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The Many Voices of Elsa and Anna: Introducing the Triangle of Aspects for Animated Musical Film Dubbing

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De nagesynchroniseerde animatiemusical is wereldwijd een belangrijk mediagenre. Filmcritici prijzen vaak de muziek, het visuele spektakel, en natuurlijk de personages. Echter, er is weinig academisch onderzoek gedaan naar het effect van nasynchronisatie op de ontwikkeling van personages (karakterisering) in dit soort films. Dit kan zijn omdat er voor het onderzoek op dit gebied een diepgaande kennis nodig is van verschillende velden, zoals vertaalwetenschappen, filmwetenschappen en muziekwetenschappen. In dit artikel wordt een analytisch model geïntroduceerd, de triangle of aspects, waarin muzikale, visuele en verbale aspecten worden gecombineerd voor een systematische analyse van alle elementen die de karakterisering in nagesynchroniseerde animatiemusicals kunnen beïnvloeden. Om deze driehoek als analytisch instrument te testen en om meer academische interesse te wekken voor de nagesynchroniseerde animatiemusical, wordt een pilotstudy beschreven van het lied "For the First Time in Forever (Reprise)" uit de Disneyfilm Frozen (2013). Er wordt aangetoond dat factoren als muzikaal ritme en rijmschema, visuele synchroniciteit en toon, en verbale betekenis en stijl op een diep niveau met elkaar zijn verbonden, en dat de persoonlijkheden van de twee personages in dit lied verschillen volgens de toegepaste vertaalstrategie. Dit analytische model biedt een duidelijke structuur voor de analyse van nagesynchroniseerde animatiemusicals, en draagt bij aan een vooral kwalitatief onderzoeksveld met kwantitatieve instrumenten.

Keywords: characterisation, dubbing, *Frozen*, quantitative analysis, song translation

1 Introduction

Most people with small children will know the names of Elsa and Anna, the two protagonists of the immensely popular 2013 film *Frozen*. Yet despite the film's popularity, or the fact that the film was dubbed in 41 languages (Muhanna 2014), it has drawn little academic attention. This is, in fact, a typical example of a widespread trend in animated musical film dubbing (see e.g. Chaume 2012; Mateo 2008). According to Susam-Saraeva (2008), this may be due to the genre's inherent difficulty: researchers are required to be familiar not only with translation studies, but also with music theory and film studies.

In the last decade, researchers including Klaus Kaindl (2005), Peter Low (2005), and Johan Franzon (2008) have proposed song translation models to aid both translators in translating and scholars in analysing translated songs. Their models, however, were based on opera, folk songs, and Shakespeare stage musicals, and the link to audiovisual media has thus far remained absent in song translation studies. Conversely, scholars such as Frederic Chaume (2004; 2012), and Luis Pérez-González (2014) have focused on audiovisual translation (and more specifically, dubbing), but have ventured into song dubbing only

sparingly and briefly. To gain a better understanding of animated musical film dubbing, then, the analysis of dubbed animated musical films requires a model that combines musical, visual, and verbal elements to approach inherently qualitative topics in a more quantitative manner.

This article proposes a model of analysis for dubbed animated musical films, which I call the triangle of aspects. The purpose of this model is to help explore and analyse what effect the dubbing of an animated musical film has on that film, that is, on the roles and representations of the characters, the plot, and the setting, as well as on the audience's interpretation of the music and the images, by introducing numerical data to what are inherently qualitative questions. In an animated musical film, as in any work of art, everything is connected through interpretation, and changing one aspect causes many other aspects to change as well. To test this model, this article answers the following research question: how does the triangle of aspects function in a comparison of characterisation between the Dutch dub (target text, or TT) and the original version (source text, or ST) of the song "For the First Time in Forever (Reprise)" from Disney's *Frozen*?

