Translating Musicals

Theory, Practice and Analysis

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Osijek, 2023.

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Introduction

Dear reader, the book in front of you is a joint effort by the authors, Laura Glück-Radičević and Goran Schmidt, to contribute to the study of the translation of musicals. However, the subject matter of this book is at the same time more specific than that (song translation), and less specific (translation in general). The book is also specific in that it discusses the translation from English as the start language (SL) into Croatian as the target language (TL). However, that does not mean that the principles of translating musicals described in the book are valid only when working with those two languages, and in that specific direction. On the contrary, the principles that we discuss here should be applicable to translating between any languages, in any direction. This is the main reason why we wrote the book in English, and not in Croatian. Our target readers are students of translation, professional translators, translation scholars, as well as everyone else with an interest in translation, regardless of the languages they speak or work with. This book is not meant to be a reference work, although we do present basic information about the musical as an art form, focusing on its definition and a brief history, its structural elements, translating musicals in general as well as translating musicals in Croatia, our home country. Although we have titled the book *Translating Musicals*, the main focus is in fact on the translation of the sung parts of musicals, the songs. Musicals consist of songs and spoken dialogue (the book). The translation of spoken parts is akin to theatre translation, an area of translation that has already been widely covered in translation studies, (e.g. Levý 1963/2011, Snell-Hornby 1984, Totzeva 1995, Aaltonen 2000, Coelsch-Foisner & Klein 2004, Bigliazzi & Kofler & Ambrosi 2013, Morini 2022) which is why we put an emphasis on song translation.

In the first part of the book, we elaborate on two approaches to song translation in detail, Franzon's Functional Approach (Franzon 2005, 2008) and Peter Low's Pentathlon Principle (Low, 2005), which we find to be the most comprehensive and theoretically the best underpinned approaches to the subject at hand.

However, theory without practice is just intellectual acrobatics. So, the main focus of this book is on the practice of translating musicals. There are two possible ways of talking about the practice of translation, and those are analysing and discussing your own practice or analysing and discussing the practice of other translators. Here we attempt to do both. We start our analysis and discussion with the Croatian translation of a part of the musical *The Phantom of the Opera*

done by one of the authors of this book, Laura Glück-Radičević. We carry on with our analyses of two other Croatian translations of world-famous musicals, i.e. *Sugar* and *The Sound of Music*.

At this point, a few words are due on the motivation for writing this book. Laura Glück-Radičević was Goran Schmidt's student in the graduate study programme in Translation and Interpreting at the Faculty of Humanities and Social Sciences in Osijek, Croatia. Laura wrote her MA paper under Goran's supervision, and the topic was the translation of a musical. For that purpose, Laura translated the whole first act of the musical *The Phantom of the Opera* and in her MA paper she analysed and discussed her own translation. Goran Schmidt, who shares his former student's interest in music, and in translation, initiated joint work on a book, after we had agreed that the literature on the subject of translating musicals is scarce, even on a global scale, let alone in Croatia[1]. The idea was thus born, and from there we worked out the basic structure of the book. We agreed that besides analysing and discussing Laura's translation of the *Phantom*, we will add a couple more analyses of other Croatian translations of world-famous musicals, and we decided upon the musicals *Sugar* and *The Sound of Music*. The choice of musicals was greatly influenced by the availability of material for analysis. Namely, the musical scores and the lyrics for those two musicals were made available to us courtesy of the Croatian National Theatre in Osijek (HNK Osijek), with whom Goran has collaborated as a saxophone player on a number of occasions.

---

1 As far as we are aware, there has not been a single book in English dedicated specifically to the translation of musicals. The subject of translating musicals can be seen as a niche in the wider topic of song translation i.e. vocal translation. Other niches include opera translation, translation of folk songs, translation of pop songs etc. Some of the editions covering the wider spectrum of song translation include e.g. a collection of papers on song translation by Franzon et al. (2021), a monograph on the general topic of music and translation in the digital age by Desblache (2019), a monograph on translating lyrics by Apter & Herman (2016), a special issue on translation and music of the journal *The Translator* (Susam-Sarajeva, 2008), the collection of papers on vocal translation ed. by Gorlée (2005), to name some of the recent books. For an extensive general bibliography on the topic of translation and music, listing mainly literature in English but to some extent other languages as well, which is not genre-specific and covers mainly research on or in relation to the translation of non-canonized musical genres (i.e. other than opera), see Franzon et al (2008). For other major references on opera translation, see the annotated bibliography by Matamala & Oreo (2008).
Research on the translation of musicals has mainly been published in the form of individual articles in conference proceedings (e.g. Jin 2018, 2017), articles in journals (e.g. Dong 2022, Sorby 2019, Šrut 2018 in Croatian, Kirk 2008 etc.), and doctoral theses (e.g. Carpi 2018, Sorbi 2014 etc.). Scientific monographs do not seem to be the preferred form of publication in this field of research. Our book is a step in the direction of filling that gap in the literature.

In other words, what is presented in this book, besides the theoretical considerations about the musical as a genre, and the translation of musicals as a special type of translation, are three case studies of actual translations of musicals. Those case studies serve as testing ground for the application of theoretical principles of song translation as described primarily by Low (2005). In the analysis, we use Low's theoretical approach to see how well the theory resonates with the practice and how applicable it is to the analysis of translations. We have found Low's principles to be adequate for the analysis of the translation of musicals (Low 2005). However, there are many details in this intricate practice of translating musicals that were not thematised in detail by Low. We have tried to discuss those details in a systematic fashion, being led by two principles. One principle was pointing out the particular *challenges* in translation, and the *solutions*[2] that were applied in each case. The other principle was that we tried to link each of these challenges and solutions with one of the five Low's criteria for a successful song translation (singability, sense, naturalness, rhythm, and rhyme), and to analyse the degree to which each of those criteria was fulfilled.

The general aim of the book is to shed light on this complex, multiply constrained process of translating musicals. We hope to have uncovered at least some aspects of the practice of translating a musical, and that the insights we gained may appeal to students of translation and translation professionals alike. We also strived to use simple language, without unnecessary jargon, so that the book might appeal to non-professional readers as well. The mistakes we may have made in the analysis, or in our conclusions about the process of translation, or elsewhere, were unintentional and done in an effort to interpret and understand the complexities of translating musicals the best we can. We hope this book will spark interest and encourage further research on the subject, possibly using different research methods and different theoretical frameworks.

As a bonus, we compiled a list of musicals (see Appendix 1) that have been translated into Croatian and performed in Croatia, crediting in each case the translators, who are, in our opinion, invaluable links in the production chain of a musical. We tried to make it as comprehensive as possible, considering the available sources of information. This list will no doubt be of special interest to

[2] Following Pym (2018), we consistently use the term *translation solutions* rather than "procedures", "techniques" or "strategies". As Pym explains, the other terms refer to cognitive processes rather than to the actual solutions adopted, and if one compares texts, as we have done, one actually deals with solutions. Making allowance for different interpretations of the above terms, in this book we will consistently use the term we opted for.

our Croatian readers, who might use it as a basis for further research. There is a second appendix as well (Appendix 2), showing in the form of a table all the translation challenges and solutions that we could identify in our analysis. We hope these might serve as guidelines for practicing translators and researchers alike.

PART I

Background and theoretical considerations

1. The musical as an art form

Definition and brief history

The *musical* can be defined as "a film or a theatrical production typically of a sentimental or humorous nature that consists of musical numbers and dialogue based on a unifying plot" (musical, n.d.a). Another definition: "a play or film in which singing and dancing play an essential part. Musicals developed from light opera in the early 20th century." (musical, n.d.b). The musical as an art form is a superior form of performance. It tells a story through music, song, dance, spoken dialogue, scenery – all of this combines in order to influence the audience's emotions and imagination. The musical is indeed a mixed bag, "a composition of the ballad opera, burlesque, extravaganza, minstrel show, vaudeville, operetta, musical comedy and jazz music" (Marianowicz, 1979: 5, as paraphrased in Merz, 2014: 8[1]). The musical is still a very popular and vibrant theatrical form.

Although the form of the musical as we know it today did not exist a hundred years ago, we can date the origins of it back to the ancient times when the Greeks performed plays with dancing as well as spoken / sung parts.

According to Bielacki (1994, as cited in Merz, p.9[2]), the phonic component was present in the theatre of the antiquity as the Greek feature called *mousikē technē*[3], which was the first form of performance to include poetry, dance and music. Bielacki (ib.) explains that as the art form developed, the word *mousike* had lost its adjectival nature and become a noun (in Greek *mousike*, in Latin *musica*), which meant the art of sound. The musical inherited all the past forms, but its direct predecessor was most certainly the *operetta*[4].

---

1 We are aware that it is not ideal to cite from a secondary source, but in this case, we find it justifiable, because the primary source is in Polish, the language that we are not familiar with. Marianowicz was a renowned Polish author, and the citation comes from his book on the history of musicals. The secondary source that we use here is an unpublished bachelor's thesis by Paulina Merz (supervisor: Dr. Krystyna Warchał) from the Faculty of Philology, University of Silesia in Katowice. We found it to be a good source of information, so we refer to it several times in the first part of our book, though we use it only for citations of Polish authors. Since this is an unpublished work (therefore not peer-reviewed), we took great care to double-check all the references.

2 See also Footnote 3. Bielacki is a Polish researcher who wrote a book on the origin and development of the musical as a genre.

3 mousikē technē = 'art of the Muses' (https://www.etymonline.com/word/music). Loosely translated: musical art.

4 operetta (n.) = "a short opera, generally of a light character," 1770, *opperata*, from Italian *operetta*, diminutive of *opera*. (https://www.etymonline.com/search?q=operetta)

According to Bielacki (1994, as cited in Merz, p.12), operetta developed from the *opera buffa*[5], which was a shorter and more comic version of the opera. The operetta was preceded by an overture, divided into acts, scenes, and episodes. It consisted of arias, songs, musical dialogues and instrumental parts. Dance functioned as a setting (an ornamental function) and the libretto was recited mainly without music. So, one possible etymology leads from the opera buffa to the operetta down to the musical. Bielacki (1994, as cited in Merz, p.13) further claims that the musical achieved its definite form on Broadway,[6] and from there it quickly spread throughout America and Europe.

However, some experts think that the musical might have another (although similar) etymology and that it comes from the abbreviation of two concepts: the *musical comedy* and the *musical play* (Grun, 1974, as cited in Merz, p. 14[7]). The musical comedy was something like an American version of the operetta. This form was influenced by several European forms such as the Italian *opera buffa*, the French *musiquette*[8], the English *pantomime*[9] and Vienna's *musical farce*[10].

---

5 Opera buffa, (Italian: "comic opera") genre of comic opera originating in Naples in the mid-18th century. (https://www.britannica.com/art/opera-buffa)

6 Broadway = a street in the entertainment section of New York City where there are many theatres (https://dictionary.cambridge.org/dictionary/english/broadway)

7 See also Footnote 3. Bernard Grun was a German composer, conductor and author. This citation is from his book on the cultural history of the operetta, originally written in German and published in 1961. We could not get hold of the original book, so we reproduce his words as cited in Merz, who cited from a Polish translation of Grun's book.

8 *musiquette = Musique facile, sans prétention (et sans réelle valeur artistique)* 'Easy music, unpretentious (and without real artistic value)' Dictionary definition from: https://www.lalanguefrancaise.com/dictionnaire

9 The English pantomime originated in the popular harlequinade afterpieces of early 18th-century dramatic productions. Similar to the French Arlequin comic dances, these spectacles, employing commedia dell'arte characters accompanied by music and dance, initially were performed without words, although some added speech later.
Under the Victorians the subjects of pantomime shifted to fairy tales, with interludes of juggling and acrobatics, providing more wholesome entertainment for children. After the mid-19th century, performances of pantomime became limited to an extended Christmas season. It became traditional for a young actress to take the part of the hero, or principal boy, and a comic actor to portray an old woman, or dame, for comic relief. Popular pantomimes in the 20th century included *Cinderella, The Babes in the Wood, Aladdin, Robinson Crusoe, Mother Goose, Blue Beard,* and *Goody Two-Shoes*. (https://www.britannica.com/art/mime-and-pantomime)

10 FARCE (Ital. *Farsia*, probably from the Latin *farcio* to stuff—Plautus has *centones farcire*, to insert falsehoods or tricks). A *farsia* was a canticle in the vulgar tongue intermixed with Latin, originating in the French church at the time when Latin began to be a tongue 'not understanded of the people.' The *farsia* was sung in many churches at the principal festivals, almost universally at Christmas. It became a vehicle for satire and fun, and thus led to the modern

Meanwhile in 1945, in Manchester, England, Joan Littlewood[11] created the Theatre Workshop („Joan Littlewood"). Her theatrical productions included popular songs of the period, and in this respect, those plays were comparable to modern musicals. This kind of 'musical' was more serious than the American one and it was based mainly on outstanding literary works; the productions of the Theatre Workshop included e.g. *The Good Soldier Schweik* (1955), by Jaroslav Hašek, *The Quare Fellow* (1956) and *The Hostage* (1958) by Brendan Behan and *A Taste of Honey* (1958) by Shelagh Delaney, and *Oh! What a Lovely War* (1963), based on Charles Chilton's work.

According to Grun (1974, as cited in Merz, 2014: 14), as the genre was becoming more serious as an art form, the *musical comedy* turned into the *musical play*. Finally, the mutual influence of different art forms and the relation between music and dance created the final term – *the musical* as a coherent form of musical theatre. So where did the musical first appear? According to Marianowicz (1979, as cited in Merz, 14-15) it is hard to say whether the place of origin was America or England. It is also unclear what the first real musical in the modern sense was. The play *Show Boat* (1927) (music by Kern, book and lyrics by Hammerstein) could be the first musical with a cohesive plot and the music that was integral to the narrative, a practice that did not fully take hold until the 1940s (musical theatre, n.d.). In the 1940s, Rodgers and Hammerstein collaborated on the musicals *Oklahoma* (1943), *Carousel* (1945), and *South Pacific* (1949). Lerner and Loewe also wrote some highly successful musicals, notably *Brigadoon* (1947), *My Fair Lady* (1956), and they collaborated on the motion-picture musical *Gigi* (1958) (ib.). *My Fair Lady* (opened on Broadway in 1956) was one of the first musicals to play worldwide. A year later (1957) Leonard Bernstein wrote *West Side Story* (with Stephen Sondheim), a conversion of the setting and elements of Shakespeare's *Romeo and Juliet* to mid-20th-century New York City (ib.). In the late 1960s "musicals had begun to diverge in many different directions: rock and roll, operatic styling, extravagant lighting and staging, social comment, nostalgia, pure spectacle." (ib.) Some well-known rock musicals are *Hair* (1967), *Godspell* (1971) by Stephen Swartz and *Jesus Christ Superstar*

Farsa or Farce, an opera in one act, of which the subject is extravagant and the action ludicrous. https://en.wikisource.org/wiki/A_Dictionary_of_Music_and_Musicians/Farce

11 Joan Littlewood, in full Joan Maud Littlewood, (born October 6?, 1914, London, England—died September 20, 2002, London), influential British theatrical director who rejected the standardized form and innocuous social content of the commercial theatre in favour of experimental productions of plays concerned with contemporary social issues for working-class audiences. https://www.britannica.com/biography/Joan-Littlewood

(1971) by Andrew Lloyd Webber and Tim Rice. Some of the popular musicals from the 1970s until the present day have been: *Company* (1970), *Sweeney Todd* (1979), *A Chorus Line* (1975), *Evita* (1978), *Cats* (1981), *The Phantom of the Opera* (1986), *The Lion King* (1997), *Wicked* (2003), *The Book of Mormon* (2011), *Hamilton* (2015), and many others.

The structural elements of a musical

Musicals are distinguished by a two-act structure. The first act is always longer, in order to introduce the characters to the audience and prepare the plot for the second act and the final culmination (Gołębiowski, 1989, as cited in Merz, 16[12]). Instead of arias, which appear in operas, in musicals there are *songs* with simplified themes which are marked by chromatics and dissonances.

Apart from popular music, the musical incorporates symphonic music, Gregorian chant, concert music, electronic music, folk music from all over the world, and a modern singing style (Bielacki 1994, as cited in Merz, 17). The main difference between the musical and other forms of music drama is the type of music used; while the music of older genres is mostly classical and nowadays it belongs to the elites, the music of musicals is based on popular music and it is *relegated* to the pop culture (Gołębiowski, 1989, as cited in Merz, 17; italics ours). Gołębiowski (ib.) differentiates between four different forms of music in a musical and those are: overture, ballet music, song and background music.

The next important structural element of a musical is called a *libretto*. A libretto is a text which contains the song lyrics, dialogues, monologues, notes for actors and the director, as well as stage directions. It is usually in the form of a book[13] for the director of the musical and the rest of the cast. A libretto is usually written by a librettist, while the song lyrics are written by a lyricist (Carpi, 2018: 25). *Ballet music* and dancing are present in almost every musical in some form, as well as *songs*, which are the main storytellers and plot motivators. *Background music* is usually present during the dialogues or monologues. One of the most

12 See also Footnote 3. Marek Gołębiowski is a leading American studies scholar from Poland. The citations are from his 1989 book on the American musical in the context of American popular culture. He is also the author of *Being alive. American musical: text, performance, values* published 1988 by the University of Warsaw.

13 The libretto of a musical is indeed often called 'the book'. https://www.musicals101.com/book.htm

distinct differences between a musical and an opera is in the style of singing. The singing style of the musical is modern, unlike in operas, where it is classical. An *overture* is an instrumental introduction to a musical dramatic work (overture, n.d.). In musicals it is usually treated as an introduction to the second act and also the music which is played when the audience leaves after the end of the performance (this is called the *walkout music*) (Gołębiowski, 1989, as cited in Merz, 17).

2. Translating musicals

General remarks

A translator's main constraint is the musical score, which cannot be changed unless a composer allows it or changes it himself. If you cannot change the score, you have to change other things. The music tells a story as much as the words do; more precisely, the music and the words are interdependent, working together towards a single goal, which also has to be considered when translating a libretto. Smoła (2011: 107) points out that "translating a musical is a demanding art as unlike in most other types of translation, numerous peculiar aspects need to be taken into account." She continues by saying that translating musicals is known by many different names, including equirythmic translation[14], singable translation[15], singing translation[16], vocal translation (Gorlée)[17], and music-linked translation[18] (Golomb).

As Golomb (2005: 124) aptly put it, *music-linked translation* "strives to re-create [...] [the] musico-verbal interrelationships, interactions and hierarchies in the target-language." Music-Linked Translation (MLT) is not a standard translation, it cannot be easily defined as "the replacement of textual material in one language (SL) by equivalent material in another language (TL)" (Catford 1965:

---

14 We haven't been able to find any definition of the term "equirhythmic" in English. Obviously, it means 'of equal rhythm,' implying that the rhythm of the TT is identical to the one in the ST. An informal web search shows that the term is used in the Russian language as Э̀квиритми́ческий перево́д, possibly coming from the French "traduction équirythmique."

15 "In operatic history, a singable translation is a text that is possible to sing in theatrical stagings of an opera in a target language, distinguished from the non-singable alternative: a prose or literal translation made to be read in printed librettos, music books etc." https://www.peterlang.com/view/9783035195231/chapter17.xhtml

16 We have not been able to find a definition of "singing translation", but the term is often used in the titles of translated operas, e.g. Lulu — a singing translation of Berg's opera, Jakob Lenz — a singing translation of Jakob Rihm's opera, Arrangements and singing translations by Maurice Saylor.

17 "Vocal translation is the translation of the poetic discourse in the hybrid art of the musicopoetic (or poeticomusical) forms, shapes and skills." https://searchworks.stanford.edu/view/6197681

18 "The production of music-linked translation, then, can be described as translating an MLV ["music-linked verbal text"] in SL into an MLV in TL, keeping the music (to which the source MLV was originally set) intact." (Golomb 2005: 122)

20). MLT is better defined as an adaptation of target lyrics to the musical line (Smoła, 2011: 107).

Definitions help us to conceptualise the task at hand, but the proof of the pudding is in the eating, as the old saying goes. Therefore, it is illuminating to turn to the practitioners of the craft to get some real insight into the process of song translation. One of such practitioners, who is in his own words "neither a teacher nor a translator" (Kelly, 1992: 91), is Andrew Kelly, who has successfully translated songs of George Brassens (French singer and songwriter. One of the most-celebrated French chansonniers (cabaret singers) of the 20th century[19]) into English. Kelly (1992: 92) thus outlined his approach to song translation:

1. Respect the rhythms
2. Find and respect the meaning
3. Respect the style
4. Respect the rhymes
5. Respect the sound
6. Respect your choice of intended listeners
7. Respect the original

The reason why it is so hard to translate a musical is that "the study of music, and of songs in particular as individual and minimal objects of scrutiny, requires an acknowledgment of its different semiotic levels as well as the heteroglot social, historical and aesthetic discourses working with and within it" (Marc, 2015: 5). This idea of different levels of meaning is reinforced by Jin (2017: 1232), who stresses the importance of the audiovisual element: "Translating musicals means not merely the conversion of verbal signs, but involves a number of extra-textual factors due to its audiovisual constraints of music and performance." In our opinion, the translator needs to be familiar with at least the basics of music theory and be able to read music, or work with someone who is an expert in the field of music to provide a good and solid translation. Li Jin (ib.) explains that the pre-existing musical score requires the TL words to be compatible with the music and sound natural when sung, which is by no means an easy task. According to Nida, the translation of songs almost always means considerable formal adjustments (ib.).

[19] https://www.britannica.com/biography/Georges-Brassens

Another song translator, Richard Dyer-Bennet, who translated Schubert's lieder into English, also outlined the general objectives of a singable translation. He says that the target text (TT) must be "singable, reasonably accurate, and modestly poetic" (Emmons and Sonntag 1979: 292). The four guidelines which he proposes are:

1. The TT must be singable — otherwise any other virtues it has are meaningless
2. The TT must sound as if the music had been fitted to it, even though [the music] was actually composed to fit the source text
3. The rhyme-scheme of the original poetry must be kept because it gives shape to the phrases
4. Liberties must be taken with the original meaning when the first three requirements cannot otherwise be met

This is how Low (2013: 190) comments on the above guidelines:

> "The first guideline is pragmatic, and should seem self-evident, at least to anybody thinking about the *skopos*. The second guideline assumes rightly that (in a good song) there is a close relationship between text and music, a relationship so crucial that it must be preserved in any translated version. The fourth guideline implies that semantic accuracy is important but not paramount."

The third guideline is controversial. According to Low (ib.), while keeping the rhyme-scheme of the original may be the best solution for the translation of some songs, this solution is surely not universal. Rhyme is just one of the ways to retain the shape of phrases, and there are other musical or verbal ways of doing so.

Apart from these obviously important factors, such as singability, rhythm, meaning, rhyme, sound, some authors have stressed the need for *acculturation*[20]

[20] "Acculturation is originally an anthropological term referring to 'those phenomena which result when groups of individuals having different cultures come into continuous first-hand contact, with subsequent changes in the original cultural patterns of either or both groups'. Later scholars of translation studies, such as Susan Bassnett, André Lefevere, Sirkku Aaltonen, introduced the concept into the study of theatre translation. In the translation process, a foreign play is transplanted to a new environment and restricted by the theatrical system of the receiving culture. A translator often needs to moderately adapt the exotic elements of the source text, resulting in changes in the target text compared with the original one. Such phenomenon resembles the anthropological concept of acculturation" (Jin 2017: 1231).

(or *cultural adaptation*; or in the words of Kelly, above, "[r]espect[ing] your choice of intended listeners") when translating musicals: the translation needs to be adapted for the target language audience in order for them to fully understand and enjoy the whole performance of the musical, making allowance for the specific restrictions of performing arts:

> "Likewise, in the translation of musical theatre, a target text without *acculturation* often fails to match the music. On the other hand, as work in theatre semiotics has shown, it is only in *performance* that the full potential of a theatre text can be realized, which imposes both temporal and spatial restrictions on musical theatre translation." (Jin 2017: 1232; emphasis ours)

The audience gets only one impression of the musical and that is while they are watching (and hearing) it. During that short time, they will either understand the translation and enjoy the performance or they will be disappointed because they were not able to understand the show due to different religious, political, or cultural views. In other words, the audiences belonging to different cultures will have different *expectations* towards a theatrical piece, and the translator has to take that into account:

> "Owing to distinctions in aspects such as national characteristics, concepts of values, ways of thinking, religions, conventions, ethics, and aesthetic tastes, receivers of different cultural backgrounds have *different expectations* towards the contents and subject matter of a theatre work." […] the 'horizon of expectation' of the audience prescribes a limit for their reception of a theatre work. […] Accordingly, a musical meeting the 'horizon of expectation' of the audience in western countries may cause conflicts and thus be unacceptable to the audience in China" (Jin, 2017: 1233; emphasis ours).

On the other hand, English and American musicals need not be mutually translated because they share the language and the audience is familiar with both cultures. Having a similar view to Jin, Marc (2015: 9) says that the reception of a translated musical is determined by the socio-cultural and historical context, but also by individual factors and agendas like politics, ethnicity, religion or gender. She also points out that the acceptance of a musical is subjected to "cultural and individual appropriation"[21]. Jin (2017) discusses the recent translation

[21] The word 'appropriation' means taking something from someone else and making it your own, usually without consent, permission or the right to do so.

of musicals into Chinese and their acculturation. It seems to us that the terms 'appropriation' and 'acculturation' are diametrically opposite, or the endpoints on a scale. Appropriation implies emulation, or cultural import, while acculturation implies adapting cultural references to the audience of a different culture. Jin (ib.: 1231) calls the task of translating musicals "quite challenging" because a translator has to consider a number of extra-textual factors, especially when encountering intercultural problems. A translator needs to detect potential cultural conflicts between the source text (ST) and the target text (TT) and filter the content in flexible ways to adapt it for the target audience[22]. Jin (ib.: 1233) states that acculturation in many cases may well be the only possible choice, and a common strategy is adapting culture-loaded expressions.

When translating a musical, according to Jin (2017: 1234), the first thing to consider is the musical structure and the mood it conveys, as well as the singing style of each musical number. Then every line of the lyrics should be set to the musical score, considering the micro-aspects such as the syllable count, rhythm, accent, sounds for easy singing, and the location of key words within the line. The translator should also adapt cultural references to the target culture's expectations (norms).

"Cultural appropriation refers to the use of objects or elements of a non-dominant culture in a way that doesn't respect their original meaning, give credit to their source, or reinforces stereotypes or contributes to oppression." https://www.verywellmind.com/what-is-cultural-appropriation-5070458

Given the negative connotations of the term '(cultural) appropriation', we wonder why Marc used it. From Marc's paper it seems to us that the term is not meant to be negative, at least not absolutely: "Travelling songs and styles are actively appropriated and reinterpreted by local actors. In these processes of *cultural localization*, travelling songs and styles change, and acquire different meanings and values. […] The music resulting from this act of local agency both respects and transgresses what comes from across the border" (Marc, 2015: 13, italics ours). In the same paper, Marc uses other terms that she considers as synonymous to cultural appropriation, such as (stylistic) emulation, domestication, indigenization, and glocalization.

22 Jin (2017: 1233) gives an illustrative example: "For instance, in the musical number 'Dancing Queen' of *Mamma Mia!*, the middle-aged heroine Donna and her best friends sing and dance to recall their youthful years. In the lines 'You're a *teaser*, you *turn 'em on* / Leave 'em burning and then you're gone', the word 'teaser' and the expression 'turn 'em on' portray the image of a passionate girl. Nevertheless, according to the traditional Chinese values, young ladies must be elegant and shy and act passively in a relationship. Therefore, in the target text, the two lines are rendered as '你把他欲望开了头/ 放了一把火就想走' (which literally means 'You start his desire / Set a fire and then you want to leave'), in which the sensitive word and expression have been filtered naturally, avoiding possible cultural conflicts and ensuring the audience's acceptance of the show."

Translating songs poses specific demands on the translator. The translator, among other things, needs to have a good sense of rhythm to make a successful translation, so that, for example, she / he does not put a long syllable on a short note (Åkerström, 2010: 4). Rhythms, note-values, harmonies, phrasings and stresses are some of the features that cannot be ignored during translation. The translator's aim is to make a singable translation, which a musician must be able to perform convincingly. Åkerström (2010: 8-9) cites some interesting insights from an interview with Lars Rudolfsson[23], one of the Swedish translators of the musical CHESS *på Svenska* ('CHESS in Swedish'). "It was highlighted by him that a literal translation is seldom a good solution; instead you need to catch the sense of the source text. A successful translation is often an interpretation"; it is important to transfer the ideas of the original, not the words. "According to Rudolfsson, when translating a text, you need to find *the matching pictures* to the source text. The TT will not be identical with the ST, but if you "find pictures with a similar intensity, feelings, or contents as those of the original", the translation may be successful. A translator also needs to be prepared to place important words in other places in the translated text compared to the original text, says Rudolfsson". Because the lyrics must fit the already set music, Rudolfsson stresses that "it is very important to adjust the new text to the rhythm, intonations and dynamics of the music." In our experience, a translator can get stuck for days on just a few bars in the score, one stanza or even one line. In that case Rudolfsson recommends that a translator should put the translation aside for a while, and then come back to it with a fresh perspective.

