tarkennus (specification), yleistys (generalisation) ja poisto (omission). Lisäksi ryhmittelin espanjankieliset esiintymät induktiivisen lähestymistavan (Thomas 2006) avulla seuraavasti: (1) perhesanasto ja lempinimet (esim. *papá* ja *mi amor*), (2) juonen kannalta olennaiset käsitteet (esim. *casita* ja *alebrije*), (3) tervehdykset ja huudahdukset (esim. *gracias* ja *¡sí!*), (4) muu espanjankielinen sanasto (muun muassa ruokasanat ja muut kulttuurisidonnaiset käsitteet) ja (5) laulujen sanoitukset.

Cocon suomenkielisessä dubbauksessa oli tehty enemmän muutoksia alkuperäisessä elokuvassa olleisiin espanjankielisiin ilmauksiin kuin *Encantossa*. *Cocon* alkuperäisessä versiossa olleista 325 espanjankielisestä esiintymästä 231 oli jätetty ennalleen, kun taas *Encantossa* olleista 97 esiintymästä 94 oli siirretty sellaisenaan suomenkieliseen dubbaukseen. Käännösratkaisujen yleisin syy molempien elokuvien kohdalla vaikutti olevan ymmärrettävyyden varmistaminen. *Cocon* kohdalla espanjankielisiä ilmauksia oli myös todennäköisesti päädytty muokkaamaan enemmän niiden suuremman määrän vuoksi. *Cocossa* oli myös espanjankielisiä esiintymiä, jotka oli lisätty suomenkieliseen dubbaukseen, mutta jotka puuttuivat sen alkuperäisestä versiosta. Siispä tämä näkökulma tulisi lisätä Pedersenin käännösstrategioiden analysoinnin malliin (2011) monikielistä dataa tarkasteltaessa.

Avainsanat: monikielisyys, dubbaus, espanjan kieli ja kulttuuri

Tämän julkaisun alkuperäisyys on tarkastettu Turnitin Originality Check -ohjelmalla.

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SUOMENKIELINEN LYHENNELMÄ – MONIKIELISYYS DUBBAUKSESSA:
ESPAÑJANKIELISTEN ILMAUSTEN ESIINTYVYYS *COCO*- JA *ENCANTO*-
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1 INTRODUCTION

Multilingualism is a growing phenomenon in our globalized society, and it is also increasingly evident in entertainment. Multilingual films can include many different languages, such as in *Lost in Translation* (2003) or *Inglourious Basterds* (2009), or even invented languages such as in *The Lord of the Rings* -trilogy (2001–2003) or *Avatar* (2009 and 2022). The presence of different dialects and accents is considered multilingualism (Voellmer & Zabalbeascoa 2014, 233). The exponential growth in multilingual content also brings its own challenges into the field of translation. Is it possible to translate multilingual content without compromising its multilingualism, and how can it be ensured that the viewer is able to follow along if they do not understand all of the languages that are being used?

In this thesis, I will investigate the multilingualism of two children's films of similar cultural settings, and how this multilingualism has been dealt with in their dubbed versions. This research topic is important because it sheds light on how multilingual source material is handled in the dubbing process, what translation strategies seem to work and what could be done to improve the multilingualism of dubbed films in the future. My data consists of two animated films, *Coco* (2017) and *Encanto* (2021), and I will investigate the original English versions as well as the Finnish dubs. I chose to include two films because this allows me to compare different translation strategies and their possible reasonings, since the dubbed versions of these films were created by different translators and might, therefore, contain different strategies. My goal is to find out if the multilingual source dialogue has been modified in the dubbed versions; what changes, if any, have been made to the Spanish words and utterances and, therefore, the cultural aspects of the two films?

Voiceover work, referred to in this thesis as dubbing, has been in the centre of many books, research papers and theses (for example, Chaume 2014; Ranzato & Zanotti 2019; Pérez-González 2019; Baños & Diaz-Cintas 2017). However, multilingualism in dubbing has not been researched as much. Heiss' research (2004) is considered one of the staples in the field and it discusses the different possibilities and challenges of dubbing multilingual films. One of the problems with translating multilingual source material is that it already has a lot of different languages and their regional variants; Heiss states that translating one dialect into another language is considered almost impossible because their cultural connection suffers and is

misrepresented (2004, 211). However, the differences of the characters and their dialects can be implied in the dubbed version through semantic (pauses, interrupted sentences etc.), lexical (choice of words, neologisms etc.), pragmatic (features of oral language) and phonetic (reproducing accents) means and, thus, make the dubbed product more enjoyable (Heiss 2004, 211). Heiss also discusses the era of the DVDs and the multiple options they offered, which can nowadays be compared to various online streaming platforms that allow the viewer to choose which language to listen to or which subtitles to read, thus making it even more difficult to determine the intended viewers of each version of the film (Heiss 2014, 216–218).

In addition to Heiss' research, other previous studies on the topic of translating multilingual films have been done by, for example Sepielak (2014) and Voellmer & Zabalbeascoa (2014). These studies will be discussed further in subchapter 2.2 of this thesis. The thesis written by Pihlajakoski (2008) about films for child audiences, as well as Häppölä's thesis (2021) about how cultural references are translated in the Finnish version of the film *Zootropolis* were useful starting points when I began narrowing down the topic of my thesis. I also used Häppölä's thesis (2021) as a starting point for how I could to categorise and analyse my data, even though the focus of their research was cultural references instead of multilingualism.

I start my thesis by defining central topics, which include multilingualism in audio-visual translation, as well as concepts such as code-switching and dubbing. In terms of this thesis, it is also important to discuss special aspects related to translating song lyrics and content for young audiences. Because I am researching multilingualism via the presence of the Spanish language, I have also included a subchapter on attitudes towards Spanish and Hispanic people in both the U.S. and Finland, which can influence the language used in the original and the dubbed versions of the two films.

In chapter 3, I describe how I conducted my research. I present my research questions and hypothesis, introduce the two films I am researching, my data and how it was collected, as well as Pedersen's categorisation of different translation strategies (2011) and the inductive, data-driven approach I used in my analysis (Thomas 2006).

Chapter 4 is divided into five sections in accordance with the categories of my findings, which are as follows: (1) family-related vocabulary and nicknames, (2) plot-relevant concepts, (3) greetings and exclamations, (4) other Spanish vocabulary, and (5) song lyrics. Subchapters 1 through 4 include tables that showcases the number of Spanish instances in both English and

Finnish versions of *Coco* and *Encanto*, as well as what kinds of translation strategies have been used in the dub. These subchapters also include many examples from both films. Subchapter 5 focuses on translation strategies that are used in song lyrics, and often more than one translation strategy was used in a single instance. Due to this overlap, Tables 6 and 7 in subchapter 5 do not include the strategies but, instead, has an overview of how many songs there are and how much Spanish is in the original lyrics when compared to the translations.

In the final chapter, I summarise how instances belonging to different categories were generally translated and what results can be drawn from my data. Furthermore, I discuss what I could have done differently and how the topic of multilingualism in dubbing could be researched further in the future.

The results of this thesis show that multilingual dubbing has to be treated a bit differently when compared to monolingual translations. In order to assess multilingual translations, existing models of analysis need to be expanded or modified. In addition to ensuring understanding, the dub should also try to feature as many culturally relevant words and concepts as possible to mirror the multilingualism of the original film, even though culture might also be included in the visuals of the film. However, the extent of how many foreign words can be included depends on, for example, the intended audience, their age, and their assumed knowledge of the original film's culture. This thesis is an addition to research done in the field of multilingual film translations, and these topics should be looked into in more depth in the future, since the amount of multilingual content and their translation needs are going to keep increasing.

2 THEORETICAL BACKGROUND

In this chapter, I define five main topics relevant to this thesis: (1) multilingualism in audio-visual translation, (2) the field of audio-visual translation, especially dubbing, (3) specific features of translating song lyrics in films, (4) specific features of translating content for young audiences, and (5) comparing Spanish language and Hispanic representation in the U.S. and Finland.

2.1 Multilingualism in Audio-Visual Translation

Multilingualism is succinctly defined as the use of two or more languages (Meylaerts 2010; Bleichenbacher 2008), and this concept is therefore always present in translation studies. The process of translating from the source language to the target language is often referred to as “interlingual translation” or “translation proper” (Voellmer & Zabalbeascoa 2014, 237). But how are heterolingual source texts, or films that have two or more languages, dealt with in audio-visual translation?

Multilingual discourse contains all written or spoken instances where two or more languages are used (Bleichenbacher 2008, 7). Depending on the situation, a writer or a speaker may choose to use certain language or languages based on the linguistic repertoires of the assumed readers or other participants (Bleichenbacher 2008, 11–13), e.g., what languages do they speak and what kinds of things are they expected to understand if they are expressed in languages that are foreign to them. The language that is being used is often chosen on the basis that every participant will be able to understand it. A multilingual communicative situation may be endolingual, where the participants’ language scopes are, for the most part, identical, or exolingual, where the participants’ language repertoires differ (Peeters 2009, Bleichenbacher 2008, 11–12). In other words, endolingual communication occurs when two or more individuals who belong to the same language and cultural context use their first, or only, language to communicate (Peeters 2009). However, in a situation where the conversation is, for example, in Spanish, but one speaker is Colombian and the other Mexican, the situation is exolingual due to the individuals’ different cultural backgrounds. Same applies, if, for example, a Mexican had a conversation in English with a German person. Misunderstandings occur less often in an endolingual situation due to similar cultural backgrounds of the participants, and specification or elaboration is not needed as often (Peeters 2009).

Code-switching is intrinsically linked to multilingualism, and the term refers to the use of expressions and words from another language during otherwise mainly monolingual interaction (Johansson & Pyykkö 2005, 361; Monto 2014; Bleichenbacher 2008, 13). In code-switching, foreign words or expressions are often not pronounced according to the phonological principles of the main language, and this distinguishes code-switching from other foreign quotations used in the main language (Kovács 2009, 24–25). It can be situational, where a change in the communicative setting, such as the arrival of a new participant or a change in topic may result

in code-switching, or metaphorical, where another language is used to “add special social meaning” (Bleichenbacher 2008, 13, 192; Monti 2014, 137). These instances can, however, be difficult to distinguish within a conversation, and are often simply referred to as code-mixing or language mixing (Bleichenbacher 2008, 14). Code-switching within a certain community, such as a prominently Mexican residential area in New York, can also be linked to pride about their own cultural heritage (Bleichenbacher 2008, 14).

Multilingual films that originate from the U.S. or the United Kingdom often focus on the multilingualism and the multiculturalism of communities, and code-switching is seen as a crucial linguistic process (Monti 2014, 135–136). Multilingual films often have one “primary language” which is the film’s main language of communication, and two or more secondary languages (De Bonis 2014; Heiss 2004), which can, for example, reveal the characters’ mother tongue or cultural background (Sepielak 2014, 252). Through the dialogue, the goal of these films often is to portray the everyday lives of people within these multicultural communities as accurately as possible in terms of their linguistic scope, as well as create a sense of togetherness for people watching the film from similar communities around the world (Monti 2014). For example, the prevalence of Spanglish, a mixture of English and Spanish, especially in American films where the primary language of the film is English, is one of the ways in which the traditions and lives of America’s large Hispanic cultural population are increasingly being represented in popular culture through bilingual entertainment (Corrius & Zabalbeascoa 2019; Attig 2019). Unfortunately, however, the Hispanic representation is still often very negative in entertainment originating from the U.S., and the Spanish language itself can be seen as a bad thing in different cultural contexts (Pressler 2019; Valdeón 2015). This type of an endolingual and multilingual situation (Bleichenbacher 2008, 12) is also evident in the two films that I am studying in this thesis and the topic will be discussed further in subchapter 2.5 and chapter 4.

There can be a difference in the amount, or the length of the utterances said in different languages depending on whether the speaker is a first- or second-generation immigrant (Monti 2014). The first-generation speakers might use the “foreign language” more than their second-generation children, who might prefer to use the language that is predominantly surrounding them in their society (Monti 2014). Second-generation immigrants may also end up as interpreters for their parents in their current country of residence (Monti 2014, 157–163). Especially intersentential code-switching is often present in multilingual films and includes socio-cultural vocabulary such as religious or culinary traditions as well as expressions or forms

of address. These instances are often kept in their original language in dubbed versions as well (Monti 2014, 142–147). Whether this is the case in the two films that I have chosen to study in this thesis will be discussed in chapter 4.

How multilingualism is portrayed in films is not always an accurate representation of how multilingualism is in the real world. “Post-card multilingualism” refers to films that are set in a multilingual environment, e.g., the characters are from many different countries, or the entire story takes place in a foreign setting, but somehow, they all speak only the primary language of the film, for example English, and the linguistic scope is thus homogenized (De Bonis 2014, 176–178). Some characters may have foreign accents, or they might say utterances in different languages here and there, but their lingua-cultural identities are not directly expressed using different languages (De Bonis 2014, 176). These instances may often make the characters, or the speakers of certain languages feel rather stereotypical (De Bonis 2014, 178). The stereotypes that speakers of Spanish might face and how they are represented in multilingual films will be discussed in subchapter 2.5 of this thesis.

A multilingual source text or multimodal material (i.e., film) brings its own challenges to the translation process. If the entire text is translated into the target language, it loses its multilingual status and becomes a monolingual text; however, if only certain parts of the original text are translated into the target language, the comprehensibility of the translation may suffer (Meylaerts 2010). According to Tymoczko (1999) translating is a metonymic process, where the translator has to always choose only one option from multiple possibilities. For example, all of the cultural references and elements of the original film cannot be conveyed in the translation and the translator must choose which elements to include as a representation of the original film and, therefore, also the entire cultural context in which it is set in (Kokkola 2007, 205).

A more respectful way of translating multilingual source material is only translating the primary language of the film and preserving all multilingual instances by leaving them untranslated (De Bonis 2014, 178). However, this process of foreignizing the translation of the film might leave the viewer feeling confused, if none of the unfamiliar cultural aspects or words are explained or specified in any way (Kokkola 2007). On the other hand, excessive domestication of the translation can, for example, favour the primary or the dominant language and its culture on the expense of marginal languages and their cultures, and therefore, this should not be pursued either (Kokkola 2007, 206). Furthermore, domesticating a multilingual film can be quite

challenging, since in addition to dialogue, the visuals and the soundtrack often also highlight certain aspects of the original film's cultural context, and the translation should be complementary to them (Kokkola 2007, 207–208). By domesticating the content too much, the translation might not be in sync with the other aspects of the film anymore, and thus, the viewer can become alienated (Kokkola 2007, 208). Therefore, a combination of foreignization and domestication might be the key in translating multilingual content, but how can this be achieved?

As mentioned before, Heiss' research (2004) is considered a pioneer in the study of dubbed multilingual films. She suggests that coexistence of dubbed dialogue, which could be used to translate the primary language of communication, and subtitles, which would be used when other languages are involved, would help to achieve a satisfying result. Even though the addition of subtitles would demand more from the audience and would not work with content that is meant for younger viewers who cannot yet read, the cultural diversity of the film would correspond more closely to how it was presented in the original version of the film (Heiss 2004, 216). Subtitling foreign dialogue allows the audience to experience its foreignness fully and alters the source text as little as possible (Sepielak 2014, 253). However, many different aspects need to be considered when creating dubbed dialogue, and these will be discussed further in the following chapters.

2.2 Dubbing and Multilingual Source Material

The dawn of audio-visual translation can be dated back to the era of silent films in the early 20th century, where the text screens, or intertitles, that were used as inserts to elaborate the film's plot were translated into other languages (Pérez-González 2020). These pauses caused by the intertitles were also sometimes filled by in-house commentators, who would often use the time to talk about trivia that was completely unrelated to the plot of the film (Pérez-González 2020). When sound films were introduced in the 1920s, there was a growing need for films in the audiences' own languages since the film industry was dominated by English-speaking films from the U.S. (Pérez-González 2020). Silent films could be distributed to any country, since a language barrier did not exist, but spoken dialogue vastly reduced the foreign demand of films produced by any country (Heikkinen 2007, 235). Hence, film studios in the U.S. had to come up with a way to translate the dialogue of the films to other languages, since English had not yet achieved the *lingua franca* -status it has today (Heikkinen 2007, 235). In the latter half of

the 1920s, post-synchronizing was originally used when the original soundtrack needed to be fixed due to, for example, loud noises that made it difficult to understand dialogue. This technology was also utilized when creating dialogue in a different language and is acknowledged as the first form of dubbing (Pérez-González 2020). The production of silent films largely ended by the year 1930 (Heikkinen 2007, 235), even though some are still made to this day.

The term “dubbing” refers to the replacement of the original soundtrack of a film with the target language soundtrack (Lehtomäki & Rähkä 2011; Pihlajakoski 2008). There has been a lot of debate over the years regarding which practice, subtitling or dubbing, is better (Dwyer 2017, 24). From Anglo-American point of view in the 1960s, subtitles were considered to be too much work and made it difficult to follow the visuals while having to read simultaneously (Dwyer 2017, 20). Films in a different language were, in turn, considered too artsy, and if these films were dubbed, they could have reached a wider audience (Dwyer 2017, 20). In some countries, such as Italy, dubbed content was also used as a way to reduce any foreign influences during the time before World War II (Dwyer 2017, 21). Nowadays Spain, France, Germany and Italy are considered to be the main European dubbing countries, whereas, for example, in the Nordic countries such as Finland, subtitling is a more common practice (Dwyer 2017, 38–39). This divide is caused by the cost of dubbing; only bigger film studios in, for example, France and Italy, could afford it and smaller ones in, for example, the Scandinavian countries and Greece, had to opt for cheaper subtitles (O’Sullivan & Cornu 2019, 21). However, as stated in subchapter 2.1 of this thesis (see Heiss 2004, 216), the coexistence of subtitles and translated dialogue might be the best way to ensure that all of the cultural nuances and aspects are transported into the dubbed version of a multilingual film.

The process of translating content specifically with a dubbed product in mind has its own characteristics (Tiihonen 2007; O’Connell 2003). A translation process has many challenges and constraints in general, such as the cultural differences between the source and the target language, but in dubbing the translator has to also consider time and space constraints, much like in the case of screen subtitles (Tiihonen 2007, 171; O’Connell 2003, 223). For example, the Finnish language has many long words, which means that Finnish translations usually must be condensed in order to fit within the same space as the original utterance or text (Tiihonen 2007, 175). Plot-relevant content needs to be included, but the visuals can also be used to the translator’s advantage when deciding what to omit; if something is evident in the visuals, it

does not necessarily need to be included in the dialogue (Tiihonen 2007, 175). The information relayed through speech needs to also be in sync with the visuals. For example, if a character emphasizes a certain word, this needs to also be emphasized similarly and at the same moment in the dubbed translation (Tiihonen 2007, 176).