Section 2 describes the functionalities of the model for the genre of animated musical film. Section 3 tests the model by conducting a pilot study of the characterisation of Elsa and Anna in the Dutch dubbed version (TT) of "For the First Time in Forever (Reprise)", a song from Disney's 2013 film *Frozen*. The topic of characterisation, or the way characters are shaped in media, such as film ("Characterization"), was selected as a focus for this pilot study simply because it is a concrete example of a theme that is usually described in a qualitative manner and that could benefit from quantitative data and analysis. While it might be interesting to investigate a topic detailed more comprehensively in Disney's dubbing criteria, this pilot study of the triangle of aspects concentrates primarily on the product of translation, rather than the process, and characterisation is one of the pillars of story reception. The article concludes with recommendations for possible follow-up steps in the field of animated musical film dubbing and for the development of the triangle of aspects for specific research objectives.

2 The Triangle of Aspects

The triangle of aspects combines musical aspects (rhyme, rhythm, singability, and harmony), visual aspects (synchrony, visual deixis, and imagery), and verbal aspects (sense, style, and mood) to investigate how dubbed animated musical films differ from their original version, what causes those differences, and what the dubbing priorities might have been. The ten aspects consist of concrete variables that can be measured and compared on a quantitative basis: the aim of the triangle of aspects is to make the hitherto qualitative analysis of a film as quantitative (i.e. related to quantities, albeit not necessarily employing statistical significance) as possible, allowing for a structural comparison between the original and dubbed versions. Figure 1 below is a representation of the model.

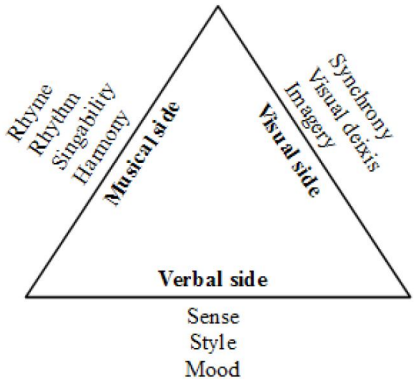

Figure 1. The Triangle of Aspects

The model's unit of analysis is the multimodal phrase (simply called the *phrase* in this article): a concept based on both the linguistic phrase a word or group of words that form one coherent syntactic entity and the musical phrase, a bar or group of bars that form one coherent musical entity. The phrase consists of musical sounds, visual shots, and verbal syllables and is roughly between 2 and 6 seconds long. Sections 2.1 to 2.3 describe the sides of the triangle in more detail.

2.1 Musical Aspects

This section explains the four musical aspects of the triangle: the three quantitative aspects of rhyme, rhythm, and singability, and the qualitative aspect of harmony. Copying Low (2005), rhyme concerns rhyme pattern across phrases. Rhyming phrases are counted and compared, as is the number of unique rhymes. The most obvious rhymes are end-rhymes, but researchers may wish to focus on other types as well, if relevant. Next, rhythm consists of two variables: syllable count and stress pattern (Low 2005; Franzon 2008). Syllable count is simply the number of syllables per phrase, while stress pattern is measured in metrical feet (e.g. iambs and trochees). Changes in syllable count or stress pattern may result in a marked intonation pattern or a less coherent impression of the lyrics. Metrical feet have been chosen as the variable for rhythm because they constitute a clear quantitative framework for the analysis of stress. Singability is another term borrowed from Low's (2005) *pentathlon principle*, as well as from Franzon's (2008) three layers of singability. It refers to vowel and consonant quality, focusing on the level of comfort of singing those sounds. The general principle is that the more open the mouth and throat are, the easier it is to sing. This is especially important for heavily accentuated, long notes (such as the "go" in the titular phrase of the *Frozen* song "Let It Go"). In this aspect, consonants are counted and vowel quality is described according to the IPA system in order to compare how comfortably songs can be sung.