Translating musicals in Croatia

Croatia has a long history of translating musicals and performing them in the Croatian language (see Appendix 1). This practise goes way back, at least to late 1950s, when Croatia was still one of the constituent republics in the Socialist Federative Republic of Yugoslavia (SFRJ). As far as we can tell from our research, the first piece of musical theatre (maybe not a "musical" in the modern sense of the word, but certainly not a classical "opera"; it has been described as "a musical drama" or "a play with music") that was translated into and performed in Croatian was *The Threepenny Opera* by Bertolt Brecht and Kurt Weill, which was

[23] Unfortunately, the interview cited here is not properly referenced in Åkerström (2010). As we were unable to find the original interview (which is possibly in Swedish), we have to rely on Åkerström (2010).

premiered at the ZGK Komedija as *Prosjačka opera* on May 1, 1957. The work offers a socialist critique of the capitalist world, so the Croatian premiere date (the International Worker's Day) was aptly chosen. The original play opened on 31 August 1928 at Berlin's Theater am Schiffbauerdamm. We do not know whether the 1957 production by the ZGK Komedija was the first Croatian language production of the play. The first musical, in the strict sense of the word, that has been played in Croatian is Kiss me, Kate / *Poljubi me, Kato* by Cole Porter, Bella and Samuel Spewack. The original Broadway production opened on December 30, 1948**,** and it was first produced in Croatian at ZGK Komedija, opening on June 28, 1960. Unfortunately, we could not find the name of the translator, neither for *Prosjačka opera* (1957) nor *Poljubi me, Kato* (1960). After "Kiss me, Kate" in 1960, there have been about four new productions per decade in the 1960s, 1970s, and 1980s: Calamity Jane (A Musical Western) / *Ljubimica divljeg zapada* 1963, Irma la douce (French musical) / *Slatka Irma* 1965, Man of La Mancha / Čovjek iz Manche at ZGK Komedija 1969, Fiddler on the Roof / *Guslač na krovu* 1970, Promises, Promises / *Obećanja, obećanja* 1971, Man of La Mancha / Čovjek iz Manche at HNK Osijek 1971, Fiddler on the Roof / *Guslač na krovu* at HNK Osijek 1980, Les Misérables / *Jadnici* 1982, Applause / *Aplauz* 1985, My Fair Lady 1987. The last Croatian production in SFRJ was a reopening of the Fiddler on the Roof / *Guslač na krovu* at ZGK Komedija in 1990. Most of the musicals in the period 1956-1991 were produced by the ZGK Komedija in Zagreb, and a few were produced by the HNK Osijek (see Appendix 1). That was all as far as the production of musicals in Croatia as part of Yugoslavia is concerned.

Croatia declared independence on June 25, 1991. During the 1990s, as far as we have been able to establish, only two productions of musicals were made in Croatia. Those were The Threepenny Opera / *Opera za tri groša* (translation by Ivica Krajač) by ZGK "Komedija" in 1998, and the reopening of the Fiddler on the Roof / *Guslač na krovu* by the HNK Osijek in 1998. The gap in the years between 1990 and 1998 can be explained by the Croatian War of Independence, which lasted from March 31, 1991 – November 12, 1995. In modern day Croatia, generally speaking, from the independence in 1991 until the year 2000[24] the practice of translating musicals had not been common, partly due to the inability to perform musicals to the highest professional standards. The resources of the theatres had been limited and the interest in musicals had been generally low. Despite these disadvantages, the recent years have brought a change of the

[24] That's the year *Jesus Christ Superstar* opened at ZGK Komedija. However, the musical was performed in the original English language.

tide. In Croatia, the practice of translating megamusicals like *The Phantom of the Opera*, *Wicked*, *Cats*, etc. has not yet taken hold. The exception to this is *Mamma Mia!*, translated into Croatian by Dražen Bratulić and opened at the ZGK Komedija in 2015, which was a big hit in Croatia for a few years[25]. *The Sound of Music* has also been translated into Croatian (as *Moje pjesme, moji snovi*) and it ran for two years (2016-17) at the Croatian National Theatre in Osijek (HNK Osijek). From time to time, there are some *Jesus Christ Superstar* performances, but all of them have been performed in English[26]. Some other modern musicals translated into Croatian include *Hair* (*Kosa*) in 2003, *Chicago* (by Kander, Ebb and Fosse) in 2004, *Aida* (by Tim Rice and Elton John) and *The Full Monty* (*Skidajte se do kraja*) in 2005, *Grease* (*Briljantin*) in 2006, *Sugar* in 2019, and others[27].

In Croatia, musicals are usually performed in Croatian (occasionally they are performed in English, e.g. *Jesus Christ Superstar*), and there are only a handful of translators who are specialised for this genre. A big name in the translation of musicals in Croatia is Ivanka Aničić (1968 - 2011), who translated numerous musicals: Chicago (2004), Aida (2005), The Full Monty! / *Skidajte se do kraja* (2005), Grease (2006), Nunsense (2008), Footloose (2011), Monty Python's SPAMALOT (2013), Beauty and the Beast / *Ljepotica i zvijer* (2022; dialogue translation only). Ivanka Aničić was a Croatian writer and translator. During her lifetime she translated and adapted many timeless musicals, films and series (see Ivanka Aničić, n.d.). Another translator of musicals is Dražen Bratulić, who

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25 Mamma Mia! opened 1999 in London, where it was an instant hit. The show quickly got on the road, opening next year in Canada, and then in the USA. Everywhere it played, the show ran for a number of years. It opened on Broadway in late 2013, and as of its final performance in September 2015, it was the 8th longest-running show in Broadway history. Early on, the show began to be translated into other languages, beginning with the German-language production at the *Operettenhaus* in Hamburg in 2002, where 2.5 million people saw the show over the following five years. After German, the show was translated into numerous other languages, e.g. Dutch, Russian, Norwegian, Spanish, Danish, Portuguese, Italian, Japanese, Korean, French. The show was made into a movie of the same name (Mamma Mia) which premiered in London 2008, and was also a big hit. (https://mamma-mia.com/a-truly-original-musical.php)

Mamma mia! opened in Croatia (in Croatian) in 2015, which was relatively late given the above outlined history of the show. In the same year (2015) two other regional versions appeared, in the Slovenian and the Serbian language. It premiered in Croatia at *ZGK Komedija* in Zagreb and was well received by the audience. It has become a big hit in Croatia, and has so far played in many cities such as Varaždin, Bjelovar, Opatija, Zadar, Poreč, Rijeka, Split.

26 *Jesus Christ Superstar* (premiered on Broadway 1971) had its Croatian premiere at *ZGK Komedija* in the year 2000. *Komedija* produced another version of the show in 2019. Both times the show was sung in the original language (English).

27 For the complete list of titles with production details see Appendix 1.

translated *Mamma Mia!* into Croatian (2015). He is not a professional translator, but an actor, who loves both music and the English language (Šrut 2018: 164). Dražen Bratulić also translated the songs for the Croatian version of The Sound of Music / *Moje pjesme, moji snovi* (2016), and *Sugar* (2019), while the translation of the book in both cases was done by Ivan Mokrović (actor, director, screenwriter), and, most recently, together with Vanda Vujanić Šušnjar (actress) he translated lyrics for Beauty and the Beast / *Ljepotica i zvijer* (2022). Other translators of musicals include Ivica Krajač, composer, singer, songwriter, and director (The Threepenny Opera / *Opera za tri groša* 1998, Little Shop of Horrors / *Mali dućan strave* 2003), Iva Boršić, singer and Croatian language teacher (*Cabaret* 2012), Ivo Juriša (1918-1994), Croatian translator and actor (Man of La Mancha / Čovjek iz Manche 1969, Fiddler on the Roof / *Guslač na krovu* 1970), Aleksandar Aranicki (1892-1977), translator, playwright, librettist, film worker (*My Fair Lady* 1987, HNK Osijek) Aleksandra M. Chwalowsky (translator), who translated the musical *Il Risorto (Italian musical) / Uskrsli,* and the adaptation of the lyrics for singing was done by Sanja Bardun (pre-school teacher) and Branko Bardun (musician); David Stopper (*Marilyn and Ella / Ella i Marilyn* 2014), Igor Vlajnić (conductor, opera singer, professional musician) (*Sunset Boulevard* 2019, *Evita* 2020), Igor Weidlich (playwright, journalist, editor, university lecturer) (*Kiss me, Kate / Poljubi me, Kato* 2021), Marko Fotez (1915-1976, playwright, theatre historian, writer and translator), who in 1964 translated *The Threepenny Opera* into Croatian as *Opera za tri groša*, and whose translation of the songs was used in the modern production of the musical by the HNK Ivana Pl. Zajca in Rijeka 2010 (Vlatko Broz, Professor of English language and linguistics, translated the book for that production). Concerning the translators of musicals in Croatia, a few things need to be pointed out. First, most of them, with a few notable exceptions such as Ivanka Aničić, Ivo Juriša, Aleksandar Aranicki, Aleksandra M. Chwalowsky, and Marko Fotez, are not professional translators. They are actors, singers, songwriters, directors, musicians, people who are connected with theatre and music. This could be explained by the special nature of song translation, which is more an art than a skill, and requires understanding of and sensibility for music and theatre, which is usually not required of professional translators. Second, the work of those people, the translators of musicals, is often underappreciated. For one thing, while we were able to find the titles of musicals produced in Croatia from 1960s until 1990s, along with the directors and theatres which produced them, we could not find the names of the translators (except for Man of La Mancha / Čovjek iz Manche 1969, and Fiddler on the Roof 1970, both translated by Ivo Juriša, and My Fair Lady 1987, translated by Aleksandar

Aranicki). For another thing, the newspaper or magazine articles, or reviews referring to the performances of musicals rarely even mention the name of the translator, let alone comment on the translation itself. As if the translators did not exist, or their work was not all that important for the production of the musical. We hope that the analyses in this book will show the contrary, translation of a musical is not only hard work, and immensely creative, but it is also of paramount importance for the musical as a whole. We will even exaggerate a little and say that the translation can make or break a production of a musical. What we would like to see is more respect for the translators, greater understanding of the nature of their work, and the awareness of the importance of the translation in the production of a musical in a different language than the original.

The Croatian Encyclopaedia ("mjuzikl") points out that musicals in Croatia are primarily linked to the Zagreb theatre called the ZGK Komedija (Komedija, for short), and that besides the musicals in English there has been a number of original Croatian musicals, among which are: "*Jalta, Jalta"* (lyrics M. Grgić, music A. Kabiljo, 1971; the most successful Croatian musical of all time), "*Dundo Maroje '*72" (libretto based on M. Držić, music Đ. Jusić), rock-opera "*Gubec-beg*" (I. Krajač, K. Metikoš, M. Prohaska, 1975), "*Car Franjo Josip u Zagrebu"* ('The Emperor Franz Joseph in Zagreb', M. Grgić – A. Kabiljo, 1989) and "*Kralj je gol*" ('The King is Naked', M. Grgić – A. Kabiljo, 1994). Since 1998 there have been no performances of a new musical written by Croatian composers, said the writer Nino Škrabe at a round table discussion at *Matica hrvatska* (Galić, 2016). Niko Pavlović, the art director of "*Komedija*" theatre said (ib.) that putting on a musical is not profitable enough, even if it were sold out. This is because a musical costs a lot to produce and requires a lot of additional equipment. Thus, it is more profitable to produce dramas than musicals, concludes Pavlović (ib.).

Two approaches to song translation

Franzon's Functional Approach

Concerning the literature on lyrics translation in stage musicals, Carpi (2017: 4) has identified two important approaches, and they are Low's Pentathlon Principle (Low 2005) and Franzon's Functional Approach (Franzon 2005, 2008).

Carpi (2018: 50; emphasis ours) points out that a fundamental part of Franzon's model is function: "a song translated into a target language needs to fo-

cus on the replication of the *function* of the original source text, rather than just its textual properties." The function of a song, performed in a stage musical, is strictly related to "functional units and communicative clues" (Franzon 2005: 263, 265 - 266). Franzon (2005: 266) claims that communicative clues of the source text must be analysed in terms of the target context, in order to determine which elements need explicitation. He (ib.: 292) further states that "song translators raise the level of fidelity from the textual semantic to the contextual-functional."

Franzon (2008: 374) discusses the options open to a translator who is commissioned to translate a song, and links them to an important question: Is the translation going to be *singable* or not? He explains that if the purpose of a translation is to understand the foreign song's lyrics, a prose translation will do, but if the song is going to be performed in another language, a singable target text is needed. Another option for translating musicals is to translate only the spoken parts of the musical (the dialogues) and leave the songs as they are in the original, which is often the practice in subtitling, or if the musical is portraying famous singers, such as Edith Piaf, Marlene Dietriech or Marilyn Monroe (ib.:378). Franzon (ib.: 374) further discusses the term *singability*:

> "As a term, singability can be understood in a restricted way, as referring mainly to phonetic suitability of the translated lyrics: to words being easy to sing to particular note values (as in Low 2005:192-94). Yet the term can also be used in a broader sense. It can be used to assess original lyrics[28] as well as translations."

Singability in this broader sense does not just mean that the lyric is easy to sing; instead, it means that a translation is suitable for a particular purpose, akin to the way skopos theory describes an adequate translation (ib.: 375). Franzon (ib.) merges the restricted and the broad sense in a definition of singability as "the attainment of musico-verbal unity between the text and the composition."

In addition to singability, another important question is *fidelity*. If the translator needs to decide to whom he will stay faithful, to the lyricist or the com-

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Franzon (2008: 374) gives a good example of the singability of original lyrics: "Broadway lyricist Alan Jay Lerner explains how he fitted a lyric to the music of his collaborator 'Fritz' Loewe (Lerner 1977): 'I'd given Fritz the title ['I Talk to the Trees'] and he'd written a lovely melody for it. But every lyric I wrote seemed unsingable. And so I wrote it over and over again, until one day I realized what was wrong. For some reason, it was a song that couldn't stand any rhymes. So I took them out, and without them, the song seemed to sing quite well.' "

poser, she or he may follow the basic tenet of the skopos theory: fidelity follows function (ib.):

> "the factor that determines a translator's decisions and choices would (or should) be the intended purpose of the target text. This tenet applies most evidently to song translation, where there is a clear need for functionality, not only in relation to the music, but also to the situation of use: a singing performance."

Franzon calls this kind of faithfulness 'variable fidelity', and cites Hartmann's (1980: 56) definition of translation as "textual approximation" tailored for the particular situation as the one that, in his opinion, most succinctly reflects such approach.

Franzon (2008: 376) analyses the techniques involved in writing singable lyrics, where three partly distinct functions of musico-verbal unity are discussed: prosodic, poetic and semantic-reflexive. These three functions must come together if the translation is to be perceived as fully functional, i.e. singable. To assist his analysis of song translation, Franzon posits three properties of a song – music, lyrics and performance –, and three properties of music – melody, harmony and perceived sense.

A song is defined as a "piece of music and lyrics – in which one has been adapted to the other, or both to one another – designed for a singing performance." (ib.). Theoretically, from this three-part definition (music – lyrics – sung performance) it follows that "a song might be recognized as a translation if it is a second version of a source song that allows some essential values of the source's music *and / or* its lyrics *and / or* its sung performance to be reproduced in a target language." (ib.) From this definition one can extrapolate five theoretical choices a translator faces when commissioned to translate song lyrics:

1. Leaving the song untranslated
2. Translating the lyrics but not taking the music into account
3. Writing new lyrics to the original music with no overt relation to the original lyrics
4. Translating the lyrics and adapting the music accordingly – sometimes to the extent that a brand-new composition is deemed necessary
5. Adapting the translation to the original music.

In some cases, there is no translation needed at all; the song as a part of a larger whole (a musical, a book or a film) can be left untranslated, which is option one (ib.: 377). A translator can choose to prioritise either words (option two) or the music (option three), or to show a compromised fidelity to both for the sake of performance (options four and five). Franzon (ib.) is well aware that these options are distinct only in theory, and that they can in certain cases be combined or only one option is the rational and functional solution.

Turning again to the issue of fidelity, Franzon says that a singable song is always a compromise between fidelity to the music, lyrics and performance (ib.). Translation, especially in the case of translating songs, can never be equated with semantic closeness, because a song translation that strives to be semantically accurate can hardly be sung to the music written for the ST, and a song translation that follows the original music must eventually sacrifice optimal verbal fidelity" (ib.).

In his essay, Franzon (2008: 389 ff.) discusses three layers of singability. If the translator's aim is a singable translation, certain aspects of the musico-textual fit require particular attention and lead to further choices. Franzon's starting point is the assumption that music has three main properties (from the lyricist's point of view) which are: a melody, a harmonic structure, and an impression of meaning, mood or action[29]. The way lyrics function for an audience will be influenced by the way music functions simultaneously; music and lyrics are inextricably bound in a sung performance. Franzon says that the European melopoetic norm requires a prosodic, poetic and semantic-reflexive match of a song lyric to the music, and shows the functional consequences of this match in the following table:

A singable lyrics achieves	**by observing the music's**	**which may appear in the text as**
1. A prosodic match	*melody*: music as notated, producing lyrics that are comprehensible and sound natural when sung.	syllable count; rhythm; intonation, stress; sounds for easy singing
2. A poetic match	*structure:* music as performed, producing lyrics that attract the audience's attention and achieve poetic effect	rhyme; segmentation of phrases/lines/stanzas; parallelism and contrast; location of key words

[29] It is odd to find that one of the fundamental properties of music, the rhythm, is absent from Franzon's list. However, on careful reading of the rest of the essay it becomes clear that Franzon considers rhythm as a function of the melody.

3. A semantic-reflexive match	*expression:* music perceived as meaningful, producing lyrics that reflect or explain what the music 'says'	the story told, mood conveyed, character(s) expressed; description (word-painting); metaphor

Table 1. Functional Consequences of Match between Lyrics and Music (Franzon, 2008: 390)

The table offers a clearer categorization of the prosodic, poetic and semantic-reflexive match between lyrics and music. Firstly, the prosodic match to the melody uses elements of prosody – rhythm, stress and intonation – universal speech phenomena that appear in singing in a stylized and controlled form (Franzon 2018: 390). On the other hand, phonetic suitability involves ensuring that both vowels and consonants are singable, i.e. easy enough to vocalise. Secondly, the poetic match is linked to the harmonic structure of a piece of music. "It is through the harmonic structure of matched and juxtaposed melodic strains and intensifying or reassuring chord progression that the audience's attention is commanded and retained" (ib.). Lyrics mirror such harmonic structures with linguistic structures such as stylistic figures, climax, contrast, rhyme, etc. Thirdly, a semantic-reflexive match can apply to the so-called 'word-painting'; for instance, 'pain' will most likely be depicted as musical dissonance, 'exaltation' as an ascending passage, etc. (ib.: 391). The semantic-reflexive match can also apply to general likeness, e.g. the notion that happy lyrics should be accompanied by joyful music, or to instances where words reflect or feed on a musical movement and what it appears to express. In the end, the table shows the premise that music sets the prosody, influences stylistic choices and adds (semantic) value to the content of the lyrics. The same criteria are relevant for the original lyricist as well as for the translator. These three aspects are seen as layers, or a hierarchical structure. The prosodic match is the basic requirement because without it, it may be impossible to sing the lyrics. The need for poetic or semantic-reflexive match may vary according to the character of the song. The translator may also focus on some features within this categorization (e.g. perfect rhyme), or on some layers, most likely the first two. Such partial focus, according to Franzon (ib.), results in a modification of full singability, which can be found, for example, in subtitled songs, songs printed as poetry or quoted in novels.

This brief section has outlined the main tenets of Franzon's functional approach to translating song lyrics, as presented in his paper "Choices in Song Translation" (Franzon, 2008) and in the next section we turn to Peter Low's Pentathlon Principle.

Peter Low's Pentathlon Principle

The need for a systematic approach towards song translation led Low (2005) to introduce the Pentathlon Principle[30]. Low (2013: 229) defines the song genre as a "verbal-musical hybrid". This is, in our opinion, a spot-on definition because in a song the verbal (lyrics) and the musical aspects are equally important.

A translator's task when devising a singable song-translation is "to produce a text which a singer can sing to an audience" (Low, 2005: 185). Functionalist translation scholars, such as Hans Vermeer, stress the importance of thinking about the 'end-purpose' of a translation, for which they use the term *skopos*[31]. "The making of singable translations is a very complex *skopos*, because the target text must fit the pre-existing music — its rhythms, note-values, phrasings and stresses — while still retaining the essence of the source text" (ib.). Making a singable translation is a particular challenge, because it is constrained by many variables. In addition to the above-mentioned constraints,

> "One is constrained also by what one practitioner calls 'the physical limitations of the vocal apparatus, the metrical rigors of a rigidly pre-set prosody, and the need to match verbal sense to musical color.' " (Apter 1989: 27, as cited in Low, ib.)

A translator needs to be flexible in order to make a successful translation. He or she needs to juggle between a lot of things, such as: the pre-existing music that cannot be changed, singing limitations when it comes to placement of vowels and consonants, word stress, rhythm and rhyme, to make a text with as few omissions as possible. The source text usually rhymes and it is very hard to make a translation which will have rhymes in the same places as the source text and still convey the general meaning of the source text. Low (2005: 185) says that the translator must create an illusion: "the TT (target text) must give the overall impression that the music has been devised to fit it, even though the music was actually composed to fit the ST. No wonder this task has at times been called impossible." He advises translators not to concentrate on the loyalty to the author and focus narrowly on the characteristics of the ST, but to look forward to the future function of the TT and stress the importance of its end-purpose (ib.). Low (ib.: 188) points out that song translation is not an exact science; it is rather "a practical craft exercised in the imperfect domain of words and mean-

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30 Although Low's (2005) paper is entitled "The Pentathlon Approach to Translating Songs", he refers to Pentathlon *Principle* throughout the paper, rather than Pentathlon Approach.

31 *Skopos* is a Greek word which can be translated as 'goal', 'aim', 'target' or 'purpose'.

ings, where one is wrestling with the idiosyncrasies of the TL: its lexical gaps, its peculiar rhythms, its paucity of suitable rhymes etc." The options to obtain "a singable song-translation [that] must function effectively as an oral text delivered at performance speed" are limited (Carpi 2017: 40). 'Performability' is one of the main aspects that need to be respected because singers must be able to perform the songs in the TL without struggling to pronounce the text and the target audience has to be able to understand it. Low (2005: 189) lists some of the practical methods translators have used to overcome the constraints imposed by the pre-existing music: paraphrase, transposition, modulation, replacement metaphors, compensation in place, calque, omission, explicitation, cultural adaptation, superordinates, stylistic equivalence, the suppression of difficult verses, adding words to solve rhythmical problems, replacement of rhyme with assonance.

In order to successfully translate a song, Low (ib.: 192) suggests an aggregate of five criteria that should be satisfied (therefore the name 'Pentathlon Principle'), and these are:

1. Singability
2. Sense
3. Naturalness
4. Rhythm
5. Rhyme

Low (ib.) further claims that these five criteria are very dissimilar, that the first four (singability, sense, naturalness and rhythm) correspond to the translator's duties – respectively – to the singer, author, audience and composer, while the fifth criterion (rhyme) is a special case. The aim of the song translation, according to Low, is to balance equally all five criteria as much as possible, just like the pentathlon athlete who competes in five different events and must optimise their scoring overall. The following sections describe each of these five 'events' in more detail.

- **Singability**

One of the important criteria in song translation is singability. Singers are the main users of a translated text and therefore it is of the utmost importance for the text to be singable. Low ranks it on top as the most important criterion out of the five. It is "a logical result of thinking in terms of the TT's specific purpose, its *skopos*. It is entirely reasonable for the singer, as the commissioner of the trans-

lation, to ask for a usable product." (Low, 2005: 192). Low (ib.) points out that Edvard Grieg (1843-1907), a well-known Norwegian composer, once said "Regardless of how beautiful the poetry and the music, if the declamation is found wanting, the songs will be put aside and ignored." The target text should strive to achieve singability first, because if the text is not singable, the singers will not be able to perform it to the best of their abilities and the audience will not like it. Low (ib.) compares singability with a notion in the translating of drama, that "effectiveness on stage" is a practical necessity and must be prioritised. In other words, the text must feel natural and be sung without difficulties; it must be performable as part of an integrated whole. The 'whole' here refers not only to the music, but also gestures, costumes, lighting, etc. A singable song-translation must function effectively delivered at performance speed, whereas with a written text the reader can pause, reflect, and re-read. However, "[f]unctioning effectively will mean different things for different songs, too" (ib.: 193). For example, some songs will make you happy and others will bring you to tears.

Singability is dependent on the language. English, for example, has many closed syllables, and frequent clusters of consonants at the beginning or end of words (ib.). Low further suggests that it is best to avoid the placing of "under-sized vowels" on long, slurred or emphatic notes. He exemplifies this with the words "it" and "the" which can be easily sung to a short note i.e. quaver note for example, but can hardly be sung to long notes. Instead of placing "the" on a long note, a translator can use demonstrative pronouns such as "these" or "those", which have good long vowels.

Another aspect of singability is that some words in the ST are highlighted by musical means, in the form of a high-pitched note, or marked *fortissimo* (ib.). Such places are given special prominence by the composer and are ideally translated at the same location in the score because otherwise the focus of the whole line will be disrupted and the musical highlighting will fall on a different word. Apter (ib.) has summed this up very well: "the translator must crest meaning where the melodic line crests." This is more important in through-composed songs than in strophic songs, because:

> "in a strophic song, each musical phrase is to some extent multi-purpose. But in through-composed songs each musical phrase is wedded to one group of words — it calls for not merely a phrase to match the metre (e.g. six notes ending in a long one) but a phrase to match those particular words (e.g. an unexpected noun on syllable two, a comma after syllable four)." (Low, 2005: 194).

In other words, in through-composed songs the music and the words are strongly linked and the translator must carefully choose words that will fit the music. Another important aspect of singability is the pattern of stressed and unstressed syllables in any line of the TT, which will be discussed in the section on rhythm.

- **Sense**

Retaining sense in a song translation is particularly challenging if a translator wants to respect every aspect of the source text (rhyme, rhythm, singability...). In that sense, *the meaning can be stretched or manipulated to an extent* to fit the notes and constraints of song translation, unlike the translation of informative texts where semantic accuracy is a must. According to Low, The Pentathlon Principle calls for flexibility.

Low claims that "our definition of acceptable accuracy can be wider here than in other translating. Thus, a precise word may be replaced by a near-synonym, a narrow term by a superordinate term, a particular metaphor by a different one which functions similarly in the context." (Low, 2005: 194). Stretching of the sense is essential when it comes to matching the words of the TT with the music. It is a genre where syllable count is extremely important, so the need to stretch the sense comes naturally, says Low (ib.). He points out that some people take a song and write TL lyrics to match it perfectly but without any semantic relation to the SL. Low (ib.) stresses that this is not a translation because the original verbal meaning was not transferred, and that "such practices have no place in discussions of translation." Song translators have a duty towards the author of the ST, continues Low, and they must balance it against their other duties which may conflict (towards the singer, the composer, the audience...), but cannot abandon it altogether. This is especially true for works of high literary value or the ones where the value of the original song heavily relies on the lyrics.

- **Naturalness**

This criterion refers to the natural use of the TL, and it involves such considerations as register and word order. Naturalness is primarily associated with the audience i.e. the receivers of the text. Low (2005: 195) cites a wide debate in literary translation about "whether or not a translated text should conceal the fact that it has been translated." He continues by saying that song-translating is untypical in this respect because such a text must communicate effectively on

the first encounter. That is the reason why "this places a premium on the naturalness of language, because unnaturalness demands from the audience additional and superfluous processing effort. The TT is not worth making unless it can be understood while the song is sung." (Low, 195-6). Naturalness is connected to the ability of the audience to effortlessly understand the lyrics of a song. The processing effort on the part of the audience should not be too great. The processing time of a song cannot be lengthened, unlike written texts where one can pause, read slowly and re-read. In brief, the understanding of the song lyrics should be simultaneous with the performance, and the translator should strive for naturalness of the target language.

- **Rhythm**

The song translator is required to respect the rhythm, which is her / his duty to the composer. In a song, the rhythm is clearly notated and it determines the way an ST is to be performed. Low observes that some scholars view this as a problem of syllable-count. They hold the view that a line of eight syllables, set to eight notes, must be translated into a line of eight syllables. Although Low thinks such an objective is highly desirable, it shouldn't be too rigid (Low 2005: 196). For example, nineteenth-century French composers who were setting poems strophically often made small changes to the rhythms from one verse to another. Verse one, for example, can start with a single up-beat note, while the second verse may start with two small upbeat notes and have a slur later in the line. "Clearly, composers did not all see the rhythmic details as sacrosanct." (ib. 197).