The aim of the dubbed soundtrack is to convey the message of the original dialogue in such a way that the words of the target language are roughly synchronised with the lip movements of the characters speaking the original language, which brings yet another challenge to the translation process (Díaz Cintas 2003; Heikkinen 2007, 238–240; Pihlajakoski 2008). Furthermore, the length of the translated utterance should be similar in duration with the original one (Bosseaux 2019, 50). This process is slightly easier with animated films since the lip movements of the characters are simpler when compared to human actors (O’Connell 2003, 223). However, this is not always the case with newer animated films, where the animated lip movements are also becoming very detailed. Although the audience may be aware that the original version of the film was made in a different language, the aim of dubbing is to create the illusion that they are watching the original version (Pedersen 2017; Lehtomäki & Räihä 2011). The soundtrack and the translation on which it is based must, therefore, sound linguistically natural and believable. For this reason, less formal language is often used in dubbing than, for example, in subtitles (Lehtomäki & Räihä 2011).

The way that the character speaks, as well as their vocabulary choices must fit in with their personality so, for example, a child character should not be voiced by an older male, and the bad guy of the story must sound evil (Bosseaux 2019, 51; Tiihonen 2007, 175). In the case of a multilingual film, the dubbing process might be a little bit more difficult: if a character speaks two or more languages, the dubbing actor will either have to learn to pronounce these instances as accurately as possible, which can be challenging for certain languages, or their voice has to be harmonized with the original voice actor’s voice (De Bonis 2014, 181). If this is unsuccessful, the “illusion of linguistic disbelief” can compromise the viewers’ experience of the authenticity of the film (De Bonis 2014, 181).

The topic of dubbing multilingual films has been studied before by, for example, aforementioned Heiss (2004), Sepielak (2014) and Voellmer & Zabalbeascoa (2014). Sepielak’s study (2014) discusses, among other things, film director Quentin Tarantino’s opposite take on the phenomenon of post-card multilingualism (see De Bonis 2014, subchapter 2.1 of this thesis) in relation to his film *Inglourious Basterds* (2009), where the characters speak

the language of the country they are from, as they would in real-life as well. The same film was also the focus of Voellmer and Zabalbeascoa's research (2014). English, French, German and Italian characters bring a vast set of multilingual content to the dialogue of the film and the multilingual instances are not limited to isolated insertions. The process of interpreting is also introduced, thus bringing another challenge to the translators who are creating dubbed versions of the film (Sepielak 2014, 258–259). Furthermore, the British and American characters' speech patterns also differ, which can be challenging to imply in the dub (Voellmer & Zabalbeascoa 2014, 234; Heiss 2004). The original film sometimes includes subtitles for foreign dialogue, thus highlighting the importance of multilingualism, and the subtitles are left out entirely if the character, whose perspective the storyline is currently following, does not understand the foreign language either (Sepielak 2014, 267).

Sepielak's study showed that multilingual elements were often left out in the translation process of the Polish dubbed version (2014, 265). The dubbed version would also sometimes break the illusion that the characters were not speaking the primary language of the film by translating some foreign language content into Polish (Sepielak 2014, 267–268). However, when interpreting was already woven into the original dialogue, multilingual instances could be left unchanged (Sepielak 2014, 266–267). Voellmer & Zabalbeascoa's research showed that the Spanish dub of the film translated English, French and German into Spanish leaving only a few scenes untouched (Voellmer & Zabalbeascoa 2014, 241). In the German dub, English is translated, thus creating an issue of making the two of the most prominent languages of the film appear to be the same language. However, French is left untranslated leaving some hints of a heterolingual film. The German dub also tried to distinguish British English from other English varieties through lexical and grammatical choices (Voellmer & Zabalbeascoa 2014, 242; Heiss 2004).

Sepielak's study also inspects the multilingual elements of three other films. The musical *Nine* mainly uses multilingualism to remind the audience that the film takes place in Italy. Italian and French words are woven into the dialogue in a way that they do not hinder the viewer's understanding of the plot (Sepielak 2014, 256). In the film *Vicky Cristina Barcelona* multilingualism is used as a tool to create stereotypes and enhance the differences between American and Spanish characters (Sepielak 2014, 256–257). However, Sepielak's study showed that quite a lot of the multilingual dialogue was translated or left out in the dubbed versions of the two films (Sepielak 2014, 265). The multilingual instances in *Avatar* are of the

invented language of *Na'vi* that was created for the purpose of the film (Sepielak 2014, 257). The original film already included subtitles to help the viewer, but many instances were still translated in the dubbed version, similarly to *Inglourious Basterds* (Sepielak 2014, 265).

As is evident from previous research, multilingual source material is very challenging when creating dubbed dialogue. Among other things, the translator needs to establish to what extent the multilingualism should and can be included in the dub; do some changes need to be made in order to ensure the viewers' understanding? Is the intended audience able to read and could translations of multilingual dialogue, therefore, be offered in the form of subtitles? How familiar will intended viewers be with the cultural aspects of all of the languages? Are the dub's voice actors able to pronounce all of the languages that need to be included? How these tasks were handled in my data will be discussed further in the following chapters.

2.3 Translating Song Lyrics in Films

Songs are often a vital part of animated films, but the concept of fidelity brings up an interesting aspect: will the translator stay more faithful to the lyrics or the musical aspects of the song (Franzon 2008, 375)? Moreover, is creating a translation of the song even necessary (Franzon 2008, 377)? Songs in animated films are often logocentric, e.g., the lyrics are central to the narrative and carry parts of the story (Low 2017, 10–14), which means that the translation should convey their meaning as accurately as possible. However, the lyrics can be left untranslated, for examples, if the song is already famous, enhances the authenticity of the film, or is playing on the background without plot-relevant lyrics (Franzon 2008, 378).

Singable translations have similar constraints to “normal” translations, but in addition, they are restricted by five main aspects, which Low refers to as the Pentathlon (2017, 78–80): (1) singability, or how suitable the translation is for singing, (2) sense, or how well the meaning of the original lyrics is transferred to the translation, (3) naturalness of the translation, (4) rhythm and how well the translation fits with the music, and (5) rhyme. The categories ascend from the most to the least important, but should all be paid attention to when translating song lyrics.

Creating lyrics that are singable requires the translator to have some knowledge of musical theory and the physical aspects of singing. Phonetic suitability of the words means ensuring that both the vowels and the consonants are easy enough to vocalize (Franzon 2008, 390). For example, pure vowels [i:], [e:], [a:], [o:] and [u:] are easier to sing than others, and should,

therefore, be aimed for in the lyrics (Low 2017, 84). On the other hand, phrases with consonant clusters or many plosive consonants should be avoided, since they obstruct the airflow and, hence, the flow of the melody (Low 2017, 82–84).

In addition to the singability-aspect of the translation, the semantic issues of meaning, content and intent of the lyrics are inspected. Franzon (2008, 374–375) highlights the importance of the lyrics in terms of whether they are suitable for this purpose; the music and the lyrics must unite and deliver their message in cooperation. Semantic-reflexiveness of the lyrics should be considered; for example, happy lyrics should be accompanied by a happy melody (Franzon 2008, 391). Choices that are near synonyms are often more desired than literal translations because they help with the other four aspects. An example of this would be translating *apple* to *pear* (Low 2017, 87). In “normal” translations this would be considered a dreadful error, but in song translations this is acceptable since in this case, it saves one syllable and has vowels that are easier to be sung. If the meaning of the lyrics differs notably from the original, the process can be called adapting instead of translating (Low 2017, 115–117). This is often the case when popular songs are given entirely new lyrics in order to be marketed in the target language’s context (Franzon 2008, 380).

Naturalness is also the overall goal in dubbed translations, thus making it a more familiar aspect for the translator to pay attention to. The objective of the translated lyrics, as well as a translated text for dubbing purposes, is to sound as if they are the original version and they could have been created spontaneously within the context of the target language (Low 2017, 88). In terms of rhythm, the translator should respect the composer’s creation (Low 2017, 95), but sometimes small changes to the musical aspects might be necessary (Franzon 2008, 385–386). The overall translation process is easier if the song has longer lines, since it allows more space for the translator to modify the lyrics (Franzon 2008, 387).

Similarly, when thinking about the singability and the rhythm of the lyrics, the translator must pay attention to the length of the vowels, the positioning of consonants as well as the importance of rests and accents in the melody (Low 2017, 95–96). Once again, certain words might need to be changed in order to fit the rhythm or some may have to be left out entirely. The stress of the words should also be paid attention to; for example, in Finnish, the stress is normally on the first syllable of the word whereas in English, the locations of stressed syllables are more varied, thus making it somewhat challenging to match when translating between these two languages (Low 2017, 98). Moreover, the different grammar and word orders of different languages can

cause issues when creating a singable translation, where the melody and even the visuals of the film might highlight a certain word at a certain point of the song, which might not naturally occur at that point in the translated lyrics (Low 2017, 99).

The importance of rhyming varies from song to song and is arguably the least important aspect to pay attention to but, if desirable, should also be considered during the translation process (Low 2017, 103). Words chosen to carry out the meaning of the original lyrics seldom rhyme naturally, and words chosen entirely because they rhyme may not fit the desired storyline of the lyrics. If the original lyrics rhyme, the translator might try to strive for a similar target text but might also be flexible in some points and exclude rhyming to achieve lyrics that match the criteria of the other four aspects (Low 2017, 103–104). Furthermore, the rhymes do not always have to be perfect, and partial rhymes can also be acceptable (Low 2017, 106). In fact, this is also what songwriters sometimes result to (Low 2017, 107).

The Pentathlon approach has been critiqued for being too willing to sacrifice verbal and even musical aspects in order to achieve a “user friendly” translation (Low 2017, 109). Furthermore, in addition to the five aspects mentioned above, the song lyrics of films or other performative pieces are often also in sync with the visuals on screen or on stage. The lyrics must also match with what is shown, which is why Low suggest an additional sixth category of “stage effectiveness” or “dramatic performability” (2017, 110). This additional category is something that needs to be considered when making song translations for films and is similar to the overall synchronization requirements of a dubbed translation (see, for example, Tiihonen 2007). Whether this has been taken into account in the song translations of the two films I am studying in this thesis will be discussed in subchapter 4.5.

2.4 Translating Multilingual Content for Young Audiences

In Finland, dubbing is used almost exclusively in films aimed at young children, e.g., 10 years old or younger (Jääskeläinen 2007, 126), so that they can follow the story of the film since they do not yet know how to read (Pihlajakoski 2008; Jääskeläinen 2007, 126). However, according to O'Connell (2003, 227), the translator must bear in mind that even if the material is primarily intended for child audiences, adults should also be considered. Adults decide what kind of material to show their children and, therefore, the translation must also consider the opinions of the adult audience. Stories aimed at children often contain ambivalent subtext that may reveal themselves differently to an adult than to a child. For example, a film can contain jokes or

visuals that a young viewer understands in an innocent way, but an adult viewer can spot their ambiguity or suggestiveness (O'Connell 2003, 227).

It should also be noted that the translators are adults and, hence, belong to a completely different age group from the children watching the film (O'Connell 2003, 229). For this reason, it is a good idea to try to put oneself in the shoes of the target audience when translating, even though this can be a challenge, and be aware of the fact that how the translators themselves perceive children will influence the final result (Pihlajakoski 2008). O'Connell (2003, 228) also mentions that material aimed at children often contains a life lesson that is intended to be part of the child's education disguised as entertainment and that the translator must also manage to slip that into the story. Furthermore, the language used in dubbed content should be rich and versatile to offer a young viewer a good language-related model, which puts even more pressure on the translator (Tiihonen 2007, 182).

Based on the previous statements, it could be said that translating for children is mainly User-Centered Translation, or UTC (Suojanen et. al. 2014), in which the translation is created according to the needs and expectations of its assumed future users. The translation process starts with a detailed specification of the goals and the intended audience, and through these, the translator can create mental models or personas of the users, in this case children, which they can then utilise when trying to determine the best way to create the translation (Suojanen et. al. 2014, 8–10). In terms of what I am studying in this thesis, it is also important for the translator to have an idea of what multilingual content the intended audience can understand and what aspects will require, for example, elaboration, translation or omission.

In addition to the UTC model, the concept of a “model reader” can be equally important in translating content for children (Eco 1979, 7–11). Through linguistic and stylistic choices, the author or, in this case, the translator creates a text that they hope their assumed audience will understand in the way that they intended to, thus creating a model of the possible reader (Eco 1979, 7). For example, very specified words, such as *deltoid* or *tibialis*, can alienate certain readers since they do not feel like the text is intended for them, but could attract their model readers, in this case doctors, who understand the concepts. On the other hand, the model reader that the translator has imagined can be different from the actual reader, which can possibly result in misunderstandings (Eco 1979, 9–10). In the case of the two films I am examining in this thesis, the model reader (viewer) of the original English films has some prior knowledge

of Spanish and/or Hispanic culture in order to be able to understand some of the dialogue. They might have Hispanic roots, or they might have encountered Spanish in their daily lives through, for example, Latin music. However, some viewers of both the original English films and the Finnish dubs might not fit into this description, and it will be interesting to see how this has been taken into account in the original dialogue and the dubbed translation.

Children are often used to the characters in a dubbed film speaking the same language as they do, and dubbed films are often monolingual. The use of a second language is often a device that is used when emphasising, for example, the diversity, heritage, or the past of a particular character (Corrius & Zabalbeascoa 2019, 73). Often in such situations, the second language used in the original version of the film ends up being included in the dubbed version, as its omission would remove cultural and social nuances relevant to the characters and story of the film (Heiss 2004). In other words, the aim is not to over-domesticate the translation (Kokkola 2007). How much domestication is needed also depends on the cultural setting of the original film; for example, Finnish viewers are used to watching content that originates from English-speaking countries, and therefore, a film from an English-speaking context would not need to be domesticated as much (Lathey 2016, 37). On the other hand, a film set in Spanish-language context, like the two films that I am examining in this thesis, might require more cultural context adaptation for young Finnish viewers to get acquainted with possible unfamiliar aspects (Lathey 2016, 37–38; Kokkola 2007, 211). When translating children's books, the entire story may even be “relocated” to a more familiar cultural setting (Lathey 2016, 38), which is not possible in the case of film translations, when the content also includes visuals that are very much cemented into a certain cultural context (Kokkola 2007, 207–208).

Language that is different from the primary language of the film may appear either as occasional or repeated utterances during the film, or it may be an integral part of the film's story and dialogue through bilingual characters (Corrius & Zabalbeascoa 2019, 74), which is the case in the two films I am studying in this thesis. What a translator chooses to do when creating a translation – in general and in relation to multilingual source material – influences how the viewer sees the source “text” and, more importantly, the culture in which the film is set in. If the viewer does not have any previous knowledge of said culture, they form their views based on the translated product, and, therefore, the translator has a lot of power (Kokkola 2007, 203). Creating a culturally faithful translation is especially difficult if the original film has a lot of references to specific aspects of the source culture, which the translator then has to either

elaborate upon, translate literally, find equivalents in the target language's culture or omit entirely from the dubbed version (Lathey 2016, 50).

2.5 Spanish Language and Hispanic Representation: United States and Finland

For the purposes of this thesis, it is important to understand how the cultural settings of the Spanish language differ in the United States and Finland. Throughout this thesis, I will be using the term “Hispanic” to refer to all people originating from or currently living in Spanish-speaking countries such as Spain, Colombia or Mexico (Pinedo 2022; Valdeón 2015, 315). The term itself originated in the 1970s, when it was used to refer to “Americans of Spanish origin or descent” (Pinedo 2022), thus making a contrast between “us” and “them”, or “Americans” and “foreigners” (Valdeón 2015, 316). The colonialization of Latin American countries has made some people reluctant of using the term Hispanic and, depending on their heritage or other defining factors, they prefer to use Latino/Latina/Latinx or Chicano/Chicana when referring to themselves (Pinedo 2022). However, since my research mainly focuses on the Spanish language aspect, I have chosen the term Hispanic in order to be able to include all Spanish speakers and Spanish-speaking countries, and here the term is not used to refer to only Spanish-speaking people residing in the U.S.

According to a report by Instituto Cervantes (2021), Spanish is spoken as a mother tongue by 493 million people around the world, out of which 41 million speakers live in the U.S. (Instituto Cervantes 2021, 11). Hence, the U.S. has the fourth largest Spanish-speaking population in the world in terms of native speakers. In addition, the report estimates that there are 15 million people with limited Spanish proficiency living in the U.S. (Instituto Cervantes 2021, 11), and that by the year 2060, 27.5% of the U.S. population will be Spanish speakers (Instituto Cervantes 2021, 19).

In comparison, a total of 9,891 people speak Spanish as their mother tongue in Finland (Statistics Finland 2021). The total number of people whose mother tongue is something other than Finnish living in Finland is 458,000, and due to geographical and cultural reasons, the largest language groups in Finland are Russian, Estonian, Arabic and English (Statistics Finland 2021). However, in 2020, Spanish was the most popular B3 language (i.e., language that can be elected when starting high school) studied in Finnish high schools (SUKOL 2020), which

indicates that there is a growing interest in the Spanish language and culture. Furthermore, even though approximately one third of expat Finns move to Sweden, Spain is among the most popular destinations, especially for pensioners and families with small children (Hovi et. al. 2021, 23, 29–30, 41).

In the cultural context of the U.S., second languages such as French are considered sophisticated and prestigious, whereas Spanish, being a minority language in the U.S., suffers from rather negative attitudes towards it (Bleichenbacher 2008, 19; Valdeón 2015, 318). From an Anglophone point of view, Hispanics were regarded as an “exotic group”, and therefore often portrayed in Hollywood as dancers, artists or aristocrats (Valdeón 2015, 320). However, in the U.S. media, Hispanics, usually Mexicans, are often type-casted to stereotypical roles such as criminals, servants or immigrants (Pressler 2019; Valdeón 2015, 320), and therefore their representation on-screen is often very negative, which influences how Hispanic or Spanish-speaking people are treated outside of the media as well. Even now, some consider Spanish in the U.S. to be “the language of poor illiterate Hispanics” (Valdeón 2015, 318).

The term “Mock Spanish” is used when referring to semantic pejoration and the use of Spanish morphology in the attempt to make English words more humorous, such as *numero uno*, or using Spanish utterances such as *hasta la vista* without understanding their original cultural context (Bleichenbacher 2008, 18; Zentella 2003). This act diminishes the Spanish language to a mere comedic device rather than a language being spoken by millions of people around the world. Furthermore, the term “Spanglish” is used to describe a mixture of Spanish and English, which is an increasing linguistic variety in Hispanic communities of the U.S. (Valdeón 2015, 317). Depending on the context, the use of Spanglish can be a positive way of affirming one’s identity, a negative way of marginalizing Hispanic U.S. Spanish speakers, or a neutral choice (Valdeón 2015, 317–318). Bilingual users of Spanish tend to switch to English in formal legal and medical situations, and code-switching often also happens during everyday conversations (Valdeón 2015, 318).