Harmony is the one qualitative aspect on the musical side, and refers to the combination of pitches and timbres and its relation to the lyrics. Simple examples of harmony affecting interpretation are minor chords to indicate sadness, or the IV–V–I chord progression (meaning a succession of the subdominant, dominant, and tonic chords) that is traditionally used in classical music to indicate the end of a piece (Latham 2002). Harmony can impose atmospheric requirements on the lyrics: lines describing how in love someone is generally sound ironic on a progression of minor chords. The effect of harmony on the meaning of a song is largely subjective and is difficult to make concrete. To account for this, researchers may choose to describe their reasoning in as much detail possible, so that should readers disagree, they may at least appreciate the rationale behind the analysis.

2.2 Visual Aspects

The triangle of aspects includes two quantitative visual aspects, synchrony and visual deixis, and one qualitative aspect, imagery. Firstly, synchrony is similar to Chaume's (2004; 2012) lip synchrony, describing the relation between movements of the mouth and sounds uttered. In an analysis according to the triangle of aspects, visually important syllables are counted and compared between the ST and TT. The closer the sounds of the dub are to the original in the IPA vowel diagram or consonant table, the higher lip synchrony is. Secondly, visual deixis is a combination of Levinson's (2004) gestural deixis and Chaume's (2004) kinetic synchrony. Gestural deixis covers characters pointing at things, direction of gaze, and other bodily gestures to refer to things. Kinetic synchrony covers facial expressions and body movements that have a cultural meaning, such as shaking the head to indicate disapproval. The aspect of visual deixis combines those issues to count and compare instances where the verbal text refers to the image.

The qualitative aspect of imagery investigates the use of colour, form, and line, the three components the constitute an image (Arnheim 1974; Monaco 2013) as well as *mise-en-scène* and montage, to create a certain atmosphere. Obvious examples include the use of dark or muted colours to hint at unease or sadness, or a series of very short shots to indicate haste or excitement. Imagery affects the atmosphere of the song, and that atmospherical effect affects the lyrics in a certain way: it illustrates, amplifies, or subverts the interpretation (Kaindl 2005). Similarly to harmony, then, imagery is a largely subjective aspect that depends on the context and is difficult to make concrete. Again, researchers might wish to include a thorough description of their reasoning when performing an analysis or comparison according to this aspect.

2.3 Verbal Aspects

The third side of the triangle consists of two largely quantitative verbal aspects, sense and style, and one qualitative aspect, mood. Sense is the semantic, denotative and communicative meaning of the lyrics. Semantic meaning is assessed, possibly across multiple

phrases, and the communicative functions of phrases, as described, for example, by Wardhaugh (2006) are described and counted. Every phrase can be categorised as performing one of four communicative functions: an expression of needs or wants, a transfer of information, an expression of feelings or ethics, or an expression of social etiquette fulfilling phatic requirements. Analysing semantic sense and communicative functions establishes how close the dubbed versions are to the original version from a semantic point of view. Style, then, is part of a character's personality and determines how audiences view characters. Based on Leech & Short (2007), style can be operationalised as an accumulation of sentential, lexical, and grammatical categories. Every word or sentence type has certain stylistic connotations: in English, for example, words of Latinate origin are often seen as more formal than words of Germanic origin. Hence, an analysis of style requires an understanding of the different styles in the source and target languages.

Mood is the verbal equivalent of harmony and imagery: it concerns the connotations of words and phrases, as well as the context, such as the story up to that point, character development and insights, themes, symbolism, and metaphors. Thematic and metaphoric expressions are described and counted, and the narrative functions of expressions (i.e. development of character, plot, setting, or theme) are listed and compared (Forster 1927; Kemp 2010). Like harmony and imagery, this aspect is to a certain extent open to personal interpretation, and thus includes extensive qualitative analysis. The same caution applied to harmony and imagery should also be applied to mood.