According to the Pentathlon Principle, the exact syllable-count is desirable, but in practice such a restriction can result in a clumsy line. To prevent that, a translator may choose to add or subtract a syllable. This can be done only in acceptable places such as a piece of recitative, rather than a lyrical phrase. "[T]he best place to add a syllable is on a melisma, and the best place to subtract a syllable is on a repeated note, because those methods alter rhythm without destroying melody." (ib.). Low further states that some small changes in the melody are also to be considered, when the alternative is loss of meaning or use of unnatural word order. Low is cautious not to appear as giving a general licence to rewrite melodies, but merely suggests that "an occasional subtle piece of musical "tweaking" may be preferable to a glaring verbal gaffe." (ib.). Another problem can be a shortage of syllables in the TT. There are two possible reasons for that: one is that the ST had many short syllables, and the other is because the draft TT is terse. If a translator encounters such a problem, he or she can either add

a new word / phrase, repeat a word or phrase, or drop notes from the music. The last option is the least favourable one. In any case, syllable-count is not an accurate measure of rhythm, because rhythm in songs is not the same as metre in poetry. The lengths of notes are also very important and must be considered. It is not crucial that the metrical form of the ST matches that of the TT; rather, the TT must match the existing music. For these reasons, a song-translator must pay attention to the length of vowels. In some cases, the rests can be important too. For example, a line which on paper was unbroken may in music contain a significant rest, and the translator must avoid placing the rest in the middle of a word or in such a way that a linguistic unit is broken off unnaturally.

- **Rhyme**

This aspect is particularly demanding and poses a major problem in song translation, and it has led to many unusable TTs. According to Low, it is because many translators, consciously or not, strategically make rhyme their absolute priority.

Low cites Lefevere, who in his article about English versions of Bertolt Brecht (1898-1956) criticized Hays and Bentley, the translators of *Mother Courage,* for their renderings of the songs by saying: "The need to rhyme, moreover, leads to excessive padding" (Low, 2005: 198). Low is surprised at the fact that Lefevere does not question the assumption that the English version *needs to* have the same amount of rhyme as was found in the German edition, which is, according to Low, certainly disputable.

Low claims that the Pentathlon Principle works very well in the question of rhyme, because the 'pentathlon thinking' allows for flexibility. Low says that when there is rhyme in the ST, some translators do without it, and that "in cases where the rhyme can be lost without significant cost, they will be quite right. In other cases, however, to abandon all rhyme is to score a zero on a significant part of the scorecard." (ib.). Low then argues against the insistence to retain perfect rhyme, as numerous as those in the ST and in the same locations. While this may be achieved to a large extent, there are heavy costs to be paid at the other fronts. In Low's words: "the rhyme at the end of the line plays such a role in shaping that whole line that the tail indeed wags the dog." (ib.) Instead of aiming for perfection, Low advises seeking some margin of flexibility; the rhymes don't have to be all perfect, they don't have to be as numerous as in the ST, and they don't have to appear in all the same places (the original rhyme-scheme can be changed). Here is an example of the kind of thinking Low advocates:

> "For example, if the ST is a rhymed quatrain, I assume that the most important rhyme is the final one — but I might not care whether this line rhymes with line 1, 2, or 3. And I might not care whether the other two lines rhyme well, or at all. This is particularly true if the lines are short (if the ST rhymes after every 6 syllables rather than 10 or 12). It is a general rule that the tighter the rhyming, the more the rhyme will determine the whole line." (Low, 2005: 199)

Even when the translator aims for rhyme, not every rhyme has to be perfect rhyme — i.e. identical phonemes at the end of the lines. The rigid insistence on perfect rhymes leads to clichés like *love – turtledove – stars above*. In some places imperfect rhyme is a better option because it incurs less semantic loss. Apter gives a good account of the imperfect rhymes and speaks of "rhyme's cousins — off-rhyme (line-time), weak rhyme (major-squalor), half-rhyme (kitty-knitted) and consonant rhyme (slit-slat) — alone or in combination with other devices like assonance and alliteration" (ib.) Low argues that such devices multiply the options available to a translator seeking some kind of rhyme or chime. The resulting TT's are more natural and it is possible to find near-rhymes even for words like "orange" or "silver".

PART 2

Analysing the translations of musicals

3. The Phantom of the Opera

For her master's thesis in translation, Laura Glück-Radičević has produced a Croatian translation of the first act (consisting of eight scenes) of Andrew Lloyd Webber's famous musical *The Phantom of the Opera*. The task was very challenging, especially the fifth scene, with a lot of quick notes and seven main characters singing different lyrics all at once. The review of the problematic parts is explained chronologically. For the purpose of this analysis we used *Sibelius*, a computer programme for writing music scores, to illustrate the syllable placement and changes in rhythm. Rhyme and syllable placement were two of the biggest challenges during this translation, as well as the question of what to omit, when to replace and when to add something. Croatian, unlike English, does not have articles, and Croatian words usually have a lot more syllables than the English ones. It was often necessary to use shorter forms of Croatian words, when grammatically possible. In some places, the rhythm had to be altered a bit in order to make the text fit the music. All of the above challenges are exemplified in the analysis.

About "The Phantom of the Opera"

The Phantom of the Opera (French: *Le Fantome de l'Opera*) was originally a novel by the French writer Gaston Leroux. It was first published as a serial in *Le Gaulois* from 23 September 1909 to 8 January 1910, and was released in volume form in late March 1910 by Pierre Lafitte (Shah, 2016). The novel was partly inspired by some historical events at the Paris Opera in the 19th century, and by an apocryphal tale concerning the use of a former ballet pupil's skeleton in Carl Maria von Weber's 1841 production of *Der Freischütz* (Shah, 2014). The book has had various adaptations in different genres. Some well-known adaptations are: the movie from 1925, and the musical by Andrew Lloyd Webber from 1986.

The Phantom of the Opera had its first premiere as a musical in London's West End in 1986. Broadway soon followed (1988), and since then *The Phantom of the Opera* has been playing continuously all around the world. The musical received numerous awards, and in 2004 it was Broadway's longest-running show with over 10 000 performances (Bordman & Hischak, 2004: 496).

Over 140 million people from 35 countries have seen the show and it has been translated into fifteen languages ("The Phantom of the Opera: History and Facts Infographic", 2022). The show has been "the largest single generator of

income and jobs in Broadway and US theatrical history" (ib.). But what is so special about *The Phantom of the Opera* and how has it captivated the hearts of so many? Probably the fact that it is a timeless tragic love story combined with breath-taking scenery and a beautiful score. "Lloyd Webber's talents as a musician and the haunting lyrics by Charles Hart and Richard Stilgoe" (Hall, 2009: 1) take us to the Paris Opera House, the Phantom, Christine Daaé and the rest of the characters where we witness the tragic and mysterious events that occur at the Paris Opera House in 1881.

The plot of the musical begins 24 years after the events of 1881, and we see old Raoul bidding at an auction at the crumbling Paris Opera House. From that point in time we go back to 1881, where Christine Daaé is yet to be discovered as a new lead soprano and fall victim to the obsession of a mysterious music tutor who has been giving her vocal lessons in the underground layer of the theatre. The Phantom blackmails the new managers with letters demanding that Christine Daaé play the lead roles from that moment on. The managers disregard the Phantom's demands, so the Phantom takes some drastic measures to ensure that his wishes are obeyed. Amidst all of that, the Phantom and Raoul both fall in love with Christine, but Christine only has eyes for Raoul and fears the Phantom, his grotesque figure and nature. Everything the Phantom did was for Christine, but she abandons him. In the end, Christine shows kindness towards the Phantom and he lets her go. He then disappears and all that is left of him is his mask. The musical ends with Meg lifting up the mask into the light as the curtain falls.

A critic for *Opera News* explains the fascination with *The Phantom of the Opera* in the following way:

> "Lloyd Webber's emotional, well-orchestrated score is his most satisfying to date, and his richest. He has absorbed the eclectic nineteenth-century opera idiom and built upon it a personal one that is at once fresh and appropriate to the period setting, supporting drama on a stream of melodic inspiration that Broadway and the opera would have thirsted for [...] Lloyd Webber unabashedly follows his lyrical impulse and develops his thematic material with artistic integrity and craftsmanship along traditional lines of serious composition." (Scherer 1988: 32, as cited in Sternfeld 2006: 235-236)

In other words, the music and the libretto work so well together along with the scenery and the story that it altogether takes your breath away. The mix of a modern singing style with the old operatic vocalisation makes it appealing to both old and new generations. Furthermore, people in general get captivated by tragic love

stories such as *Romeo and Juliet* by William Shakespeare or another famous and successful musical, *West Side Story* by Arthur Laurents and Leonard Bernstein. The scenery is mysterious, and, on the other hand, very grandeur and luxurious in some scenes. *The Phantom of the Opera* combines everything you want to see in a show: a lot of emotions, different characters, villains, a love triangle, tragedy, glamour, but above all, a beautiful libretto accompanied by divine music.

Andrew Lloyd Webber allegedly said of *The Phantom of the Opera* that it is "rock 'n' roll merely masquerading as opera" (as cited in Merz, 2014: 29). The score is in some parts operatic but in general maintains the structure and style of a musical. To make it clear, *The Phantom of the Opera* is a two-act musical with ballet and songs that are catchy and modern, although there are operatic parts in some scenes, mostly with Carlotta, Piangi and the Managers. Furthermore, there is an overture and background music. The orchestra is classical in some parts, while in other parts electronic music can be heard.

"The Phantom of the Opera" as a megamusical

Megamusicals are large-scale sung-through musicals with epic plots, huge impressive sets, massive publicity and unprecedented financial success. According to Sternfeld (2006: 5), a 'megamusical'

> "features a grand plot from the historical era, high emotions, singing and music throughout, and impressive sets. It opens with massive publicity, which usually leads to millions of dollars in advance sales. Marketing strategies provide a recognizable logo or image, theme song, and a catch phrase. Successful (re-)productions spring up all over the world. Audiences rave; critics are less thrilled. It runs for years, perhaps decades, becoming a fixture of our cultural landscape."

A megamusical has to be grand in every sense, and *The Phantom of the Opera* is precisely that. For example, the main theme of *The Phantom of the Opera* is known world-wide, even though many people have not even heard of the musical or are not familiar with the plot. Even so, the main theme of the song is so unique and recognisable that one will probably come across it at least once in a lifetime. What makes a megamusical 'mega' are the features such as

> "an epic, sweeping plot of romance, war, and redemption; a score that is sung throughout or features almost no spoken dialogue, and carries the

> action of the show with fluid transitions and perpetual underscoring; and expensive, complicated, moving, or otherwise impressive sets, which along with the score help move the action in a flowing or cinematic way…." (megamusical, n.d.)

As for the dialogue, *The Phantom* contains dialogues from scene to scene: on the one hand, there are some scenes which have no dialogue at all; on the other hand, the beginning of the musical contains a lot of dialogue because the audience is being introduced to the story. Furthermore, it is visually very impressive: the costumes are very detailed, the makeup extremely complex for the Phantom and for the rest of the cast, which is very large. Lighting and visual effects are at the highest possible level; the falling of the chandelier, the mirror reflection, the boat scene and the mist… All of it looks as if one is watching a movie being made on the spot. One of the most important features of a musical is evoking emotions in the audience and entertaining them. Almost all megamusicals came from the UK. According to Sternfeld (2006: 1), the megamusical "invasion" of Broadway started with the British composer Andrew Lloyd Webber, who was followed by the French team of Claude-Michel Schönberg and Alain Boublil. Webber was the first non-American composer who was successful on Broadway, and for the first time in modern American musical theatre, a dominant style emerged under European influence.

Translation analysis and discussion

In this part the translation of the first act of *The Phantom of the Opera* is discussed. A special emphasis is given to the many **challenges** Laura came across in the process of translating, as well as the *solutions*[32] that she used in translation to answer those challenges.

At the very beginning of the prologue, the first line sung by Raoul presented itself as a challenge (Figure 1). The original line "a collector's piece indeed" was translated into Croatian as "*predmet je kolekcionarski*". The Croatian word *kolekcionarski* ('collector's') has twice as many syllables than its English equivalent "collector's" (6 vs 3 syllables). The entire ST line is seven syllables long, while the TT is nine syllables long, even without the word 'indeed', which had to be omitted in translation because of the surplus of syllables. The half note in the second

[32] The translation **challenges** are highlighted in **bold** script, and the translation solutions in italic, wherever it was possible to do so, throughout the analysis.

bar (Figure 1[33]) was replaced with two sixteenth notes and an eighth note, the latter tied to a quarter note (Figure 2). That way Laura managed to squeeze in the two **extra syllables of translation**, and the result is satisfactory. The loss of meaning is minimal, since the word 'indeed' in the original is used only for emphasis. Without the *modification of the original rhythm* it would be difficult to make the translation singable.



Figure 1: PROLOGUE 2

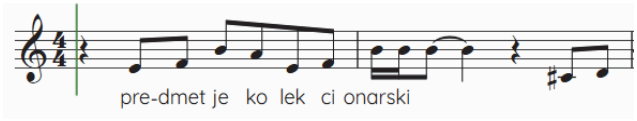


Figure 2: Croatian version, with modified rhythm in the second bar

In some cases, where there are notes with longer values, in order to accommodate the extra syllables, it is not necessary to make changes in rhythm, unless there are many characters singing in unison. In such cases, usually the singer can decide how he or she will place the syllables over the original rhythmic values. However, this is only applicable to cases of 2-syllable words placed on one long note. For example, in Figure 3 below, the word "opera", which in both English and Croatian has three syllables, is used in such a way that the first syllable /o/ is placed on a quarter note, and the second part of the word, i.e. its second and third syllables */pe-ra/* are placed on a half note.



Figure 3: I/5-34

[33] Markings in the figure descriptions such as PROLOGUE 2 or e.g. I/2-7 refer to the pages in the original piano/vocal score (The Phantom of the Opera (1986, 1987 and 1991)). PROLOGUE 2 refers to page 2 of the Prologue, while I/2-7 refers to act I, scene 2, page 7.

When two syllables are placed on a longer note like in Figure 3, the singer has the freedom to decide how to perform the syllables over the original rhythmic values or, in some cases, the conductor can decide it. In the above example, we can see that two characters are singing */op-era/* at the same time on the notes with the same length. In cases such as this one the singers will agree on how to perform these notes, or the conductor will decide for them. In most cases, such a word would be pronounced between the two notes as "discreetly" as possible. With quick notes, the rhythm should be written out if changed.

The following example from Laura's translation of *The Phantom* shows another word, similar to the 'opera' example, but here, the English word "comes" has only one syllable, and the Croatian equivalent word *stiže* has two syllables (Figures 4 and 5). Since the note is held for four bars, it is up to the conductor to decide how it is going to be sung. There are many possibilities for singing the Croatian line: one is to pronounce the whole word *sti-že* at the beginning (e.g. as two eighth notes) and hold the */e/* of the syllable /že/ (the second eighth note would be tied to a half note and held). Another suitable option would be to hold the */i/* of */sti/* and pronounce the second syllable /že/ on the first beat of the next bar (see Figure 6).

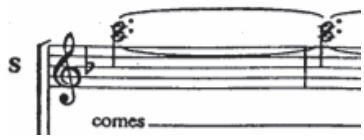


Figure 4: I/1-4

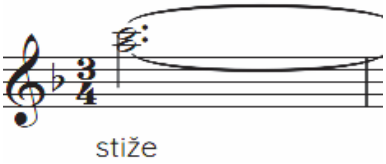


Figure 5: Croatian version, with a two-syllable word replacing the one-syllable word (it is not notated how the two syllables are to be divided rhythmically, that is open for interpretation)

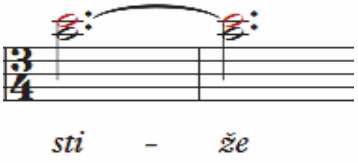


Figure 6: Another option of notating the same place, the two syllables are divided equally between the first two bars of the four

The following few stanzas show some problems with the syllable placement, tied notes that become separate, some words which are held longer because of the syllable shortage, as well as omissions that were necessary to fit the lyrics to the music.

GIRLS' CHORUS	***ŽENSKI ZBOR***
WITH FEASTING AND DANCING AND SONG,	*UZ GOZBU, PLES I PJESMU*
TONIGHT IN CELEBRATION	*NOĆAS SLAVIMO MI.*
WE GREET THE VICTORIOUS THRONG,	*SLAVIMO POBJEDU OVU,*
RETURNED TO BRING SALVATION!	*ŠTO SPAS NAM DONOSI.*
MEN'S CHORUS	***MUŠKI ZBOR***
THE TRUMPETS OF CARTHAGE RESOUND!	*ODJEKUJU KARTAŠKE TRUBE!*
HEAR, ROMANS, NOW AND TREMBLE!	*ČUJTE RIMLJANI, BJEŽ' TE!*
HARK TO OUR STEP ON THE GROUND!	*KAO I NAŠE STUPANJE!*
ALL	***SVI***
HEAR THE DRUMS – HANNIBAL COMES	*BUBNJEVI – HANIBAL STIŽE!*

In the very first line of the first stanza, there is **a shortage of syllables in Croatian** (see lyrics above); in the ST there are eight ("with feasting and dancing and song"), while in the TT there are seven ("*uz gozbu, ples i pjesmu*"). The next line contains seven syllables ("tonight in celebration") while the TT has six ("*noćas slavimo mi*"). In the third line, the syllable count in ST and TT is the same, and in the final line of the first stanza there are again seven syllables in the ST ("returned to bring salvation") and six in the TT ("što spas nam donosi"). A shortage of syllables in the target text is usually resolved by *stretching a monosyllabic word over two notes* where the melody either descends or ascends (see Figures 7 & 8). The second line of the TT is one syllable short when compared to the matching ST line (see lyrics above). The ST line is "*tonight in celebration*", which has seven syllables, and the TT has six syllables "*noćas slavimo mi*". Therefore, Laura had

to stretch the pronoun *mi* ('we') over two notes to fit the words to the notes, as illustrated in Figure 8. Because there were not a lot of quick notes in the original score, she could easily find a suitable place to stretch the pronoun to two notes.



Figure 7: I/1-2 (line 2 of stanza 1)

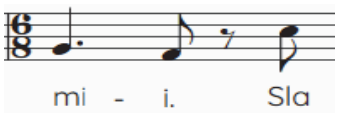


Figure 8: in the TT, a monosyllabic word (mi = we) is stretched over two notes (in ST: - bra - tion) to compensate for the shortage of syllables

Another possible solution in the case of a **shortage of syllables** is to *use some monosyllabic words as fillers*, such as *i, te, o, pak*, etc. These words are used to compensate for the shortage of syllables by filling the empty slots in the TT.

The original stanzas rhyme, and it was particularly challenging to **reproduce the rhyme in the Croatian translation while preserving the meaning**. The rhyme scheme of the first stanza is ABAB, which was preserved in the translation to some extent as ABCB. The second stanza has three lines with ABA rhyme scheme, while the third line has inner rhyme (drums - comes). Laura found it *impossible to preserve rhyme* in these stanzas *and deliver the right meaning*, at the same time *respecting the syllable count and rhythm*.

The first part of the line "hear the drums - Hannibal comes" was *shortened* in the TT to just *bubnjevi* ('(the) drums', i.e. the word "hear" was *omitted*) because it was the only solution Laura could think of that would fit the rhythm (because of a **surplus of syllables** in Croatian) – the word "Hannibal" could not be moved due to the importance that the music places on that word (see Figures 9 & 10 below).



Figure 9: I/1-3,4 the Hannibal motif

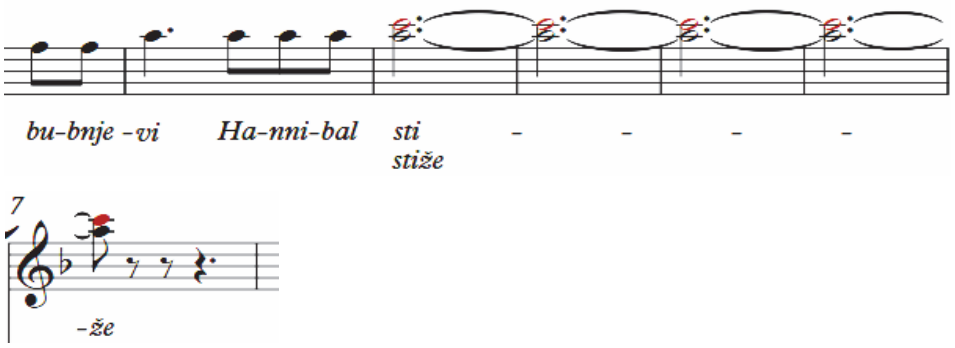


Figure 10: Croatian translation of the Hannibal motif, with the phrase "hear the drums" shortened to bubnjevi 'drums' in order to fit with the original line

The line "Hear the drums, Hannibal comes!" is important because Hannibal is great and victorious, and very important in Chalumeau's opera *Hannibal*. This is the opera that is being rehearsed at the Paris Opera in Scene 1 of *The Phantom of the Opera*. Hannibal can be considered a **keyword**. Because of its importance, the word Hannibal *has to stay in its original place in the score*, which has important consequences for translation. The same applies to the word "Phantom" in the line *"The Phantom of the opera is there"*. The Phantom is someone the whole production fears, so whenever the audience hears that line they immediately connect it to the Phantom and they expect him to appear. Another example is the word "Primadonna", which refers to Carlotta. Lefevre, Piangi and Firmin try to persuade Carlotta to stay in the Opera as their lead soprano, therefore, whenever they call her Primadonna, it is a form of flattery and appeasement; they plead her to stay because she is important. When the audience hears the word Primadonna, they immediately connect it with Carlotta and not with Christine, for example.

Another problem arose with the **translation of deliberate** (funny for the audience) **mistakes** in the text. Such an example is when Piangi, who is Ital-

ian, like Carlotta, and struggles sometimes with English, says "Roma" instead of "Rome". Roma is the Italian word for Rome and he pronounced the word in Italian although he should have pronounced it in English. Since the Croatian equivalent of Rome is *Rim* with an /i/, Laura decided to use "*Romska*" which literally translates into English as 'gypsy'.

PIANGI (HANNIBAL)	***PIANGI (HANNIBAL)***
SAD TO RETURN	*TUŽNO JE VIDJETI*
TO FIND THE LAND WE LOVE	*NAŠU ZEMLJU SAD*
THREATENED ONCE MORE	*DOK ROMSKA RUKA*
BY ROMA'S FAR REACHING GRASP	*OPET NAM PRIJETI*

However, some **foreign language expressions** (in this case Italian and French) such as '*monsieur*', '*signora*' '*andiamo*', '*addio*', '*tour de force*', '*ronds de jambe*' and '*temps de cuisse*', were left *untranslated*, as they appear in the original, and are inflected if necessary in the target text according to the grammatical norms of the Croatian language (see examples and explanations below):

GIRY (To the DANCERS)

And you! You were a disgrace tonight! Such temps de cuisse! Such rondes de jambe! Come… We rehearse. NOW!

GIRY (govori PLESAČIMA)

A vi! Bili ste sramotni večeras! Taj ronds de jambe! Takav temps de cuisse! Hajde, na probu. ODMAH!

The expressions *temps de cuisse* and *rondes de jambe* were left as they are in the original because those are ballet figures and the plot is set in Paris, France. The decision to leave other expressions untranslated was made because the plot is set in Paris, and Carlotta and Piangi are Italian.

LEFEVRE

Signora! Are you all right? Buquet! Where is Buquet?

LEFEVRE

Signora! Jeste li dobro? Buquet! Gdje je Buquet!

CARLOTTA

… Well, until you stop these things happening, THIS thing does not happen! Ubaldo! Andiamo!

CARLOTTA
...Pa, dok ne zaustavite događanje takvih stvari, OVA stvar se neće dogoditi! Ubaldo! Andiamo!

GIRY
Monsieur Lefevre paid him twenty-thousand francs a month. Perhaps you can afford more, with the Vicomte de Chagny as your patron?

ANDRE (to GIRY)
Madame, I had hoped to have made that announcement myself.

GIRY
Monsieur Lefevre plaćao mu je dvadeset tisuća franaka mjesečno. Možda si vi možete priuštiti više s mecenom poput Vicomtea de Chagnya.

ANDRE (govori GIRY)
Madame, nadao sam se da ću ja objaviti tu vijest.

ANDRE
A tour de force! No other way to describe it!

ANDRE
A tour de force! Drugačije ni ne mogu opisati!

Piangi and Carlotta also sing in Italian in the fifth scene which was also left as it is in the original. The use of Italian words by the managers is a form of flattery towards Carlotta in order to make her stay at the Paris Opera. Throughout the fifth scene Carlotta and Piangi sing mostly in Italian. The following is an example of a verse from the fifth scene. There is no need to show the TT because all the Italian parts were left as they are in the original score.

CARLOTTA AND PIANGI
SIGNORI, VERO NO NON,
NON VOGLIO' UDIRE!
LASCIATEMI MORIRE!
O PADRE MIO! DIO!
...
ABBANDONATA, DESIDERATA,
OSVENUTRATA, DISGRAZIATA.

"Think of me" (see below) is the first solo song, which introduces the character and voice of Christine. However, the beginning of the song is first performed by Carlotta. In ST, the first line of the first stanza ("think of me") repeats in the second line, while in TT, the repetition was omitted. The reason for that is again the **syllable count**. "Think of me" has only 3 syllables, while the equivalent Croatian phrase *pomisli na me(ne)* has 5 (shorter version) or 6 syllables (longer version). Since the Croatian phrase could not be shortened enough to fit the first line, it had to be stretched over two lines, and *with the omission of the repetition the number of syllables could be successfully distributed*. The "Remember me" line has been omitted, and the rest considerably rearranged to get a meaningful and singable translation.

CARLOTTA	***CARLOTTA***
THINK OF ME,	*POMISLI,*
THINK OF ME FONDLY,	*NA MENE RADO*
WHEN WE'VE SAID GOODBYE.	*KADA OPROSTIMO SE.*
REMEMBER ME	*OBEĆAJ MI*
ONCE IN A WHILE –	*DA ĆEŠ POMISLIT*
PLEASE PROMISE ME YOU'LL TRY.	*NA ME PONEKAD*
ON THAT DAY,	*NA TAJ DAN*
THAT NOT SO DISTANT DAY,	*NE TAKO DALEK DAN*
WHEN YOU ARE	*KADA SI DALEKO,*
FAR AWAY AND FREE,	*SLOBODAN*
IF YOU EVER FIND A MOMENT	*AKO IKAD TREN PRONAĐEŠ*
SPARE A THOUGHT FOR ME.	*POMISLI NA ME.*

In the last line of the second stanza of the TT, a shortened personal pronoun *me* was used (instead of the full form *mene*, meaning 'me', accusative case). The following examples show further use of *contractions* in the TT.

CHRISTINE	***CHRISTINE***
THINK OF ME,	*POMISLI,*
PLEASE SAY YOU'LL THINK OF ME	*MOLIM TE POMISLI*
WHATEVER ELSE YOU CHOOSE TO DO.	*I ŠTO GOD DRUGO ODLUČIŠ*
THERE WILL NEVER BE A DAY WHEN	*NEĆE PROĆI DAN BEZ DA JA*
I WON'T THINK OF YOU!	*POMISLIM NA TE!*

Because of a **surplus of syllables** in Croatian, Laura had to use *contracted forms*. The above is another example of the use of a contracted form of a personal pronoun (*te* is short for *tebe*, both meaning 'you', the accusative case). The following example shows the use of a contracted conjunction (*al'* is a short form of *ali*, both meaning 'but').

CHRISTINE	***CHRISTINE***
FLOWERS FADE.	*UVENULI,*
THE FRUITS OF SUMMER FADE.	*SU LJETNI PUPOLJCI*
THEY HAVE THEIR SEASONS SO DO WE	*JER SVAKOM DOBU DOĐE KRAJ.*
BUT PLEASE PROMISE ME THAT SOMETIMES	*AL' OBEĆAJ MI DA ĆEŠ TI*
YOU WILL THINK OF ME.	*POMISLIT NA ME.*

Another example from this song is of the *necessary rhythmic change* in order to **fit the syllables without changing the meaning**. The rhythm was slightly altered on the word "*slobodan*" (Figures 11 and 12):

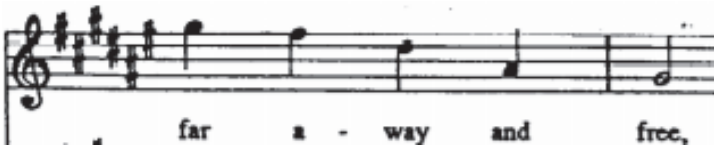


Figure 11: I/1-16



Figure 12: Croatian version with rhythmic alteration on beat four

On beat four, instead of a quarter note, two eighth notes were used; the rest is the same as the original.

MEG/BALLET GIRLS/CHORUS	***MEG/BALERINE/OPERNI ZBOR***
HE'S HERE:	*TU JE:*
THE PHANTOM OF THE OPERA…	*TAJ FANTOM IZ OPERE…*
HE IS WITH US…	*MEĐU NAMA JE…*
IT'S THE GHOST…	*TAJ DUH…*

The line "The Phantom of the Opera" had to be kept in the same position as it is in the ST because it is one of the main music themes of the musical and it is very important because it is the Phantom's melody, which runs throughout the musical. **The definite article "the"**, which appears twice in this line, **does not exist in the Croatian language**, nor does it have a formal correspondent. Sometimes its meaning is close to a demonstrative pronoun "that", and so it is *occasionally translated by the Croatian demonstrative pronoun "taj"*, which was done here as well. The second "the" *was omitted* ("the opera" translated as "*opere*", genitive case of "*opera*"). Consequently, the line in the Croatian translation has one syllable less than the ST (7 vs 8). The syllable placement is almost exactly the same as in the original, except that the word *iz* ('of') has been stretched over two notes in a descending melodic line, to compensate for the missing syllable where the definite article had been originally (Figures 13 & 14), and on the other occasion the vowel /*i*/ is also stretched over two notes, but repeated in the same pitch (the alternative would be to turn the dotted quarter note and the eighth note to a single half note on beats 3 & 4, and hold the word *iz* for two beats) just to accentuate the original rhythm (Figures 15 & 16).