Sesame Street can be viewed as one of the pioneers in showcasing Hispanic characters in a positive light for younger viewers in the U.S. (de Casanova 2007, 457). The show included a Mexican immigrant character called Rosita and had appearances from famous Hispanic guests, as well as segments where the characters were teaching simple Spanish phrases to the viewers. Similarly to *Sesame Street*, the goal of *Dora the Explorer* was to portray Hispanic culture and the Spanish language authentically (de Casanova 2007, 457). Before *Dora*, Hispanic characters

in children's entertainment were often animals or fantasy creatures (Rivera 2022, 146–147). *Dora the Explorer* is considered a program that teaches Spanish as a foreign language instead of reinforcing someone's home language and their bilingualism (de Casanova 2007, 463). However, the success of both shows is dependent on the fact that predominantly white audiences will also “tolerate” the use of a second language in addition to the primary language, English (de Casanova 2007, 460). Parents regardless of ethnicity are using these kinds of TV-programmes to teach their children a second language, which is considered a valuable skill in today's globalised world (de Casanova 2007, 460). The creators of *Dora* hope to influence viewer's attitudes towards other languages and cultures in a positive way (de Casanova 2007, 463), but the show has been criticized for hiding under these statements while profiting from and marginalizing the Hispanic community in the U.S. (Rivera 2022). Thanks to these types of TV-programmes, the creators of *Coco* and *Encanto* were able to have model readers (see Eco 1979; subchapter 2.4 of this thesis) that were already somewhat familiar with the Spanish language and aspects of Hispanic culture.

When it comes to the two films that I am examining in this thesis, *Coco* has a Hispanic criminal as well (Pressler 2019, 32). However, this could be considered as inevitable, since all of the characters in *Coco* are Hispanic, and therefore also the villain of the story falls under the same ethnicity. Both *Coco* and *Encanto* have been praised, among other things, for their positive representation of Hispanic people and Hispanic culture (for example Parkin Daniels 2022; Gutierrez 2022). *Encanto* does not portray Colombians as “drug lords” or “violent criminals”, which is usually the case in the U.S. media, but rather focuses on positive aspects of the culture and Colombian folklore (Parkin Daniels 2022; Gutierrez 2022). *Coco* includes a lot of Mexican references and cultural aspects, and the original idea was that the characters would be Spanish speakers, but they ended up speaking English only for the sake of the viewers' understanding (Ugwu 2019). The creators and crew of both films include people of Hispanic descent and, when necessary, the creators consulted people from Colombian and Mexican cultural settings to ensure that the films would be culturally as accurately representative of the two countries as possible (Parkin Daniels 2022; Ugwu 2019). Both films won the Academy Award for Best Animated Feature, *Coco* in 2018 and *Encanto* in 2022.

3 RESEARCH DESIGN

In the following chapters, I explore if and how the utterances of Spanish in the original English versions of animated films *Encanto* and *Coco* have been translated in the Finnish dubs of the films. In this chapter, I introduce the research objectives and the main research questions of this study, as well as my methods of analysis. Short descriptions of the plots of the two films are also included.

3.1 Research Aims and Questions

Due to globalisation, the amount of multilingual content is growing steadily and, therefore, the field of translation studies will have to tackle the difficult task of creating an understandable translation while maintaining at least some of the multilingual aspects of the original product. The goal of this thesis is finding out whether changing the primary language of the film – and, therefore, also the change in the culture that the viewers of the film are surrounded by – influences the multilingual features of the data. Furthermore, my aim is to find out what translation strategies are currently used when translating multilingual content to another language. I studied both the original English versions and the Finnish dubs of *Coco* and *Encanto*, from which I focused on comparing Spanish utterances and words used in them and how/if they were changed in the dubbed versions. I chose two films because that allowed me to compare them to each other to see if they had different approaches to this topic, and I could then contemplate what the reasons behind these differences possibly were.

Therefore, my research questions are as follows:

1. Are there differences in the number and composition of Spanish utterances and words used in the English and the Finnish versions of animated films *Coco* and *Encanto*?
2. Do the two films differ from each other in terms of multilingualism?

My hypothesis is that there will be more Spanish in the original English versions of the films, and that there will be some changes in the Spanish words and utterances in the Finnish dubs in order to ensure the viewers' understanding. There could be, for example, literal translations of the Spanish terms, some elaborations of cultural aspects, or domestication of certain things. In light of previous research (see subchapters 2.1 and 2.2 of this thesis and, for example, Heiss 2004, Sepielak 2014, Voellmer & Zabalbeascoa 2014), it will be interesting to see how many Spanish instances are left untranslated in the dubbed versions of the two films I am studying. Since both films use Spanish as a way to strengthen the cultural scope of the story and the Spanish utterances are not very complex or lengthy, it could be possible that not as many of the instances are translated as in the studies of Sepielak (2014) and Voellmer & Zabalbeascoa (2014). Furthermore, my hypothesis regarding my second research question is that the dubbed versions of the two films will not differ from each other very much in terms of multilingualism since they have similar target audiences, e.g., children who have limited knowledge of Spanish language and Hispanic culture.

3.2 Data

As mentioned above, two animated films are studied in this thesis: Disney/Pixar's *Coco* (2017) and Walt Disney Animation Studios' *Encanto* (2021), which are both set in a Spanish language context. By including two films, I am also able to compare the multilingual translation choices of the films with each other. *Encanto* has been translated into 23 languages on Disney+, but for *Coco*, only English and Finnish were available when making this thesis. I did not include all of the different options that were available for the same language on Disney+ in my calculations of how many languages *Encanto* was available in; for example, French, Canadian French and French with audio description were all counted as one language and grouped under French. A total of 7 languages – Chinese, German, English, Spanish, Portuguese, Italian and French – had more than one option to choose from. The Finnish version of *Coco* was directed by Petri Hanttu and translations of the dialogue and songs were done by Tuija Korhonen (Coco 2017). The Finnish version of *Encanto* was directed by Jukka Nylund and translations of the dialogue and songs were done by Marko Hartama (Encanto 2021).

The following contains a short summary of the main plots of *Coco* and *Encanto*.

Coco tells the story of a young Mexican boy, Miguel, whose family has a generations-old ban on music, because one of their ancestors abandoned the family in order to pursue his music career. Nevertheless, Miguel dreams of becoming a musician like his idol, famous Ernesto de la Cruz. He also believes that de la Cruz was, in fact, the man who abandoned his family. After touching the guitar that once belonged to the late de la Cruz on *Día de los Muertos*, Miguel finds himself in the Land of the Dead. Every year, the deceased can travel to the Land of the Living, but only if someone alive still remembers them. On Miguel's quest to return to the Land of the Living, he meets Héctor, who helps Miguel on his journey. In exchange, Miguel promises to take Héctor's photo with him back to the Land of the Living so that Héctor's elderly daughter would remember him, and he could visit her again. It turns out that Héctor is, in fact, the ancestor who abandoned Miguel's family, but did not do so voluntarily; de la Cruz and Héctor used to be partners in music, but de la Cruz murdered him to get all the credit of the songs Héctor made to himself. In the end, Miguel manages to return to the Land of the Living and sets the record straight.

The story of *Encanto* is centred around an extraordinary family, the Madrigals, who live in a magical house, *Casita*, in Colombia. Every child of the family has a unique gift except for Mirabel. She discovers that the magic surrounding the family is in danger and sets out to save it from destruction. She goes to look for answers from a forbidden tower that used to belong to her older brother Bruno. Bruno's gift was seeing the future, but he had disappeared ten years ago. Mirabel finds a broken glass slab, the reason for Bruno's disappearance, and reassembles it to see a vision of a cracked *Casita* and herself standing before it. Her sisters Luisa and Isabela are crumbling under the enormous pressure created by the family, thus making the *Casita* crack even more. Mirabel finds Bruno hiding in the *Casita*, and he agrees to try and help her to stop the house from breaking any more. Bruno looks into the future and sees Mirabel saving the situation. However, after Mirabel has an argument with her grandmother because she thinks her overwhelming expectations for the family are the cause of the destruction, the house crumbles into ruin and the entire family are left powerless. Mirabel's grandmother explains that she was just trying to protect the magic and after reconciliation, the Madrigal's, with help from the villagers, start building their house back up. When Mirabel attaches the final touch, the doorknob, the *Casita* comes back to life and the family gets their gifts back.

As mentioned in subchapter 2.4 of this thesis (see also O'Connell 2003, 228), films intended for young audiences often have life lessons that show themselves either implicitly or explicitly. The story of *Encanto* explicitly highlights that no one needs to be special in order to receive love and appreciation, but some have argued that it has a deeper meaning related to the U.S. immigration policy as well, which, essentially, requires immigrants to be “extraordinary” in order to receive any rights in their new home country (Justo 2022). The U.S. immigration policy revolves around “deservingness”, which is also the case with the gifts that the characters have in *Encanto*; even though the gift just magically appears, they must constantly keep working in order to deserve them (Justo 2022). In *Coco*, the moral lessons of the film are less political; for example, the story reminds viewers that it is never too late to forgive someone, and that family is to be prioritized, valued and never forgotten. Furthermore, the story encourages everyone to seize the moment and try to achieve one’s dreams, however ludicrous or impossible they may seem.

3.3 Methods

The data of this study was gathered by first watching the original English versions of both *Coco* and *Encanto* while making a note of every Spanish word and utterance in them. Each instance of Spanish in the films was counted. After that, I compared these notes to the Finnish versions of the films to see if there were any changes in the Spanish instances. The English subtitles on Disney+ matched with the English versions of the films perfectly, which meant that I could use them while I compared my notes to the Finnish dubs. This also made it easier to notice if any omissions had occurred in the Finnish dubs. Written scripts of the English and Finnish subtitles of the two films were also used when I needed to, for example, quickly check the context of a certain utterance as I was going through my notes during the analysis stage. I analysed the data mainly qualitatively, and even though the following chapter also has some quantitative aspects, the amount of data I am examining is not very vast and, therefore, it made sense to mainly focus on qualitative aspects.

Leppihalme (2007, 368) describes four main categories, which can be used to identify different translation strategies: (1) **retention**, in which the target language leaves the source language unchanged or adapts it only slightly, (2) **change**, which can be generalised as translating the source language into the target language, (3) **addition**, which is used if the source language requires an additional explanation or specification in the target language, and (4) **omission**, where the source language element is left untranslated. Even though Leppihalme's categorisation includes all of the necessary translation strategies, they are quite broad and some of them might need elaborating. Therefore, during my analysis, I used Pedersen's categorization for screen subtitle translations (2011), where translation strategies are categorized as follows:

- **Retention:** Keeping the elements of the source language in the translation, or only making slight adjustments in, for example, spelling. This coincides with Leppihalme's first category.
- **Direct translation:** No semantic changes are made, and the source language is just translated to the target language. Leppihalme called this second category "change".
- **Using an official equivalent:** Sometimes there are existing translations in the target language's culture, which are always used for certain terms or names (such as translating SpongeBob SquarePants to Paavo Pesusieni in Finnish). In Leppihalme's categorization this would have fallen under number 2, "change".
- **Substitution:** Replacing the source language's culture with the target language's culture, for example, a brand name. This would have also fallen under the category 2, "change" in Leppihalme's model.
- **Specification:** Explaining the elements of the source language by adding information to the translation. This was also Leppihalme's category number 3, "addition".
- **Generalisation:** Replacing specific elements with general elements; the opposite of specification. However, this would have either fallen under the category "change" or the category "addition" in Leppihalme's model.
- **Omission:** Source language is not replicated in any way in the translation. This coincides with Leppihalme's fourth category.

Even though Pedersen's model is based on translation strategies used in screen subtitles, this categorisation was also applicable in the analysis of my data. This method was also used by both Häppölä (2021) and Vepsä (2020) in their theses, which I used as a foundation for my research.

After all of the Spanish utterances in the different versions of the two films, as well as their changes had been noted, I categorized them according to themes that I derived from the data using the inductive approach (Thomas 2006). The data was analysed by viewing the collected Spanish utterances and the two films multiple times, and the categories were developed directly from the raw data, i.e., the inductive material (Thomas 2006, 239–240). By using the inductive, data-driven approach instead of a deductive theory-based one, the possibility of pre-determined expectations about specific results is eliminated (Thomas 2006, 239). The categories are as follows:

1. Family-related vocabulary and nicknames
2. Plot-relevant concepts
3. Greetings and exclamations
4. Other Spanish vocabulary
5. Song lyrics

The first category includes family-related words such as *mamá*, *papá* and *abuela*, as well as nicknames and pet names such as *mi amor*, which were used quite frequently throughout both *Coco* and *Encanto*. The second category includes plot-relevant concepts, such as *encanto*, *casita* and *alebrije*. In the third category I have included exclamations and greetings such as *gracias*, *hola*, *sí* and *vámonos*. The rest of the Spanish words are included in the fourth category, which contains, for example, food-related vocabulary and other culturally relevant concepts. Finally, I decided to include a separate fifth category for song lyrics, since their translation process differs and, therefore, translation decisions might also vary from how dialogue has been translated (see Low 2017; Franzon 2008; subchapter 2.3 of this thesis). For all of the categories, both dialogue and words that were visible on-screen were examined and included in the analysis. The relationship of the dialogue and the animation was also taken into account in the analysis to see, if the visuals had an effect on what was included in the dubs.

My assumption is that Spanish words belonging to categories number 1, “family-related vocabulary and nicknames”, and number 3, “greetings and exclamations”, will not be translated too often due to the nature of the words; the instances in this category are relatively short and simple, or can be understood with the help of context, which would mean that translating them would not be absolutely necessary. These types of words are also often not plot-relevant, so it would not be crucial that the viewer understands them perfectly. On the other hand, I assume that words in category 4, “other Spanish vocabulary”, will be translated more often because

they include culturally specific vocabulary, that might require elaboration or even domestication. Furthermore, because the original English versions of the films are already multilingual, my assumption is that the original dialogue might have utilised the specification translation strategy when explaining some plot-relevant words or Spanish cultural concepts, since they are not familiar to every English-speaking viewer either.

4 FINDINGS

In this chapter, I present the findings of my research, which will start with an overview. The categorisation of the findings is data-driven, and the categories are as follows: (1) family-related vocabulary and nicknames, (2) plot-relevant concepts, (3) greetings and exclamations, (4) other Spanish vocabulary, and (5) song lyrics, which are their own category due to the different process of translating lyrics (see subchapter 2.3 of this thesis). The examples included in this chapter are structured so that a quotation from the original English film is followed by the equivalent from the Finnish dub. There were clear differences in the volume of translated or modified Spanish instances in the Finnish dubs of the two films, which can be seen in Table 1 below.

Table 1. Spanish instances in English and Finnish versions of *Coco* and *Encanto* (excluding song lyrics). Categorised using the updated version of Pedersen's translation strategies model (2011; subchapter 3.3 of this thesis).

	Coco	Encanto	Total
Spanish instances in the English version	325	97	422
Finnish version: retention	231 (71%)	94 (96.9%)	325 (77%)
Finnish version: direct translation	66 (20%)	3 (3.1%)	69 (16%)
Finnish version: using an official equivalent	-	-	-
Finnish version: substitution	-	-	-
Finnish version: specification	5 (1.5%)	-	5 (1.2%)

Finnish version: generalisation	7 (2.2%)	-	7 (1.6%)
Finnish version: omission	16 (4.9%)	-	16 (3.8%)
Finnish version: additional Spanish instances	5	-	5

As can be seen from Table 1, there is three times more Spanish in the original version of *Coco* than in *Encanto*. However, less than one third of the Spanish instances in *Coco* are translated or omitted from the Finnish version, whereas in *Encanto*, most of the Spanish is left untranslated. Based on this notion alone, it could be said that the translation of *Encanto* had been more loyal to the multilingualism of the original film, but there are many factors that need to be considered here.

The volume of Spanish in the original version of *Coco* and the number of translated instances could partly be explained by the fact that some of the Spanish had to be modified to ensure that younger viewers were able to understand plot-relevant dialogue. However, all of the Spanish instances were deemed necessary in the original English version of the film, and the creators seemed to believe that viewers would be able to follow along, which raises the question of different intended audiences, i.e., the model readers of the two language versions (see Eco 1979; subchapter 2.4 of this thesis), as well as the necessity of the modifications that have been done in the Finnish version.

As discussed in subchapter 2.5 of this thesis, Spanish is not widely spoken in Finland and, therefore, it can be assumed that Hispanic culture might not be especially familiar to a young Finnish viewer. In the U.S., it is more likely that the viewers of these two films hear Spanish in their everyday life through, for example, entertainment and music, even if they are not otherwise connected to Hispanic culture (subchapter 2.5 of this thesis), so it makes sense why the original version of *Coco* had more Spanish than the Finnish dub. Spanish instances with a lot of cultural content would not be understandable in the Finnish dub on their own without a translation or an elaboration of sorts. It is likely that the translator was aware of this and had, therefore, created a model of the intended viewers according to the UCT method (see Suojanen et. al. 2014; subchapter 2.4 of this thesis) or in another way determined the cultural and linguistic abilities of the intended target audience (for example, by creating a model reader). The translator could then use this to ensure understanding and decide how the Spanish instances needed to be modified. Since the amount of Spanish in *Encanto* was not as high, it is more

natural that the translator did not have to modify it as much to ensure the viewers' understanding. Whether all of the translations seemed necessary in *Coco* will be discussed further in the following subchapters.

As pointed out in subchapter 2.5 of this thesis, both *Coco* and *Encanto* were praised over the fact that they portrayed Hispanic people and Spanish language and culture in a positive light (see Parkin Daniels 2022; Gutierrez 2022), which could also be seen as one of the goals of the dubbed versions of the two films. However, translating or omitting some of the Spanish instances from the translations does not directly mean that the dubs showcase the Spanish language or the Hispanic culture in a more negative light. After all, the films still include many Hispanic cultural aspects in their animation, such as clothing, animals and food, which, in addition to language aspects, help in strengthening the cultural setting of the Finnish dubs as well. Furthermore, these two films can be seen as a way to teach Finnish viewers some Spanish, similarly to *Dora the Explorer* in the U.S. (see de Casanova 2007; Rivera 2002; subchapter 2.5 of this thesis).