3 The Triangle of Aspects in Practice

To demonstrate what results the model yields, this section discusses a pilot study of a song from the 2013 Disney film *Frozen*, "For the First Time in Forever (Reprise)". *Frozen* is a contemporary and immensely popular animated musical film, having garnered widespread critical and popular acclaim across the world (e.g. Malach 2014; Wensink 2014), and this particular song is a key moment of characterisation for the main characters. This pilot study compares the original, English-language version of the song to the Dutch-language version released in the Netherlands, and aims to establish an understanding of the way in which the dubbed version differs from the original version. To further focus the pilot study, it concentrates on the topic of characterisation: a typical example of a topic that is usually described qualitatively, but could benefit from quantitative data and analysis. The pilot study first describes the seven quantitative aspects (i.e. rhyme, rhythm, singability, synchrony, visual deixis, sense, and style) in sections 3.1 through 3.3. Although the relevance of these aspects in film may differ greatly across languages, the Dutch and Anglophone literary and film cultures seem similar enough for a straightforward comparison. For reasons of scope, the three qualitative aspects (i.e. harmony, imagery, and mood) are described briefly below. These data are then used to discuss the effects of the dubbing process on the characterisation of the two main characters of the film, Elsa and Anna.

"For the First Time in Forever (Reprise)" is a duet between *Frozen*'s two protagonists, the orphaned princess sisters Elsa and Anna. It consists of a total of 53 phrases (the triangle of aspects' unit of analysis), of which Anna sings 31 and Elsa sings 22. The narrative context (mood) of the song is as follows: Elsa fled her life as a queen after accidentally freezing the kingdom with her magical ice powers, and Anna tracked her down to ask her to stop the spreading winter. During the song, the sisters attempt to solve their differences, but realise they are unable to understand each other properly. Harmonically, the song blends together the melodic themes that Elsa and Anna have been singing in previous songs, such as the first "For the First Time in Forever" and "Let it Go", but the chord progression is more dissonant and less repetitive than in those songs, especially towards the end. This dissonance indicates that, while the sisters clearly remember each other, nothing is as simple anymore as it used to be. Visually, there is a strong dichotomy between the blues and whites that the audience have come to associate with Elsa, and the reds and purples of Anna. Moreover, the screen is roughly split in two during this song, with Elsa and her symbols (e.g. blue and white, ice, and spikes) on the left, and Anna and her symbols (e.g. red and purple, sunlight, and round shapes) on the right. This further accentuates the dichotomy between the characters.

3.1 Quantitative Musical Aspects in the "For the First Time in Forever (Reprise)"

This section describes the results on the aspects of rhyme, rhythm, and singability. Of the 53 phrases, 35 (66 %) include rhyme in the original version, for a total of 12 different rhymes in the song. This means that every rhyme is repeated 2.9 times on average. Anna has 6 unique rhymes and sings 22 rhyming phrases, which constitute 71 % of her phrases. Elsa has 3 unique rhymes sings 13 rhyming phrases, or 59 % of her phrases. The remaining 3 rhymes are shared between the characters. In the TT, 33 phrases (62 %) include rhyme, representing 11 different rhymes. Rhymes, then, are repeated an average of 3 times in the TT. The Dutch Anna has 6 unique rhymes in 20 rhyming phrases (65 % of her phrases), while the Dutch Elsa has 2 unique rhymes in 13 rhyming phrases (or 59 % of her phrases). The characters also share 3 rhymes. Table 1 below summarises these data.

Table 1. Rhymes in the ST and TT

	English		**Dutch**	
	number	*% of total*	*number*	*% of total*
Rhyming phrases	35	66	33	62
Anna	22	71	20	65
Elsa	13	59	13	59
	number	*avg. repeats*	*number*	*avg. repeats*
Unique rhymes	12	2.9	11	3
Anna	6	3.4	6	3.4
Elsa	3	3.7	2	4.4
Shared	3	3	3	4.7

Rhyme, then, is slightly less prevalent in the TT than in the ST, mainly for Anna. However, rhymes are, on average, repeated more often, because there is one fewer unique rhyme. This is the result of merging two rhymes (/ɪəɹ/ and /iː/ in the ST) into one (/ɛi/) This /ɛi/ rhyme is repeated 7 times, and thus has a large effect on the average repetition figure. Without this rhyme, the average number of rhyme repetitions in the TT is 2.6.