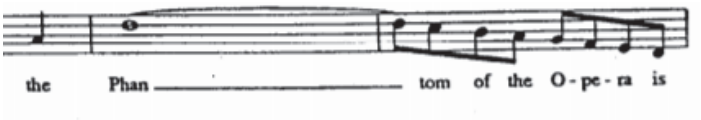


Figure 13: I/3-2 the first appearance of the line "the Phantom of the Opera"



Figure 14: Croatian version – the word "iz" is placed on two quick notes (bar 3, beat 2, notes b-a) in a descending melodic line



Figure 15: I/3-8 another appearance of the line "the Phantom of the Opera"



Figure 16: Croatian version – the vowel /i/ is repeated (bar 2, beats 3 and 4) to stress the rhythmical structure

For some words of the source text *loanwords* were used in the Croatian translation, to **keep the translation close to the original**. Internationalisms such as *trijumf* "triumph", *opera* "opera", *perfektna* "perfect" *aplauz* "applause" are all frequently used in Croatian, although some of them also have a Croatian counterpart, which is more commonly used (e.g. *savršen* "perfect", *pljesak* "applause").

The line "Angel of music" - "*Anđele glazbe*..." had to be kept in the same position due to the importance of music in that part and because it is one of the main themes of the musical (see Figure 17).



Figure 17: I/2-4 "Angel of music", one of the main themes of the musical

CHRISTINE	***CHRISTINE***
ANGEL OF MUSIC GUIDE AND GUARDIAN	*ANĐELE GLAZBE ČUVAŠ I VODIŠ,*
GRANT TO ME YOUR GLORY.	*SLAVU PODIJELI SA MNOM.*
ANGEL OF MUSIC HIDE NO LONGER,	*ANĐELE GLAZBE NE KRIJ SE VIŠE!*
SECRET AND STRANGE ANGEL.	*TAJAN I STRAN ANĐEL.*

There were some *rhythmic changes* in the translation of the second part of lines one ("guide and guardian") and three ("hide no longer") of the above lyrics. Those lines have the same melodic and rhythmic motif (Figure 18), and in both TT lines the same rhythmic change was made, to accommodate the extra syllable in the TT (Figures 18 & 19).



Figure 18: I/2-4 "guide and guardian"

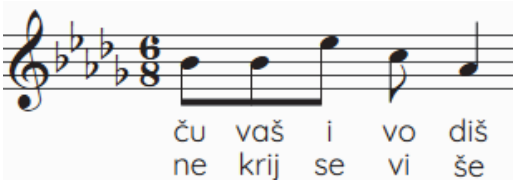


Figure 19: Croatian version, with altered rhythm on beats 1 & 2

The following example (see lyrics below) illustrates the use of translation solutions such as *omission and replacement*, as well as some challenges concerning **rhyme**. In the first line, the part "I hear you speak" has been shortened to just *"čujem"* ("I hear"). In Croatian, the personal pronoun *ja* "I" is often optional, because it is coded in the verb's inflection. The rest of the phrase ("you speak") can be easily inferred from the context. The phrases "by my side", "forgive me", "flattering child", "in shadows" and "strange" were *omitted* due to a syllable count problem – there were **too many syllables in Croatian**. It would be impossible to fit everything in without changing the music score, which is the number one constraint when it comes to translating musicals. The problem of the syllable surplus in some cases leads to unexpected solutions, which are conditioned by many other factors as well. One such case is the translation of the lines three and four: "Angel, my soul was weak, forgive me. Enter at last, master" (I/2-10, see lyrics below), which was translated as *Moja duša bila je slaba. Anđele moj, uđi.* 'My soul was weak. Angel of mine, enter'. It is obvious that some things were left out, and it was due to a surplus of syllables in Croatian. We already mentioned that Croatian words tend to be longer than English ones, and these lines are a good example of that. Most of the ST words here are monosyllabic (my, soul, was, weak, me, at, last), and the rest are disyllabic (angel, forgive, enter, master). Most of the Croatian equivalents are double as long (e.g. *moja*-my, *duša*-soul, *gospodaru*-master). This would not present a problem in some other type of translation, for example that of a literary work, where number of syllables is not an issue, but in a translation of a musical this is one of the main issues, because the translated lyrics have to fit the original score. If we had more syllables in the TT than in the ST, we would have to change the rhythm of the original

melo-rhythmic line (which in some cases Laura had to do because it could not be avoided). A logical conclusion is that in order to have as few changes of the original rhythm as possible, one should keep the TT syllable count as close to ST as possible. And it follows that the TT has to be abbreviated, certain things have to be omitted. In the above example, Laura omitted two phrases: "forgive me", and "at last". These are the only phrases that could be omitted, while keeping the gist of the message. But those omissions were not enough, the TT line was still too long, and another word had to go. Between "angel" and "master", the two ways Christine addresses the Phantom, Laura decided to keep the former and discard the latter. This decision was influenced by several factors. First, throughout the song, Christine is calling the Phantom "Angel", the word "master" appearing just in this one place. As there was no way to fit in both of the words (angel, and master), Laura opted for "angel" to keep the continuity. Second, for musical reasons the *word order had to be changed*: "angel" was moved from the beginning of line three to line four, the order of line four was reversed, and 'master' was replaced with 'angel' ("Enter at last, master" -> *Anđele moj, uđi* 'Angel of mine, enter'). In this configuration, Laura could have kept the equivalent to master ("*Gospodaru, uđi.*"), but it would sound clumsy for two reasons: a. *gospodaru* ends on the vowel /u/, *uđi* begins on that same vowel, and b. *gospodaru* would be accentuated unnaturally. This example perfectly shows the complexity of translating musicals, where several factors simultaneously influence the translation solutions. The translation of the first Phantom's line ("Flattering child you shall know me") is an example of *omission and addition at the same time.* "Flattering child", which is how the Phantom addresses Christine, was omitted completely, and the adverb uskoro 'soon' was added, so the resulting TT is: "*uskoro ćeš me upoznat*" ("soon you shall know me"). This was done again because a verbatim translation would have too many syllables. The rhythmic problems were resolved following the same principle as described earlier. If a word could not be found that would match the syllable count of the ST, the rhythm was altered - as little as possible - just to fit all the syllables (Figure 18 & 19). Some words were omitted; for example, "flattering child", "forgive me", and "strange angel" were completely omitted in the TT because of the syllable count (see the lyrics below). There is almost no **rhyme**, except the identical rhyme in the second and third line of the first stanza (me – me), and the second stanza has the ABCB rhyme scheme (hide-inside). In the Croatian translation there is *no rhyme*.

CHRISTINE	***CHRISTINE***
ANGEL, I HEAR YOU SPEAK, I LISTEN.	*ANĐELE, TU SI, ČUJEM I SLUŠAM,*
STAY BY MY SIDE, GUIDE ME	*OSTANI I VODI ME.*
ANGEL, MY SOUL WAS WEAK, FORGIVE ME.	*MOJA DUŠA BILA JE SLABA,*
ENTER AT LAST MASTER.	*ANĐELE MOJ, UĐI.*

PHANTOM	***FANTOM***
FLATTERING CHILD YOU SHALL KNOW ME.	*USKORO ĆEŠ ME UPOZNAT,*
SEE WHY IN SHADOWS I HIDE.	*SAZNAT ZAŠTO KRIJEM SE.*
LOOK AT YOUR FACE IN THE MIRROR.	*POGLEDAJ SE U ZRCALO,*
I AM THERE INSIDE.	*JA UNUTRA SAM.*

CHRISTINE	***CHRISTINE***
ANGEL OF MUSIC, GUIDE AND GUARDIAN,	*ANĐELE GLAZBE, VODIŠ I ČUVAŠ,*
GRANT TO ME YOUR GLORY.	*SLAVU PODARI MI.*
ANGEL OF MUSIC HIDE NO LONGER.	*ANĐELE GLAZBE, NE KRIJ SE VIŠE.*
COME TO ME STRANGE ANGEL.	*ANĐELE, DOĐI K MENI.*

The main song of the musical is "The Phantom of the Opera", which is heard for the first time in Scene 3 (The Labyrinth Underground, I/3-1 ff.). Every second line of the ST **rhymes**. The most important thing to Laura as the translator was to ensure that the lyrics are fluent i.e. singable, and to that purpose *rhyme in some places was sacrificed*. The translation of the second stanza of the song shows how this approach resulted in a different rhyme scheme, ABCB of the ST was changed to ABCC in the TT:

CHRISTINE	**CHRISTINE**
AND DO I DREAM AGAIN?	SANJAM LI OPET?
FOR NOW I FIND	ZA SADA ZNAM
THE PHANTOM OF THE OPERA IS THERE	TAJ FANTOM IZ OPERE JE TU
INSIDE MY MIND	U MOME SNU

The line "inside my mind" was *adapted* in Croatian to *u mome snu* ('in my dream'), because most Croatian equivalents of the word "mind" (*mozak*, *glava*) have more than one syllable, and would not fit. The word *um* is a good equivalent of "mind", but the phrases *u mom umu* or *u umu mom* are not singable, i.e. they sound strange. The *rhythm was altered* on two occasions at the beginning of the main song "The Phantom of the Opera". The third stanza of the song (i.e. first Phantom's stanza) is the first of these two occasions:

PHANTOM	***FANTOM***
SING ONCE AGAIN WITH ME	*ZAPJEVAJ SA MNOM SAD*
OUR STRANGE DUET	*TAJ NAŠ DUET,*
MY POWER OVER YOU	*MOJA MOĆ NAD TOBOM*
GROWS STRONGER YET	*SVE JAČA JE*

The line where Laura changed the rhythm is line three (underlined). Although the syllable count is the same, she had to change the rhythm because keeping the original rhythm would result in an unnatural accentuation of the word *moja* 'my'; namely its second syllable would be accentuated (*mo**ja***), which would violate Peter Low's criterion of naturalness. By a slight alteration in rhythm (see Figures 20 & 21 below), Laura got the accent right and the result is natural.

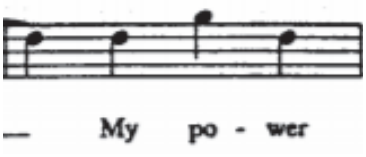


Figure 20: I/3-3 excerpt from the theme song "The Phantom of the Opera"

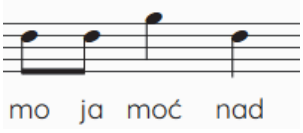


Figure 21: Croatian version – the quarter note on beat 2 was changed into two eighth notes

The second of the two occasions where the rhythm was altered is line four of the fifth stanza of the song, where the Phantom interrupts Christine's singing (underlined):

CHRISTINE	***CHRISTINE***
THOSE WHO HAVE SEEN YOUR FACE	*TKO LICE VIDJE TI*
DRAW BACK IN FEAR	*TAJ POBJEGNE*
I AM THE MASK YOU WEAR	*IZA ME(NE) SKRIVAŠ SE*
PHANTOM	***FANTOM***
IT'S ME THEY HEAR	*SAMO ČUJU ME*

The TT line in question is one syllable longer than the corresponding ST line, so the rhythmic alteration was made in order to fit in the extra syllable (see Figures 22 & 23 below).



Figure 22: I/3-5 excerpt from the theme song "The Phantom of the Opera"



Figure 23: Croatian version - the quarter note on beat 2 was changed into two eighth notes

In the example below, *the meaning was stretched* a bit in translation, but the rhyme has been replicated in the first stanza (ABCB), and the rhyme scheme in the second stanza has been changed from ABCB to ABAA (although not all the rhymes are perfect). The line "that man and mystery" (Phantom, third line) was rendered in translation as *moj lik i tajna* ('my form / figure and mystery') because the equivalent of 'man' in Croatian has a **surplus of syllables** (čovjek, 2 syllables vs "man", 1 syll.). Instead of *labirintu* 'labyrinth' (the Croatian word has to be inflected and then it has a syllable too many), the word *podzemlju* 'underground' was used (it has the needed number of syllables), because we are going underground after all. **The definite article 'the'** was *replaced by a demonstrative pronoun "taj"* (that, masculine).

PHANTOM	**FANTOM**
IN ALL YOUR FANTASIES *a*	UNATOČ SNOVIMA, *a*
YOU ALWAYS KNEW *b*	TI ZNALA SI *b*
THAT MAN AND MYSTERY *c*	MOJ LIK I TAJNA *c*
CHRISTINE	**CHRISTINE**
WERE BOTH IN YOU *b*	SU TO ŠTO SI. *b*
BOTH	**ZAJEDNO**
AND IN THIS LABYRINTH *a*	I U TOM PODZEMLJU *a*
WHERE NIGHT IS BLIND *b*	GDJE TAMA JE, *b*
THE PHANTOM OF THE OPERA IS HERE *c*	TAJ FANTOM IZ OPERE JE TU *a*
INSIDE MY MIND. *b*	U MOME/TVOME SNU. *a*

The example below (continuation of Scene 3, The Music of the Night, I/3-17) shows how "the" was replaced with the demonstrative pronoun *toj* 'that, feminine' in both lines. Note that the rhyme was also disregarded:

PHANTOM	***FANTOM***
TO THE POWER OF THE MUSIC THAT I WRITE.	*I TOJ SNAZI GLAZBE KOJU JA PIŠEM.*
THE POWER OF THE MUSIC OF THE NIGHT.	*TOJ SNAZI GLAZBE U NOĆI.*

Short words in English are often challenging to translate, because the **corresponding Croatian words have too many syllables**. For example, the word "help" has been a problematic one; the Croatian equivalent *pomoć* could never fit in because it has two syllables (vs. one in English). In the following example (I/3-18) "help me make" was changed to *napravimo* 'let's make', which has resulted in a line with a similar number of syllables as the original:

PHANTOM	***FANTOM***
HELP ME MAKE THE MUSIC OF THE NIGHT. (9 syll.)	*NAPRAVIMO GLAZBU NOĆI.* (8 syll.)

On the other hand, the equivalent of "help me make" (3 syllables) would be *pomozi mi napraviti* (8 syllables), which is more than a double number of syllables, and there is no way to make it work without omitting the rest of the original line. That was out of the question because it could not be compensated for in the neighbouring lines.

For the same reason, namely a **surplus of syllables in Croatian**, in many cases *two sentences of the original were combined into one in translation*, as in the following example (Scene 3, The Next Morning, I/3-19):

CHRISTINE	***CHRISTINE***
I REMEMBER THERE WAS MIST.	*SJEĆAM SE DA BILA JE*
SWIRLING MIST UPON A VAST GLASSY LAKE.	*MAGLA NA VELIKOM JEZERU.*

Because of the repetition in the original ("mist" appears in both lines), the meaning was preserved regardless of the syntactic change from two sentences in English to one in Croatian.

The next example concerns *cultural adaptation*. In the line "you little prying Pandora'' (same section, I/3-21), the word "Pandora" was judged as not meaningful to the Croatian audience, so the appropriate translation was a phrase that Croatians encounter on a daily basis: *zabadaš svoj nos svuda* 'you stick your nose everywhere':

PHANTOM	***FANTOM***
DAMN YOU!	*KVRAGU!*
YOU LITTLE PRYING PANDORA,	*ZABADAŠ SVOJ NOS SVUDA!*
YOU LITTLE DEMON!	*TI PROKLETNICE!*

In the same scene, there are several repetitions of the word "secretly" (see lyrics below). In Croatian it does not sound good if the word *tajno* 'secretly' is repeated twice since it has fewer syllables than the word "secretly" (2 vs 3 syllables). Instead, the conjunction *i* ('and'') was added and a synonym of the word *tajno,* which is *skriveno* (literally: 'hidden'), so the end result is a binomial expression *tajno i skriveno* 'secret(ly) and hidden' (underlined):

PHANTOM	***FANTOM***
STRANGER THAN YOU DREAMT IT	*JAČE ČAK I OD SNA,*
CAN YOU EVEN DARE TO LOOK,	*MOŽEŠ LI POGLEDAT ME*
OR BEAR TO THINK OF ME	*IL' POMISLIT NA ME.*
THIS LOATHSOME GARGOYLE	*VODORIGA*
WHO BURNS IN HELL,	ŠTO GORI U PAKLU
BUT SECRETLY YEARNS FOR HEAVEN,	*I TAJNO SANJA RAJ,*
SECRETLY, SECRETLY, BUT CHRISTINE…	*TAJNO I SKRIVENO, AL' CHRISTINE…*

Scene 5 (The Manager's Office, I/5-1 ff.) was very challenging to translate because it contains **a lot of quick notes** and seven main characters are **all singing different lyrics at the same time** (like a conversation, see Figure 24 below for illustration).



Figure 24: I/5-9 & I/5-19 two excerpts from Scene 5, illustrating a "musical conversation" between many characters

Some **idioms** were *adapted*, *omitted*, or *replaced*, and at the end of one phrase all seven characters are singing simultaneously; there are four different lines of text, of which three end on the vowel /a/, and one on the vowel /o/ (see Figure 25 below). Interestingly, the top line, sung by Carlotta, is in Italian, while the other three lines are in English.

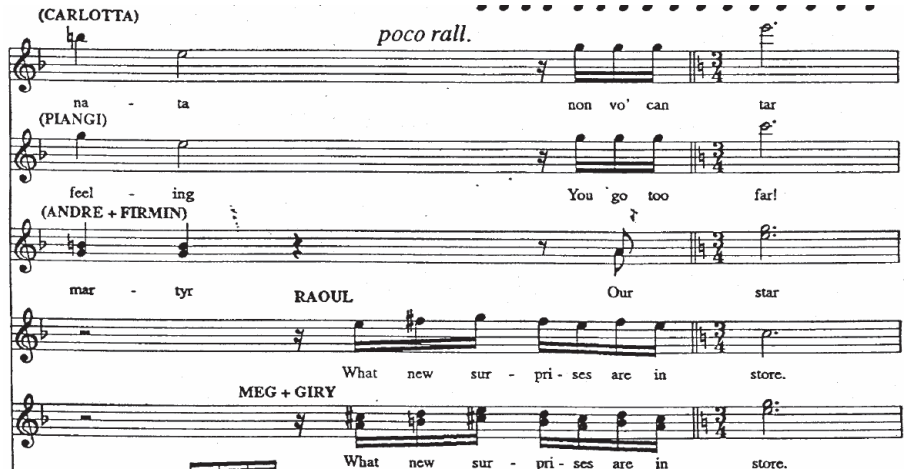


Figure 25: excerpt from Scene 5 (I/5-19), where seven characters are singing 4 lines of text simultaneously, which is extremely challenging to translate

Figure 26 (below) shows Laura's translation of the excerpt shown in Figure 25 above:



Figure 26: Croatian translation of Scene 5 (I/5-19), where seven characters are singing 4 lines of text simultaneously

There weren't many rhythmic changes because some parts were recitatives. Unlike the other scenes in Act 1, Scene 5 contains many more idioms. For example, "gossip's worth its weight in gold", which was not particularly hard to translate since there is an equivalent in Croatian - *dobar trač zlata vrijedi* 'a good piece of gossip is worth gold' (see lyrics below).

FIRMIN
BAD NEWS ON SOPRANO SCENE,
FIRST CARLOTTA NOW CHRISTINE,
STILL AT LEAST THE SEATS GET SOLD.
GOSSIP'S WORTH ITS WEIGHT IN GOLD.

FIRMIN

LOŠE VIJESTI, PRVO ZA CARLOTTU	'Bad news, first for Carlotta,
SAD CHRISTINE, A SJEDALA PUNA.	Now Christine, and the seats are full.
DOBAR TRAČ ZLATA VRIJEDI.	A good piece of gossip is worth gold'

The Croatian translation has 26 syllables compared to the original which has 28 syllables. In some places, a word is stretched over two notes instead of one in order to fit in all the syllables in the phrase and respect the meaning. Laura was able to keep both Carlotta and Christine placement on the same notes as it is in the original, which also meant that some parts had to be sacrificed. For example, "on soprano scene" was totally omitted in the translation and instead, Laura put *prvo za* ('first for'). She opted for that choice because in Croatian "*soprano scene*" has a lot more syllables because in Croatian we have to add prepositions and put the phrase in the appropriate case. Laura would probably have had to reorder everything to fit in the syllables under the melodic line. Since there are a lot of quick notes and some parts are recitatives, this choice made more sense. The phrase "*still, at least, the seats get sold*" was not literally translated but Laura kept the original meaning ('the seats are full' - Croatian translation). There is **rhyme** in the original text (AABB), but it was completely *omitted* in the translation in order to fit in all the syllables without changing the notes, to keep the meaning, and to make it singable.

The word "damnable[34]" was translated as *nečuveno* 'unheard of' because of the syllable placement. Although the meaning is not quite the same, it is close enough, and it expresses the general idea well. The whole phrase in question is "This is damnable" (see Figure 27 below), which has 5 syllables unlike *nečuveno,*

[34] damnable = 1 liable to or deserving condemnation 2 very bad: DETESTABLE (damnable, n.d.)

which has 4 syllables. To fit it to the melodic line, Laura stretched the 3rd syllable in the word *nečuVEno* over two notes (see Figure 28 below).



Figure 27: I/5-2, 3. Example of the syllable placement of the phrase "This is damnable"



Figure 28: The Croatian solution for the syllable placement of the phrase "This is damnable"

The expression "he's a funny sort of spectre" was translated as *on je baš šaljivac*, which has a sarcastic subtext. Firmin's line "well how should we (know)?" is in the first-person plural and in the Croatian translation it was replaced with the first person singular *kako da znam?* ('how should I know') because of the syllable placement (namely, the verbatim *kako da znamo* 'how should we know' has an extra syllable). At the end of the intro song of Scene 5, just before the "Prima-donna song", three of the four lines of lyrics finish on the same vowel (see Figure 25 above), which made Laura change the end of Piangi's line by means of a slight rhythmic alteration (Figure 26 above, Figures 29 & 30 below).



Figure 29: I/5-19, detail from Scene 5

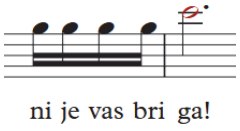


Figure 30: Croatian version, with an added sixteenth note instead of the rest

The *Prima Donna* song has the words "Prima Donna" (*primadona,* one word in Croatian) that had to stay in the same place for reasons that were elaborated ear-

lier for the phrases "the Phantom of the Opera" and "Angel of music" (Figure 31). These are typical **leitmotifs**, musical phrases associated with a reappearance of a person (cf. leitmotif, n.d.).



Figure 31: I/5-20 the Prima Donna leitmotif

The words "Prima Donna" are placed on the same notes throughout the whole song and the figure is repeated in other songs later in the musical. Laura tried to respect that placement and keep the word *primadona* in the same place as in the original if it was possible.

In the following example, an interrogative sentence has been replaced by a declarative one:

PIANGI ANDRE I FIRMIN	***PIANGI, ANDRE AND FIRMIN***
CAN YOU DENY US THE TRIUMPH IN STORE?	*NEMOJTE NAS ZAKINUT ZA TRIJUMF.*

Laura found it simply impossible to fit a Croatian interrogative sentence to those notes, because of a **surplus of syllables**, and it was more adequate to *convert the interrogative sentence into a declarative* one than to change the rhythm in order to accommodate extra syllables (see Figures 32 & 33 below).



Figure 32: I/5-21,22, detail

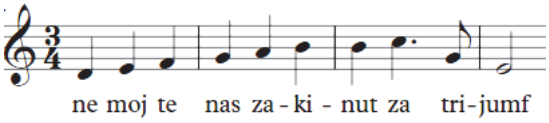


Figure 33: Croatian version, the interrogative sentence from the original score was converted to a declarative one in Croatian.

In some cases where the **Croatian words were too long**, in order to reduce the number of syllables in translation the *shorter form of the Croatian infinitive*[35] was used:

PIANGI	***PIANGI***
THE LIMELIGHT ONCE AGAIN	TA SVJETLA ĆE SVA
SHALL SHINE UPON HER.	OPET SJAT ZA VAS

Occasionally, *three words were translated by one* because of the **syllable count and placement**. In the example below, the word 'shame' has only one syllable, and it was translated with the word *sramotno* (literally: 'shameful'), which has three syllables. There is no particular loss in meaning (except for the loss of emphasis), because in the ST the same word ("shame") is repeated three times.

ALL 3	***SVO TROJE***
SHAME! SHAME! SHAME!	*SRAMOTNO!*

The final scene of *Act 1* (The Roof of the Opera House) is a long song. No changes were made to the rhythm, but *omission* and *adaptation* were used as translation strategies.

In the example below (Figures 34 & 35), the phrase "waking nightmare" was translated by one word, *sve* 'all [this]', because the Croatian equivalent of "nightmare" consists of two words *noćna mora* and has twice as many syllables than the word nightmare (2 vs 4 syllables).



Figure 35: the Croatian solution with the omission of the phrase "waking nightmare"

The lines shown in the lyrics below had to be *adapted* because of the **syllable placement**. Firstly, the original text has 37 syllables while the translated text

[35] A common Croatian verbal suffix for the infinitive is *–ti* (e.g. *sjati* 'to shine'). However, in speech and sometimes in writing (especially in works of literature) this is shortened to just –t (e.g. *sjat*).

has 33. Although it is missing 4 syllables, the target text has kept the meaning. Namely, four words were stretched and each word had *a syllable stretched over two notes* (this compensated for the missing syllables), and those words are *ubit, na, će* and *opet*. The phrase "He'll kill me" was translated into Croatian by *taking a part from the second line and combining it with the first* so the result is *Pronaći će me i ubit* ('He'll find me and kill me'). The following sentence is a bit longer, so Laura had to *reorder some parts* in order to avoid unnecessary repetition of similar meanings. The sentence "His eyes will find me there, those eyes that burn and if he has to kill a thousand men, the phantom of the opera will kill and kill again" is a very long one, so Laura *split it into two separate* declarative *sentences*, namely, *Taj pogled ubit će sve na putu do mene* ('That look will kill all on its way to me'), and *Taj Fantom iz opere ubit će opet!* ('That Phantom of the Opera will kill again'). The phrase "those eyes that burn", and the repetition of "kill" in the last line were *omitted* in the translation. The first phrase "His eyes will find me there" was *reduced* to *taj pogled* ('that look') and in the second phrase, one *kill* was completely omitted. The phrase "a thousand men" was reduced to one word, *sve* (all/ everything / everyone). This was done in order to keep the meaning and to avoid making any changes to the music score because if it had been translated literally, the Croatian translation would have a lot **more syllables** than the original. Another important thing was to keep the line "the Phantom of the opera" in the same place in the music score, because of the importance of this line in the whole musical, which was elaborated on earlier in the analysis. That is why Laura translated the whole verse around that one line so that it would fit perfectly to the same notes as it is in the original.

CHRISTINE	***CHRISTINE***
HE'LL KILL ME.	*PRONAĆI ĆE ME I UBIT.*
HIS EYES WILL FIND ME THERE,	*TAJ POGLED UBIT ĆE SVE*
THOSE EYES THAT BURN AND IF	*NA PUTU DO MENE.*
HE HAS TO KILL A THOUSAND MEN,	*TAJ FANTOM IZ OPERE*
THE PHANTOM OF THE OPERA	*UBIT ĆE OPET!*
WILL KILL AND KILL AGAIN	

In the following stanza (lyrics below), the name 'Raoul' was completely *omitted*, as was the personal pronoun /I/. The first-person singular is now coded in the verb form *bila sam*[36]. To avoid **repetition** of the word "world" (Cr. *svijet)*, the sec-

[36] Croatian verbs have suffixes which determine the person, number, and gender of the subject (e.g. bila – 1st person singular, female, bio – first person singular, male, etc.).

ond line was translated without it because the demonstrative pronoun "there" already refers to where she had been.

CHRISTINE	***CHRISTINE***
RAOUL, I'VE BEEN THERE,	*TAMO BILA SAM*
TO HIS WORLD OF UNENDING NIGHT.	*GDJE ZORA NIKAD NE SVANE.*
TO A WORLD WHERE THE DAYLIGHT	*U SVIJETU GDJE*
DISOLVES INTO DARKNESS,	*SVJETLO PRETVARA SE U TAMU,*
DARKNESS.	*TAMU.*
RAOUL, I'VE SEEN HIM!	*VIDJELA SAM GA*

In the example below, the words "warm and calm" were replaced with a single verb štitit 'protect', and in the following line "that's all I ask of you" the *pronouns were omitted* altogether, but the first-person singular subject is implied in the TT.

RAOUL	**CHRISTINE**
MY WORDS WILL WARM AND CALM YOU.	THAT'S ALL I ASK OF YOU
RAOUL	***CHRISTINE***
MOJE RIJEČI ĆE TE ŠTITIT.	*JER SAMO TO TRAŽI*

In another instance, in order **to reduce the number of syllables** in translation, a *declarative sentence* in English was *changed into an interrogative* one in Croatian.

CHRISTINE	***CHRISTINE***
SAY YOU LOVE ME.	*VOLIŠ LI ME? ('Do you love me?')*

It does not interfere with the flow of the dialogue because Raoul's next line is "You know I do." which is *Da, volim* in Croatian. Another adaptation was made with "love me", which was translated as *ljubav* ('love') to fit the translation of the main phrase, which is "that's all I ask of you" or in Croatian *ljubav je sve što ja tražim*. The form of the verse was preserved as well as the syllable count. A small alteration was done in the third line but the meaning stays intact.