The accents of the characters in the original English version of *Encanto* vary according to the character's age, even though they all speak in a general American English accent. The older characters such as *Abuela* have stronger Spanish accents than the younger characters, which can simply be due to the real-life accents of characters' voice actors, who seem to be mainly of Hispanic descent (IMDb 2021). The accents or vocabulary choices of different characters might also differ from each other, but my knowledge of Spanish regional differences is not strong enough to support this claim. The casting showcases how the language scopes of immigrant families differ in real-life as well (see Monti 2014; subchapter 2.1 of this thesis). In the Finnish version of *Encanto*, only *tío* Felix has a foreign accent, but this can also be explained by the Senegal roots of the character's voice actor (Walter 2013). In Finnish, it is very difficult to pinpoint where someone's accent is from, but my assumption here is that the voice actor did not try to mimic any accent, for example Spanish, but was simply speaking in his own way. Furthermore, imitating accents can be perceived as racist or insulting (Zentella 2003), such as in the case of Mock Spanish (see Bleichenbacher 2008, 18; Zentella 2003; subchapter 2.5 of this thesis), which can also explain why the voice actors were simply speaking in their own accents instead of a faked Spanish one. The other voice actors in the Finnish dub of *Encanto* seem to be mainly of Finnish descent (Encanto 2021) except for Isabela's voice actor, who is half Chilean (Jokinen 2012). The casting would suggest that at least some attention was paid to

choosing a multicultural voice cast in the Finnish dub as well. In *Coco*, the cast of the original film seems to also be mainly of Hispanic descent (IMDb 2017), but the Finnish version seems to only have Finnish voice actors (Coco 2017). The pool of Finnish voice actors is quite shallow, which can explain why both casts are not as diverse as those of the original English versions.

As is evident from Table 1, not all of Pedersen's (2011; subchapter 3.3 of this thesis) translation strategies were used when making the dubbed versions of these two films. Henceforth, I will be excluding categories "using and official equivalent" and "substitution" from my analysis since there were no instances of these in my data. One possible explanation for the nonexistence or minimal representation of some of Pedersen's categories in my data is that the words and phrases I am examining are very short and, therefore, their translation process differs from that of entire sentences, which Pedersen's categorisation mainly focuses on. However, even though Leppihalme's (2007; subchapter 3.3 of this thesis) categorization of four main strategies might seem more appropriate here, it excludes the category of generalisation, which was present in my data, which is why I will continue using Pedersen's model.

The last column of Table 1 includes an interesting notion of Spanish that was not in the original English film but had been added into the Finnish dub; there were five additional Spanish instances in the dub of *Coco*, but none in *Encanto*. This category was not included in either Leppihalme's (2007) or Pedersen's (2011) models, and even though it could be somewhat grouped under the umbrella of "specification", this was not quite the case in my data, which is why I chose to add a category of my own. Arguably, this category could also be added to the models when doing research with multilingual data. In the following five subchapters, I will discuss these findings further.

4.1 Family-Related Vocabulary and Nicknames

The first category I am examining is family-related vocabulary and nicknames, and these instances are included in Table 2 below. When Table 2 is compared to Table 1, the words in this category make up approximately a half of all the Spanish instances in both films, making it the biggest category in terms of volume. The words belonging to this category were rarely translated in the Finnish dub of *Encanto*, and only approximately 17% of the words were translated or omitted in *Coco*. There were four additional Spanish instances in the Finnish version of *Coco* in this category that were not present in the original version.

Table 2. Spanish family-related vocabulary and nicknames in English and Finnish versions of *Coco* and *Encanto* (excluding song lyrics).

	Coco	Encanto	Total
Spanish instances in the English version	168	45	213
Finnish version: retention	140 (83%)	44 (98%)	184 (86%)
Finnish version: direct translation	14 (8.3%)	1 (2%)	15 (7%)
Finnish version: specification	3 (1.8%)	-	3 (1.4%)
Finnish version: generalisation	1 (0.6%)	-	1 (0.5%)
Finnish version: omission	10 (6%)	-	10 (4.7%)
Finnish version: additional Spanish instances	4	-	4

In the original version of *Coco*, out of the 168 Spanish instances belonging to this category, the most frequently used were *papá* (33 instances: approximately 20% out of 168) and *mamá* (35 instances: approximately 21% out of 168). These two were also the most frequently used Spanish words in *Coco* in general. Furthermore, the words *amigo/amigos* (15 instances), *mija/mijo/mijos* (12 instances), *chamaco* (13 instances) and *señor/señora* (11 instances) were also used rather frequently. Out of the 45 instances of Spanish belonging to this category in the original version of *Encanto*, the most frequently used words were *abuela* (10 instances: approximately 22% out of 45), *mamá/mamí* (7 instances) and *tío* (6 instances).

Even though characters' names in children's books are often translated (Lathey 2016, 44–50), such as some of the names in the Finnish translations of J.K. Rowling's *Harry Potter* -series done by Jaana Kapari-Jatta, the names of the characters were left unchanged in the Finnish dubs of both *Coco* and *Encanto*. Therefore, instances where the characters' names were used are not included in Table 3. Leaving names untranslated could be explained by the fact that since the characters' names are culturally specific, and mainly first names are used during the dialogue, translating them would have required the translator to try to find Finnish names that are similar to the original names, which would not have been very fruitful and would have alienated the characters from their cultural heritage. Furthermore, if the meanings of the names were

important in terms of plot, some translations might have been necessary, but since this was not the case, it seems like a logical solution to not modify them at all. Because the original versions of the films are multilingual and the creators have already made certain choices about which aspects to include in Spanish and which needed elaboration or specification, the translator could use this as a guide or a helping hand. Therefore, the reason why some nicknames were not translated could be that the meaning of the words was evident in the context or understanding them was not plot-relevant (for example, pet names such as *mi amor*).

As was pointed out by De Bonis (2014, 181; subchapter 2.2 of this thesis), the dubbing process of a multilingual film can be challenging, since the voice actors have to also learn how to pronounce a language that might be entirely foreign to them. De Bonis also mentions that in the case of certain languages, the voice actor's voice might have to be harmonised with the original voice actor in order to achieve the desired phonological result. In both *Coco* and *Encanto*, the voice actors of the Finnish dub seem to pronounce all of the Spanish words and utterances themselves, or the harmonising process has been so successful that it is unnoticeable. In addition, the names of the characters were pronounced according to Spanish phonemes in the Finnish dubs as well as the original English versions of the two films; for example, Héctor and Hernando were pronounced with a silent "H" and names such as José and Julieta with a [h] sound instead of a [j].

Both *Coco* and *Encanto* have a scene very early on in the film, where the families and/or their backgrounds are introduced. In *Encanto*, the introductions are done via a song and in *Coco*, the main character Miguel tells the story of his family. In both films, the Finnish dubs of these scenes include Spanish family vocabulary and understanding them is made easier through context and visual cues in the animations. Some of the characters names in *Encanto* were never revealed, and they were called by their "status" within the family instead, such as *Abuela* (grandmother) and *Abuelo* (grandfather). Instances of *papí* or *mamá*, or their variants such as *mamí* or *pá*, were not translated either. This foreignization does not affect the viewer's understanding of the story even if they did not understand their actual meaning and this could be categorized as intersentential code-switching (see Monti 2014; subchapter 2.1 of this thesis). A young viewer might simply assume that *Abuela* is the character's name, and they could later find out that the word also has meaning in another language. Furthermore, the words *mamá* and *papí* are quite close to Swedish *mamma* and *pappa*, and since Swedish is one of the official languages in Finland these two words are, therefore, also somewhat familiar to most Finns who

have studied Swedish at school. In some regions and families, these words are used in relation to grandparents, which can possibly cause confusion. However, the names of animated characters *muumimamma* and *muumipappa*, which are very familiar to Finnish children, can help viewers in making the correct association and could explain why the words were left untranslated. The names of these characters are also familiar to younger children who have not yet studied Swedish at school.

In *Coco*, a similar trend was evident, and most of the family-related vocabulary was treated like character names and, therefore, was not translated. In some cases, family-related vocabulary was specified by adding the word “family” to the Finnish dub; “perheen *mamá*” and “perheen *papá*” were used at the start of the film to clarify the context of possibly unfamiliar Spanish words for mom and dad. Furthermore, the word *abuelita* was also specified in the Finnish dub at the start of the film:

(1) “My *Abuelita*? She's *mamá* Coco's daughter.” / “*Abuelita*, eli isoäiti, on *mamá* Cocon tytär.”

This dialogue is from the moment where *Abuelita*'s character was first introduced, and by explaining the word straight away, it could be used without further elaboration throughout the rest of the film. In the original English version, the explanation of the word was not deemed necessary, probably since this was part of the introductory section of the film and the family connection was made quite clear. When compared to other characters, *Abuelita* uses quite a lot of Spanish in both the original English version as well as the Finnish dub of *Coco*, which highlights the generational differences between characters of different ages (see Monti 2014; subchapter 2.1 of this thesis).

As was mentioned in subchapter 2.1 of this thesis (Monti 2014, 142–147), forms of address are classified as intersentential code-switching and are often not translated in dubbed versions. This was the case in *Encanto*, however, in the Finnish dub of *Coco*, some of the Spanish phrases with pet names that *Abuelita* used were translated:

(2) “My grandson is a sweet little *angelito querido cielito*.” / “Mun lapsenlapsi on kiltti enkelisilmäinen muru ja taivaan lintu.”

(3) “*Ay, pobrecito*. Oh, *estás bien, mijo*.” / “*Oi, pobrecito*. Ei hätää, ressurkka.”

Arguably, a viewer of the original English version of the film might not fully understand example 2 either. However, since it is clear from the context that *Abuelita* is using pet names to describe Miguel, any plot-relevant information is not lost on the viewer even though they do

not understand the Spanish words fully. In example 3, *estás bien* is directly translated to “it’s all right”, but *mijo* is translated to “poor thing”, which can be categorized as a generalisation (Pedersen 2011; subchapter 3.3 of this thesis), since the direct translation could be, for example, “honey”. The word choice here can be explained by the fact that the Finnish dub needed to last approximately as long as the Spanish one, and this was achieved by choosing a longer word, since the direct translation in Finnish could have been, for example, “kulta”.

There were three instances, where the word *papá* was added to the Finnish dub of *Coco* even though it was not in the original English version:

(4) “When I was a little girl, he and *Mamá* would sing [...]” / “Kun olin nuori tyttö, *papá* ja *mamá* lauloivat yhdessä [...]”

(5) “But he also had a dream. To play for the world.” / “Mutta *papán* unelma oli soittaa koko maailmalle.”

(6) “That he loved her so much.” / “Että *papá* rakasti kovasti.”

Example 4 translates to “When I was a little girl, *papá* and *mamá* would sing together [...]”, and example 5 to “But *papá*’s dream was to play for the world”. Here, the Finnish gender-neutral word for he/she (*hän*) would have made the sentences somewhat confusing, and, therefore, adding *papá* here clarifies who is being referred to. In example 6, the Finnish sentence translates to “That *papá* loved her so much”, where the addition of *papá* could be explained by the fact that the translator wanted to highlight the family relation between the two characters (Héctor and his daughter Coco). Even though the word that is used for clarification in both examples is in Spanish, which in some ways could be considered challenging since the clarification is done using a foreign language, the added word makes the sentences a lot clearer for the viewers. It can be assumed that the age of the viewer would not influence whether the clarification is understandable or not, since the word that is used is relatively simple and possibly already familiar to the viewer, as was discussed above. Furthermore, the viewers have gradually throughout the film become more familiar with the word even if it was previously foreign to them and can now understand its meaning.

There was only one instance where *papá* was directly translated to *isä* in the Finnish dub of *Coco*:

(7) “Is your *papá* Ernesto de la Cruz?” / “Onks sun isä Ernesto de la Cruz?”

Since the word *papá* was used a total of 33 times in the English version of *Coco* and only translated once in the Finnish dub – where the word was even used an additional three times –

one is left with the question of whether the translation was necessary here either. The translated instance did not occur when the word *papá* was used for the first time in the film, and, therefore, it would be safe to assume that the viewer would have understood the word without the translation. However, in this particular scene, the word *papá* was used by the main character Miguel to describe his great-grandmother Coco's father, thus, asking "is your father" makes the sentence a lot clearer. In this case, it can be assumed that the goal of the translation was to make the sentence more understandable for young viewers, since highlighting the family relation is plot-relevant here.

In *Encanto*, a single instance of *tía* was directly translated to *täti* in the Finnish dub:

(8) "*Tía!* Jeez." / "*Täti!* Jestas."

This can be explained by the fact that since only the word "aunt" is included in example 8, using the Spanish word *tía* could baffle the viewer, since similarly pronounced word "Tiia" is also a woman's name in Finland and could, therefore, be confused to be the character's name. This is the only occasion where the aunt's name is not included with the word *tía*, and thus this could also have been confusing for the viewer if left untranslated.

The words *mija/mijo/mijos* were included a total of 12 times in the original English version of *Coco*, out of which two were translated and two removed in the Finnish dub. One of these instances was also included earlier in example 3. In addition, there was one instance where the word had been added to the Finnish version (example 11):

(9) "*Mija*, it's not nice to stare..." / "*Kulta*, ethän sinä tuijota..."

(10) "We're both running out of time, *mijo*." / "*Meidän aika loppuu*."

(11) "Oh, come." / "*Voi, mijo*."

In example 9, *mija* has been directly translated to "honey" in the Finnish dub. The words *mija* and *kulta* are the same length, so it was easy to replace, but I have to question the necessity of the translation here. Understanding the word *mija* is not plot-relevant, but the reason might be similar to the translation of *tía* earlier in example 8; the viewer might confuse this word to be the character's name, since this line is said to a secondary character whose name is not mentioned in the film. In example 10, there was simply no space for the word *mijo*, which is probably why it was omitted. The direct translation of example 11 could be "*äläs nyt*", but since the lip movements of the character are nowhere near that, adding the word *mijo* matches them better. Furthermore, the line in example 11 is said by *Abuelita*, who, as was mentioned before,

uses Spanish more than the other characters in *Coco*, which means the addition is natural and fits to her speech patterns (see subchapter 2.2 of this thesis; Tiihonen 2007).

The word *chamaco* was used a total of 13 times in the original film, but the Spanish word was not included once in the Finnish dub of *Coco*. The word was only used in the original English version by Héctor when he was talking about Miguel; it was translated to *nassikka* 9 times, which is a colloquial term for “kid” that is long enough to replace the original, and the rest of the instances were omitted. The omissions were probably done due to lack of space, and one possible reason why the translation was made is that *Coco* has many Spanish concepts to begin with, and including one more without an explanation might be confusing for the viewer. This assumption is discussed more in upcoming subchapters.

In conclusion, it appears that family-related words belonging to this category were treated similarly to the characters’ names and, therefore, were only translated a couple of times, which is in accordance with the assumption I had before I began analysing my data. In these cases, the translations or specifications were done to ensure understanding and to avoid confusing the viewer. In terms of nicknames, a similar trend was evident. In *Encanto*, none of the nicknames were translated, and in *Coco*, they were left in Spanish if they were not plot-relevant or could be understood with the help of context. In general, these words are relatively easily understood and, therefore, they are an easy way to introduce even a younger viewer to Spanish culture and language. This category was the largest in terms of volume, but it did not have significantly more omissions or translations in the Finnish dubs when compared to the other categories.

4.2 Plot-Relevant Concepts

The second category I am examining is names of objects, concepts and other things that are somehow relevant to the plots of the films. These instances can be seen in Table 3 below, where it is evident that none of the instances were translated in *Encanto*, but most of them were translated or omitted in *Coco*.

Table 3. Spanish plot-relevant concepts in English and Finnish versions of *Coco* and *Encanto* (excluding song lyrics).

	Coco	Encanto	Total

Spanish instances in the English version	36	20	56
Finnish version: retention	6 (17%)	20 (100%)	26 (46%)
Finnish version: direct translation	25 (69%)	-	25 (45%)
Finnish version: specification	-	-	-
Finnish version: generalisation	-	-	-
Finnish version: omission	5 (14%)	-	5 (9%)
Finnish version: additional Spanish instances	-	-	-

In *Encanto*, the plot-relevant concepts of *encanto* and *casita* were elaborated upon and explained at the start of the film in both the original English version and the Finnish dub:

(12) “A place of wonder.” “An *encanto*.” / “Se oli ihmeiden paikka.” “Eli *encanto*.”

(13) “Our house, our *casita* itself...” / “Meidän talomme, meidän *casita* itse...”

The word *casita* was the most frequently used Spanish word in *Encanto* with a total of 11 instances. In *Coco*, the relevant concept of *alebrijes* was also explained in the original English version:

(14) “Real *alebrijes*, spirit guides...” / “Eläviä *alebrijeja*, henkiolentoja...”

Due to this, these words could be used throughout the films without the need to translate them. The original English version of the film had, therefore, already utilized the translation strategy Pedersen referred to as specification (2011; subchapter 3.3 of this thesis). This made the translation process of the Finnish dub a lot simpler, since the translator did not have to come up with a way to include an explanation elsewhere in the film or come up with a suitable translation. A similar theme was also noticed in Sepielak’s research about the Polish dub of *Inglorious Basterds* (2014; see subchapter 2.2 of this thesis); if interpreting was included in the original dialogue, multilingualism could be retained in the dub as well. Since the specification strategy was already utilized in the English version of the film, I did not include these instances into that category the Finnish dub, but simply marked them as retentions, since my focus is on the Spanish instances.

The word *ofrenda*, which is an altar where departed family members' pictures are put on *Día de los Muertos* to ensure their passage over to the land of the living, was included in the English version of *Coco* a total of 18 times. However, the word was translated to *alttari* 13 times and omitted 5 times in the Finnish dub, meaning that the Spanish word was not used in the Finnish version at all. Many translation strategies were used for the omitted instances:

(15) "Your photo's on your dentist's *ofrenda*." / "Hammaslääkärinne muistaa teitä."

(16) "I'm on so many *ofrendas*." / "Kuviani on kaikkialla."

(17) "No photo on an *ofrenda*, no crossing the bridge." / "Jos kuvaasi ei ole esillä, sillan yli ei pääse."

(18) "We never made it to the *ofrenda*." / "Me ei päästy sinne asti."

In the examples above, the translator has chosen to avoid the word *ofrenda* entirely and expressed the meaning of the sentence in a different way. The Finnish versions of examples 15 to 18 translate as follows: (15) Your dentist remembers you, (16) My photos are everywhere, (17) If your photo is not showcased, you cannot cross the bridge, and (18) We did not make it that far. In some ways, examples 16 and 17 could also be categorised as generalisations, but since they do not have any connection to the original Spanish word, I categorised them as omissions. In all of the examples above, the original meaning of an *ofrenda* does not come across to the viewer, since it is not stated that the photos need to be put on a specific altar. If the word *ofrenda* was used at the start of the film where the concept was first introduced, the word could have been used throughout the film without a translation, which was the case in the original English version. However, the sentence where the word *ofrenda* is first used is quite short and does not allow much room for specifications since there is none in the original dialogue, and therefore, the word was directly translated to *alttari* here as well. The similarity between the Spanish word and the English word *offer* helps the viewers of the original film to make this connection and, thus, the word becomes easier to understand. In addition to this, another possible reason why the Finnish translator chose to omit the word entirely is that there were already rather many Spanish plot-relevant concepts in the film and a young viewer might get them confused, so eliminating one could make the plot easier to follow. This was also the case with the word *chamaco* in subchapter 4.1 of this thesis.