Next, rhythm is only relevant for sung phrases, of which the song includes 42. The rhythm of the ST consists mainly of iambs (37) and trochees (32), and also includes 12 cretics, 9 amphibrachs, 8 dactyls, 7 anapaests, 6 spondees, 4 pyrrhics, and 1 antibacchius[1], totalling 116 feet and 269 syllables. The TT contains 127 feet and 283 syllables: see table 2. Despite these differences appearing large, they are mainly the result of differences in stress pattern rather than in the number of syllables. The TT includes only 14 extra syllables, which are all in unstressed positions. Of these 14 syllables, 8 are sung by Anna and 6 by Elsa.

Table 2. Metrical feet in the ST and TT

	Two-syllable feet				Three-syllable feet				
	pyrrhus	iamb	trochee	spondee	dactyl	amphibr.	anapaest	antibacc.	cretic
ST	4 (3%)	37 (32%)	32 (28%)	6 (5%)	8 (7%)	9 (8%)	7 (6%)	1 (1%)	12 (10%)
TT	0 (0%)	53 (42%)	42 (33%)	3 (2%)	4 (3%)	4 (3%)	11 (9%)	1 (1%)	9 (7%)

Like the rhythmic analysis, the analysis of singability also excludes the 11 spoken phrases, focusing only on the 42 sung phrases. In total there are 56 prominent syllables:

[1] These terms refer to metrical foot types. A foot consists of two of three syllables and is characterised by its stress pattern. For of this explanation, I abbreviate unstressed syllables as *u* and stressed syllables as *s*. A pyrrhus, then, is *u*-*u*; an iamb is *u*-*s*; a trochee is *s*-*u*; a spondee is *s*-*s*; a dactyl is *s*-*u*-*u*; an amphibrach is *u*-*s*-*u*; an anapaest is *u*-*u*-*s*; an antibacchius is *s*-*s*-*u*; and a cretic is *s*-*u*-*s*. For example, the names *Anna* and *Elsa* are both natural trochees, because the first syllable is stressed and the second is unstressed.

31 for Anna and 25 for Elsa. Some of these are more prominent than others–be it as a result of length, pitch, or a combination of both–and thus weigh heavier in the assessment of singability. Of these, Anna sings 3 and Elsa sings 8. Table 3 below details the vowel quality of the pronounced syllables in the ST and the TT. The numbers in parentheses are the 11 most prominent syllables.

Table 3. Vowel quality in the ST and TT

	English				**Dutch**			
Vowel quality	*Anna*		*Elsa*		*Anna*		*Elsa*	
Close	2	6%	6 (5)	24%	3	10%	3	12%
Close-mid	12 (2)	39%	8 (1)	32%	13 (2)	42%	9 (6)	36%
Open-mid	6	19%	6	24%	3	10%	4	16%
Open	11 (1)	35%	5 (2)	20%	12 (1)	39%	9 (2)	36%

In the TT, then, Anna sings more open and more close vowels in prominent positions than in the ST, at the cost of open-mid vowels, while Elsa sings more open and fewer close vowels. The vowel qualities of Anna's most prominent syllables are identical in the ST and TT, while the 5 close vowels of Elsa have been replaced by close-mid vowels in the TT.

3.2 Quantitative Visual Aspects in the "For the First Time in Forever (Reprise)"

The analysis of synchrony covers 41 phrases during which the mouth of the speaker is seen on screen. For the other 12 phrases, the speaker's mouth is either not on screen or so small that it cannot realistically be seen to move. Of these 41 phrases, 26 constitute a close-up or extreme close-up, during which the character's mouth occupies such a prominent position on the screen that even small discrepancies between lip movement and sounds uttered may be significant. The animation style of the film clearly distinguishes between open and close vowels, as well as bilabial, labiodental, and fricative sounds. Unfortunately, no categorising concepts have been discovered concerning synchrony, and it is beyond the scope of this article to describe every movement of the mouth individually (although that is exactly what has been done in the analysis).