TOGETHER (CHRISTINE AND RAOUL)
LOVE ME,
THAT'S ALL I ASK OF YOU!
ANYWHERE YOU GO LET ME GO TOO.
LOVE ME,
THAT'S ALL I ASK OF YOU.

ZAJEDNO (CHRISTINE I RAOUL)

LJUBAV	'Love
JE SVE ŠTO JA TRAŽIM.	Is all I ask [of you].
BILO GDJE SI TI, TAMO SAM JA.	Wherever you are, I am there.
LJUBAV	Love
JE SVE ŠTO JA TRAŽIM.	Is all I ask [of you].'

Summary

In this chapter we analysed Laura's translation of the first act of *The Phantom*. The translation task was quite challenging. Among the biggest challenges was retaining the rhyme and the syllable count. Some of the general problems encountered are the lack of articles in Croatian (corresponding to 'a / an' and 'the'), and Croatian words generally having more syllables than the English ones. In some places it was necessary for Laura to modify the original rhythm to make the text fit the music.

The mentioned surplus of syllables in Croatian was solved by omitting certain words and phrases and / or modifying the original rhythm. When there was a shortage of syllables in Croatian, this was solved by stretching some words over two notes. Special attention was given to keywords, as these have to stay in their original place in the music score, because of the strong link between the text and the music; changing their position would disrupt the whole musico-verbal structure of the song. Deliberate mistakes were reproduced as such. Foreign language expressions were kept as they give a specific flavour to the text. In some places, repetitions of words or phrases were omitted in order to reduce number of syllables in translation and have the right syllable count. For the same purpose, shorter (contracted) forms of pronouns, verb infinitives and other words were used. Some of the rhythmic changes made include using two eighth notes instead of a quarter note, which opens up space for an extra syllable. The definitive article "the" was occasionally translated by the Croatian demonstrative pronoun "*taj*" or "*toj*" or omitted. In some cases, a vowel was stretched over two notes (e.g. in the translation of the leitmotif "The Phantom of the opera is there"). Occasionally loanwords were used (e.g. *trijumf, perfektan*) in order to keep the translation closer to the original. Sometimes different strategies were combined, e.g. omission and addition at the same time. In a few places rhyme had to be abandoned, or the rhyme scheme was changed (ABCC instead of ABCB). Throughout

the translation, in order to meet the formal demands of rhyme, syllable count etc., the meaning had to be stretched a little, yet the gist of the message was always kept. In one place, the rhythm was modified to get a natural accent in Croatian. In some cases, two sentences of the ST were combined into one sentence of the TT in order to avoid a surplus of syllables in the TT. There was a case of cultural adaptation ("you little prying Pandora"). To get the right number of syllables, Laura occasionally used synonyms. Some idioms were adapted, omitted, or paraphrased using literal language. In certain cases, Laura found it necessary to transform an interrogative sentence into a declarative one (and vice versa) in order to accommodate extra syllables. In some cases, material from different lines was combined or the order of phrases in the lines was changed.

In terms of Low's Pentathlon Principle (singability, sense, naturalness, rhythm, rhyme), Laura's translation of *The Phantom* is perfectly singable, sense was modified to an extent (it was necessary to change some details, but the gist of the message has been kept), it is natural (word order is natural, word accents in unusual places have been avoided, some cultural references have been adapted and generally the register of the TT matches that of the ST, e.g. deliberate mistakes have been reproduced, third language expressions kept), the rhythm has been respected, which means the number of syllables in TT is almost always the same as in the ST, except in a few places where modification of the original rhythm was necessary to accommodate extra syllables, rhyme has been kept wherever possible, but in some cases rhyme scheme had to be changed or the rhyme was abandoned altogether. Laura adopted a flexible approach to rhyme in translation, which allowed for a more natural TT with less compromises concerning the sense and other parameters.

4. Sugar

Motivation

The reason why we chose the musical *Sugar* for analysis is because Goran has participated in the production of the play at the Croatian National Theatre in Osijek (HNK Osijek). For several years now, he has been playing alto saxophone in the orchestra accompanying the play. During the many rehearsals and shows, he has witnessed first-hand how the Croatian translation of the original English text works for the singers on the stage and how it has been received by the audiences in the auditorium. His general impression is that both the songs and the dialogues have been translated very successfully, both from the perspective of the singers / actors and the audience. (He counts himself in the audience as well, for although he has rarely been able to actually *see* the action on the stage, the orchestra being under the stage in the pit, he has always *listened* attentively to the dialogues and the songs, whenever he had a rest in his alto saxophone part, and there are quite a few rests). The singers have successfully embodied the characters, conveying the right message and emotions to the audience, which would hardly be possible if the translation was lacking. Both the actors / singers and the audience have always seemed to enjoy the play immensely. It has been pointed out that in order for a song translation to be good, the translation has to be immediately understood, while the song is sung (cf. Low, 2005: 195-6). While one is watching and listening to a musical, there is no time for deep analyses of the text's meaning. Another thing is, the audience does not have access to the original text (ST), so all they get is the translation. They take the TT at face value, as their primary text,[37] without being able to compare it with the ST. It may be hastened to say that a translation is great, if you have not even seen the ST, but that was exactly what Goran did, when he heard the Croatian version of *Sugar*. The reason why he thought so is that the function of the translation was very successfully fulfilled: It does exactly what it is supposed to do. The Croatian version of the play is funny, its language is natural, the lyrics of the songs are easily understandable and memorable (catchy); everything you would expect from a musical is there. For us, it remains only to compare the translation with the original to see what has happened in the process of translation, how 'true' the TT is to the ST, what changes have been made and whether the extent of the

[37] Cf. Popovič's dichotomy of primary text vs metatext (in Prunč 2007: 217).

changes is such that it can still be called a translation, rather than adaptation. For all these reasons, we think that the Croatian version of *Sugar* is an appropriate piece of musical theatre to be analysed in this book and we are sure the analysis will shed some light on the challenges and strategies of the so-called "music-linked translation" (Golomb, 2005). The analysis has been made possible courtesy of HNK Osijek, who have kindly provided us with the "Piano Conductor" score (a piano-vocal score) of the play, with the translated lyrics of the songs inscribed in the music score above (and occasionally underneath) the original lyrics. That enabled us to easily compare the ST and the TT, side by side in their musical context.

About "Sugar"

Sugar belongs to the category of musicals adapted from movies. These are a common sight on Broadway these days. Although this might seem strange, classic shows have always been adapted from other sources: books, plays and even films. Some of the best film-to-musical adaptations, according to the Time Out magazine (The 30 best film-to-musical adaptations, 2015) include *Little Shop of Horrors* (1982), *The Lion King* (1997), *42nd Street* (1980), *Hairspray* (2002), *Billy Elliot* (2005), *The Full Monty* (2000), *Beauty and the Beast* (1994), *Mamma Mia!* (2001), Monty *Python's Spamalot* (2005), and many others. Interestingly, Wikipedia lists over 200 musicals based on films, showing that this kind of adaptation is in fact very common (Category: Musicals based on films, n.d.).

The 1959 romantic comedy film *Some Like It Hot* (screenplay by Billy Wilder and I.A.L. Diamond, based on a story by Robert Thoeren), starring Marilyn Monroe, Tony Curtis and Jack Lemmon, was a big hit. It was adapted for stage with a book by Peter Stone, music by Jule Styne, and lyrics by Bob Merrill. Produced by David Merrick, directed and choreographed by Gower Champion, it premiered on Broadway (Majestic Theater) on April 9, 1972, starring Robert Morse, Tony Roberts and Elaine Joyce. The show played for 505 performances, closing on June 23, 1973 (Sugar, n.d.a). In 1975 *Sugar* was successfully staged in Mexico City, then two years later in Madrid. In 1986 a very successful production was staged in Buenos Aires. Other notable productions include 1992 West End (Prince Edward Theatre), 2011 Denmark, 2012 San Francisco, 2016 Barcelona, 2017-2018 Buenos Aires revival, 2019 Mar del Plata, 2019 Mexico City revival (Sugar (musical), n.d.).

The Croatian National Theatre in Osijek (HNK Osijek) joined the list of theatres that have staged *Sugar* with its Croatian version premiere on May 28, 2019. The book was translated into Croatian by Ivan Mokrović, the songs were translated and adapted by Dražen Bratulić. The play is directed by Nina Kleflin, choreographed by Vuk Ognjenović, with the set and lighting by Osman Arslanagić and the costumes by Sara Lovrić Caparin. The musical director is Mladen Tutavac. The cast features Ivana Medić / Jana Pogrmilović as Sugar Kane (*Medena Med*), Mario Petreković / Duško Modrinić / Karlo Miličević as Joe (Josephine), and Robert Adamček / Matija Kačan as Jerry (Daphne) (Sugar, n.d.b). The play is still running.

The plot of the play is set in Chicago, Miami, and in-between in 1929. Two unemployed musicians, a string bass player Jerry and a saxophonist Joe, happen to witness a gangland shootout and need to leave town, fast. In order to escape gangster Spats Palazzo and his henchmen, they dress as women and join Sweet Sue and her "Society Syncopators", an all-girl band about to leave town for an engagement at a Miami Beach hotel. Joe, now known as Josephine, falls in love with the beautiful band singer and ukulele player Sugar Kane (real name: Sugar Kowalczyk), a gorgeous blonde who has a slight drinking problem that tends to interfere with her ability to choose a romantic partner wisely. Sugar tells Josephine and Daphne (Jerry) that she plans to find a millionaire in Florida and get married. She even tells them what he will look like. Joe decides to masquerade as Sugar's dream man and make her fall in love with him. He convinces Jerry that they should stay with the band until they find a suitable millionaire for Sugar. Meanwhile, wealthy and elderly Osgood Fielding Jr. is pursuing Daphne, unaware she really is Jerry in drag. As much as he knows he needs to reveal his true gender to his over-amorous paramour, Jerry is beginning to enjoy all the expensive gifts Osgood is showering him with. Before Joe gets a chance to reveal his true identity to Sugar, Spats and his gang arrive to Miami and recognize Josephine and Daphne in the band. They have to run for their lives. When Sugar finds out the truth about Joe, she doesn't mind it, and runs away on a boat with him, Jerry, and Osgood. While making their getaway on the boat, Jerry admits to Osgood that he can't marry him because he's really a man, and Osgood makes his famous (and controversial) reply: "Well, nobody's perfect."

The play is divided into two acts. The music reflects the historical setting of the 1930s. It is swinging and jazzy, mostly light and airy, but occasionally it gets deeper and more reflexive. Memorable musical numbers include, among others, "Penniless Bums," "The Beauty That Drives Men Mad," "We Could Be Close," "Sun on My Face," "November Song," "(Doin' It for) Sugar," "Beautiful Through and Through," "When You Meet a Man in Chicago".

Translation analysis and discussion

We will analyse the entire first song ("Chicago Opening") in detail. The other songs will not be analysed in such a systematic way; instead, we will highlight some points of interest in seven other songs, including "Turn Back the Clock", "Penniless Bums", "Tear the town apart", "The Beauty that Drives a Man Mad", "We Could Be Close", "Sun on My Face", and "Doin' It for Sugar". The translation analysis of the songs will illustrate how particular challenges (such as translating personal names, interjections and scat singing, matching the original syllable count and rhyme scheme, achieving natural accent i.e. word stress and accent length, reflecting the informal tone of the ST, dealing with the excess or lack of syllables in the TT) were solved. Throughout the analysis we try to trace back the steps taken by the translator and to uncover the motivation behind certain translation solutions; this, of course, is no proof that the steps or motivation were indeed such as we hypothesise. This is our attempt to make sense of the translation and to try to understand what has happened in the process, and why. If the actual translator should ever read this analysis of ours, we apologise for the things we got wrong, and would be grateful if he would correct us.

"Chicago Opening (When You Meet a Girl in Chicago)"

This is the second musical number in the play, coming just after the Overture. In it, we meet Sweet Sue and her girl band "The Society Syncopators", who are riding on a bandstand and "playing" a lively number. After a short instrumental intro, Sue announces their sugar-sweet vocalist, Miss Sugar Kane. Then Sugar and the girls sing the following lyrics:

SUGAR	**MEDENA**
OOH, IT'S WICKED.	UUH, BAŠ OPAK!
GIRLS	**DJEVOJKE**
OOH OOH	UU-HU
SUGAR	**MEDENA**
OOH, IT'S WINDY.	UUH, VJETROVIT!
GIRLS	**DJEVOJKE**
AHH AHH	A-HA
SUGAR	**MEDENA**
DON'T CHA LOVE TO LIVE IN CHICAGO?	STVARNO MORAŠ VOLJET CHICAGO.
GIRLS	**DJEVOJKE**
CHICAGO	CHICAGO
SUGAR	**MEDENA**
WHERE LIFE IS ALWAYS	GDJE ŽIVOT JE VJE-
WICKED, WINDY AND WILD!	TROVIT, OPAK I LUD!
GIRLS	**DJEVOJKE**
DO-AH, DO-AH	DO-AH, DO-AH
DO-AH, DO-AH, BANG!	DO-AH, DO-AH, BANG!
SUGAR	**MEDENA**
HOW THE STARS CAN SPIN	ŠVERCAN GIN IL' DVA
FROM THAT BATHTUB GIN,	PREPORODIT ZNA
KICKS YOU CAN'T GET IN	TAJ GRAD SVE TI DA,
OLD ST. LOU OR KANSAS CITY.	NE ST. LOU NI KANSAS CITY.
GIRLS (starting on the word "spin"	**DJEVOJKE**
in Sugar's first line in the prev. stanza)	
OO, OO, OO	UU, UU, UU
KANSAS CITY AIN'T AS PRETTY	KANSAS CITY MO'Š SE MO'Š SE SKRIT

The vocalist and ukulele player with the band is a beautiful blonde called Sugar Kane. Sugar seems to be her real first name, while Sugar Kane is her stage name (Kane of course being a spelling variant of "cane"; her real last name is Kowalczyk, she is of Polish origin). Sugar cane is a species of perennial grass that is used for sugar production; therefore, Sugar Kane is an appropriate name for a sweet blonde singer. In the Croatian version, she is called Medena Med, roughly 'Honeyish Honey'. Honey is even sweeter than sugar, so it is appropriate, and Medena in Croatian sounds natural and very endearing. So, the *name was adapted*, rather than translated, and the solution is adequate, much more so than the strict translation would be ('Šećerna Trska'). Some other character names were also adapted, e.g. Spats Palazzo (a gangster boss) has become Dendi Palazzo ('Dandy Palazzo'), Dude (a member of Spat's gang) has become Prika (sth. like 'Pal'), Knuckles Norton (boss of rival gangsters) has become Šaka Norton ('Fist Norton'). The challenge of **translating personal names** is not specific to the translation of musicals; it is present in the translation of all kinds of fictional writing (non-fictional personal names are almost never translated, except in cases like Pope Francis – *papa* Franjo, or Queen Elisabeth – *kraljica* Elizabeta, and the like). As for *fictional names, they are usually translated / adapted if they carry a relevant and clearly recognizable meaning* (e.g. Sugar Kane); retaining the original names in such cases would result in a loss of meaning for the target audience (for example, Croatian audience would probably understand 'Sugar' but not 'Kane'). Of course, *there is no need to translate / adapt names which do not have any recognizable meaning* (e.g. the names Bienstock, Joe, Jerry, Sir Osgood Fielding from the play are retained).

The first thing we notice in the lyrics is **interjections** such as 'ooh', 'ahh', 'oo', and **scat singing** such as 'do-ah, do-ah, bang'. In this case, interjections are not especially culture-specific, so they have only been *adapted to the Croatian pronunciation*. The scat singing by the girls has been *left as it is*; 'do-ah' are nonsense syllables anyway, and 'bang' (reference to gangs and shooting in Chicago) is familiar to the Croatian audience from comic books and strips. I also guess that 'bang' was retained because it gives a certain local colour. For the same reason Kansas City is in the play pronounced with an American accent /ˌkænzəˈsɪɾi/ rather than according to the Croatian standard /ˌkanzaˈsiti/.

Concerning the syllable count, the translation follows the ST pattern exactly; the only exception is the line "ain't as pretty" (4 syll.) = *mo'š se mo'š se skrit (5*

syll.) 'you can, you can hide' (Figure 36)[38]. This is the second part of the sentence "Kansas City ain't that pretty" (meaning it's not as pretty as Chicago), which was translated into Croatian as *Kansas City, mo'š se, mo'š se skrit* ('K.C., you can, you can hide'). Literal translation (*K.C. nije tako lijep*) could work, but the rhyme would be lost, and it is rather formal, as opposed to the colloquial "ain't" of the ST. It could have been 4 syllables as in *mo'š se skriti* but we guess this was scrapped because *mo'š* is colloquial (a contraction of the verb *možeš*), and *skriti* is formal (as opposed to *skrit*, the shortened form of the infinitive, which is used colloquially) so they would clash in terms of the level of formality. And also, *skrit* partially rhymes with City, so the rhyme has not been lost completely. So, the final solution is to repeat *mo'š se* (you can) in order to match the original syllable count. The extra syllable of the TT was possible to fit in because in the score, on the syllable "pret-" (in the word pretty), there are two tied eighth notes; the TT simply "unties" those two notes, putting one syllable on each of them (*mo'š se*). This is a slight rhythmical alteration, which can barely be noticed in performance.



Figure 36: Sugar 2, bars 47-48

In order to **match the original syllable count**, certain things had to be adapted. Let's take a closer look at the kind of changes made in the TT. "It's wicked" in the first line (Figure 37) was translated as *baš opak* (*baš* is used here as an intensifier ≈ 'how wicked'). The literal translation *opak je* would not be a good solution, although it has the right syllable count, because the **accent (word stress)** would be unnatural (the accent in the word *opak* should be on the first syllable, and in the case of *opak je* it would be on the second, because the second syllable *-pak* would fall on beat one). So, in order to have *opak* in the right place musically, we have to *move it forward* to match "wicked", which leaves an empty slot of one syllable at the beginning of the phrase. *Baš* is a good choice of a *filler*

[38] In the figure descriptions, e.g. "Sugar 2", the number two refers to the second musical number in the play, according to Piano Conductor score (Sugar, 1972/2018).

for that slot because it resonates well with the preceding interjection ooh (*uuh*), expressing surprise and excitement. The copula verb "is" has been omitted in translation. To sum it up, here we have a *combination of omission and addition of words*, *or replacement by a different word*, which results in a *change of syntactic structure*[39] from a full sentence to a phrase.

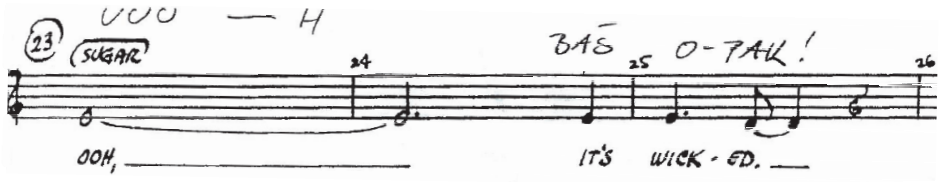


Figure 37: Sugar 2, bars 23-25

The next line by Sugar is "Ooh, it's windy", and it was translated as *Uuh, vjetrovit* (Figure 38). *Vjetrovit* is the exact Croatian equivalent of "windy", but it has one syllable more (3 vs 2). Luckily, *vjetrovit* has an accent on the second syllable, so it could be moved back one syllable (*vje-* now falling on beat four, where "it's" falls in the original, and *-tro-* now falling on beat one, where "win-" is in the original), and the "it's" part has been omitted, by analogy to the previous line. That both those attributes (wicked = *opak*, and windy = *vjetrovit*) refer to Chicago (and / or to the life in Ch.) becomes clear from the next stanza. The nickname of Chicago is Windy City, and thence this motif. The Croatian translation is *Vjetroviti grad*, so it is fortunate that this equivalent could be used here as well.

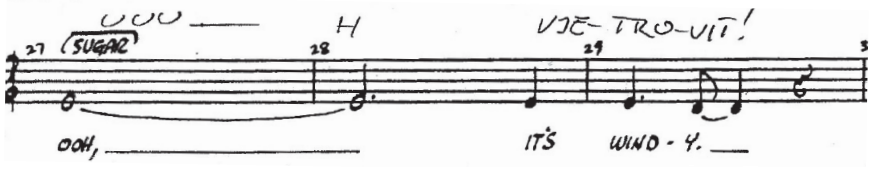


Figure 38: Sugar 2, bars 27-29

Sugar goes on singing the line "Don't cha love to live in Chicago?", which has been translated as *Stvarno moraš voljet Chicago* 'you really gotta love Chicago'. Besides *changing the interrogative sentence into a declarative one* (or is it exclamatory?), the *meaning* has been *slightly changed*, having *omitted* the infinitive complement of the verb ("to live"). This doesn't make much difference though – 'loving to live in Chicago' is not all that different from 'loving Chicago'. Besides, the ST question is a rhetorical one, anyway, which sort of begs for an affirmative

[39] This has been referred to as *transposition*, e.g. in Vinay & Darbelnet (1995: 36).

answer, and it carries a certain emphasis, which is compensated for by the intensifier *stvarno* 'really'. The **informal tone** of "cha" is *reflected* in the shortened infinitive form *voljet* (instead of the complete form *voljeti*). We guess the above explained changes had to be done to solve **the problem of the excess of syllables in Croatian**. The **accent length** here is also very important: in ST we have three units "don't cha – love to – live in", each consisting of a long syllable plus a short one (don't = long, cha = short, etc.), which is musically supported (Figure 39) by a longer note plus a shorter one (half note + quarter note, then 2x quarter note + eighth note). The *pattern* was successfully *reproduced* in the TT (stvar-no = long + short, mo-raš = long + short); only the third unit is a bit off because *vo-ljet* is two short syllables, and the music is /longer note + shorter note/ so it results in a slightly unnatural pronunciation *voo-ljet,* but the tempo is fast enough to compensate for this. Chicago remains in its original place, pronounced in the TT with a /ʃ/, to give it a bit of local colour (/ʃi'kago/ instead of Croatian standard pronounciation /tʃi'kago/).

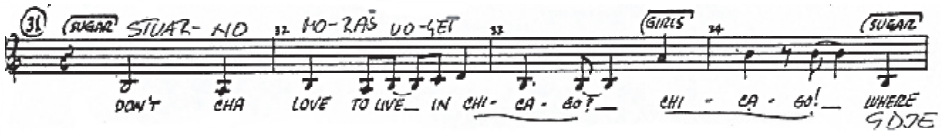


Figure 39: Sugar 2, bars 31-34

The next line is "Where life is always wicked, windy and wild!" It was translated as *Gdje život je vjetrovit, opak i lud* (Figure 40). Alterations in meaning are minimal. "Always" was *omitted* because of the **excess of syllables in Croatian**. "Wild" is usually translated as *divlji* (e.g. the Wild West = *Divlji zapad*), but a monosyllabic word was needed and *lud* 'crazy' is close enough, and in this context almost *synonymous*. The *word order was changed*: *Opak* and *vjetrovit* have exchanged places, because of the **word stress**; had the word *opak* come first (...*opak, vjetrovit i lud*), it would be stressed on the wrong syllable (the second one instead of the first). Despite the omission, the use of a synonym and the change in word order, the only thing that has indeed been *lost* in translation is the **alliteration** (w and d), but that is arguably not too high a price to pay.

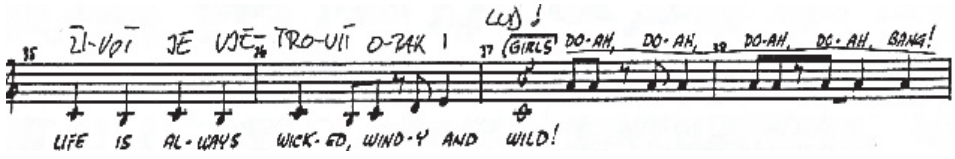


Figure 40: Sugar 2, bars 35-38

Then the following stanza is sung by Sugar: "How the stars can spin / from that bathtub gin / kicks you can't get in / old St. Lou or Kansas City" (see Figure 41). This was translated as Švercan gin *il' dva / preporodit zna / taj grad sve ti da / ne St. Lou ni Kansas City*. 'A smuggled gin or two / can rejuvenate you / that town gives you everything / not St. Lou nor Kansas City'. While the **rhyme** in the first three lines and the **syllable count** overall has been *retained*, we notice a bigger departure from the original lyrics, especially in the first two lines. Of the original lines, only the *keyword* "gin" seems to remain, but instead at the end of line two, it now appears in the middle of line one. It is evident that the ST lines one and two have changed places in the TT. According to Merriam-Webster, *bathtub gin* is "a homemade spirit concocted from raw alcohol, water, essences, and essential oils" (bathtub gin, n.d.). This is obviously different from 'smuggled gin' in the TT, but it is similar enough (there is no equivalent for "bathtub gin" in Croatian), because both expressions imply that the action is done secretly and illicitly, and in the given context also illegally; after all, we must remember that the plot is set in the time of the Prohibition in the US. Concerning the first line, "How the stars can spin", in our opinion, it refers to the unpleasant spinning sensation in one's head when one has had too much to drink. The translation *preporodit zna*, on the other hand, implies that after having this gin, one is feeling much better than before. Although consuming alcoholic beverages can indeed lift your mood and boost your spirits, the ST seems to talk about an adverse effect. Regardless, the translation fits the context, because "kicks" in the ST can be interpreted as "a strong feeling of excitement and pleasure" (kick, n.d.). However, "kicks" here could also be related to "the strong effect of an alcoholic drink" (ib.), although this is usually used in the singular as in "This fruit punch has a real *kick*". It is possible that the ST makes use of both senses. The TT is coherent with the first sense of "kicks" ('it can rejuvenate you', 'gives you everything'). In the translation of line three we find an instance of the so-called *explicitation*: while the ST focuses on "St. Lou" and Kansas City, saying that one can't get such kicks in those places (implied that one can get them in Chicago), the TT changes focus to Chicago (*taj grad* 'that town'), explicitly stating that you can get all the kicks there. The negation that is present in line three of the ST is carried over in the TT to the next line where it says that you *can't* get it in St. Lou or K.C. All in all, after some reshuffling and tweaking, we get a TT whose meaning is close enough to the ST, and the effect is similar: Chicago is described as a dangerous and exciting town, where one can have a good time drinking illegal liquor. To sum it up, in order to fit to the music, the translation *changes the order of the lines*, *uses words of similar meaning, or similar connotations* (TT: smuggled gin vs ST: bathtub

gin), and *explicitation* (TT: 'you can get all the kicks in Chicago, but not in St. L. or K.C.' vs ST: 'you can't get such kicks in St. L. or K.C., but *implicitly* you can in Chicago). Although the departures from the ST at first sight may look radical, this detailed analysis shows that in reality they are not.



Figure 41: Sugar 2, bars 39-46

The next line sung by Sugar is "When you meet a girl in Chicago" (see lyrics below) translated as *Pravih cura pun je Chicago,* 'Of real girls (Croatian *pravih* = lit. "real", here meaning sth. like ready for action, also implied is that they are attractive) full is Chicago'. A *literal translation* (*Kada sretneš curu u Chicagu*) would not work because of the **excess of syllables in Croatian**. The TT relies on the interpretation of the whole song, especially this stanza and the following two. Sugar and the girls sing the whole song in the first person (*we* won't say good-night, till *we*'ve torn up Ch., see the way *my* hair is styled,), so the lyrics obviously refer to them, or girls in Chicago in general. These girls will give you "the thrills and the spills", and you've got to "make sure your heart can stand" it. You've got to "hold on tight", because the party is going to last all night long, until Ch. is "torn up" (implying that it's going to be wild, out of control, drinking bathtub gin etc.). All of the above indicates the girls' readiness for action, while the line "see the way my hair is styled" indicated that they are good-looking as well; this said, the 'real girls' in the TT are not an inadequate choice. It is an interesting translation because it *keeps the keyword* "girl" and changes almost everything else, but the change is not random, it derives from the interpretation of the entire song.

SUGAR	**MEDENA**
WHEN YOU MEET A GIRL IN CHICAGO,	PRAVIH CURA PUN JE CHICAGO,
GIRLS	**DJEVOJKE**
CHICAGO!	CHICAGO!
SUGAR	**MEDENA**
MAKE SURE YOUR HEART CAN	I SPREMAN MORAŠ
STAND THE THRILLS AND THE SPILLS.	BIT NA KRŠ I NA LOM.
GIRLS	**DJEVOJKE**
CHICAGO, CHICAGO, (cont. with Sugar)	CHICAGO, CHICAGO, (i dalje s Medenom)

SUGAR	**MEDENA**
MISTER, HOLD ON TIGHT,	DUGA BIT ĆE NOĆ,
WE WON'T SAY GOODNIGHT	S NAMA ĆEŠ SE POĆ'
TILL WE'VE TORN UP	RAZBIT SKROZ U
SUGAR & GIRLS	**MEDENA & DJEVOJKE**
CHICAGO!	CHICAGO!
SUGAR	**MEDENA**
IT'S ALWAYS WICKED, WINDY AND WILD.	TAJ GRAD VJETROVIT, OPAK I LUD.
SEE THE WAY MY HAIR IS STYLED,	GLE FRIZURE, ČEMU TRUD?
OH, MAMA, YOU LOST YOUR LOVIN' CHILD	O, MAMA, ČUJ KĆER TI VUČE GRUD
IN CHICAGO, CHICAGO!!	U CHICAGO, CHICAGO!!
ALL	**SVI**
CHICAGO!!	CHICAGO!!