A similar decision was done with the phrase *Día de los Muertos*, which was always translated in the Finnish dub of *Coco*. At the start of the film, the Spanish phrase is specified in the original version:

(19) “But my family still tells her story every year on *Día de los Muertos*, the day of the dead.” /
Mut meidän perhe kertoo sen tarinaa joka vuosi kuolleiden päivänä. Mä muistan sen ulkoo.

The Finnish translation of example 19 is “But our family still tells her story every year on the day of the dead. I remember it by heart”. Here the space that is used to specify and translate the Spanish phrase in the original film is filled with other information in the Finnish dub. By explaining the meaning of the phrase *Día de los Muertos* here in the Finnish dub as well, it could have been used without a translation throughout the rest of the film. In this particular scene, the character who is speaking is not shown, and therefore, there were no space constraints or lip movements to be matched, and it would have been rather easy to include the explanation in the Finnish dub as well. Furthermore, there was another instance where the Spanish phrase could have been used without a translation:

(20) “*Día de los Muertos* is the one night of the year our ancestors can come visit us.” / “Kuolleiden päivä on vuoden ainoa yö, jona esi-isät pääsevät vieraisille.”

The Finnish translation of example 20 uses the phrase “day of the dead” instead. Since the point of this scene is introducing *Día de los Muertos* to the viewer, and the sentence in example 20 is said by *Abuelita* who uses a lot of Spanish, it would have been natural to not translate the word here. However, since the word is not used anywhere else either, it would have been confusing to include it here. A likely reason behind this decision is similar to how the word *ofrenda* was treated; since *Coco* has so many Spanish concepts that are left in Spanish in the Finnish dub as well, a young viewer might be confused by their sheer number, and thus, the translator has made the choice to omit some of them and make the dialogue easier to follow.

In conclusion, ensuring the understanding of some of the words belonging to this category had already been taken into account in the writing process of the original English versions of the two films and, thus, some of them, such as *encanto*, *casita* and *alebrijes*, could be left untranslated in the Finnish dubs as well. This was also my assumption before I began analysing my data. However, some of the original Spanish words and phrases, such as *ofrenda*, were not used at all in the Finnish version of *Coco*, even though the scenes where these concepts were introduced in the original film would have also allowed an explanation in the Finnish dub. One of the possible reasons behind this is the sheer volume of Spanish in the original English version of *Coco*; to ensure understanding, some Spanish concepts had to be excluded from the Finnish dub to make it a little bit easier to follow for someone who has limited knowledge of Spanish language and culture, even though this was done at the expense of the multilingualism of the dubbed version.

4.3 Greetings and Exclamations

In this subchapter, I will further investigate the presence of Spanish greetings and exclamations. As can be seen from Table 4, none of the words belonging to this category were translated in *Encanto*, but the number of translations or other modifications done in the Finnish version of *Coco* is approximately one third of the words.

Table 4. Spanish greetings and exclamations in English and Finnish versions of *Coco* and *Encanto* (excluding song lyrics).

	Coco	Encanto	Total
Spanish instances in the English version	73	11	84
Finnish version: retention	57 (78%)	11 (100%)	68 (81%)
Finnish version: direct translation	13 (18%)	-	13 (15%)
Finnish version: specification	1 (1.4%)	-	1 (1.2%)
Finnish version: generalisation	2 (2.7%)	-	2 (2.4%)
Finnish version: omission	-	-	-
Finnish version: additional Spanish instances	1	-	1

Out of the 73 Spanish instances in the original version of *Coco*, the most frequently used in this category were *hola* and *gracias* (both had 7 instances, altogether approximately 20% of the total of 73 words). In *Encanto*, the most frequently used Spanish instance in this category was *vamo* (6 instances), even though it was only used repetitively in one scene. This category could be seen as a simple way to add more Spanish language and culture into the dialogue, since these words and utterances are relatively short and can often be understood with the help of context. This could be one of the reasons why none of them were not translated in the Finnish dub of *Encanto*, and only a few were modified in *Coco*. In fact, it appears that, generally, if the exclamations were deemed as plot-relevant, they were translated in *Coco*, and otherwise, they were left as is. Here are a few examples of these instances:

(21) “*Muy guapo, eh?*” / “*Aika komee, vai?*”

(22) “*Ya lo sabía!*” / “*Mä en kestä!*”

(23) “*Ven acá!*” / “*Pysähdy!*”

(24) “*Qué onda?*” / “*Kuis menee?*”

(25) “*No manches!*” / “*Älä viitti!*”

Examples 21, 24 and 25 can be categorized as direct translations. However, example 22 translates to “I already knew that”, meaning that an outcome was expected to happen, but the Finnish dub is along the lines of “I can’t stand this”, which means that the translator changed the sentence entirely. In the scene, the character Cesi is frustrated with Héctor, because she lent him a dress that he lost, and she then exclaims out of frustration. A translation that would have been closer to the original Spanish could be, for example, “*mä arvasin*” (I knew it). Example 23 has a similar idea in the Finnish translation “stop”, but the original translates to “come here”. One possible reason for this change is that the Finnish words “*tule tänne*” would take a longer time to say than the allocated time of the original sentence, thus, it makes sense to replace it with another word that still fits to the context. Hence, I categorised both example 22 and example 23 as generalisations rather than direct translations (see Pedersen 2011; subchapter 3.3 of this thesis), even though they do not entirely fit into Pedersen’s description of a generalisation, which is replacing specific elements with general ones. However, since these are not direct translations either, categorising them as generalisations was more appropriate.

Because of contextual clues, I do not think that the two translations of the word *gracias* were necessary in the Finnish dub of *Coco*. Both instances took place during the scene where ancestors were granted permission to leave the Land of the Dead to visit their families on *Día de los Muertos*. Since the word *gracias* was used a total of five times without a translation in the Finnish dub, it would have also made sense to not translate the word here. The context would have made the meaning of the word clear, and *gracias* was already used without a translation many times in the Finnish dub before this scene. However, the translator might have wanted to make sure that the viewers understand that the characters are, in fact, saying “thank you” instead of, for example, “have a good day” when leaving the Land of the Dead.

Sometimes, both the original Spanish exclamation, or a part of it, and a translation were included in the Finnish dub of *Coco*:

(26) “*Damas y caballeros.*” / “*Hyvät naiset ja caballeros.*”

In the case of this example, the word *damas* is directly translated to ladies in Finnish, and *caballeros* is left untranslated. Since the phrase *hyvät naiset ja herrat* (ladies and gentlemen) is familiar to Finnish viewers, only translating the first part of it is enough to ensure understanding and retain some of the Spanish in the original phrase. The word *caballeros* in this example can also be classified as a placeholder word (Sailer & Dörner 2020); the word that is used here would not necessarily have to mean anything in another language, and the audience would still understand the meaning of the sentence.

In *Encanto*, the phrase *felicidades* was used once, and it was not translated in the Finnish dub either. However, the animation of the scene supported understanding of the phrase; the villagers were congratulating two characters on their engagement with a banner, which is a common custom in many cultures and countries. Even though the accurate meaning of the word itself might be left unclear, the context allows the viewer to make the connection and, thus, translation was not necessary.

There was an instance in *Coco* belonging to this category, where specification was used:

(27) “Dante, *cállate!*” / “*Cállate*, oo hiljaa!”

Instead of including the dog’s name *Dante*, the Finnish dub included the Spanish exclamation as well as its direct translation. Specification was also sometimes already used in the English version of *Coco*:

(28) “*A ver*, look up.” / “*A ver*, ylös, ylös.”

However, I did not categorise this as specification in the Finnish version since this was already elaborated upon in the original English version of the film. Similar strategies were used in examples 13, 14 and 15, which were presented in subchapter 4.2 of this thesis. Once again, the dialogue of the original film helped the translator, and they were able to include the Spanish instances in the dub without compromising their understandability.

As can be seen in Table 4, there was one additional instance of Spanish in the Finnish version of *Coco*:

(29) “Yes, tío Berto.” / “Sí, tío Berto.”

This addition could be explained by lack of space, since the Finnish *kyllä* would be too long to fit here. The shorter Finnish option would be *joo*, but since the character’s lip movements are

far from that, adding the word *sí* seems like a logical solution. Furthermore, including more Spanish in the Finnish dub further solidifies its multilingualism, even if only a little bit. After all, using simple foreign words such as “yes” will also be rewarding for the young viewer who has now learned a new word in Spanish.

There was also an instance in *Encanto* that I did not include in Table 4, where the Spanish exclamation *ay* had been domesticated to a more familiar “oi” in the Finnish version. There was a similar instance in *Coco*, where *ay* was translated to “aa”. On the other hand, some of the exclamations of *oh* in the English version were changed to *ay* in the Finnish dub in both *Coco* and *Encanto*. One possible explanation for these changes is that the exclamation *ay* fit better with the lip movements of the characters (see subchapter 2.2 of this thesis; Díaz Cintas 2003; Heikkinen 2007). Another possibility is that the exclamation *oh* feels foreign in the Finnish language context and, therefore, changing it to *ay* is more natural as well as culturally relevant to the characters language scopes from the perspective of a Finnish viewer. There is also the possibility that the translation was simply *ai*, but the intonation in these instances suggests that the dub was aiming for *ay* specifically. Even though this observation is relatively small and cannot directly be classified as a translational instance, I think this is a relevant thing to mention, since, in this case, the Finnish dub had used culturally specific Spanish exclamations more often than the original English version.

In conclusion, if the Spanish instances in this category were deemed plot-relevant in *Coco*, they were translated in the Finnish dub. However, none of them were translated in *Encanto*, which could be explained by the fact that they were quite easy to understand with the help of context. Furthermore, *Encanto* had only 11 instances belonging to this category in the original English version of the film, whereas *Coco* had 74 instances, hence, the larger number of translations in *Coco* can, once again, also partly be explained by the larger volume of Spanish.

4.4 Other Spanish Vocabulary

This category includes, for example, food-related vocabulary as well as other miscellaneous words and phrases that were used during the two films. The number of instances as well as their modifications in the Finnish dubs can be seen in Table 5.

Table 5. Other Spanish vocabulary in English and Finnish versions of *Coco* and *Encanto* (excluding song lyrics).

	Coco	Encanto	Total
Spanish instances in the English version	48	21	69
Finnish version: retention	28 (58%)	19 (90.5%)	47 (68%)
Finnish version: direct translation	14 (29%)	2 (9.5%)	16 (23%)
Finnish version: specification	1 (2.1%)	-	1 (1.5%)
Finnish version: generalisation	4 (8.3%)	-	4 (5.8%)
Finnish version: omission	1 (2.1%)	-	1 (1.5%)
Finnish version: additional Spanish instances	-	-	-

In the original version of *Coco*, the most frequently used words in this category were *plaza* (9 instances) and *chorizo* (5 instances). In *Encanto*, *la familia* was the most frequent instance in this category (5 instances). As can be seen in Table 5, most of the words in this category were not translated in the Finnish dub of *Encanto*, which was also what Monti described regarding intersentential code switching (see subchapter 2.1 of this thesis; Monti 2014, 142–147). However, there were two direct translations in *Encanto*. *Arepa con queso* was partly translated to “juustoarepa”; the culturally relevant word *arepa* had been left untranslated, but the word was made easier to understand by translating *con queso* to cheese. Furthermore, the viewer might not understand the word *arepa*, but with the help of the word cheese, as well as the context that the animation gives, they can deduce that it is something edible.

The word *telenovela* was directly translated to “saippuaopera” in *Encanto*, but according to Pedersen’s categorisation, this could also be classified as a substitution of the word with a concept from the target language’s culture. The word is used to describe, for example, Finnish TV show *Salatut elämät*, so the concept is familiar to Finnish viewers. However, I decided to classify this as a direct translation, since the concept of a “soap opera” historically originates from the U.S.

The original English version of *Encanto* had already used the specification translation strategy (see Pedersen 2011; subchapter 3.3 of this thesis) a few times here as well, similarly to earlier examples 13, 14, 15 and 27. The film opens with a Spanish phrase *abre los ojos*, which is followed by the direct translation “open your eyes”. Towards the end of the film, the same sentence is repeated first in English and then in Spanish. Once again, since these Spanish instances were already specified in the original dialogue of the English version, I categorised these instances as retentions instead of specifications in the dub.

Approximately one third of the words belonging to this category were translated in the Finnish version of *Coco*. Sometimes a translation was not necessary because the concept was also somewhat familiar in the Finnish cultural context. For example, the word *churro* was not translated, and the word *chorizo* was included with some elaboration:

(30) “Perhaps it was that *chorizo*.” / “Varmaan se *chorizo*-makkara.”

Therefore, this translation falls under the category of specification (see Pedersen 2011; subchapter 3.3 of this thesis). A similar strategy was also used in *Encanto* for the translation of *arepa con queso*, which was described earlier. Before example 30, there were other instances of *chorizo* in the dialogue as well. In these, the word was not specified, as the other characters were taunting Héctor, because he supposedly died due to choking on a *chorizo*. It is unusual that the specification of the word comes so much later in the film, but, once again, not understanding the Spanish word in the earlier occasions does not affect the viewer’s understanding of the overall plot of the film.

There were a few instances in *Coco* where I questioned the necessity of the translations in the Finnish dub. Some of them were mentioned earlier (for example, *gracias* in subchapter 4.3), but one of them falls under this category:

(31) “...at his *fiesta* tonight!” / “...hänen juhlistaan tänä iltana!”

As the word *fiesta* could be determined as a universally known word, it does not seem necessary to translate it in this context. Furthermore, the word can be found in, for example, Kielitoimiston sanakirja (Kotimaisten kielten keskus 2021), which is a dictionary that offers information on the etymology and the origin of approximately 56,000 Finnish words. Spain is also a common holiday destination for Finnish families and even younger viewers might have encountered the word on their travels. However, it might have been difficult to phrase the Finnish sentence with the Spanish word, which is probably the reason why *fiesta* was translated in example 31.

There was an unexpected similarity in *Coco* that could be found between Finnish and Spanish:

(32) “They make *caquitas* everywhere.” / “Niiden *caquitoja* on kaikkialla.”

Even though the word that has been left untranslated in example 32 might seem like something that a young Finnish viewer might find confusing, the word works in Finnish as a humoristic way of saying “poop”, since the Finnish word *kakka* is quite close to the Spanish word used here. Therefore, there was no need to translate the word. However, this could also be viewed as Mock Spanish from a Finnish target audience’s point of view since the word is used in a humoristic context (see Bleichenbacher 2008; subchapter 2.5 of this thesis).

There were two instances of generalisation related to *Mariachi Plaza*:

(33) “I’m gonna play in *Mariachi Plaza* if it kills me.” / “Mä kyllä soitan kykykilpailussa vaikka väkisin.”

(34) “I found your son in *Mariachi Plaza*.” / “Mä hain sun poikas soittolavan luota.”

The Finnish sentence in example 33 translates to “I’m gonna play in the talent competition if it kills me” and example 34 to “I picked up your son from the bandstand”. Here, the concept of a contest specifically at the *Mariachi Plaza* is simply generalised to a talent competition or a stage. In example 33, it is not plot-relevant to include the location, since the main information is that the character wants to take part in the contest. *Mariachi Plaza* was only included once in the Finnish dub without a translation, “*Mariachi Plaza*, here I come”, even though it was mentioned three times in the original English version, and therefore, it made sense that the place was generalised as the bandstand instead in example 34. The word *plaza* was included a total of 9 times on its own in the original version, out of which it was translated five times in the Finnish dub:

(35) “You know how *Abuelita* feels about the *plaza*.” / “Tiedät, miten *Abuelita* vihaa sitä paikkaa.”

(36) “If *Abuelita* says no more *plaza*, then no more *plaza*.” / “Jos *Abuelita* kieltää *plazan* niin sinne ei mennä.”

Example 35 can be classified as a generalisation since the word *plaza* is replaced by the word “place” in the Finnish dub: “You know how *Abuelita* hates that place”. The words *paikka* and *plaza* are quite close to each other, and the structure of the Finnish sentence would have allowed the use of the Spanish word in the dub, but since the word in the sentence refers to example 34 above, where the word “bandstand” is used, the word *plaza* might have made the sentence confusing. The second instance of *plaza* was also replaced in example 36 with the word “there”:

“If *Abuelita* forbids the *plaza* then you do not go there”. Here the reason for the change might simply be fluency, since by not repeating the Spanish word, the Finnish sentence becomes a lot more natural.

In *Encanto*, none of the Spanish that was included in the animation itself was translated; for example, there was a rock with the sentence *su future espera*, “your future awaits”, in Bruno’s room, which was left untranslated in the Finnish dub. If understanding the sentence would have been deemed necessary, the character Mirabel could have, for example, read it out loud in Finnish since, at that moment, she has her back to the viewer, but the creators of the Finnish dub had not chosen to do so. In *Coco*, the name of the family’s shoe making shop *Rivera Familia de Zapateros*, as well as the name of the cemetery *Panteón Santa Cecilia* were left in Spanish in the animation of the Finnish dub. On the other hand, the name of the talent show for *Día de los Muertos* was re-animated to “kuolleiden päivän kykykilpailu” in the dub (“the day of the dead talent show”). In the original animation, the name of the talent show included the Spanish phrase, but since only the translated phrase was included in the dialogue of the Finnish dub as well (see subchapter 4.2 of this thesis), it makes sense that the Spanish phrase was not included here either.

Even though the words belonging to this category are quite varied, the translation strategies used in this category were similar to those used in other categories. Possibly because of the variety of the words, this category had the most translated instances in both *Encanto* and *Coco* when compared to the number of instances in the original films. Once again, translations were mostly done to ensure understanding. However, it could be argued that some of the Spanish instances in this category, as well as in earlier categories, are included in the dialogue of the original films because they create a connotation of foreign flavour and not because their literal meaning (denotation) is relevant (see Barthes 1967, 89–94). As discussed before, sometimes foreign phrases are included in multilingual films in order to highlight the cultural heritage of certain characters or the cultural setting of the film (see Bleichenbacher 2008; Sepielak 2014; Corrius & Zabalbeascoa 2019; Attig 2019; subchapter 2.1 of this thesis), which also seems to be the motivation behind some Spanish words included in *Coco* and *Encanto*. This does not mean that the words are arbitrarily added to the dialogue and could just as easily be removed, but simply that by choosing to use certain Spanish terms the creators are also, either on purpose or subliminally, highlighting the cultural connection even more.