Instead, I present a discussion of differences between the ST and the TT. Generally, the TT observes lip movement quite closely, but there are some major deviations in the close-ups. For example, phrase 15 in the TT sounds like /tu:χa:na:rɦœys/, while the extreme close-up mouth mimes /ɔ:/ on the second and again on the final syllable. In total, 31 of the 141 visually prominent syllables constitute a discrepancy between image and sound in the TT, concentrating on Elsa's verse, the spoken intermission, and the few close-ups during phrases 41 to 49. This figure does not include the necessarily copious instances of partial observance of lip movement (e.g. /œy/ or /ɛ/ when lip movement indicates /ʌ/).

Deixis is referred to visually in only 12 phrases of the ST. These gestures complement what the characters are saying at the moment of them saying it. Of these, Anna and Elsa each have 6. In the TT, the verbal reference to the visual gesture of the characters is maintained in 9 phrases: 4 by Anna and 5 by Elsa. In the other 3 phrases, there is no verbal connection to the characters' gestures in the TT. The effect is that, instead of the visual code illustrating the verbal code, the codes amplify each other, as in phrases 13 and 47, or even subvert each other, as in phrase 42 (i.e. "we can work this out together", sung by Anna when gesturing for Elsa to calm down, is translated as "we verdrijven voortaan samen"[2], which constitutes a call for action–the opposite of calming down).

3.3 Quantitative Verbal Aspects in the "For the First Time in Forever (Reprise)"

Despite governing the notoriously qualitative topic of semantic meaning, sense includes a quantitative element in its analysis of communicative functions. These functions provide a solid basis for a semantic comparison of the ST and TT. It is important to note that phrases may have multiple communicative functions. Table 4 below summarises the categorisation of functions in the ST and TT. The percentages indicate the share of that character's phrases that fulfils that specific communicative function.

Table 4. Communicative functions in the ST and TT

	English				**Dutch**			
Expression of...	*Anna*		*Elsa*		*Anna*		*Elsa*	
needs	15	48%	9	41%	14	45%	9	41%
information	13	42%	8	36%	14	45%	6	27%
emotion	6	19%	7	32%	7	23%	8	36%
social etiquette	1	3%	3	14%	1	3%	4	18%

The differences between communicative functions in the ST and the TT are minimal. In both versions, Anna focuses on her needs and on providing information, while Elsa conveys her emotions more than Elsa and uses more social markers. A further analysis of the denotative meaning of the phrases reveals that there are significant semantic differences between ST and TT in only 8 phrases; the other 45 phrases are semantically similar. Despite denotative differences, however, connotative meaning is generally similar–but this is the domain of the aspect of mood.

For style, lastly, word and sentence types were counted. In the ST, there are 41 declarative phrases (27 for Anna and 14 for Elsa), 6 imperatives (3 for Anna and 3 for Elsa), 4 interrogatives (all Elsa's) and 2 expletives (1 for each). Table 5 below compares these data to

[2] "We will drive out together", my translation; the object of the sentence is in Anna's following phrase.

those of the TT. It can be observed that the TT uses fewer declaratives and more imperatives for both characters. In both versions, Anna uses more declaratives than Elsa while Elsa uses more interrogatives.