Sugar goes on with "make sure your heart can / stand the thrills and the spills.", translated as *i spreman moraš / bit na krš i na lom.* 'and ready you have to be for the havoc (mayhem)' (cf. Bujas, 2001). "Thrills and spills" is an idiom meaning "the excitement and danger involved in an activity" (thrills and spills, n.d.); the Croatian idiom *krš i lom* refers to a mess, rubble, wreckage, but also to out-of-control partying (cf. lom, n.d.), so it is adequate in this context. The ST lines would be difficult to translate literally into Croatian: *pobrini se da ti srce može izdržati takvo uzbuđenje*.

This **sounds awkward** in Croatian, and it has far **too many syllables** in comparison with the ST. Both problems have been solved successfully by employing a *paraphrase* for the first line and a *similar idiom* for the second one. "Make sure your heart can stand" was paraphrased as 'you've got to be ready', which is very close in meaning, and the translation of the second line has already been discussed.

The next stanza sung by Sugar is "Mister, hold on tight, / we won't say goodnight / till we've torn up Chicago", translated as *Duga bit će noć, / s nama ćeš se poć' / razbit skroz u Chicago* 'Long will be the night / with us you will come / get smashed completely in Ch.'. Here we find some by now already familiar translation procedures. *Lines one and two have changed places*. "We won't say goodnight" was *paraphrased* as 'the night will be long'. Here we see again the strategy of *building the translation on and around a keyword* (here "night"). Using keywords ensures a degree of formal equivalence between ST and TT, but also establishes a kind of 'thematic equivalence', so to speak – keywords are like anchors that keep us on the theme and don't let us stray too much while paraphrasing. The word "Mister" was *omitted*, and the phrase "hold on tight" was *paraphrased* as 'you will come with us', which is adequate given the following dictionary definition: "Hold on tight! (Here we go!): Grab or take hold of a part of the vehicle! (We are going to drive fast!)" (Hold on tight!, n.d.). The girls are thus inviting the "mister" (audience) to come along on a wild ride in Chicago. They promise to "tear up" Chicago, a phrase literally meaning devastation and ravaging, but figuratively referring to having a great time. This was translated with the reflexive verb *razbiti se*, literally 'smash oneself', or 'get smashed', which of course figuratively means 'to get drunk', and connects well with the bathtub gin and the spinning stars from the first part of the song. This is another example where an *expression with similar connotations* (tear up Ch. vs *razbiti se* 'get smashed') was used. The end-**rhyme** in lines one and two has been *reproduced*, as well as the **syllable count**.

Sugar's closing stanza "It's always wicked, windy and wild. / See the way my hair is styled, / oh, mama, you lost your lovin' child / in Chicago, Chicago!!" was translated as *Taj grad vjetrovit, opak i lud. / Gle frizure, čemu trud? / O, mama, čuj, kćer ti vuče grud / u Chicago, Chicago!!* 'That city [is] windy, wicked, and wild' / 'See the hairstyle, why all the effort? / Oh, mama, listen, your daughter's bosom is drawn / to Chicago, Chicago!!'. The first line of the ST is repeated almost verbatim from the beginning of the song, restating the main motifs. The second line has already been discussed above. The third and fourth lines refer to the allure of Chicago, which is so strong that after one has seen it, one stays in the city, never to return to his prior place of residence. The translation of line one (the second half) is in a

way predetermined, since it is a repetition. The repeated phrase *vjetrovit, opak i lud* fits nicely with the music, and it leaves room for two syllables at the beginning of the line. The ST line begins with the phrase "it's always", whose literal translation – *uvijek je* – has **a syllable too many**. Even if we eliminated the copula verb *je* 'is', the **word stress** would be wrong, *uvijek* would be stressed on the second syllable, because the second syllable would come on the first beat. The translator filled in that two-syllable slot with *taj grad* 'that city', which makes sense because *taj grad* and "it" have the same referent – Chicago. This may also be seen as a kind of *explicitation* ('that city' being implied in the pronoun "it"). The first three lines of the ST have an end rhyme (wild – styled –child). The TT *reproduces the rhyme scheme* (*lud – trud – grud*). In order to have the **rhyme**, lines two and three thus had to end in words rhyming with *lud*. This is a huge constraint, and demanded a certain degree of *adaptation* in the TT. Line two *keeps the motif* (keyword) of hairstyle, shortening the phrase 'the way (my) hair is styled' to just 'hairstyle' in the TT, which leaves a three-syllable slot at the end of the line. The slot was *filled* with čemu trud 'why all the effort', which seems somewhat arbitrary. However, it makes sense given the context of the whole song. One could interpret it this way: "If there's going to be wild partying and so on, the hairdo will probably not last long, so why bother styling the hair in the first place." We guess a phrase was needed that would rhyme with *lud* and fit with the theme of the song. The translation of line three is based on the same general idea of Chicago's allure that we find in the ST; *kćer ti vuče grud* 'your daughter's bosom is drawn to' denotes attraction, while "you lost your lovin' child" indicates an effect of that attraction. Therefore, the *paraphrase* is *based on the cause-for-effect metonymy*. The word čuj 'listen' acts as a *filler*, for there was again a **lack of syllables in the TT**.

Summary – Chicago Opening

What can we conclude after this detailed analysis of the translation of the song "Chicago Opening (When You Meet a Girl in Chicago)"? This analysis has thrown some light on the intricacies of song translation, bringing to the fore some challenges a song translator is faced with, and suggested some ways of responding to those challenges. In this case, the syllable count and the rhyme have been almost wholly preserved (except in one place: Kansas City ain't as pretty – *K.C. moš se moš se skrit*), where the TT has an extra syllable, and the rhyme is not perfect (city – *skrit*). In that one place the original score has been ever so slightly altered, viz. two tied eighth notes have been untied in order for each of them to accom-

modate one syllable. There were no other changes in the music, all Croatian text has been made to fit the music exactly. In order to **keep the syllable count**, and in a few places the **rhyme**, many small *adjustments* had to be made. Those adjustments include *changing the order of lines, changing word order within lines, paraphrasing, omitting and adding words*, etc. The paraphrases are always based on the same keywords that we find in the ST and are logically connected with the original meaning. We have not noticed any departures from the original meaning that could not be explained and justified. In a few places (e.g. *pravih cura pun je Chicago*; *gle frizure, čemu trud*) the *paraphrase relies on the interpretation of the song as a whole* ("the bigger picture"). Levý (1963: 128) writes the following on the dialectic of the part and the whole in translation:

> "Adherence to singularities is at the root of the unsophisticated type of 'faithful', slavish translation characteristic of pedantic, artistically ungifted translators; on the other hand, their integral apprehension of the whole frequently tempts excellent translators to concentrate on principles that are too general, on wholes that are too extensive, and consequently they misrepresent individual ideas. It is necessary to estimate the extent of the autonomous significance of the detail and accordingly subordinate it to the whole to a greater or lesser degree. The whole is more important, but nevertheless significant singularities should not be lost."

In the case of the above-mentioned paraphrases the translator, in our opinion, correctly assumed that the details were not crucial and he consequently subordinated them to the whole, deriving new parts from the whole to replace parts that could not be integrated into the translation due to formal constraints of song translation.

Some things, like **interjections** and **scat singing** have been *kept unchanged* in translation, to give the TT a certain flavour of the original. The overall **informal tone** has been successfully *replicated*, and the TT respects the correct accent length and the word stress in Croatian. All in all, this kind of "music-linked translation" is very complex and challenging. This analysis shows some of the "tricks" the translators use to overcome the multiple constraints they are faced with. We usually talk about the need for the translators to be "creative", and this kind of analysis reveals exactly what we mean by it – it uncovers the underlying mechanisms of this creative process. In terms of Low's pentathlon principle, the song is perfectly singable, the sense is stretched here and there but all in all it is acceptably accurate, the language is natural and the register is adequate (the informal tone has been preserved),

In the remaining part of this chapter, we will give some more examples of the challenges involved in translating the songs of the musical *Sugar*, and the translator's creative answers to those challenges.

Some more examples

The musical number 3 of the play ("Turn Back the Clock") contains only one sung sentence, stretching over two musical phrases, or four bars plus a pickup bar (Figure 42). The sung text is: "Wish we could turn back the clock / and entertain you, over and over again". The translation is: *Kad bar bi sat htio stat / da zabava ova divna potraje još* 'If only the clock would stop / so that this wonderful party could last some more'. The TT is not literal, but it carries over approximately the same message. The syllable count is exactly the same. There is an extra rhyme (*sat – stat*), which was not present in the ST, which is a bonus. In terms of Low's pentathlon principle, the TT is singable, the sense is stretched a bit, but not too much, it feels perfectly natural, the rhythm is respected, and there was no rhyme to reproduce.

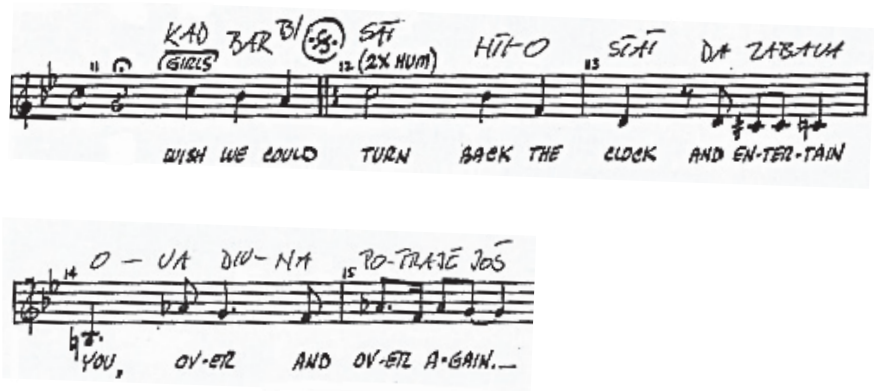


Figure 42: Sugar 3, bars 12-15 (plus an unnumbered pickup bar)

"Penniless Bums", the musical number 4 in the play, must have been challenging to translate. There is a lot of text, and the rhythm is pretty quick, plus there is rhyme. As an illustration, we will reproduce the beginning of the song (Figure 43): "See how two melody masters / can suffer a string of disasters / and fin'lly become two penniless bums / Duckin' the butcher and laundery[40] / which one to

[40] In the music score (Sugar 1972/2018), "laundry" is spelled as "laundery", and it rhymes with quandary; both words are broken into three syllables and sung over three notes (laun-der-y, and quan-der-y).

pay is a quandary / so we pay none like penniless bums." In a humorous way, Joe and Jerry tell their tale of woe, how after a string of unfortunate events they became penniless and unable to pay off their debts to the "butcher and laundery". In the rest of the song they complain about the musician's union not being able to help them, about how thin they are because they have nothing to eat; they are on the verge of becoming beggars, and ironically, they had been trained for the philharmonic, having invested a lot of time in practicing their instruments. The above lines use an AAB rhyme scheme. The Croatian version is as follows: *Gle nas dva glazbena čuda /zla kob nas je pratila svuda/ i sad smo bez kinte, prosjački šljam / Doma se ne sm'jemo vratit / jer sav dug bi morali vratit / a nema to čime prosjački šljam.* "Look at us, two musical wonders / ill fortune has been following us everywhere / and now we are penniless, begging scum / We can't go home / 'cause we would have to pay all our debts / and begging scum don't have the means to do that." The translation carries over approximately the same message, although it has been considerably *adapted*, especially the second stanza. The references to "the butcher and laundery" were *omitted*, leaving only a reference to the debts which prevent them from going home. The translation is therefore *less specific*, but in our opinion successfully reproducing the gist of the message. The translation here relies heavily on *paraphrase*, but it stays close to the original meaning. In terms of Low's pentathlon, the TT is singable, the *sense* has been *stretched* just a little, it feels natural, both the *rhythm* (the exact syllable count has been retained) and the *rhyme* (AAB) have been perfectly *reproduced*.

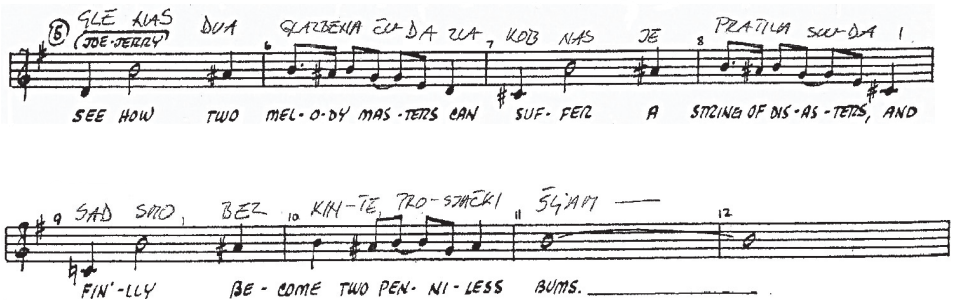


Figure 43: Sugar 4, bars 5-12

"Tear the town apart", musical number 7 in the play, is particularly interesting. It is a dancing number – the gangster boss Spats and his men are tap-dancing and reciting the text (It is all on the same pitch, but the rhythm here is characteristic and very important). The text is basically about Spats Palazzo giving instructions to his men to search for the two witnesses ("a saxophone and a

bass", i.e. Joe and Jerry) who have witnessed the gang murdering Knuckles Norton, the boss of the rival gang, and several of his men. Spats is telling his men to "tear the town apart" "for a saxophone and a bass". The original English text runs as follows (Figure 44): "We're gonna tear this whole damn town apart / We're gonna tear the town apart / Tear this whole damn town apart, and remember / for a saxophone and a bass […]" This was translated into Croatian as follows: *Taj vražji grad prevrnut treba sad / Taj vražji grad prevrnut sad / Vražji grad prevrnut sad, i zapamti / nać taj saksofon i taj bas* […] "This damn town should be upturned now / This damn town upturned now / [The] damn town upturned now, and remember / find that saxophone and that bass". There are many little tweaks, such as *change in the point of view* – in the original it is first person plural (we) and active voice, while in the translation we have the agentless passive ('should be upturned'), but the TT meaning is perfectly clear from the context. The word "whole" has been *omitted*, without much loss in meaning, because the verb *prevrnuti* "upturn" *implies* it. Tear apart is a metaphor, and so is *prevrnuti*. These are *different metaphors*, but their meaning in this context is very similar. All in all, we see it as a successful translation. The fact that there is no melody, and that the text is recited, makes the job of a translator none the easier. In fact, arguably, this is the essence of what a song translator does. If you can make the translation fit the rhythm of the score, adapting it to a melody should be fairly easy, and sometimes may not even be necessary. In terms of Low's pentathlon, the first criterion – singability maybe does not even apply here, the *sense* has been *stretched* just a little, it feels natural, the *rhythm* has been perfectly *mimicked* and there is no rhyme.

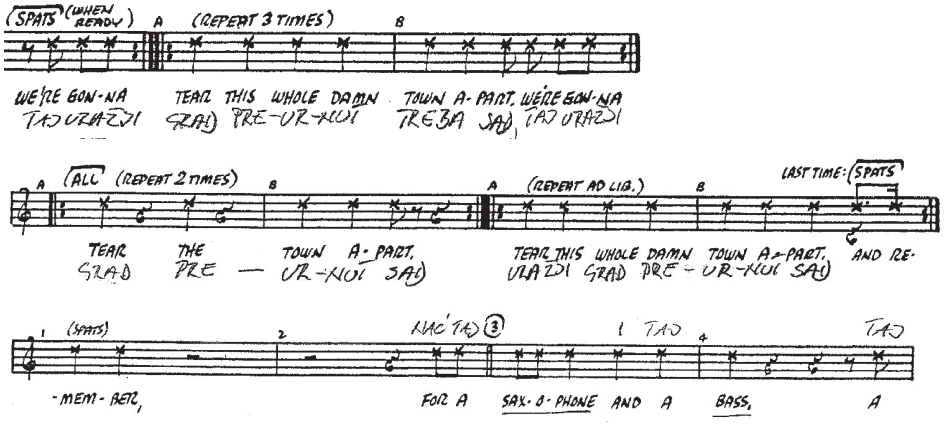


Figure 44: Sugar 7, first few bars

"The Beauty that Drives a Man Mad", musical number 9, is one of the most attractive and memorable numbers of the play. In it, Joe and Jerry, dressed up as girls, boast about their beauty, which "drives man mad". This is one of the few numbers which in the Croatian version has slight *changes of the original musical score* made in order to fit the target text. Here we will show and comment on exactly those parts where the changes were made. This happens near the end of the number, in bars 96-98. The English text of that stanza is as follows: "When you wish upon a star / sometimes angels can go too far / with the beauty that drives a man m-m-m mad [...]". It has been translated as: *Vrijedi svaka molitva / kad ti nebo ljepotu da / od koje svaki muškarac je l-l-l lud* [...] "Every prayer is worth it / when the heaven gives you beauty / which makes every man m-m-m mad [...]. Here we can see a considerable extent of *adaptation* in the translation. Wishing upon a star is rendered as praying, which is a bit different, because usually one prays to God, while even atheists can wish upon a star. However, the next line mentions angels, who are the ones, we suppose, giving them all that beauty, which implies a religious kind of background after all. That is why in the TT we have prayer, and also heaven in the second line, and everything fits nicely into this concept. Once again, we have a case where it is necessary to look at the bigger picture. When analysed word-for-word, the TT and ST are not all that similar, but on a deeper level, they do say approximately the same thing. However, in this case *stretching of the sense* was not enough to make things work. The *musical score* had to be *tweaked* a little as well. This is because the TT has one syllable extra at the beginning of the last line (*od koje* – 3 syllables vs "with the" – 2 syllables). "With the" in the original score is sung over two eighth notes on beat four of bar 96 (Figure 45). In the Croatian version, the **extra syllable** (*od*) has been squeezed in on the second half of beat three (Figure 46). Beat three in the original is a quarter note, and it has been changed to two eighth notes; *od* has been placed on the second eighth note of the two. The change is minimal and barely noticeable, but necessary to make the TT work.

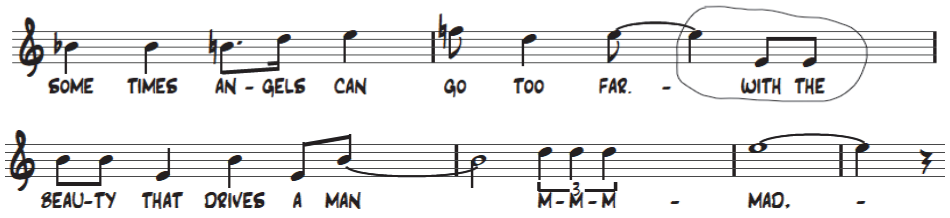


Figure 45: Sugar 9, bars 95-100, Original

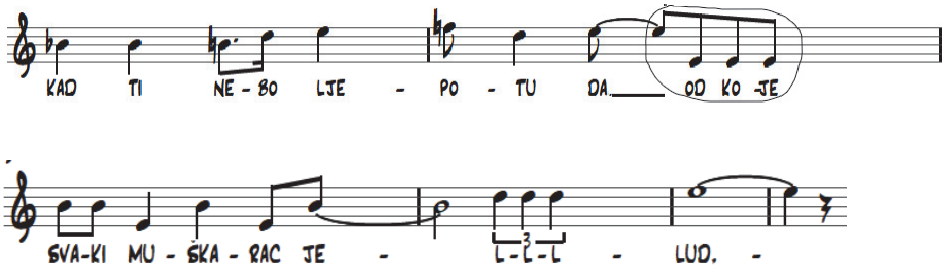


Figure 46: Sugar 9, bars 95-100, Croatian version, with altered rhythm in bar 2

The musical number 12 in the play is titled "We Could Be Close". It's a duet sung by Sugar and Jerry. In our opinion, it has been very suitably translated into Croatian as *Mi dobar smo spoj* "We are a good match". In bar 4 of the Croatian version there has been a small *rhythmic change*, in order to make the text more natural, i.e. to follow the natural **accentuation** of the Croatian text. The original bar 4 (Figure 47) has a quarter note on beat one and a triplet on beat two, which perfectly matches the English text ("main" on beat one, "char-act-er-" on beat two). In Croatian version (Figure 48) we find the same rhythmical pattern on both beats one and two – a dotted eighth note plus a sixteenth note, which follows the natural accentuation of the Croatian text (*-pi-sa-la iz*). This time the change is more noticeable, more distinct, but in our opinion, it works well and results in a natural singing text in Croatian. The whole line in Croatian is as follows: *Moj si svijet opisala iz prve*. "My world you've described at the first try". Again, the sense is not the same as in the ST, but it is close enough, and it works well in the context. *Stretching the sense* seems to be inevitable in music-linked translation. However, it is important to stay close to the meaning at the deeper level of understanding, to stay true to the original idea, and not the details.



Figure 47: Sugar 12, bars 3-4, original



Figure 48: Sugar 12, bars 3-4, Croatian version, with altered rhythm in bar 2

Although it is not our place to judge on the acceptability of *changing the score to fit the translated text*, we think, at least in this particular case, that this *rhythmic adaptation* is justified by the end result, which is a perfectly natural and singable text. Of course, the first option should always be trying to fit the translation to the original rhythm, but if this would result in an unnatural accentuation or be unsatisfactory in any other way, changing the rhythm a bit is, in our opinion, the least harmful way to make a translation work.

In "Sun on My Face", musical number 14, there are some interesting details that we would like to point out. This number is sung by the girls, Jerry, Joe, and Sugar, and they sing about their expectations from Miami. They are on a train from Chicago to Miami, where they are scheduled to play at. While the temperature in Chicago is freezing, and the forecast is snow, they are going to Miami, where they expect to be sunbathing, drinking cocktails and enjoying themselves on the beach. In bar 1 (Figure 49) the English text mentions "eleven below", referring to the temperature. We suppose it is in Fahrenheit. In Croatia we use Celsius, and the exact equivalent of minus 11 F is minus 23.8 degrees Celsius. The ST line "Chicago's eleven below" has been translated as *Chicago na minus dva'estri* "C. at minus 23". We would call that a lucky coincidence because had it been 24 instead of 23, it would not fit because of a surplus of syllables. In this case it was possible to be true to the details, but it would not have made much of a difference had the temperature value been changed; the main idea is that it is extremely cold.

A few bars later (bar 10) we can see an example where *semantic accuracy has been sacrificed*, where "eight-ten a.m." has been rendered as osam i pet "eight-five". This refers to the time the train that the band is riding on should arrive in Miami, and the precise time is not that important. What is important is the idea that the train will arrive in Miami early next morning. And there is a confirmation that "eleven below" does not have to be accurately translated, and we find it a bit further on, in bar 46, and then again in bars 90 and 140, where "Chicago's eleven below" has been translated as *u Chicagu sad minus je sto* "in C. it is now minus 100", which fits perfectly into the context: "I will find an enclosure, and get double exposure, and while my radio says Chicago's eleven below, I'll sit weeping softly, into my iced coffee, then dry the tears with sun on my face!" Minus 100 in the TT functions as a hyperbole, an exaggeration, the main idea being: "I don't care how cold it is in Chicago, as long as I am in Miami, sunbathing on the beach." This is a fine illustration of how translation can be true to the original idea without necessarily being semantically precise.

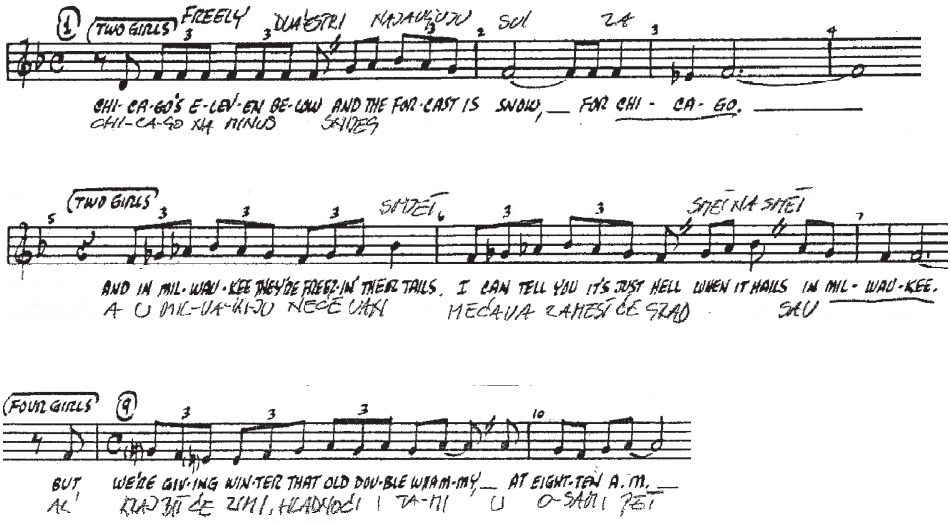


Figure 49: Sugar 14, bars 1-10

Line two of the song must have been very challenging to translate, and while the solution is indeed highly creative, from the position of the listeners we must say that the text is difficult to understand. In fact, until Goran saw the written text, he has not understood the words properly. The original English line in question is: "And in Milwaukee they're freezin' their tails. I can tell you it's just hell when it hails in Milwaukee." Which has been translated as *A u Milvokiju neće van smjet. Mećava zamest će grad, smet na smet, sav Milvoki* 'And in Milwaukee they will not be allowed to go out. A blizzard will cover the town with snow, snowdrift upon snowdrift, all Milwaukee.' The *meaning* has been *stretched* a bit, but it is close enough. Our problem with this line is that it is hard to understand when sung, and there are several reasons. First, Goran understood *van smjet* "[go] out be allowed" as *vam smjet* "to you be allowed", which did not make much sense to him. Second, the word *smet* "snowdrift" is not frequently used in Croatian. In fact, we are not sure that we have ever heard it before, so that is definitely hindering understanding of the line. While it is great that the translator managed to find a word that rhymes with *smjet*, it is not the best choice because it is not natural. And the third obstacle is *sav Milvoki* "all M.", which Goran misheard as *za Milvoki* "for M.", possibly because in the first line of the song we hear *za Chicago* "for Chicago" (for Chicago, the forecast is snow). Be it as it may, we think that for a song translation it is highly important that the hearer can understand the words being sung. Even the best translation may be in vain if the words cannot be understood. While the translation of that second line may not be the best possible,

the translator more than makes up for it with the translation of the main punchline "I'm gonna feel some sun on my face", which has been translated as *Obasjat Sunce obraz će moj* 'The Sun will light up my cheek', in our opinion a wonderful solution. This example shows that the translator's work is rarely homogenous; some parts may be more successful than others. We think this is a reality which we will have to accept, and as translators, strive to make more parts of our translation successful to make up for those other, less successful parts. In the end, it is the general impression that counts, and not the details. If we are allowed to be subjective in the evaluation of this translation, we would still say it is great, despite an occasional weakness.

We would like to finish the analysis of the Croatian translation of the musical *Sugar* with the closing number of Act 1, titled "Doin' It for Sugar" (*Za Medenu* 'For Medena'). This is a song sung by Joe and Jerry, in which they are basically trying to disguise their flirting with Sugar as helping her find a millionaire she's been after. It features arguably the best and most memorable melody of the play (Figure 50). Every time Goran played saxophone with the HNK orchestra accompanying the play, during the break or at the end of the show he could hear people, musicians coming out of the pit, as well as actors coming off the stage, humming or singing this tune. He thinks that a good part of the song's catchiness lies in the memorable lyrics: *Medenoj to treba, i ja za Medenu to radim* 'Medena needs it / and it is Medena I'm doing it for'. This can be compared to the original English lyrics: "Doin' it for Sugar. I'm only doin' it for Sugar".

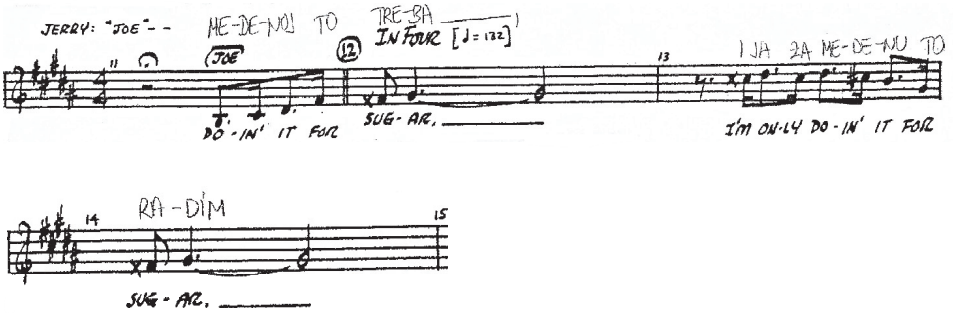


Figure 50: Sugar 17, bars 12-14 (plus an unnumbered pickup bar)

We can see that in the ST the same sentence is **repeated** twice almost verbatim, while in the TT we have two different sentences, the second sentence being the translation of the original, while the first sentence states the cause for the action described in the second one: (2) I'm doing it for Sugar because (1) Sugar needs it. Now, of course this inference makes the TT different from the ST, there is an

addition of information, but it all fits in logically and it works well within the context of the song and the play as a whole. As we see it, a change had to be made, primarily because the Croatian name for the character Sugar is *Medena,* which has one syllable more (3 vs 2). That means the name itself, which in the original score is sung over two notes in bars 12 and 14, had to be *moved to a different place*. The only place left to move it to, taking into consideration the natural accent of the word *Medena* (the first syllable), is the three notes starting on beat three of the pickup bar and then again beat three of bar 13, and that dictated the whole translation. Luckily, in bar 13 another three notes are added before beat three, so it was possible for the translator to render the phrase "doin' it for Sugar" almost verbatim as *i ja za Medenu to radim*.