4.5 Song Lyrics

As was mentioned before, song translations are included as their own separate category since their translation process differs slightly from normal dubbing. In addition to trying to include the necessary storyline in the lyrics, the translated words must also fit the rhythmic and poetic constraints of the melody (see Low 2017; subchapter 2.3 of this thesis). I did not include these instances in a similar table as the ones before, because most of the translations included a combination of Pedersen's translation strategies (2011; subchapter 3.3 of this thesis), hence, making it not as fruitful to count them similarly to other Spanish instances discussed in earlier chapters. In *Encanto*, many of the songs were logocentric, e.g., they carried the plot forward (see Low 2017; subchapter 2.3 of this thesis), but in *Coco*, most of them did not have any plot-relevant information. An overview of how Spanish was treated in the song lyrics of *Coco* and *Encanto* can be seen in Tables 6 and 7.

Table 6. Spanish in the song lyrics of English and Finnish versions of *Encanto* (alphabetised).

Song title	Spanish is in the original lyrics?	Spanish translated in the Finnish dub?
<i>All Of You</i>	Only names	No
<i>Colombia, Mi Encanto</i>	Yes (the entire song)	No
<i>Dos Oruguitas</i>	Yes (the entire song)	No
<i>The Family Madrigal</i>	Yes	No
<i>Surface Pressure</i>	No	-
<i>Waiting On a Miracle</i>	Only names	No
<i>We Don't Talk About Bruno</i>	Yes	One instance
<i>What Else Can I Do?</i>	Yes	No

Table 7. Spanish in the song lyrics of English and Finnish versions of *Coco* (alphabetised).

Song title	Spanish is in the original lyrics?	Spanish translated in the Finnish dub?
<i>Everyone Knows Juanita</i>	Only names	No
<i>La Llorona</i>	Yes (the entire song)	Yes
<i>Proud Corazón</i>	Yes	Partly
<i>Remember Me</i>	Yes (in the version used the end credits)	No
<i>Un Poco Loco</i>	Yes	Partly
<i>The World Es Mi Familia</i>	Yes	Partly

In the English version of *Encanto*, there were two songs with only Spanish lyrics, “*Dos Oruguitas*” and “*Colombia, Mi Encanto*”. As can be seen in Table 6, both were left untranslated in the Finnish version, and since they were songs that were not sung by any of the characters, they were included with the voices of their original singers. One reason behind this could be that these song lyrics did not have any plot-relevant information in them, and they could, therefore, be left untranslated. This assumption is supported by the original song writer, Lin-Manuel Miranda, who spoke about his creation process when making “*Dos Oruguitas*” (Lee 2022). He wanted the song to sound like an old traditional song that every character was familiar with and that soundtracked young *Abuela*’s life, which is showcased on screen as the song plays on the background. “The lyrical content is resonant with what’s going on, but it isn’t *underlining* what’s going on; it would just create another layer”, Miranda describes (Lee 2022). He also says that it felt vital to him to have a song entirely in Spanish when *Abuela*’s backstory is described, which in its own way would highlight the character’s cultural heritage and can also explain why this song was left in Spanish in the Finnish dub as well. “*Colombia, Mi Encanto*” has a similar feel to it, as it is playing in the background when the village and the characters are presented, and the lyrics do not carry the plot, making it a natural decision that this song was not translated in the Finnish dub either. Furthermore, leaving both songs in

Spanish enhances the overall authenticity of the film (see subchapter 2.3 of this thesis). This also strengthens the argument that sometimes Spanish is included as a connotative device and the literal meaning of the words is, therefore, secondary (see subchapter 4.4 of this thesis; Barthes 1967, 89–94).

Other song lyrics in *Encanto* only included a couple of changes in the Finnish dub when the Spanish instances were examined. There was a total of 29 Spanish words in all of the song lyrics of the English version, out of which only one instance was translated in the Finnish dub. The word *abuela* was translated according to Pederson’s generalisation strategy (2011; subchapter 3.3 of this thesis) as follows:

(37) “Always left *Abuela* and the family fumbling” / “Perheellemme ainoastaan murheita kun antaa”

This could also be seen as a word that was omitted, but since *abuela* translates to grandmother and this has been replaced with the Finnish word for family, *perhe*, this falls under the category of generalisation. The reason behind this change is probably the lack of space and the overall rhythm of the translated lyrics (see Low 2017; subchapter 2.3 of this thesis).

Once again, as can be seen in Table 7, more changes to the Spanish instances were made in the song translations of *Coco*. Even a single line of a song that three characters were singing while walking past was translated:

(38) “*Y aunque la vida*” / “Vaikka sen huomaa”

This translation was in no way plot-relevant, and since the instance is so short, I see no reason why this one should have been translated. Furthermore, there was a scene later in the film where a contestant was singing on *Mariachi Plaza*, and this instance was left entirely in Spanish. In my opinion, these two instances are similar and, therefore, example 38 could have also been left untranslated since neither song had any plot-relevant information.

The song called “*La Llorona*” had only Spanish lyrics in the English version of *Coco*, but it had been translated entirely in the Finnish dub. The translated lyrics did not include any Spanish:

(39)
Ay, de mi Llorona / Vain kynelet virtaa
Llorona de azul celeste / Ne virtaa vailla määrää
Ay, de mi Llorona / Kyneleet vain virtaa
Llorona de azul celeste / Ne virtaa vailla määrää

Y aunque la vida me cueste, Llorona / Vaikka se mulle voi henkeni maksaa
No dejaré de quererte / En susta voi irti päästää
Me subí al pino más alto, Llorona / Murheessa etsin mä korkeinta puuta
A ver si te divisaba / Se katseen kauas kantaa
Como el pino era tierno, Llorona / Mut ei vanha viisas puu voinut muuta
Al verme llorar, lloraba / Kuin kyynelensä antaa
Ay de mí Llorona, Llorona / Kyyneleet, ne vain virtaa ja virtaa
Llorona de azul celeste / Ne virtaavat vailla määrää

The concept of *La Llorona* is a difficult one to translate; this Mexican folklore tells the story of a woman, whose children drown – depending on the version either accidentally or by their mother’s hand – before the mother drowns as well. She is denied entry to heaven and is condemned to search for her drowned children for eternity, thus earning the name *La Llorona*, or The Weeping Woman (Don Quijote, 2023). Since this folklore is not familiar to most Finnish viewers, it is only natural that the name of the woman is left out of the translated lyrics. I would argue that many viewers of the original English version are not familiar with the folklore either, which raises the question why this song was translated in the Finnish dub. It could have been treated similarly to *Dos Oruguitas* in *Encanto*; this song, too, has an air of an ancient traditional song, which, if left in Spanish, would have strengthened the cultural context of the Finnish dub.

In many ways, the Finnish translation of “*La Llorona*” could be classified as an adaptation rather than a translation (see Low 2017, subchapter 2.3 of this thesis). The song was included in two scenes; one, where Miguel’s great-great-grandmother Imelda tries to convince him not to run away from her, and two, when Imelda sings the entire song on stage towards the end of the film. In the first instance, only two lines are sung – the two, where the lyrics translate to “Even if it costs me my life, Llorona, I will not stop loving you” (*y aunque la vida me cueste, Llorona, no dejaré de quererte*). The Finnish translation of these lines is “Even though it costs me my life, I cannot let you go”, where the core message is essentially the same and matches with what is happening during the scene. In this case, including the translation instead of the original lyrics allows the plot to move forward, because the viewer understands why she chose to sing that particular part during this scene. In terms of Low’s Pentathlon of translating song lyrics (2017), the suggested fifth category “dramatic performability” seems to have influenced this translation (see subchapter 2.3 of this thesis). Furthermore, it makes sense that since these two lines were translated, the rest of the song should be as well. Other option would have been to only include the translation in the first scene and the original Spanish lyrics when the entire

song is performed, but then, the viewer might not make the connection that those are, in fact, the same song.

In *Coco*, the lyrics of the song called “*Un poco loco*” have a repetitive Spanish phrase, which is left untranslated in the Finnish lyrics:

(40)

Where should I put my shoes / Mihin kengät laittaa voin
¡Ay, mi amor! ¡Ay, mi amor! / ¡Ay, mi amor! ¡Ay, mi amor!
You say put them on your head / Sanot: “Pistä päälle pään”
¡Ay, mi amor! ¡Ay, mi amor! / ¡Ay, mi amor! ¡Ay, mi amor!

One possible reason behind this is that it would have disrupted the flow of the lyrics if the original Spanish exclamation was not included in the Finnish translation. Furthermore, the Spanish phrase used here is relatively simple and does not contain any plot-relevant information, meaning that it is not vital that the viewer understands them. In the same song, the phrase *un poco loco* is sometimes left in Spanish, like in example 40 below, but sometimes omitted from the Finnish lyrics, like in example 41:

(41) You make me un poco loco, un poqui-ti-ti-to loco / Kai mä oon un poco loco, un poqui-ti-ti-to loco

(42) The *loco* that you make me, it is just *un poco* crazy / Voi ihastuksen taikaa, miten lempi hulluks saikaan

In example 41, it would have been challenging to translate the Spanish instance, since the lyrics are quite playful with the words. In example 42, the Finnish translation “oh the magic of infatuation, how love makes you crazy” is freer and does not match the original lyrics word-for-word, but their idea is in accordance with the message and the storyline of the original lyrics. This sentence alone could, therefore, be classified as an adaptation instead of a translation (see Low 2017, subchapter 2.3 of this thesis). There were also instances in the same song, where the Spanish of the original lyrics was directly translated in the Finnish dub:

(43) Leaves my *cabeza* shaking / Tää pääni pyöräks vaivaa

It seems that this translation was also done due to both lack of space and ensuring the understanding of the sentence, even though the lyrics are not plot-relevant.

In the song called “*The world es mi familia*”, the lyrics of the song are partly left in Spanish and partly translated, for example:

(44)

Señoras y señores / Señoras y señores

Buenas tardes, buenas noches / Tervehdin mä tässä teitä

Buenas tardes, buenas noches / Buenas tardes, buenas noches

Señoras y señores / Hyvät naiset, hyvät herrat

As can be seen above, the Finnish translation alternates between the Spanish and the Finnish lyrics. The first instance of *señoras y señores* is in Spanish and the second is directly translated. The translations here are, once again, probably done to ensure understanding of the lyrics, even though not translating them here would not have affected the viewers’ understanding of the overall plot.

The song *Remember me* did not have any Spanish in the lyrics that were used during the film itself, but the version that played during the end credits had Spanish. This version of the song was included in the end of the Finnish dub as well. However, it needs to be pointed out that the original song had simply been included without any changes in the end credits of the Finnish dub and included English as well. It is not unusual that if a film has a song that is important or memorable, that song is also performed by musicians that are not involved in the film in other ways. This version is often included in the end credits or played on the radio, such as the song “A Whole New World” from the live-action version of *Aladdin* performed by artists Zayn and Zhavia Ward (*Aladdin* 2019). In the case of *Remember me*, the version in the end credits was performed by artists Miguel and Natalia Lafourcade (*Coco* 2017), and therefore it makes sense that the original was included in the Finnish end credits as well.

Similarly to the other categories, the Finnish dub of *Encanto* had been more faithful to the multilingualism of the original songs. Since many songs in *Encanto* are logocentric (see Low 2017; subchapter 2.3 of this thesis), the original lyrics are already created in a way that ensures the viewer’s understanding. Therefore, the translator did not have to make many changes to the Spanish phrases included in the lyrics. Furthermore, the songs that were entirely in Spanish were not translated in the Finnish dub of *Encanto*. In *Coco*, some of the songs were translated entirely, while other lyrics included some Spanish in the Finnish dub as well. The translation of *La Llorona* was interesting due to the folklore behind the original lyrics, and because it could have been left untranslated as well. However, since the translator wanted to include Finnish

lyrics for one scene to highlight the importance of why those particular lines were sung, it made sense to translate the entire song. Other songs had been translated with ensuring understanding in mind, but Spanish lyrics were also left untouched in some cases to maintain some of the cultural flavour of the original songs.

5 DISCUSSION AND CONCLUSION

As the previous chapters have proven, translating a multilingual film in a way that as much of the original language and cultural aspects are included as possible is a challenging task. The translator must take into account the intended viewers, in this case mainly children, their assumed knowledge on the culture of the original film, and how much domestication needs to be done. In addition to this, they must also try to include as much multilingual instances in the translation as possible in order to honour and highlight the cultural setting of the original film. There has not been a lot of previous research regarding multilingual dubbing (see Heiss 2004; Sepielak 2014; Voellmer & Zabalbeascoa 2014). Heiss (2004) suggested that including both dubbing for the primary language of the film and subtitles for other languages (and leaving them untranslated in the dub) would be the best solution regarding both multilingualism as well as understandability of the translated film. This has already been done in, for example, the original version of *Inglourious Basterds* (Sepielak 2014). However, this would not be possible if the main viewers of the film cannot yet read, which was also the case with the two films I studied in this thesis.

The objective of this thesis was to compare Spanish instances in the original English versions of animated films *Coco* and *Encanto* to their Finnish dubs to see how multilingualism was treated in the translation process of these two films. My research questions were:

1. Are there differences in the number and composition of Spanish utterances and words used in the English and the Finnish versions of animated films *Coco* and *Encanto*?
2. Do the two films differ from each other in terms of multilingualism?

Contrary to my initial assumptions and hypothesis, the two films differed from each other quite a lot in terms of multilingualism. It appears that the objective of the translation of *Encanto* was to stay as loyal to the multilingualism of the original film as possible in terms of including all of the Spanish instances in the dub. There was a total of 97 Spanish instances in the original

English version of the film, out of which only a couple were translated in the Finnish dub. The original English version of *Coco* had three times more Spanish instances than *Encanto*, a total of 325, but approximately one third of them had been translated or omitted in the Finnish dub. The differences in how much had been translated can be partially explained by the large volume of Spanish instances in *Coco*; since the cultural context of the dub is Finland, where Spanish language and culture are not as widely known as in the U.S., it makes sense that in order to ensure the viewers' understanding, some changes had to be made. The number of instances belonging to each category, as well as the translation strategies that were used, can be seen below in Table 8.

Table 8. Categorized Spanish instances in English and Finnish versions of *Coco* and *Encanto* (excluding song lyrics).

	1. Family-related vocabulary and nicknames	2. Plot-relevant concepts	3. Greetings and exclamations	4. Other Spanish instances	Total
Spanish instances in the English versions	213	56	84	69	422
Finnish versions: retention	184 (86%)	26 (46%)	68 (81%)	47 (68%)	325 (77%)
Finnish versions: direct translation	15 (7%)	25 (45%)	13 (15%)	16 (23%)	69 (16%)
Finnish versions: specification	3 (1.4%)	-	1 (1.2%)	1 (1.5%)	5 (1.2%)
Finnish versions: generalisation	1 (0.5%)	-	2 (2.4%)	4 (5.8%)	7 (1.6%)
Finnish versions: omission	10 (4.7%)	5 (9%)	-	1 (1.5%)	16 (3.8%)
Finnish versions: additional Spanish instances	4	-	1	-	5

My initial assumption was that words belonging to category 1 (“family-related vocabulary and nicknames”) would not be translated very often. It turns out that even though the words belonging to this category included the most Spanish instances in terms of volume, only a small number of them were translated in the Finnish dubs of the two films. A conclusion could be drawn that since words in this category are often either treated similarly to names (for example, *Abuela*), understandable with the help of context (for example, *mi amor*) or have similar words in different languages (for example, *papá* and *mamá*), it is also easier to leave this kind of intersentential code-switching (see subchapter 2.1 of this thesis; Monti 2014, 142–147) untranslated without damaging the understandability of the dialogue. Furthermore, by leaving these words untranslated, some cultural aspects of Spanish-speakers were naturally woven into the Finnish dubs of the two films, but the result is not so foreignized that it would affect understanding of the plot.

Since the original film is multilingual and has already had to consider how much Spanish content to include and what to elaborate, this can be viewed as advantageous in terms of the translation process. In category 2 (“plot-relevant concepts”), the multilingualism of the original films had an effect in what Spanish instances needed to be translated or elaborated upon in the Finnish dubs. Pedersen’s specification strategy (2011; subchapter 3.3 of this thesis) had already been used in the original dialogue of the two films to ensure the understanding of some plot-relevant concepts such as *encanto*, *casita* and *alebrijes*. Therefore, these words could also be used without a translation throughout both films. This was also one of the assumptions I had before I began analysing my data. However, possibly due to the large volume of Spanish concepts in *Coco*, some of the words belonging to category 2, such as *ofrenda* and *Día de los Muertos*, were always translated in the Finnish dub to make the dialogue easier to follow, even though this meant that the Finnish translation was not as multilingual as the original version of the film.

My assumption was that words belonging to category 3 (“greetings and exclamations”) would be the easiest to leave untranslated, since the instances are often quite short and understandable with the help of context. Similarly to category 1, these words can be classified as intersentential code-switching, which is usually something that is left untranslated in the dubbing process (see subchapter 2.1 of this thesis; Monti 2014, 142–147). It turned out that, once again, if the instances were considered plot-relevant, they were translated in the Finnish dub of *Coco*. However, none of the instances belonging to category 3 were translated in *Encanto*, which can

partly be explained by the fact that there were not very many of them, 11 to be exact, and that they were relatively easy to understand with the help of context. On the other hand, *Coco* had 74 instances belonging to category 3, which can explain why more of them needed to be translated to ensure understanding. However, there were also instances in category 3, where I questioned the necessity of the translations in the Finnish dub of *Coco*, such as the decision to translate the word *gracias* a couple of times. It seems that the Finnish translation of *Coco* prioritised understanding to an extent that sometimes the Spanish instances were modified even though many viewers might have understood them without help. It can be argued that the Spanish knowledge of the intended viewers (or model readers) that the translator of *Coco* had created might not have been considered as advanced as the knowledge of the intended viewers of *Encanto*. My hypothesis was that the intended audiences of the two films would be rather similar and, therefore, the translations would also not differ from each other too much. However, this difference could have been affected by the fact that *Coco* was released earlier than *Encanto*, and the Finnish viewers of *Encanto* might have, therefore, already seen *Coco* and because of this, were assumed to be a little bit more familiar with Spanish language and culture already.