Table 5. Sentence types in the ST and TT

	English				**Dutch**			
	Anna		*Elsa*		*Anna*		*Elsa*	
Declarative	27	87%	14	64%	24	77%	12	55%
Imperative	3	10%	3	14%	6	19%	6	27%
Interrogative	0	0%	4	18%	0	0%	3	14%
Expletive	1	3%	1	5%	1	3%	1	5%

The style of Anna and Elsa in the ST is colloquial but clearly not natural spoken (as is evident from the lack of repetition or speaker and hearer cooperation–see Wardhaugh, 2006). The characters use little complex vocabulary (with only 5 words of Latinate origin, all used by Anna), and their sentences usually consist of one or two clauses and no more than ten words. Nouns are more concrete (60 %; 69 % in the TT) than abstract (40 %; 31 % in the TT), and somewhat rare (25 in total; 26 in the TT). Adjectives are mainly predicative and relate to emotions and psychological states. A very common verb is *to be* (slightly over 27 % of verb phrases has *to be* as its main verb). In the TT, this colloquial style is maintained. However, there are fewer instances of *to be* (less than 20 % of the verb phrases) and more old-fashioned or overly formal expressions (15, versus 4 in the ST).

3.4 Characterisation in the Dutch Version according to the Triangle of Aspects

Aspectual differences between the ST and TT create differences in the characterisation of Elsa and Anna between the ST and TT. As a result of changes in synchrony and rhythm, the Dutch Elsa seems to struggle more with what she wants to express. Due to the added syllables (e.g. “you mean well”, three syllables, translated literally with “je bedoelt het goed”, five syllables), and the verbal-visual discrepancies in close-ups and extreme close-ups (e.g. the aforementioned /tu:χa:na:rɦœys/, or /jaule:vəwɑχt/ with /ɔ:/ on the first syllable and /eɪ/ on the last), Elsa has trouble finding the right words to voice her thoughts, using more words to describe the same as in the ST and pronouncing words in ways that look uncomfortable or even impossible. Her style also seems less coherent, as the Dutch Elsa frequently blends archaic language (e.g. “zomer jaargetij” rather than “zomer”[3]) with her informal register. On the other hand, Elsa appears to open up more easily, singing fewer close vowels and more open vowels.

[3] “summertide”, which is archaic in Dutch, and “summer”, the common name for the season in most registers. My translations

The Dutch Anna, too, appears more troubled than her English-language counterpart, which is a result mainly of differences in singability. Especially in the first two verses, Anna's phrases include fewer open-mid vowels in the TT, making her singing sound more strained and uncomfortable. Conversely, Anna appears less confused and uncomfortable in the final verse of the TT, using three interphrasal sentences rather than five phrase-length sentences. This is a stylistic difference that makes Anna sound more at ease towards the end of the song. In general, however, it seems as if both Elsa and Anna are more uncomfortable and less consistent in the TT, due to a combination of aspects from different sides of the triangle.

4 Conclusions

The triangle of aspects offers quantitative categories and variables to facilitate the analysis of dubbed animated musical films. It combines musical, visual, and verbal aspects to investigate how dubbed animated musical films differ from their original versions. An analysis according to the triangle of aspects allows scholars to study a specific topic in dubbed animated musical films, such as, in the case of this article, characterisation in the Dutch version of the song "For the First Time in Forever (Reprise)" from Disney's *Frozen*.

The purpose of this study was to test the triangle of aspects in practice. The analysis has yielded a vast amount of data that could be used for many purposes, supporting qualitative arguments with figures and numbers to strengthen claims. This study has helped define the functionality of the triangle of aspects as a model of dubbed animated musical film analysis, as well as displayed its merits in offering quantitative analytical tools. However, more testing may reveal others requirements that the triangle needs to fulfil to be of practical use. The system of metrical feet is of doubtful value to the aspect of rhythm and might need rethinking. The aspect of style, too, would need a more thorough quantification than mere word class calculation for qualitative style assessment. To test the validity of the model, it might also be relevant to study the work practices in the field, and further research into this topic may reveal common strategies or issues that affect the large dubbing and song translation genre that is animated musical film. For *Frozen*'s Elsa and Anna, however, the triangle of aspects has proven quite insightful already.

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