We can see how in translating a song, the number of syllables of a keyword can determine the shape of the translation. And since the keywords are the anchors for the meaning, and cannot be changed or omitted, it follows that changes in meaning in the TT are inevitable. It sounds like a paradox: If we want to keep the original meaning, we have to change it in translation[41]. However, the paradox is easily resolved if we consider that what we change is not essential; we change the details, but keeping the whole in mind. Random adding or omitting information to make the text fit the music is out of the question. The things we *do* change have to be compatible with the whole, or more to the point: the changes have to be *derived from the whole*.

Summary – Other songs

In the other songs analysed and presented in this section we can see at work some of the same principles we found in "Chicago Opening". In "Turn Back the Clock" by stretching the literal sense a little, the translator succeeded in reproducing all the other relevant parameters (singability, naturalness, rhythm). The situation in "Penniless Bums" is similar, but here the sense had to be considerably adapted to make the translation work (e.g. some details were omitted and the translation relies heavily on paraphrase). The example of "Tear the Town Apart"

[41] This reminds us of the Slovak translation scholar Popovič, who is defending the translator's right to introduce shifts ("All that appears new with respect to the original, or fails to appear where it might have been expected, may be interpreted as a shift" (Popovič 1970: 79)) into translation: „The translator also has the right to differ organically, to be independent, as long as *that independence is pursued for the sake of the original* […]." (Popovič 1970: 80, emphasis ours)

shows how rhythm is the key element the song translator has to work with, and how it is possible to respect the original rhythm, if the translator is prepared to make changes to the literal sense of the text (in this particular example we have seen a change of the point of view, deletion of some words, a change of metaphor for another with a similar meaning in the context). In "The Beauty that Drives a Man Mad" stretching the sense was not enough to make the translation work, the rhythm of the original score had to be slightly changed as well. Apart from a considerable adaptation of the sense (e.g. wishing upon a star was translated as praying), a quarter note of the original score was changed into two eighth notes in order to accommodate an extra syllable of the TT. In "We Could Be Close" we have a case where the original rhythm was slightly changed, but not because the number of syllables was not matching (which is most often the case), but to have a natural accentuation of the TT. The sense was also stretched a bit, which seems to be inevitable in song translation. The example from "Sun on My Face" shows that sometimes a lucky coincidence enables the translator to stay true to the smallest details. The same song shows an example where the TT is not natural enough which hinders understanding while listening to it. This example nicely shows that the translator's work is not homogenous, and that in the end the general impression is more important than the details. The translation of the song "Doin' It for Sugar" shows that a catchy punchline can be crucial for the success of a song translation (*Medenoj to treba*). The same song also shows the importance of a keyword, which in this case determines the shape of the whole translation. In the same song we learn that it is possible to add information using inference, when this is needed for the sung text to work.

5. The Sound of Music

About "The Sound of Music"

The Sound of Music is an American musical in two acts written by Richard Rodgers and Oscar Hammerstein II. The musical had its world premiere at the Shubert Theatre in New Haven, Connecticut, where it played an eight-performance tryout in October and November 1959, before another short tryout in Boston (Minor, 2017). It then opened on Broadway in 1959 at the Lunt-Fontanne Theatre on November 16, 1959[42], moved to the Mark Hellinger Theatre on November 6, 1962, and closed on June 15, 1963, after 1,443 performances. The musical won five Tony Awards in 1960, and was nominated in further four categories. It also won the Theatre World Award in 1960 and the Outer Critics Circle Special Award in 1967 (The Sound of Music, 2017). The musical was adapted for the screen in 1965 starring Julie Andrews and Christopher Plummer. The film won numerous awards, including five Oscars at the 38th Academy Awards (The Sound of Music Awards, n.d.) The plot of *The Sound of Music* is based on the memoir of Maria von Trapp, *The story of the Trapp Family Singers* from 1949. The plot is set in Austria just before the start of the Second World War and the Anschluss of Austria in 1938. It follows the story of a nun called Maria who takes a job as a governess to von Trapp's seven children. She falls in love with the children and their father, Captain Georg von Trapp. After the wedding, Georg is ordered to go and fight for the Nazis, but he refuses. To avoid prison or death, he flees the country with Maria and the children in search for a better, Nazi-free life. Many songs from the musical have become famous, namely, "Edelweiss", "My Favourite Things", "Do-Re-Mi", and "The Sound of Music". The musical was translated into Croatian by Ivan Mokrović (book) and Dražen Bratulić (lyrics), and it premiered as *Moje pjesme, moji snovi* (literally 'My songs, My Dreams') at the Croatian National Theatre in Osijek (HNK Osijek) on 29 and 30 April 2016 (Moje pjesme, moji snovi, n.d.). The following section presents our analysis and discussion of Dražen Bratulić's Croatian translation of the songs in *The Sound of Music*.

[42] Most internet sources cite the Broadway premiere, and omit the reference to the tryouts in New Haven and Boston. The reason for it could be that the musical was not yet complete, for example the song "Edelweiss" was written in Boston (after New Haven and before Broadway) (Minor, 2017)

Translation analysis and discussion

For the purpose of this book, Dražen Bratulić's Croatian translation of the songs in *The Sound of Music* was analysed. The analysis will not cover all songs, but only the most prominent ones, and those are: "The Sound of Music", "Maria", "My Favorite Things", "Sixteen Going on Seventeen", "The Lonely Goatherd", "How Can Love Survive", "Climb Every Mountain", "No Way to Stop it", and "Edelweiss". Unfortunately, the Croatian translation for the song "Do Re Mi" could not be found, and that is why it is not included. Again, while analysing the musical, Peter Low's Pentathlon Principle was followed. Namely, the songs were analysed with a view to see to what extent the five criteria have been respected.

We find Bratulić's translation very good, although he had to make *alterations* to make the lines fit the notes and to make it singable. The first thing we would like to point out is that the original text often **rhymes**, and the Croatian translation tries to follow the original as much as possible. We start our analysis with the song "The Sound of Music". In the verse shown below, the translator was able to keep both meaning and rhyme as it is in the original. For example, in this verse, the second and the fourth line rhyme in both English /know-go/ and Croatian /doć-poć/.

MY DAY IN THE HILLS	*PREKRATAK JE DAN*
HAS COME TO AN END, I KNOW.	*PREBRZO ĆE KRAJ MU DOĆ.*
A STAR HAS COME OUT	*PO ZVIJEZDI TOJ ZNAM*
TO TELL ME IT'S TIME TO GO.	*S PLANINA DA MORAM POĆ.*

There are also a lot of *contractions* in Croatian to make the lines fit the notes without changing the music, such as *al'*, *reć'*, and *k'o* (contractions of *ali* 'but', *reći* 'say', and *kao* 'like') respectively) (see examples below).

MARIA	***MARIA***
BUT DEEP IN THE DARK GREEN SHADOWS	*AL' ZVUCI IZ ŠUMSKIH TMINA*

***

MARIA	***MARIA***
FOR ONE MORE LOVELY THING	*JOŠ LIJEPU DA ĆE RIJEČ*
THAT THE HILLS MIGHT SAY	*REĆ' PLANINA GLAS.*

MARIA	***MARIA***
TO SING THROUGH THE NIGHT	*K'O ŠEVIN ĆE POJ*
LIKE A LARK WHO IS LEARNING TO PRAY	*NJEZIN CVRKUT RASVIJETLITI NOĆ.*

There were some problematic parts where two words are put together ("glued") on one note, e.g. ***S P****LA-NI-NA* 'from the mountains' (Figures 51[43] & 52). Here it functions well because the song is not fast and singers will not have a problem singing it.

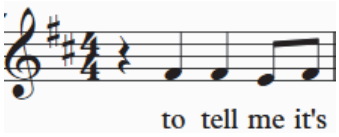


Figure 51: Sound 2-9



Figure 52: Croatian version, the preposition s 'from' is "glued" to the first syllable of the next word (planina= mountain)

There is a similar case in the line THE HILLS FILL MY HEART, and the corresponding translation *U DUŠU MI* ***S NJ****IM* 'to my soul with him' (Figures 53 & 54).

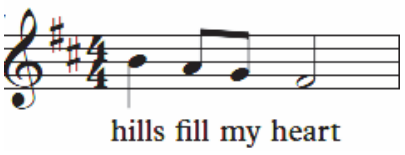


Figure 53: the preposition s 'with' is glued to the next word (njim= him, instrumental case)



Figure 54: Sound 2-11

In the second stanza, the line *SAD MAME ME STOJ TU UZ NAS* 'now are tempting me, stand here by us' is potentially problematic for the audience to understand because we have two same syllables repeating one after another *MA-****ME ME,*** followed by *T****U U****Z*, which is also clumsy because the word *uz* 'beside' starts with the same vowel the previous word, *tu* 'here', ends on (the vowel /u/, as in

[43] "Sound 2-9" refers to the musical *The Sound of Music*, the musical number 2, page 9 in the Piano reduction (*The Sound of Music*, 1959/1995).

"school"). The melody is sweet and it might sound strange to the audience to suddenly hear *ME ME*, and since the audience does not know the musical and experiences it only while watching it, we think some other solution would be more adequate.

MARIA
BUT DEEP IN THE DARK GREEN SHADOWS
ARE VOICES THAT URGE ME TO STAY

MARIA
AL' ZVUCI IZ ŠUMSKIH TMINA
SAD MAME ME: "STOJ TU UZ NAS.

In the ST, the first and the fifth line in the chorus start with the same word ("the hills"), whereas in the TT that was changed (see lyrics below); the first line of the TT keeps the keyword "hills" (*planina*, plural genitive case), but the fifth line *omits* it. In the first six lines of the ST chorus (two sentences), the subject is "hills", it is a personification (the hills are alive, singing, and fill my heart with the sound of music), whereas in the ST there is a slight *change of perspective*. The hills are still personified, but less directly (*planina čuj glas* = 'hear the voice of the mountains'). The accent in the TT is on the voice of the mountains, which is a "living music" (*glazba živa*), a song (*pjev)* from ancient times (*od davnina*). So, the doer of the action in the TT is the song, and not the mountain as in the ST. The slight changes of this kind in translation set a slightly different tone from that of the original. However, this might be inevitable if the translator's goal is to make a singable translation.

THE HILLS ARE ALIVE	PLANINA ČUJ GLAS
WITH THE SOUND OF MUSIC,	TO JE GLAZBA ŽIVA.
WITH SONG THEY HAVE SUNG	TAJ PJEV ŠTO GA SVIJET
FOR A THOUSAND YEARS.	OD DAVNINA ZNA.
THE HILLS FILL MY HEART	U DUŠU MI S NJIM
WITH THE SOUND OF MUSIC.	UĐE GLAZBA ŽIVA|
MY HEART WANTS TO SING	PA PJEVAT POŽELIM
EVERY SONG IT HEARS.	UZ NJIH I JA.

Maria Song

The translation of this song is very natural and singable. It is, in our opinion, a beautiful translation, in which almost all Low's criteria were successfully fulfilled. Still, there are some issues that should be commented on. In the first line, SCRAPES HER KNEE was entirely *omitted* in order to **fit the notes**.

SISTER BERTHE:	***REDOVNICA BERTHE:***
SHE CLIMBS A TREE	*NA STABLA UVIJEK VERE SE*
AND SCRAPES HER KNEE,	*PA KIDA STALNO SKUT.*
HER DRESS HAS GOT A TEAR.	

As was the case in the song "The Sound of Music" we have an example of fitting two words on one note ***S U****-VI-JA-ČI-MA* ('with curlers') (Figures 55 & 56).

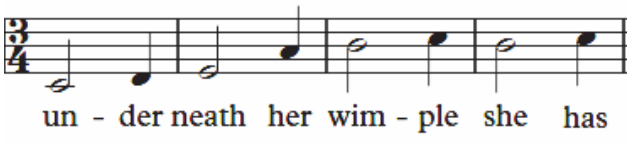


Figure 55: Sound 4-15



Figure 56: Croatian version, first note of bar 2 has the preposition s 'with' glued to the first syllable of the next word

Another issue is found in the first line of the Croatian translation, *koSU S Uvijačima* 'hair with curlers' where we have the same syllables /su-su/ next to each other (see lyrics below). Although in this context the word *s* is a preposition ('with'), the translator wrote it together with the beginning of the next word, *SU-vi-ja-či-ma* 'with curlers', on the same note in order to have the same syllable count (see Figure 56 above).

BERTHE	***BERTHE***
AND UNDERNEATH HER WIMPLE	*I KOSU S UVIJAČIMA*
SHE HAS CURLERS IN HER HAIR.	*JOJ SKRIVA VEO KRUT.*

In the translation *KAD MIR NAM TREBA, PJEVA IL' SE SMIJE* the word "abbey" is missing (see lyrics below). To sing in an abbey is considered to be sinful, so by *omitting* it in the translation there is a chance we will miss out on the intended meaning, which is that Maria is singing in the church and she should not do so because it is sinful.

SISTER SOPHIA:
I'VE EVEN HEARD HER SINGING IN THE ABBEY!

REDOVNICA SOPHIA:
KAD MIR NAM TREBA, PJEVA IL' SE SMIJE

In the TT there are a lot of *contractions*, e.g. *al'* (*ali* = but), *reć'* (*reći* = say), *k'o* (*kao* = like), *ne sm'je* (*ne smije* = must not). In the line HOW DO YOU HOLD A MOONBEAM IN YOUR HAND (see lyrics below) the meaning was modified to *KAKO DOSEGNUT RUKOM MJESEC ŽUT* ('how to reach the yellow moon with your hand') in order to make the text fit the melody.

MOTHER ABBESS:
HOW DO YOU HOLD A MOON-BEAM IN YOUR HAND?

MAJKA ABBESS:
KAKO DOSEGNUT RUKOM MJESEC ŽUT?

The simile UNPREDICTABLE AS WEATHER was modified to *S NJOM SI UVIJEK NA STO ČUDA* (rather literally: 'with her you are always in for a hundred miracles'; see lyrics below) which was a clever solution because unpredictable as weather is an **idiom** in English and it means that you never know how she will react or what she will do next. The translator found a clever solution in Croatian, a *paraphrase*, that everyone will understand and it fits the melodic line and the meaning has been kept as well.

BERTHE	***BERTHE***
UNPREDICTABLE AS WEATHER,	*S NJOM SI UVIJEK NA STO ČUDA*
SHE'S AS FLIGHTY AS A FEATHER.	*KO' LEPTIRICA VRLUDA.*

Apart from this, there are some great solutions in the translation, for example, the line where a sister from the abbey explains Maria's personality by saying SHE'S ALWAYS LATE FOR EVERYTHING EXCEPT FOR EVERY MEAL, which

was translated as *I UVIJEK KASNI SVUDA AL' NA OBROK NI U SNU* ('she is always late for everything, but for a meal not even in her dream'), is very singable, natural and the sense is respected as well as the syllable count. Another example is I'D LIKE TO SAY A WORD ON HER BEHALF, MARIA MAKES ME LAUGH translated as *AL' NJOJ U PRILOG REĆ BIH HTJELA JA, NASMIJAT BAŠ ME ZNA*. Both lines of the TT end on the same syllable /a/, while in the ST they end on the syllable /a:f/. There is an *inversion in the word order* of the TT (*REĆ BIH HTJELA JA* = 'say would like I'; the normal word order would be *ja bih htjela reć*), but it feels natural and singable. The next example we would like to discuss is:

HOW DO YOU SOLVE A PROBLEM LIKE MARIA?
HOW DO YOU CATCH A CLOUD AND PIN IT DOWN?
HOW DO YOU FIND A WORD THAT MEANS MARIA?

KAKO SAD RIJEŠIT PROBLEM ZVAN MARIA?
OBLAKU REĆ DA NESMJE MIJENJAT LIK?
KAKO OPISAT KAKVA JE MARIA?

The translator *altered the meaning* a little but kept the main message, and he did it very cleverly. Most importantly, the translation is singable and natural. In this song, the placement of the word Maria is important because it is *associated with a specific rhythmic motif* which distinguishes her from the rest and in this example, the translator respected that in his translation and kept the word always in the same place as in the ST. The last example we would like to show is:

MANY A THING YOU KNOW YOU'D LIKE TO TELL HER,
MANY A THING SHE OUGHT TO UNDERSTAND,

TREBA JOJ REĆ' JOŠ MNOGO VAŽNIH STVARI.
TREBA JOJ POMOĆ SVOJ DA NAĐE PUT.

The translator kept the same beginning in these lines just like it is in the ST, but the formula is different (instead of "many a thing" we find *treba joj reć / pomoć* 'she should be told / helped'). The **rhyme** in the line BUT HOW DO YOU MAKE HER STAY AND LISTEN TO ALL YOU SAY? was *respected* in the TT as well *AL' KAKO NAREDIT NJOJ DA SASLUŠA SAVJET TVOJ?* 'but how do you order her to listen to your advice?'.

To conclude the analysis of this song, we would like to comment on a word that could have been potentially very problematic to translate. The word is "flibbertijibbet" which is defined, according to various online dictionaries, as 1) a frivolous, flighty or excessively talkative person and 2) a delusive or elusive goal. The translator *paraphrased* it as *K'O CURA BEZ MOZGA* 'like a girl without a brain', which is close to the original meaning although it is now a whole sentence instead of one word (see lyrics below). The audience of the target language is very familiar with this solution because Croatians use this expression on a daily basis and everyone can understand the meaning behind it. The other expression that was very well handled was A WILL O' THE WISP which was translated as *K'O ZBUNJUJUĆ TRIK* 'like a confusing trick'. The Cambridge dictionary defines the idiom "will o' the wisp" as "something that is impossible to get or achieve" (will-o'-the-wisp, n.d.). Although the Croatian translation is not the exact equivalent, but a *paraphrase*, it carries the meaning, which in the end, is one of the most important principles.

BERTHE:	***BERTHE:***
A FLIBBERTIJIBBET!	*K'O CURA BEZ MOZGA!*
SOPHIA:	***SOPHIA:***
A WILL O' THE WISP!	*K'O ZBUNJUJUĆ TRIK!*
MARGARETTA:	***MARGARETTA:***
A CLOWN!	*K'O KLAUN!*

My Favorite Things

The translation is, in our opinion, very vivid, beautiful and the rhyme scheme of the ST was respected, for example *mlijeka-meka*, *dar-stvar*, *kosu-nosu*. The song has a good flow, namely it feels natural and singable, but again there are a few places that need to be pointed out. Firstly, in the Croatian translation of the line CREAM COLORED PONIES AND CRISP APPLE STRUDELS the *order of the phrases in the line was reversed* because in that way the text fits better to the melodic line (*VRUĆ HRSKAV ŠTRUDL I ZLAĆANI PONI* 'hot crisp strudel and golden ponies') and the rhyme is kept and respected as well (see lyrics below). The same situation can be observed with the following two lines, in Croatian translation

they are reversed again, but this time DOORBELLS AND SLEIGH BELLS were modified to *ZVONO KAD ZVONI* 'when the bell rings'; in order to preserve the rhyme, the *meaning was altered* (see lyrics below).

MARIA:
CREAM COLORED PONIES AND CRISP APPLE STRUDELS,
DOORBELLS AND SLEIGH BELLS AND SCHNITZEL WITH NOODLES,
WILD GEESE THAT FLY WITH THE MOON ON THEIR WINGS
THESE ARE A FEW OF MY FAVORITE THINGS.

MARIA:
VRUĆ HRSKAV ŠTRUDL I ZLAĆANI PONI,
ŠNICL SA KNEDLAMA, ZVONO KAD ZVONI
NOĆNI LET PTICA UZ MJESECA ČAR
STRAŠNO JE DRAGA MI SVAKA TA STVAR.

The *alteration of the meaning* is observed also in the translation of the line ON MY NOSE AND EYELASHES where eyelashes were *translated with a superordinate word* 'face', and the *word order was reversed*: *PO LICU I NOSU* 'on my face and nose'. And lastly, the translation of the line SILVER WHITE WINTERS THAT MELT INTO SPRINGS, as *LED KAD KOPNI U PROLJETNI ŽAR* 'when the ice melts into the glow of spring' (Figure 57) is **a syllable short** (9 syllables vs 10 of the ST) so *one word* needed to be '*stretched' over two notes*. The first word in the translation of this line is a monosyllabic word (*led* 'ice') that was stretched over two notes to compensate for the lack of a syllable.

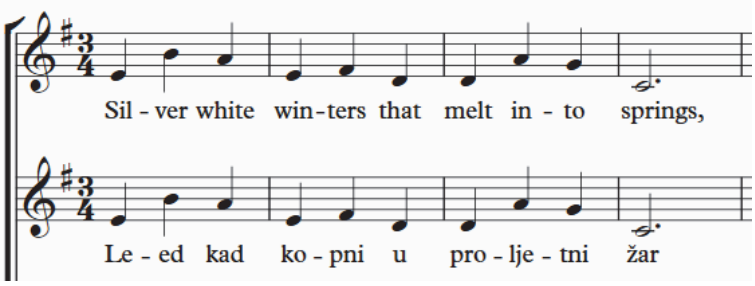


Figure 57: Sound 6-27, beat 1 and 2 of bar 1, in TT the monosyllabic word "led" ('ice') is stretched over two notes

At the end of each stanza there is a line that is repeated, always with the same melodic line, like a **leitmotif** (THESE ARE A FEW OF MY FAVOURITE THINGS). It is challenging to translate, because it needs to fit in perfectly and make sense in different contexts (stanzas). The line was translated into Croatian as *STRAŠNO JE DRAGA MI SVAKA TA STVAR* 'each of these things is terribly dear to me'. The *sense* has been slightly *altered*, but it is perfectly singable, natural, and the *rhythm* has been *preserved*. In addition, the *position of the keyword "stvar"* ('thing', singular) in the TT has been *kept* at the end of the line, just like it is in the ST ("things"), which is very important for keeping the character of the original song.

MARIA:
GIRLS IN WHITE DRESSES WITH BLUE SATIN SASHES,
SNOWFLAKES THAT STAY ON MY NOSE AND EYELASHES,
SILVER WHITE WINTERS THAT MELT INTO SPRINGS,
THESE ARE A FEW OF MY FAVORITE THINGS.

MARIA:
SVILENE VRPCE ZA STRUK I ZA KOSU
SNIJEG ŠTO SE HVATA PO LICU I NOSU,
LED KAD KOPNI U PROLJETNI ŽAR
STRAŠNO JE DRAGA MI SVAKA TA STVAR.

Sixteen Going on Seventeen

In the first verse (see lyrics below), we can see that the original text uses the ABAB **rhyme** scheme, and the Croatian translation cleverly follows the same structure and uses the *same rhyme scheme* (čist-list and *pali-dali*). The translator thus kept the flow of the verse as it is in the ST. The first line is a little different in the TT, i.e. the *meaning* was a bit *altered* because of the rhyme and syllable placement. The ST line YOU WAIT LITTLE GIRL, ON AN EMPTY STAGE was translated as *NA TVOJ NEVIN LIK TAKO DJEČJE ČIST,* which back-translates to 'on your innocent figure so childishly pure'. However, the meaning of the phrase "little girl" can be linked to *nevin lik* 'innocent figure' and *dječje* 'childishly, like a child', while "empty stage" in a way corresponds to čist 'pure, clean', which shows that the meaning was not altered freely in the TT, but that the translator rather *derived the meaning from the original* one. The second line was modified as well;

"for fate" was completely *omitted* but the meaning was preserved, namely, FOR FATE TO TURN THE LIGHT ON was translated as *REFLEKTOR SAD SE PALI* 'a spotlight is now turned on'. The word "light" was translated as *REFLEKTOR* 'spotlight', which is *more specific (subordinate word)* but perfectly in line with the first line of the ST ("empty stage"), because you would have a spotlight on a stage; in a way, this also *compensates for the omission* of "stage" in the translation of the first line. The first two lines have been adapted when it comes to meaning. The general meaning has been preserved but the TT was modified in order to fit the syllables and the melodic line. The following lines follow similar alterations as the first two lines. The first part of line three YOUR LIFE LITTLE GIRL was completely *omitted* in the TT but the rest of the phrase was respected and follows the original meaning and rhyme scheme.

ROLF:	***ROLF:***
YOU WAIT LITTLE GIRL, ON AN EMPTY STAGE	*NA TVOJ NEVIN LIK, TAKO DJEČJE ČIST*
FOR FATE TO TURN THE LIGHT ON.	*REFLEKTOR SAD SE PALI.*
YOUR LIFE LITTLE GIRL, IS AN EMPTY PAGE	*ISPISAT DA MOGU TAJ PRAZAN LIST,*
THAT MEN WILL WANT TO WRITE ON.	*MUŠKARCI SVE BI DALI.*

In the translation of the second stanza (see lyrics below), the *lines* have been *reordered*. The second TT line *DOŠLA SI SAD NA RUB* 'you have come now to the brink' is in fact the translation of the fourth line of the original, BABY, YOU'RE ON THE BRINK (In the ST, the second line runs: BABY, IT'S TIME TO THINK), and the fourth line of the ST was replaced by ŽIVOT ZNA BITI GRUB 'life can be hard', which is an *addition*, although motivated by the message of the song. The third line BETTER BEWARE, BE CANNY AND CAREFUL was translated as *PAZI NA SVE ŠTO RADIŠ I GDJE (JER)* 'beware of all that you do and where (because)', which is good but seems a bit bland when compared to the ST.

ROLF:	***ROLF:***
YOU ARE SIXTEEN, GOING ON SEVENTEEN,	*TEBI ŠESNAEST, SKORO SEDAMNAEST JE*
BABY, IT'S TIME TO THINK.	*DOŠLA SI SAD NA RUB.*
BETTER BEWARE, BE CANNY AND CAREFUL,	*PAZI NA SVE ŠTO RADIŠ I GDJE JER*
BABY, YOU'RE ON THE BRINK	*ŽIVOT ZNA BITI GRUB.*

The third stanza has also been *modified in meaning*, especially lines three and four (see lyrics below). The fourth line OFFER YOU FOOD AND WINE was translated as *S USANA TOČIT MED* 'from their lips they will pour honey', meaning that the men will try to seduce her with their sweet words. The translator managed to *keep the rhyme* and the flow of the ST, and the meaning was preserved in general. The TT meaning may be coherent, but it has been considerably stretched. The *syllable count* has been *respected*. In this fourth line we again observe the kind of "glueing" that we have seen above. The word *s* 'from' and the first syllable of the next word *usana* 'lips' are sung on the same note (***S U****-SA-NA*; see Figures 58 & 59 below).

YOU ARE SIXTEEN, GOING ON SEVENTEEN,	*TEBI ŠESNAEST, SKORO SEDAMNAEST JE*
FELLOWS WILL FALL IN LINE.	*MOMCI ĆE STAT U RED.*
EAGER YOUNG LADS AND ROUES AND CADS WILL	*STARAC I MLAD, POŠTENJAK I GAD ĆE*
OFFER YOU FOOD AND WINE.	*S USANA TOČIT MED.*

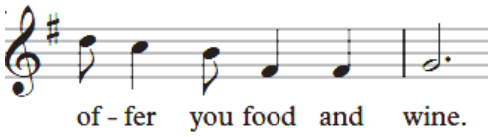


Figure 58: Sound, 11-62



Figure 59: Croatian version, preposition s 'from' "glued" to the first syllable of the next word ("usana" 'lips') on the first note

There is a case of *omittance* in the Croatian translation in the fifth stanza (see lyrics below). Namely, the lines I AM SEVENTEEN, GOING ON EIGHTEEN, I'LL TAKE CARE OF YOU were translated as *MENI USKORO BIT ĆE OSAMNAEST, ZNAJ DA TAJ SAM JA* 'I will soon be eighteen, know that I'm the one'. I AM SEVENTEEN was completely *omitted*, and I'LL TAKE CARE OF YOU was *modified* in meaning as 'know that I'm the one'. This is potentially problematic because the idea is that Rolf, a delivery boy, will take care of Liesl and provide for her if she marries him, and in the translation, it is just 'you know that I'm the one (for you)'. That makes the translation a bit clumsy, because the idea behind this stanza is partially lost.

ROLF:	***ROLF:***
I AM SEVENTEEN, GOING ON EIGHTEEN,	*MENI USKORO BIT ĆE OSAMNAEST*
I'LL TAKE CARE OF YOU.	*ZNAJ DA TAJ SAM JA.*

We would like to draw attention to stanzas 6 and 8 (lyrics below) of this song as examples of very fine translation because they respect all five of the Low's principles: singability, sense, naturalness, rhythm, and rhyme.

I AM SIXTEEN GOING ON SEVENTEEN,
I KNOW THAT I'M NAÏVE,
FELLOWS I MEET MAY TELL ME I'M SWEET
AND WILLINGLY I BELIEVE.