The translation strategies in category 4 (“other Spanish instances”) were similar to the previous ones; the main reason behind the translations was ensuring understanding. In some cases, the cultural connotation that the Spanish instances brought to the dialogue seemed to be more important than their literal meaning, or denotation (see Barthes 1967, 89–94; subchapter 4.4 of this thesis). This trend was also evident with words belonging to the other three categories, as well as some of the song lyrics. In terms of songs, *Encanto* stayed loyal to the original version and only a few Spanish words were translated in the Finnish dub. The writer of the original soundtrack, Lin Manuel Miranda, highlighted that the songs that were entirely in Spanish were there to create cultural ambiance and understanding them was not plot-relevant (see subchapter 4.5 of this thesis; Lee 2022), therefore, leaving them in Spanish in the Finnish dub was a natural decision. In *Coco*, there were songs that seemed to have a similar function to those that were left untranslated in *Encanto*, but that were, nonetheless, translated in the Finnish dub. However, upon further investigation, the translation of *La Llorona* proved to be plot relevant when the song was first introduced, which made it natural to also use the translated lyrics when the song was included in its entirety towards the end of the film. On the other hand, there were some inconsistencies in what was translated and what was not; a single instance of a Spanish song was translated in one scene, but in a similar situation later on in the film, Spanish lyrics of a

different song were left untouched. Both songs were not plot-relevant, which makes these decisions seem inconsistent. One possible explanation could be that since one instance happened quite early on in the film, the translator might have wanted to gradually foreignize the dialogue instead of throwing the viewers straight into the deep end.

Since the translation process of multilingual films turned out to have its own special characteristics, Pedersen's model of translation strategies (2011) that I used in my analysis needed to be expanded to be more fitting for multilingual use. As pointed out in chapter 4 of this thesis, neither Pedersen's nor Leppihalme's (2007) categorisations included the aspect of additional elements of the source language that have been included in the translated product; 5 additional Spanish instances were evident in my data, as well as additional exclamations of *ay* that were not in the original dialogue. In these cases, additional Spanish words were mostly used for clarification (see subchapters 4.1 and 4.3), but their inclusion also added Spanish flavour and cultural representation in the translation. Even though Pedersen's model was originally intended for analysing monolingual screen subtitles, those might also have multilingual instances that need to be taken into account in the categorisation. Therefore, I am proposing an additional category of "additional multilingual instances" to Pedersen's existing model of translation strategies so that the model is more suited for analysing multilingual data. Furthermore, the aspect of what is more important, the literal meaning of a foreign phrase or its cultural connotation and flavour (see Barthes 1967, 89–94; subchapter 4.4 of this thesis), should be taken into account when analysing translations of multilingual instances.

This thesis could have been expanded into other dubbed languages as well to see if different language versions have had different approaches to the multilingual aspect of the two films. It would have been interesting to also include the Spanish dubs in this research to see whether they have somehow included the multilingualism that is present in the original English versions of the films. Furthermore, the Spanish instances of the English version could be compared to those of the Spanish version to see if they have been changed in any way. Would the Spanish used in the English versions be considered natural enough to be included in the Spanish dubs or have they required some changes?

Additionally, as was mentioned in subchapter 3.2 of this thesis, *Encanto* had many different language options to choose from on Disney+, some of which had multiple options. In a future study, it would be interesting to compare, for example, the French and Canadian French, or Portuguese and Brazilian Portuguese dubs to each other to see if there are significant differences

in them. This comparison could be done with many different films. Do these versions have different voice actors or are the differences related to smaller aspects such as vocabulary choices? What kinds of films offer different options for the same language and how common is this?

It is likely that some countries will never want to change from dubbed content to screen subtitles (see Dwyer 2017; O’Sullivan & Cornu 2019; subchapter 2.2 of this thesis), especially when it comes to content intended for younger viewers. Therefore, multilingual dubbing will be present in the future as well. This study is an important addition to research done in the field of multilingualism and how multilingual films are handled in the translation process. Since the amount of multilingual content is increasingly growing due to globalisation, it is important to shed light on the issue and possibly come up with strategies to tackle multilingual content in dubbing. Even though the aim of this study was not to create a set of guidelines for translating multilingual content, it can be a glimpse into how multilingual translations have been tackled before. Furthermore, due to the proposed expansion to Pedersen’s model, this study can also be considered the beginning of wider research done in the field of multilingualism.

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SUOMENKIELINEN LYHENNELMÄ – MONIKIELISYYS DUBBAUKSESSA: ESPANJANKIELISTEN ILMAUSTEN ESIINTYVYYS *COCO*- JA *ENCANTO*- ANIMAATIOELOKUVIEN ENGLANNIN- JA SUOMENKIELISISSÄ VERSIOISSA

1 Johdanto

Monikielisyys on kasvava ilmiö, ja se näkyy yhä selvemmin myös viihteessä. Monikieliset elokuvat voivat sisältää lukuisia eri kieliä, kuten *Lost in Translation* (2003) tai *Inglourious Basterds* (2009), tai jopa keksittyjä kieliä, kuten *Taru sormusten herrasta* -trilogia (2001–2003) tai *Avatar* (2009 ja 2022), sekä erilaisia murteita ja aksentteja (Voellmer & Zabalbeascoa 2014, 233). Tämä monikielisen sisällön räjähdysmäinen kasvu tuo myös omat haasteensa kääntämisen saralle. Voiko käännös pysyä lojaalina alkuperäisen elokuvan monikielisyydelle, ja miten voidaan varmistaa, että dubatun version katsoja pystyy juonessa mukana, jos hän ei ymmärrä kaikkia elokuvassa käytettyjä kieliä tai kulttuurisidonnaisia viittauksia?

Dubbaus on monien kirjojen, tutkimusten ja opinnäytetöiden keskiössä (ks. esimerkiksi Chaume 2014; Ranzato & Zanotti 2019; Pérez Gonzáles 2019; Baños & Diaz Cintas 2017), mutta dubbauksen monikielisyyttä ei kuitenkaan ole tutkittu yhtä paljon. Heissin tutkimusta (2004), jossa käsitellään monikielisten elokuvien dubbauksen erilaisia mahdollisuuksia ja haasteita, pidetään yhtenä alan peruspilareista. Lisäksi monikielisen materiaalin dubbausta ovat tutkineet muun muassa myös Sepielak (2014) ja Voellmer & Zabalbeascoa (2014). Heiss käsittelee tutkimuksessaan myös DVD-levyjen aikakautta, joiden kielivalikoimien paljoutta voidaan nykyään verrata erilaisiin suoratoistoalustoihin, joissa katsoja voi valita, mitä kieltä kuuntelevat tai mitä tekstitystä lukevat. Tämä vaikeuttaa entisestään kunkin elokuvaversioiden kohdeyleisön määrittämistä (Heiss 2014, 216–218).

Tässä tutkimuksessa tarkastelen kahden samankaltaiseen kulttuuriseen ympäristöön sijoittuvan lastenelokuvan monikielisyyttä ja sitä, miten monikielisyyttä on käsitelty niiden dubbauksissa. Tutkimus valottaa sitä, miten monikielistä lähdemateriaalia käsitellään dubbauksessa, mitkä käännösstrategiat näyttävät toimivan hyvin ja mitä dubattujen elokuvien monikielisyyden

kehittämiseksi voisi tulevaisuudessa tehdä. Aineistoni koostuu kahdesta animaatioelokuvasta, *Coco* (2017) ja *Encanto* (2021), ja tutkin sekä elokuvien alkuperäisiä englanninkielisiä versioita että niiden suomenkielisiä dubbauksia. Tavoitteeni on selvittää, onko monikielistä lähdedialogia muutettu dubatuissa versioissa ja mistä muutokset mahdollisesti johtuvat.

2 Teoreettinen tausta

Monikielisyydellä tarkoitetaan kahden tai useamman kielen käyttöä (Meylaerts 2010; Bleichenbacher 2008), ja tämä käsite on aina läsnä käännöstieteessä. Koodinvaihdon (”code-switching”) käsitteellä puolestaan tarkoitetaan vieraskielisten lausahdusten tai sanojen käyttämistä muutoin pääosin yksikielisessä tilanteessa (Johansson & Pyykkö 2005, 361; Monto 2014; Bleichenbacher 2008, 13). Tällöin vierasperäisiä esiintymiä ei välttämättä lausuta alkuperäisen kielen fonologisten periaatteiden mukaisesti, ja tämä erottaa koodinvaihdon vieraskielisten lainasanojen käytöstä (Kovács 2009, 24–25). Koodinvaihto tietyn yhteisön kesken voi myös liittyä ylpeyteen omasta kulttuuriperimästä (Bleichenbacher 2008, 14).

USA:ssa tehdyt monikieliset elokuvat keskittyvät usein jonkin monikulttuurisen yhteisön monikielisyyteen (Monti 2014, 135–136). Elokuvissa on usein ”pääkielen” lisäksi yksi tai useampi muu kieli (De Bonis 2014; Heiss 2004), jota saatetaan käyttää esimerkiksi jonkin hahmon taustan tai äidinkielen alleviivaamiseen (Sepielak 2014, 252). Elokuvat pyrkivät usein dialogin kautta kuvaamaan monikielisten yhteisöjen ihmisten arkipäiväistä kielenkäyttöä mahdollisimman todenmukaisesti, sekä luomaan yhteenkuuluvuuden tunnetta samankaltaisten yhteisöjen jäsenten välille ympäri maailman (Monti 2014). Lauseiden välistä koodinvaihtoa (”intersentential code-switching”) tapahtuu usein monikielisissä elokuvissa, ja tämä sisältää sosiokulttuurillisia sanoja (uskonto, ruoka), sekä erilaisia lempi- ja hellittelynimiä. Nämä sanat jätetään usein kääntämättä elokuvien dubbauksissa (Monti 2014, 142–147).

Dubbauskäännösten tekoprosessilla on omat erityispiirteensä (Tiihonen 2007; O’Connell 2003). Käännösprosessin tavallisten rajoitusten lisäksi dubbauskäännöstä tehtäessä on huomioitava myös aika- ja tilarajoitukset (Tiihonen 2007, 171; O’Connell 2003, 223). Dubatun ääniraidan tavoitteena on välittää alkuperäisen dialogin viesti niin, että kohdekielen sanat synkronoituvat hahmojen huulten liikkeiden kanssa, ja tämä lisää dubbauskäännösten teon haastavuutta (Díaz Cintas 2003; Heikkinen 2007, 238–240; Pihlajakoski 2008). Tämä prosessi on hieman helpompi animaatioelokuvien dubbauksessa, sillä piirroshahmojen huulten liikkeet eivät usein ole yhtä yksityiskohtaisia kuin ihmisnäyttelijöiden (O’Connell 2003, 223). Heiss

ehdottaa (2004), että dubattua dialogia voisi käyttää vain pääkielen kääntämiseen ja tekstityksiä voisi hyödyntää muiden kielten kanssa. Tämä ratkaisu ei kuitenkaan toimi nuoren yleisön kohdalla, sillä he eivät osaa vielä lukea, mutta tekstitykset auttaisivat kulttuurisen ja kielellisen monimuotoisuuden säilyttämisessä (Heiss 2004, 216).

Lapset ovat usein tottuneet siihen, että dubatun elokuvan hahmot puhuvat heidän kanssaan samaa kieltä, ja dubatut elokuvat ovatkin usein yksikielisiä. Vaikka katsoja saattaa tiedostaa sen, että elokuvan alkuperäinen versio on erikielinen, dubbauksen tavoite on luoda illuusio siitä, että kyseinen versio on alkuperäinen (Pedersen 2017; Lehtomäki & Räihä 2011). Mikäli elokuvan hahmo puhuu useampaa kieltä, dubatun version ääninäyttelijän on joko opetettava lausumaan kyseisiä kieliä mahdollisimman hyvin tai hänen äänensä pitää harmonisoida alkuperäisen ääninäyttelijän kanssa (De Bonis 2014, 181). Mikäli tässä epäonnistutaan, katsojan illuusio siitä, että he katsovat elokuvan alkuperäistä versiota kärsii (De Bonis 2014, 181).

Suomessa dubbausta käytetään lähes yksinomaan noin alle 10-vuotiaille lapsille suunnatuissa elokuvissa (Jääskeläinen 2007, 126). Lapsille suunnattujen käännösten tekoprosessia voisi kutsua käyttäjäkeskeiseksi kääntämiseksi, ”User-Centered Translation” (Suojanen ym. 2014), jossa käännös luodaan tulevien käyttäjiensä oletettujen tarpeiden ja odotusten perusteella. Käännösprosessin alussa luodaan yksityiskohtainen kuva tavoitteista ja oletetusta yleisöstä, joiden avulla kääntäjä voi yrittää määritellä parhaan mahdollisen tavan kyseisen käännöksen toteuttamiseksi (Suojanen ym. 2014, 8–10).

UTC-mallin lisäksi ”mallilukijan” (”model reader”) käsite on tärkeä lapsille suunnatun sisällön kääntämisessä (Eco 1979, 7–11). Kielellisillä ja tyyllillisillä valinnoilla kääntäjä luo tekstin, jonka hän toivoo oletetun yleisönsä ymmärtävän hänen tarkoittamallaan tavalla, ja luo näin mallilukijan (Eco 1979, 7). Kääntäjän kuvitteleva mallilukija voi myös poiketa todellisesta lukijasta, mikä voi mahdollisesti johtaa väärinkäsityksiin (Eco 1979, 9–10). Tässä tutkielmassa tarkastelemieni kahden elokuvan tapauksessa alkuperäisten englanninkielisten elokuvien mallilukijalla (katsojalla) on jo jonkin verran ennakkotietoa espanjan kielestä ja/tai kulttuurista, jotta hän pystyy ymmärtämään osan dialogista. Jotkut sekä alkuperäisten englanninkielisten elokuvien että suomenkielisten dubbausten katsojista eivät kuitenkaan välttämättä sovi tähän kuvaukseen.

Laulut ovat olennainen osa animaatioelokuvia, ja ne ovat usein logosentrisiä, eli kuljettavat elokuvan tarinaa eteenpäin (Low 2017, 10–14). Lown mukaan (2017, 78–80) laulettavien käännösten tekemisessä on huomioitava viisi pääseikkaa: (1) miten käännös soveltuu laulettavaksi, (2) miten hyvin alkuperäisten lyriikoiden viesti välittyy käännöksessä, (3) käännöksen luonnollisuus, (4) rytmi ja miten käännös ja musiikki sopivat yhteen, sekä (5) riimit. Lisäksi elokuvien lyriikat on usein synkronoitu visuaalisiin tekijöihin, joten käännöksen lyriikoiden on myös tältä osin oltava soveliaat. Tämän vuoksi myös kuudetta kategoriaa, ”lyriikoiden dramatisointi”, on ehdotettu (Low 2017, 110).

Instituto Cervantesin mukaan (2021) 493 miljoonaa ihmistä ympäri maailman puhuu espanjaa äidinkielenään. Heistä 41 miljoonaa puhujaa asuu in USA:ssa (Instituto Cervantes 2021, 11). Suomessa noin 9 891 henkilöä puhuu äidinkielenään espanjaa (Statistics Finland 2021). Vuonna 2020 espanja oli suosituin B3-kieli, jota suomalaisissa kouluissa opiskeltiin (SUKOL 2020), ja tämä viittaa kasvavaan kiinnostukseen espanjan kieltä ja kulttuuria kohtaan.

USA:ssa esimerkiksi ranskan kieltä pidetään hienostuneena ja arvostettuna (Bleichenbacher 2008, 19; Valdeón 2015, 318), kun taas vähemmistökieli espanjan puhujat kärsivät negatiivisista asenteista. USA:n mediassa espanjankieliset henkilöt, yleensä meksikolaiset, saavat usein rikollisen, palvelijan tai maahanmuuttajan roolin (Pressler 2019; Valdeón 2015, 320). Tämä representaatio vaikuttaa negatiivisiin asenteisiin ja espanjankielisen väestön huonoon kohteluun. Termiä ”Mock Spanish” (tekoespanja) käytetään viittaamaan siihen, kun espanjan kielen morfologian piirteitä käytetään humoristisessa mielessä, esimerkiksi sanottaessa *numero uno*, tai mikäli joku käyttää espanjankielistä lausahdusta, kuten *hasta la vista*, ymmärtämättä sen kulttuuritaustaa (Bleichenbacher 2008, 18).

Myös *Cocossa* on espanjankielinen rikollinen, mutta tätä voisi pitää välttämättömänä, sillä myös kaikki elokuvan muut hahmot ovat espanjankielisiä (Pressler 2019, 32). Sekä *Cocoa* että *Encanto* on ylistetty muun muassa espanjankielisen väestön positiivisesta representaatiosta (esim. Parkin Daniels 2022; Gutierrez 2022). *Encanto* ei näytä kolumbialaisia ainoastaan huumeeparoneina tai väkivaltaisina rikollisina, vaan keskittyy kolumbialaiseen kulttuuriin ja tarustoon (Parkin Daniels 2022; Gutierrez 2022). *Cocossa* on paljon viittauksia meksikolaiseen kulttuuriin, ja elokuvan oli alun perin tarkoitus olla täysin espanjaksi, mutta kieleksi valikoitui englantia, sillä näin laajempi yleisö pystyi ymmärtämään sen kieltä (Ugwu 2019).

3 Aineisto ja analyysimenetelmä

Tutkimukseni aineisto koostuu kahdesta animaatioelokuvasta: Disney/Pixarin *Coco* (2017) ja Walt Disney Animation Studiosin *Encanto* (2021). Tarkastelin ja vertailin elokuvien englannin- ja suomenkielisissä versioissa esiintyviä espanjankielisiä sanoja ja lausahduksia, ja tutkimuksen tavoitteena oli selvittää, vaikuttaako elokuvassa käytetyn pääkielen muuttaminen datan monikielisyyteen. Päätin tutkia kahta elokuvaa, koska pystyin siten vertailemaan niissä käytettyjä käännösstrategioita toisiinsa ja pohtimaan eroavaisuuksien mahdollisia syitä. Tutkimuskysymykseni ovat:

1. Onko elokuvien *Coco* ja *Encanto* englannin- ja suomenkielisten versioiden espanjankielisissä sanoissa ja ilmauksissa eroja?
2. Onko elokuvien suomenkielisten versioiden käännösratkaisuissa eroja?

Keräsin aineistoni katsomalla ensin molempien elokuvien alkuperäiset englanninkieliset versiot, ja samalla kirjasin muistiin kaikki niissä ilmenneet espanjankieliset sanat ja lausahdukset. Seuraavaksi vertasin näitä molempien elokuvien suomenkielisiin versioihin nähdäkseni, oliko sanoissa tai lausahduksissa havaittavissa muutoksia. Päädyin käyttämään aineistoni analyysissä Pedersenin kategorisointia (2011). Myös Leppihalmeen (2007) neljä käännösstrategiaa – säilyttäminen (retention), muutos (change), lisäys (addition) ja poisto (omission) – toimivat analyysini pohjana, mutta Pedersenin kategorisoinnin avulla pystyin luokittelemaan aineistoani yksityiskohtaisemmin. Kategoriat ovat: säilyttäminen (retention), suora käännös (direct translation), virallisen vastineen käyttäminen (official equivalent), korvaus (substitution), tarkennus (specification), yleistys (generalisation) ja poisto (omission).

Kun olin kirjannut kaikki elokuvissa esiintyneet espanjankieliset ilmaukset sekä niiden muutokset, kategorisoin ne induktiivisen lähestymistavan avulla (Thomas 2006). Kategoriat ovat: (1) perhesanasto ja lempinimet (esim. *mamá*, *papá* ja *mi amor*), (2) juonen kannalta olennaiset käsitteet (esim. *encanto*, *casita* ja *alebrije*), (3) tervehdykset ja huudahdukset (esim. *gracias*, *hola*, *¡* ja *vámonos*), (4) muu espanjankielinen sanasto (muun muassa ruokasanat ja muut kulttuurisidonnaiset käsitteet), ja (5) laulujen sanoitukset, joiden käännösprosessi on erilainen ja tämän vuoksi myös niiden taustalla olevat käännösstrategiat voivat erota dialogissa olevista espanjankielisistä esiintymistä.

4 Keskeiset tulokset

Encanton ja *Cocon* suomenkielisissä dubbauksissa olevien espanjankielisten esiintymien määrässä oli selvä ero. *Cocon* alkuperäisessä versiossa on kolme kertaa enemmän espanjaa kuin *Encantossa*, ja noin kolmasosa *Cocon* alkuperäisessä versiossa olleista espanjankielisistä esiintymistä on käännetty tai poistettu suomenkielisestä dubista, kun taas *Encantossa* suurin osa espanjasta on jätetty kääntämättä. *Cocon* suomenkielisestä dubbauksesta löytyi myös Pedersenin kategorisointii (2011) kuulumaton kategoria, ”lisätyt esiintymät”, eli espanjankieliset lausahdukset suomenkielisessä versiossa, joita ei alkuperäisessä elokuvassa ollut.

Cocossa olevien espanjankielisten esiintymien ja niiden käännösten määrä selittyy mahdollisesti sillä, että osaa espanjankielisistä sanoista ja lausahduksista oli muokattava, jotta nuoret suomenkieliset katsojat ymmärtäisivät juonen kannalta olennaisen dialogin. Kuitenkin kaikki elokuvan alkuperäisessä versiossa olleet espanjankieliset esiintymät oli päätetty sisällyttää, ja tämä nostaa kysymyksen eri versioiden erilaisista oletetuista yleisöistä (Suojanen ym. 2014; Eco 1979) ja suomenkieliseen dubbaukseen tehtyjen muutosten tarpeellisuudesta. Espanja ei ole Suomessa laajalti puhuttu kieli, joten voidaan olettaa, että myöskään espanjankielisten maiden kulttuuri ei ole suomalaisille nuorille katsojille tuttua. Siispä katsojan ymmärryksen varmistamiseksi jotkin espanjankieliset kulttuuriviittaukset tarvitsevat oletettavasti joko käännöksen tai jonkinlaisen tarkennuksen, ja näin *Cocon* suomenkielisen dubbauksen kääntäjä oli myös ajoittain toiminut.

Kategoriaan 1 kuuluvat perhesanat ja lempinimet sisälsivät noin puolet molempien elokuvien kaikista espanjankielisistä esiintymistä, joten kategoria 1 oli esiintymien määrän puolesta kaikista suurin. Tämän kategorian sanoja oli harvoin käännetty *Encantossa*, mutta noin 17 % kategorian sanoista oli käännetty *Cocossa*. Tämä kategoria sisälsi myös neljä lisättyä espanjankielistä esiintymää, joita *Cocon* alkuperäisessä englanninkielisessä versiossa ei ollut. Vaikka hahmojen nimet on monessa lasten kirjassa käännetty (Lathey 2016, 44–50), sekä *Cocon* että *Encanton* hahmojen nimet oli jätetty kääntämättä, enkä laskenut niitä mukaan taulukossa oleviin esiintymiin. Alkuperäisten nimien käyttäminen selittyy esimerkiksi sillä, ettei vastaavien suomalaisten nimien etsiminen olisi ollut monikielisyyden ja -kulttuurisuuden kannalta kunnioittavaa, sekä sillä, että nimien merkitys ei ollut juonen kannalta olennaista. Lisäksi molempien elokuvien hahmojen nimet lausuttiin myös suomenkielisessä versiossa espanjalaisittain; esimerkiksi nimi Héctor lausuttiin ilman h-kirjainta. Alkuperäiset elokuvat

ovat monikielisiä ja niiden tekovaiheessa on jo usein huomioitu, mitkä espanjankieliset sanat tai lausahdukset kaipaavat tarkennusta tai selitystä, joten tämä auttoi todennäköisesti myös käännöksen tekemisessä. Lempinimien ennalleen jättämisen syynä voi olla esimerkiksi se, että sanojen tarkoituksen pystyi päättämään kontekstista tai niiden ymmärtäminen ei ollut juonen kannalta olennaista (esim. *mi amor*).

Molemmat elokuvat alkoivat kohtauksilla, joissa päähenkilöiden perheet esitellään, ja nämä kohtaukset sisälsivät espanjankielistä sanastoa, jonka katsoja pystyi kontekstin kautta ymmärtämään. Osaa hahmoista kutsutaan *Encantossa* läpi elokuvan pelkästään perhestatuksensa mukaisesti, kuten *Abuela* (isoäiti) ja *Abuelo* (isoisä). Tämä ei vaikuta tarinan ymmärrettävyyteen, vaikka katsoja ei sanojen varsinaista merkitystä tietäisikään. Katsoja saattaa olettaa, että *Abuela* on hahmon oikea nimi, ja myöhemmin hänelle voi selvitä, että kyseinen sana myös tarkoittaa espanjaksi jotain. Sanoja *mamá* ja *papá*, sekä niiden eri variaatioita, ei usein käännetty. Tämä selittyy esimerkiksi sillä, että sanat ovat lähellä ruotsin sanoja *mamma* ja *pappa*, sekä lapsille tuttujen hahmojen *muumimamma* ja *muumipappa* nimissä, joten myös nuori katsoja oletettavasti ymmärtää niiden tarkoituksen ilman käännöstä. Kuitenkin *Cocon* suomenkielisessä versiossa näiden sanojen merkityksen ymmärrettävyys on varmistettu elokuvan alussa lisäämällä niihin sana perhe, esimerkiksi ”perheen *mamá*”.

Encanton suomenkielisessä versiossa sana *tía* oli käännetty kerran. Käännös selittyy sillä, että espanjan kielen sana ”täti” on todella lähellä suomenkielistä nimeä Tiia, ja ilman käännöstä lause olisi saattanut hämmentää katsojaa. Sana *papá* esiintyi *Cocon* suomenkielisessä dubbauksessa yhteensä 33 kertaa, mutta sekin oli käännetty vain kerran:

(1) ”Is your *papá* Ernesto de la Cruz?” / ”Onks sun isä Ernesto de la Cruz?”

Kyseisessä kohtauksessa päähahmo Miguel käytti sanaa *papá* kuvaamaan isoisoäitinsä *Cocon* isää, joten kysymyksen muotoilu käännöksen mukaiseksi tekee lauseesta selkeämmän. Tässä tapauksessa voidaan olettaa, että käännöksen tavoitteena oli tehdä lauseesta selkeämpi nuorelle katsojalle, koska sukulaisuussuhteen korostaminen oli juonen kannalta olennaista. Sana *papá* oli myös lisätty *Cocon* suomenkieliseen version kolmesti, vaikka alkuperäisissä lauseissa sitä ei ollut:

(2) ”When I was a little girl, he and *Mamá* would sing...” / ”Kun olin nuori tyttö, *papá* ja *mamá* lauloivat yhdessä...”

(3) ”But he also had a dream. To play for the world.” / ”Mutta *papán* unelma oli soittaa koko maailmalle.”

(4) ”That he loved her so much.” / ”Että *papá* rakasti kovasti.”

Esimerkeissä 2 ja 3 suomen kielen neutraali hän-pronominin olisi tehnyt lauseista jokseenkin sekavia, joten *papán* lisääminen selvensi lauseiden viittaussuhteita. Esimerkissä 4 *papá*-sanain lisääminen voi selittyä myös sillä, että kääntäjä halusi korostaa kahden hahmon välistä sukulaissuhdetta. Vaikka näissä esimerkeissä käytetty selventävä sana on vieraalla kielellä, mitä voisi pitää haasteellisena, muutos tekee kuitenkin lauseista paljon selkeämpiä. Oletettavasti katsojien ikä ei vaikuta siihen, onko selvennyksestä apua, koska käytetty espanjan sana on suhteellisen yksinkertainen ja mahdollisesti jo katsojille entuudestaan tuttu, joko elokuvassa olleen aiemman maininnan tai muun ennakkotiedon kautta.

Kategorian 2 esiintymiä, eli juonen kannalta olennaisia sanoja, kuten *casita* ja *alebrijes*, oli jo sekä *Encanton* että *Cocon* alkuperäisessä versiossa selitetty, joten myös suomenkielisessä dubbauksessa niitä pystyttiin käyttämään ilman käännöstä koko elokuvan ajan. Elokuvien alkuperäisissä versioissa oli siis jo käytetty tarkennusstrategiaa (”specification”: Pedersen 2011). Vaikka tarinan kannalta olennaisia espanjankielisiä termejä oli molemmissa elokuvissa selitetty, *Cocossa* muutama niistä oli silti päädytty jättämään pois suomenkielisestä dubbauksesta. Sana *ofrenda* oli elokuvan alkuperäisessä versiossa yhteensä 18 kertaa, mutta se oli suomenkielisessä dubbauksessa käännetty alttariksi 13 kertaa ja poistettu 5 kertaa. Myös käsite *Día de los Muertos* oli aina käännetty kuolleiden päiväksi *Cocon* suomenkielisessä versiossa. Jos näitä espanjankielisiä käsitteitä olisi käytetty elokuvan alussa, kun ne selitetään ensimmäisen kerran, niitä ei olisi tarvinnut kääntää. Yksi mahdollinen syy käännöspäätökselle on se, että *Cocossa* on jo määrällisesti todella paljon espanjaa, ja vieraiden sanojen paljous saattaa hämmentää katsojaa, joten suomenkielisen dubbauksen ymmärrettävyyttä on päädytty näiden sanojen osalta helpottamaan.

Mitään kategorian 3 (tervehdykset ja huudahdukset) sanoja ei ollut käännetty *Encantossa*, mutta *Cocossa* olevien espanjankielisten sanojen käännösten tai muokkausten määrä oli noin kolmasosa sanoista. Tämän kategorian esiintymät ovat pääosin lyhyitä ja kontekstin kautta helposti ymmärrettävissä, mikä saattaa selittää suhteellisen vähäisen käännöstarpeen. *Cocossa* tämän kategorian esiintymät käännettiin pääosin sellaisissa tilanteissa, joissa niiden ymmärtäminen oli juonen kannalta olennaista. Tästä syystä *Cocossa* olevat kaksi käännöstä sanalle *gracias* vaikuttivat tarpeettomilta, sillä sanaa oli jo ennen tätä käytetty kääntämättä, ja kyseisen kohtauksen konteksti olisi tehnyt sanasta ymmärrettävän.

Välillä sekä alkuperäinen espanjankielinen huudahdus sekä sen käännös oli sisällytetty *Cocon* suomenkieliseen dubbaukseen:

(5) ”*Damas y caballeros.*” / ”Hyvät naiset ja *caballeros.*”

Esimerkissä sana *damas* on käännetty ja *caballeros* jätetty espanjaksi. Koska lausahdus ”hyvät naiset ja herrat” on suomenkielisille katsojille tuttu, ymmärryksen mahdollistaa jo se, että vain osa sanoista on käännetty suomeksi. Tässä esimerkissä sana *caballeros* voidaan luokitella myös paikanpitäjäsanaksi (”placeholder word”; ks. Sailer & Dörner 2020); käytetyn sanan ei välttämättä tarvitsisi tarkoittaa mitään toisella kielellä, ja yleisö ymmärtäisi silti lauseen merkityksen.

Suurin osa kategorian 4 sanoista oli jätetty espanjaksi *Encanton* suomenkielisessä dubbauksessa, mutta elokuvassa oli kuitenkin kaksi suoraa käännöstä. *Arepa con queso* oli osittain käännetty juustoarepaksi; kulttuurisesti merkittävä sana *arepa* jätettiin kääntämättä, mutta ymmärrettävyyttä helpotettiin kääntämällä osa sanasta. Sana *telenovela* oli suoraan käännetty saippuaopperaksi, mutta Pedersenin kategorisoinnin mukaan tämän voisi luokitella myös korvaukseksi (”substitution”, Pedersen 2011), sillä samaa sanaa käytetään kuvaamaan esimerkiksi *Salatut elämät* -sarjaa. Kategorisoin tämän kuitenkin suoraksi käännökseksi, sillä saippuaopera-sanan juuret ovat alun perin USA:ssa.

Noin kolmasosa kategorian 4 sanoista oli käännetty *Cocon* suomenkielisessä versiossa. Mikäli konsepti oli tuttu myös suomalaisessa kulttuurikontekstissa, se jätettiin kääntämättä, kuten esimerkiksi sana *churro*. Kuitenkin *Cocossa* oli myös käännöksiä, jotka olisi tämän perusteella voinut jättää espanjaksi. Esimerkiksi sana *fiesta* oli käännetty, vaikka sitä voisi pitää tuttuna sanana myös suomenkielisille katsojille.

Moni *Encanton* lauluista oli logosentrisiä (Low 2017), mutta *Cocossa* suurin osa sanoituksista ei sisältänyt juonen kannalta olennaista informaatiota. *Encantossa* oli kaksi täysin espanjankielistä kappaletta, *Dos Oruguitas* ja *Colombia, Mi Encanto*, ja kummankin alkuperäinen versio oli sisällytetty suomenkieliseen dubbaukseen. Kyseisten kappaleiden sanoitukset eivät kuljettaneet juonta eteenpäin, joten käännös ei ollut tarpeen. Lisäksi alkuperäisten kappaleiden tekijä Lin-Manuel Miranda kertoi, että halusi *Dos Oruguitasin* kuulostavan vanhalta kansanlaululta, joka soi taustalla, kun elokuvassa kerrotaan *Abuelan* taustasta, ja joka osaltaan korostaisi hahmon kulttuuriperimää (Lee 2022), joten myös tämä tukee päätöstä olla kääntämättä kyseisten laulujen sanoja.

Muihin *Encantossa* oleviin lyriikoihin oli tehty vain vähän muutoksia. Lyriikat sisälsivät kokonaisuudessaan 29 espanjankielistä sanaa, joista vain yksi oli käännetty suomenkielisessä dubbauksessa. Kyseisen käännöksen syynä on mahdollisesti rajallinen tila sekä melodian luomat sanoitusten rytmilliset rajoitteet. *Cocossa* on jälleen tehty *Encantoa* enemmän käännöksiä espanjankielisiin lyriikoihin. Jopa yksittäinen lausahdus, jonka ohi kävelevät hahmot lauleskelevat oli käännetty. Sanat eivät olleet millään lailla olennaisia juonen osalta, ja kyseessä oli todella lyhyt esiintymä. Lisäksi *Cocossa* on myöhemmin kohtauksia, joissa hahmojen ohimennen laulamia lyriikoita ei ole käännetty suomeksi, joten tässä olisi voitu toimia samoin. Laulujen käännösten kohdalla oli siis havaittavassa samankaltaista ristiriitaa kuin oletettavasti tuttujen espanjankielisten sanojen käännösten kanssa.

Kappale nimeltä *La Llorona* on *Cocon* alkuperäisessä versiossa täysin espanjaksi, mutta suomenkielisessä dubbauksessa se on kokonaan käännetty. Käsité *La Llorona* juontaa juurensa meksikolaiseen kansantaruun, jossa hukkuneiden lasten äiti etsii lapsiaan ikuisesti ansaiten nimen ”Itkevä nainen” (Don Quijote, 2023). Koska kyseinen taru ei ole tuttu suurimmalle osalle suomenkielisistä katsojista, naisen nimi on jätetty käännetyistä lyriikoista pois. *La Lloronan* suomennosta voisikin monelta osin pitää adaptaationa käännöksen sijaan (Low 2017), sillä käännettyjen sanoitusten viesti välittyy samanlaisena kuin alkuperäistenkin, mutta niitä ei ole käännetty sanasta sanaan. Kappale oli mukana kahdessa kohtauksessa, joista toisessa siitä laulettiin vain pari säettä ja toisessa se esitettiin kokonaan. Lyriikat kuljettivat tarinaa eteenpäin kohtauksessa, joka sisälsi vain osan kappaleesta, joten käännös oli perusteltu. Siksi käy myös järkeen, että laulun on myöhemmin kokonaan suomeksi, jotta katsoja osaa yhdistää sen samaksi kappaleeksi kuin aiemmin.

5 Johtopäätökset

Kuten tästä tutkimuksesta käy ilmi, monikielisen elokuvan kääntäminen niin, että käännös sisältää mahdollisimman paljon monikulttuurisia ja -kielellisiä аспектеja on haastava tehtävä. Kääntäjän on huomioitava käännöksen luontevuuden ja sujuvuuden lisäksi muun muassa elokuvan oletettu yleisö, joka oli tämän tutkimuksen elokuvien tapauksessa pääasiassa lapset, sekä heidän oletettu tietotasonsa alkuperäisessä elokuvassa esiintyvien kulttuuriviittausten ja erikielisten ilmausten suhteen.

Koska monikielisten elokuvien käännösprosessilla on omat erityispiirteensä, Pedersenin (2011) käännösstrategioiden analyysimallia olisi laajennettava, jotta se soveltuisi paremmin

monikielisen materiaalin analysointiin. Pedersenin nykyinen malli ei sisällä lähdekielen elementtejä, jotka on lisätty käännökseen. Vaikka Pedersenin malli on alun perin tarkoitettu yksikielisten ruututekstitysten analysointiin, myös niissä voi olla lisättyä monikielisiä esiintymiä, jotka on otettava huomioon analysoinnissa. Siksi ehdotan Pedersenin käännösstrategioiden malliin lisäkatgoriaa ”lisätyt monikieliset esiintymät”.

On todennäköistä, että jotkin maat eivät koskaan halua siirtyä dubatusta sisällöstä ruututekstitykseen (ks. Dwyer 2017; O'Sullivan & Cornu 2019), joten monikielinen dubbaaminen tulee olemaan läsnä myös tulevaisuudessa. Vaikka tämän tutkimuksen tavoitteena ei ollut luoda suuntaviivoja monikielisen sisällön kääntämistä varten, se tarjoaa kurkistuksen siihen, miten monikielisiä käännöksiä on aiemmin toteutettu. Lisäksi Pedersenin malliin ehdotetun laajennuksen vuoksi tämä tutkimus voi myös olla monikielisen dubbauksen saralla tehdyn laajemman tutkimuksen alku.