The stanza is structured in an interesting way. There is inner rhyme in line one (sixteen-seventeen), and also in line three (meet-sweet). Lines 2 and 4 rhyme at the end (naïve – believe). The *rhyme* scheme has been perfectly *reproduced* in the TT. *Syllable count (rhythm)* has been successfully *reproduced*. The translation is singable and natural. Only the *sense* has been *stretched* a little in lines 3 and 4, but it is an acceptable sacrifice.

MENI ŠESNAEST, SKORO SEDAMNAEST JE	'I'm 16, almost 17'
NAIVNA JOŠ SAM ZNAM.	'I'm still naive, I know'
SLATKA RIJEČ DVJE, TO LASKA MI SVE	'A sweet word or two, I'm flattered by it all'
OD ŠALE SE ZAVEST DAM.	'I'm easily seduced'

Stanza 8 (below) has a different structure, the rhyme scheme is ABAB, line one and three using identical rhyme.

TOTALLY UNPREPARED AM I
TO FACE A WORLD OF MEN.
TIMID AND SHY AND SCARED AM I
OF THINGS BEYOND MY KEN.

The TT *preserves the rhyme scheme*, with the difference that lines one and three do not use identical rhyme, but a *near rhyme*. The *sense* has been minimally *tweaked*, and the text is singable, natural, and *rhythmically identical* to the ST.

NESPREMNA JOŠ SAM POTPUNO	'I'm still totally unprepared'
PRED MUŠKI STUPIT KLAN.	'to step before the men's clan'
SRAM JE I STRAH ME UŽASNO,	'I'm terribly ashamed and scared'
JER TO JE SVIJET MI STRAN.	'because that world is alien to me'

The Lonely Goatherd and Climb Ev'ry Mountain

The songs "The Lonely Goatherd" and "Climb Ev'ry Mountain" will be discussed only briefly because there have not been many issues to comment on. "The Lonely Goatherd" is not problematic, the translator *kept the rhyme* as it is in the original, the translation is adequate, it conveys the original *meaning* although with some *changes*; it is singable, natural, it rhymes, the rhythm and the music are respected and all the syllables fit. The other song, "Climb Ev'ry Mountain" is so well translated that it seems as if it was an original Croatian song. The text is singable, preserves the sense, it is natural, the rhythm and the rhyme scheme have been successfully reproduced.

How Can Love Survive?

The original *rhyme scheme* ABAB has been *changed* to ABCB in the TT (see lyrics below).

MAX:
IN ALL THE FAMOUS LOVE AFFAIRS, a
THE LOVERS HAVE TO STRUGGLE. b
IN GARRET ROOMS AWAY UPSTAIRS, a
THE LOVERS STARVE AND SNUGGLE. b

MAX:

U VELIKIM JE LJUBAVIMA a	'in big love affairs'
UVIJEK PUNO BOLI. b	'there is always a lot of pain'
TU ČESTO VLADA GLAD I BIJEDA c	'there is often hunger and misery'
AL' SE LUDO VOLI. b	'but [the lovers] love [each other] madly'

THE'RE FAMOUS FOR MISFORTUNE WHICH
THEY SEEM TO HAVE NO FEAR OF.
WHILE LOVERS WHO ARE VERY RICH
YOU VERY SELDOM HEAR OF.

U ZANOSU IH NIJE BRIGA	'in ecstasy they don't care'
ŠTO IM SUTRA SPREMA.	'what tomorrow holds'
KOD BOGATAŠA TAKVA LJUBAV	'among the rich [for] such love'
MJESTA BAŠ I NEMA.	'there is really no place'

Although Bratulić did not manage to preserve the original rhyme scheme, he kept the original meaning in general (with some modifications) and the flow in those verses. Furthermore, throughout the song the translator *shortened* a few *words* in order to fit them to the melodic line: /al'/ in the line *AL'SE LUDO VOLI*, and /dat'/ in the line *BOGAT ĆE TIP DAT' ROMANSI TEK HIP* 'a rich guy will give romance just a short run'.

Another issue we noticed was in the line *JAHTU I HIDROAVION JA* 'a yacht and a seaplane I', which sounds somewhat clumsy because of the personal pronoun *ja* 'I / me' which was added at the end of the line, to make it **rhyme** (see lyrics below).

ELSA:
YOU'RE FOND OF BONDS AND YOU OWN A LOT.
I HAVE A PLANE AND A DIESEL YACHT.
MAX:
PLENTY OF NOTHING YOU HAVEN'T GOT!
BOTH:
HOW CAN LOVE SURVIVE?

ELSA:

TI IMAŠ MORE DIONICA,	'you've got a lot of bonds'
JAHTU I HIDROAVION JA	'a yacht and a seaplane I'

MAX:
NEMA ŠTO NEMATE, PUTA DVA 'there is nothing you haven't got, times two'
ZAJEDNO:

ŠTO ĆE LJUBAV TU?	'what has love to do here?'

The main line, a refrain of a kind, HOW CAN LOVE SURVIVE is not translated optimally (ŠTO ĆE LJUBAV TU 'what has love to do here'), the *meaning* having been *modified considerably*. Although it has not been translated optimally, the main idea of this interrogative question is preserved, i.e. the translator kept the interrogative sentence in the TT as well and the meaning has been respected to an extent. At first, we thought that a different line would be more adequatem, for example, *JER LJUBAV JE SPAS* 'because love is a rescue' or *LJUBAV NAM JE SPAS* 'love is our rescue'. The reason for this is because throughout the song, Max and Elsa talk about wealth and poverty and compare lovers from both classes. Namely, Elsa and the Captain are so wealthy that love should come easy for them because they have no other worries and can just enjoy their love and wealth together, but in the end, it seems the poor love more easily because they haven't got a lot, so Max's question "How can love survive?" is more a rhetorical question than a real one. However, later in the text, Elsa reassures Max that love will survive in the end by saying "We'll make our love survive" and thus ends the song on a positive and hopeful note. For that reason, the translation of HOW CAN LOVE SURVIVE? as ŠTO ĆE LJUBAV TU? 'What has love to do here?' was an adequate choice after all. Later in the song there is a similar translation to our idea, i.e. the line WE'LL MAKE OUR LOVE SURVIVE! is translated as *LJUBAV JE TU UZ NAS!* 'Love is here with us'.

In this song, there are two good examples of *cultural adaptation*. The first one is found in the translation of Elsa's line I CANNOT DIE LIKE CAMILLE FOR YOU. Camille is a so-called **cultural reference**; it refers to a character from an 1848 novel called *Camille: The Lady of The Camellias* by Alexandre Dumas *fils*[44]. There were many film adaptations of the novel in the US, and in the year 1959 when the musical *The Sound of Music* premiered in New York City, Americans may still have remembered the movie *Camille* (1936), an American film directed by George Cukor, starring Greta Garbo as Camille and Robert Taylor as Armand. To Croatians, Camille does not mean much (the name is not used in the Croatian translation of the novel, known as *Dama s kamelijama* 'The Lady with the Camellias'), nor is it associated with anything in our culture, that is why the translator found a clever solution *NE TREBA MRIJET DA TI SPASIM ČAST* 'There's no need

[44] Dumas *fils* (French for "son") was the son of Alexandre Dumas *père* ("father"), also a well-known playwright and author of classic works such as *The Three Musketeers*. The work referred to is *La Dame aux Camélias* (lit. *The Lady of the Camellias*, sometimes called in English *Camille*). First published in 1848 and subsequently (1852) adapted by Dumas for the stage. Verdi's famous opera *La Traviata* (1853) is based on the same story. The story has been turned into numerous stage adaptations, films, ballets etc. (The Lady of the Camellias, n.d.)

to die, for me to save your honour'. The second example of cultural adaptation concerns French expressions *TOUJOURS L'AMOUR* 'love forever', and *L'AMOUR* 'love' (see lyrics below). These expressions were not kept in French because Croatians do not use French expressions frequently in their language (in any case not as frequently as they are used in English, although most people would understand *l'amour,* but probably not *toujours*), and the lines WHEN YOU ARE POOR / IT IS TOUJOURS L'AMOUR– / FOR L'AMOUR ALL THE POOR HAVE LEISURE! were adapted as *LJUBAV SE DA SIROMAHU, JER ZNA DA ON IMA SVO VRIJEME SVIJETA* 'love is given to a poor man, because he [presumably God] knows that he [a poor man] has all the time in the world'. In both of the discussed examples, the translator preserved the meaning but made the text more natural for Croatian audiences.

MAX:
YOU MILLIONAIRES,
WITH FINANCIAL AFFAIRS
ARE TOO BUSY FOR SIMPLE PLEASURE.
WHEN YOU ARE POOR
IT IS TOUJOURS L'AMOUR–
FOR L'AMOUR ALL THE POOR HAVE LEISURE!

MAX:

BOGAT ĆE TIP	'a rich guy will'
DAT' ROMANSI TEK HIP,	'give romance only a short run'
JER U POSLU MU LJUBAV SMETA.	'for in business is love an obstacle'
LJUBAV SE DA	'love is given'
SIROMAHU, JER ZNA	'to a poor guy, for he knows that he'
DA ON IMA SVO VRIJEME SVIJETA.	'has all the time in the world'

CAUGHT IN OUR GOLD-PLATED CHAINS ARE WE,
LOST IN OUR WEALTHY DOMAINS ARE WE,
TRAPPED BY OUR CAPITAL GAINS ARE WE–
BUT WE'LL KEEP ROMANCE ALIVE–

KAVEZ JE ZLATNI SVE TO, ZAR NE?	'this is all a golden cage, isn't it?'
MIJENJA I TKO SI I ŠTO I GDJE.	'it changes who you are and what and where'
DOBIT NAM NEĆE ODUZET SVE.	'our capital gains won't take everything away from us'
ZA LJUBAV ĆE NAĆ SE SPAS.	'for love, a salvation will be found'

Bratulić *adapted* many lines very well, for example, 'gold plated chains' from the line CAUGHT IN OUR GOLD-PLATED CHAINS ARE WE (see lyrics above), were adapted to a 'golden cage' in Croatian translation *KAVEZ JE ZLATNI SVE TO, ZAR NE?* 'this is all a golden cage, isn't it?' Another example is the line from the same verse TRAPPED BY OUR CAPITAL GAINS ARE WE, which was translated as *DOBIT NAM NEĆE ODUZET SVE* 'our capital gains won't take everything away from us'.

In the lines below, Bratulić *added* some *words* to have all the necessary syllables to fit the text to the music. Some of those words are *konduktera* 'conductor', *Renault* (French car make) and šofera 'chauffeur / driver' (see lyrics below). Moreover, Bratulić *transformed a declarative sentence in the original to an interrogative* one in the translation; the line FAR, VERY FAR OFF THE BEAM ARE WE was translated as SKROZ SMO IZVRNULI STVAR, ZAR NE? 'we completely twisted it all, didn't we?'.

ELSA:
NO RIDES FOR US ON THE TOP OF A BUS
IN THE FACE OF THE FREEZING BREEZES
MAX:
YOU REACH YOUR GOALS IN YOUR COMFY OLD ROLLS
OR IN ONE OF YOUR MERCEDESES!

ELSA:

BUSOM NA PUT TKO JOŠ MOŽE - NI ČUT!	'travel by bus, who does that – no way!
I JOŠ BJEŽAT OD KONDUKTERA?	'and also run away from the conductor'

MAX:

IMAŠ ZA TO I ROLLS ROYCE I RENAULT,	'for that, you have both RR and R.

TRI MERCEDESA I ŠOFERA!	'three Mercedeses and a chauffeur'

ELSA:
FAR, VERY FAR OFF THE BEAM ARE WE,
QUAINT AND BIZARRE AS A TEAM ARE WE,
TWO MILLIONAIRES WITH A DREAM ARE WE,
WE'RE KEEPING ROMANCE ALIVE.
TWO MILLIONAIRES WITH A DREAM ARE WE,
WE'LL MAKE OUR LOVE SURVIVE!
ELSA:

SKROZ SMO IZVRNULI STVAR, ZAR NE?	'we completely twisted it all, didn't we?'
SMIJEŠAN I ČUDAN SMO PAR ZA SVE	'we are a funny and odd couple for everything'
NAMA BOGATSTVO NE KRADE SNE.	'wealth doesn't steal our dreams from us'
ZA LJUBAV ĆE NAĆ SE SPAS.	'for love, a salvation will be found'
NAMA BOGATSTVO NE KRADE SNE.	'wealth doesn't steal our dreams from us'
LJUBAV JE TU UZ NAS!	'love is here with us'

"No Way to Stop It" and "Edelweiss"

These two songs are the last songs of the musical *The Sound of Music* that will be analysed here. Because the songs do not have a lot of issues, they will be discussed only briefly. The first one is titled "No Way to Stop It". The translation is, in our opinion, good. The translator respected the rhyme and the structure almost to the point, the TT is singable and feels natural. There are two lines that are very cleverly translated and show that Bratulić is a professional when it comes to *modifying* the text. The lines we refer to are BE WISE, COMPROMISE! / COMPROMISE, AND BE WISE!, which he translated as *TO MUDRO JE ZNAJ, / SVOJU MUDROST MI DAJ* 'know that this is wise, give me your wisdom'. Another such line is BUT UP AGAINST A SHARK, WHAT CAN A HERRING DO? which is, of course, a **metaphor**, and it was *translated* into Croatian *by a different metaphor*, as *AL' ČAK I LAV SE SKLONI KAD JURIŠA SLON* 'but even the lion moves out of the way when

the elephant charges'. In these examples, Bratulić *respected the general meaning*, *kept the flow* and *followed the syllable placement*. Throughout the song, some lines were *adapted* but the general meaning has been preserved. On one occasion, the translator *turned a rhetorical question into a declarative sentence* (the second line in the lyrics below), and the translation relies heavily on *paraphrase*.

ELSA:
WHY NOT LEARN TO PUT YOUR FAITH AND YOUR RELIANCE
ON AN OBVIOUS AND SIMPLE FACT OF SCIENCE?

ELSA:

STVARNO MOGAO BI STVAR TU SUDIT BLAŽE.	'you could really judge that thing more leniently'
SVAKOM JASNO JE, A ČAK I ZNANOST KAŽE.	'it is clear to everyone, and even science says it'

The last song to be discussed is "Edelweiss" or "*Runolist"* in Croatian. This is a patriotic song, a song about Austria, so it was challenging to translate. It was not translated in the same patriotic style as the original and it seems the translator wanted to *respect the structure* (rhyme and the syllable placement) more than the original idea behind the song, but the translation is correct, natural and singable. However, there are some elements that merit discussion. There are a lot of *adaptations* and the song has only two stanzas (see lyrics below). The second line of the first stanza EV'RY MORNING YOU GREET ME was somewhat modified to *JUTROM POZDRAV MI BLAGI* 'mornings /every morning a gentle greeting to me', which in Croatian is a bit *semantically and syntactically stretched*. It seems as if the translator just wanted to fit the syllables under the melodic line and have rhyme. On such occasions, Low advises *omitting rhyme* and *following the sense* and singability if the rhyme is not the focal point of the song, and in this case it is not, and if the meaning would suffer because of the rhyme. Another issue is the third line of the first stanza, where instead of SMALL AND WHITE, CLEAN AND BRIGHT we have *BIJEL I PLAV, BLISTAV SAV* 'white and blue, all shiny'. The Edelweiss flower that grows in the Alps is white with many tiny yellow flowers in the middle and since this line describes the flower, the word blue may not have been the best solution here[45]. Another line which was entirely *modified* was

[45] *Edelweiss* is a German word which literally translates as 'noble white'.

the last line of the first stanza YOU LOOK HAPPY TO MEET ME, translated as *BAŠ K'O PRIJATELJ DRAGI* 'just like an old friend', which is good because you'd expect that an old friend will be happy to see you. Furthermore, the first three lines of the second stanza, BLOSSOM OF SNOW, / MAY YOU BLOOM AND GROW / BLOOM AND GROW FOREVER, were translated as *BLAGOSLOV DAT' / ĆE TVOJ NJEŽNI CVAT / SNJEŽNI CVAT I BOJA* 'your gentle blossom, snowy blossom and colour will give a blessing', which does not make a lot of sense and these lines are very important because, in this patriotic song, the most important thing is that the homeland grows and prospers, and in the translation, the idea of this line is lost, or at the very least, blurred. The "blessing" that the flower will give was taken from the last line (BLESS MY HOMELAND FOREVER). The "snowy blossom" is the only element that was preserved in the translation of these three lines. "Gentle blossom" and "(snowy) colour" were added seemingly from out of nowhere. The "blooming" and "growing" appear though in the translation in the penultimate line *TI ĆEŠ RAST, S TOBOM CVAST / I DOMOVINA MOJA* 'you will grow, with you my homeland will bloom too', with a difference that in the TT the homeland will bloom together with the flower, while there is no mention of that in the ST. The remaining lines of the second stanza were *modified* completely; the original text says EDELWEISS, EDELWEISS, / BLESS MY HOMELAND FOREVER and it was translated as *TI ĆEŠ RAST, S TOBOM CVAST I DOMOVINA MOJA*. "Edelweiss, edelweiss" was completely omitted, "homeland" was kept, but the context has changed: the homeland now blooms together with the flower, because it was already blessed by the gentle blossom in the first line. This is a good example that shows us that, for the translator, *rhyme and syllable placement were a priority* rather than the sense. Our impression is almost as if the translator made a list of the keywords (*Edelweiss* = runolist, *morning* = jutrom, *greet* = pozdrav, *white* = bijel, *bright* = blistav, *blossom of snow* = snježni cvat, *bloom and grow* = cvast i rast, *bless* = blagoslov, and *homeland* = domovina) and used it to write a new song, *disregarding some details* and *freely adding* other. When compared to the original, the song comes off as a bit bland and although the audience will probably understand that it is a farewell song because of the plot, there is no guarantee they will realise it is also a patriotic song.

GEORG:	***GEORG:***
EDELWEISS, EDELWEISS	*RUNOLIST, RUNOLIST*
EV'RY MORNING YOU GREET ME.	*JUTROM POZDRAV MI BLAGI.*
SMALL AND WHITE, CLEAN AND BRIGHT.	*BIJEL I PLAV, BLISTAV SAV,*
YOU LOOK HAPPY TO MEET ME.	*BAŠ K'O PRIJATELJ DRAGI.*
BLOSSOM OF SNOW	*BLAGOSLOV DAT'*
MAY YOU BLOOM AND GROW	*ĆE TVOJ NJEŽNI CVAT,*
BLOOM AND GROW FOREVER–	*SNJEŽNI CVAT I BOJA.*
EDELWEISS, EDELWEISS,	*TI ĆEŠ RAST, S TOBOM CVAST*
BLESS MY HOMELAND FOREVER!	*I DOMOVINA MOJA.*

In the translation, the emphasis is not on the farewell moment that Georg has with his homeland on the stage, but rather the emphasis is on prosperity i.e. that the land will grow and prosper along with its people. "Edelweiss" conveys a lot of meaning because Georg von Trapp sings that song just before going into exile (following Germany's Anschluss of Austria), and for him, it is a sort of a farewell to the country he loves so much and prides himself to be a citizen of. The Edelweiss flower is a symbol of Georg's loyalty to Austria. In that sense, maybe this translation should have been handled differently, namely it should have focused on that patriotic idea and translated in that sense, rather than strictly respecting the rhyme because it is also one of the last songs performed in the musical.

Summary

In the translation of the song "The Sound of Music", the translator managed to keep the rhyme and to fit the lines to the music without changing the original rhythm. We can see the use of contractions in the TT, the purpose of which is to reduce the number of syllables. In two places we can see an interesting solution of putting two words together on one note (a consonant is 'glued' to another consonant, e.g. *s planina -> splanina*). There is also a place in the TT where we can

see a succession of the same sounds, which makes the TT a bit clumsy ('unnatural' in Low's terms). However, on the whole we find the translation successful.

In "Maria Song" an entire phrase had to be omitted because of a surplus of syllables. We encounter again the technique of 'glueing' together two words on one note, which seems like a useful technique, which we have not seen in the analysis of the translation of *The Phantom* nor *Sugar*. In one place a word was omitted which in our opinion is important and by omitting it, the intended meaning is a bit distorted. We can again observe the use of contractions. Some idioms are adapted or paraphrased. There is an inversion in the word order of the TT (*reć bih htjela ja*), but it feels natural and singable. The word Maria is a leitmotif which the translator successfully kept always in the same place as in the original score.

The translation of "My Favorite Things" respects the ST rhyme scheme, the song has a good flow, it feels natural and singable. In order to keep the rhyme, some things had to be changed, e.g. the order of the phrases in the line was reversed, and the sense was modified (e.g. translation with a superordinate word). There is also a case of stretching a word over two notes to compensate for the lack of a syllable. Again, the *position of a keyword ("stvar")* in the TT has been *kept* at the end of the line, just like it is in the ST ("things").

In "Sixteen Going on Seventeen" the translator managed to keep the rhyme and the flow of the ST, and the sense was preserved in general. The TT sense is coherent, but it has been considerably stretched, and in some places, there is a loss of meaning. The syllable count has been respected. Some translation solutions used include deriving the meaning from the ST, using a subordinate word, omitting some phrases and compensating for the omission in other places, reordering lines, adding information, 'glueing' two words on one note, and replacing identical rhyme with near rhyme.

"The Lonely Goatherd" and "Climb Ev'ry Mountain" score high in all five Low's "disciplines", with some concessions regarding the sense, which seems to be inevitable.

In "How Can Love Survive" the ST rhyme scheme has been changed (ABAB to ABCB). Again, we see use of contractions (*al'*, *dat'*). The sense has been modified considerably (e.g. some words were added, declarative sentences changed into interrogative etc.). There are also two examples of cultural adaptation (Camille and *toujours l'amour*).

In "No Way to Stop It" we can see another good example of translation by a different metaphor ("but up against a shark what can a herring do?").

The translation of the song "Edelweiss" fully respects the structure of the ST, but some important elements of the sense seem to be lost. In his effort to keep the rhyme, the translator stretches the Croatian language both semantically and syntactically, so it comes off as a bit unnatural in places, and the patriotic element is partially lost.

In general, the translation of the songs in *The Sound of Music* is successful, with all five parameters – singability, sense, naturalness, rhythm, rhyme – being well balanced. Perhaps rhyme could have been sacrificed in some places in favour of the sense, but the general impression of the translation is favourable.

Conclusion

Music, like English, is an international language, which speaks to us through melody, rhythm, harmony, and words. The musical is a form which tells a story through music and lyrics, as well as dancing and dialogues. In our opinion, it is a superior form of art, and certainly one of the most difficult because of its complexity. Watching a musical is as if you were watching a shooting of a movie, but unlike movies, where actors can repeat the scenes until perfection, in musicals each performance needs to be perfect in the first (and only) take. The end product looks as if you were watching a live movie. A translator is a mediator between languages, cultures, meanings. A translator is the bridge that connects worlds and brings something as wonderful as a musical to other nations across the globe so they also may enjoy the wonders of music and understand the songs as well as the plot.

We hope to have shown in our analyses that translating musicals is less a science than a craft, one could almost say it is an art, requiring not just skill and experience but talent as well. Translating musicals differs greatly from other types of written translation because translating songs demands greater flexibility and the ability to adapt. Music is here the biggest constraint, and it must be obeyed. In our opinion, a translator of a musical should have a sound knowledge of music theory or at least be able to grasp the complexity of musicals. The topic of translating musicals has still not been researched enough and it is yet to become prominent. We sincerely hope that this book is a small step in that direction, and that it can help build up knowledge on translating musicals and serve as an example of one way of analysing the translations of musicals. We greatly admire the work of researchers (and practicing translators of songs) such as Peter Low, whose insights we used as a basis for analysis. We do not claim to have invented any new methodology, while we firmly believe that building on the work of other researchers can lead to new insights, and this is all that matters. We hope this book has provided at least some new insights on the topic of song translation.

Mary Snell-Hornby (2007: 118) said that in translation studies it is now accepted that translation is not just a mechanical, soulless activity, and that it needs creativity and passion. For the translation of musicals this could not be more true. The translator of a musical is burdened by the fact that the translation needs to be singable, convey the original meaning, respect the music, but above all, the audience needs to be able to understand it. In the end, the audience will be the ones who decide whether a translation is a hit or a flop. All theorising

and analysis aside, when it comes to translating musicals, the proof of the pudding is indeed in the eating. "[T]he intended readers such as the director, actors, and band members are merely target-text users, while the audience constitutes the target-text receivers who finally decide the success or failure of a translated theatre work" (Jin, 2017: 1232).

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Appendix 1: List of musicals in Croatian translation[46]

ZAGREBAČKO GRADSKO KAZALIŠTE "KOMEDIJA" (1957 – today)

Aida - music by Elton John, lyrics by Tim Rice, book by Linda Woolverton, Robert Falls and David Henry Hwang; premiered on Broadway on March 23, 2000

-Croatian translation by Ivanka Aničić; premiered at the ZGK Komedija on June 18, 2005 (re-opened on February 3, 2017)

Applause / *Aplauz* –book by Betty Comden and Adolph Green, lyrics by Lee Adams, music by Charles Strouse; opened on Broadway on March 30, 1970

- Croatian translator? ; opened at the ZGK Komedija in 1985

Beauty and the Beast / *Ljepotica i zvijer* – music by Alan Menken, lyrics by Howard Ashman and Tim Rice, book by Linda Woolverton; premiered on Broadway on April 18, 1994

- Croatian translation: dialogues Ivanka Aničić, lyrics Vanda Vujanić Šušnjar and Dražen Bratulić; opened on September 24, 2022 at Vatroslav Lisinski Concert Hall

Cabaret - Joe Masteroff / Fred Ebb / John Kander; premiered on Broadway on November 20, 1966

-Croatian translation by Iva Boršić; premiered at the ZGK Komedija on May 26, 2012

Calamity Jane (A Musical Western) / *Ljubimica divljeg zapada* – music by Sammy Fain, lyrics by Paul Francis Webster, book by Ronald Hanmer and Phil Park; Premiere: May 27, 1961, Casa Mañana, Fort Worth, Texas

-Croatian translation by? ; premiere at the ZGK Komedija: December 22, 1963

Chicago - music by John Kander, lyrics by Fred Ebb, book by Ebb and Bob Fosse; premiered on Broadway in June 1975

-Croatian translation by Ivanka Aničić; premiered at the ZGK Komedija on April 29 & 30, 2004

Fiddler on the Roof / *Guslač na krovu* - music by Jerry Bock, lyrics by Sheldon Harnick, book by Joseph Stein; the original Broadway production opened on September 22, 1964

-Croatian translation by Ivo Juriša; premiered at the ZGK Komedija on June 12, 1970 (re-opened March 16, 1990)

Grease / *Briljantin* - by Jim Jacobs and Warren Casey; first performed on February 5, 1971 at Kingston Mines nightclub in Chicago

-Croatian translation by Ivanka Aničić; premiered at the ZGK Komedija on October 6, 2006

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[46] Sources: https://www.komedija.hr, https://www.kazaliste.hr/index.php?p=article&g=24, https://hnk-zajc.hr/, https://hnk-osijek.hr/, https://www.bgladprod.com/ and other various internet sources. Concerning HNK Osijek, a big thanks goes to Larisa Mujakić (Opera Direction) and Ante Kolobarić (Archives), who helped us retrieve the information on the translators for most of the musicals.

Hair / *Kosa* - music Galt MacDermot**,** book and lyrics Gerome Ragni i James Rado; debut Off-Broadway 1967

-opened in Croatia on July 12, 2003 in the production of ZGK Komedija at Vatroslav Lisinski Concert Hall, the songs performed in English original, dialogues in "Croatian-English jargon" (translator?)

Il Risorto (Italian musical) / *Uskrsli* – by Daniele Ricci

-Croatian translation by Aleksandra M. Chwalowsky, adaptation of the lyrics for singing by Sanja Bardun i Branko Bardun; opened in Croatian at the ZGK Komedija on April 14, 2014

Irma la douce (French musical) / *Slatka Irma* – music by Marguerite Monnot, lyrics and book by Alexandre Breffort; premiered in Paris in 1956, and was subsequently produced in the West End in 1958 and on Broadway, by David Merrick, in 1960. The English lyrics and book (1958) are by Julian More, David Heneker, and Monty Norman

-Croatian translation from French or English? Translator? opened at the ZGK Komedija in 1965

Kiss me, Kate / *Poljubi me, Kato* – music and lyrics by Cole Porter, book by Bella and Samuel Spewack; the original Broadway production opened on December 30, 1948

-Croatian translation by? ; opened on June 28, 1960 at the ZGK Komedija

Promises, Promises / *Obećanja, obećanja* – music by Burt Bacharach, lyrics by Hal David, book by Neil Simon premiered in 1968 on Broadway

- Croatian translator? ; opened at the ZGK Komedija on February 13, 1971

Les Misérables / *Jadnici* - music by Claude-Michel Schönberg, original French lyrics by Alain Boublil, Jean-Marc Natel, English lyrics by Herbert Kretzmer. The original French musical premiered in Paris in 1980. Its English-language adaptation has been running in London since October 1985, making it the longest-running musical in the West End and the second longest-running musical in the world after the original Off-Broadway run of *The Fantasticks*.

-Croatian version (translator?) in the production of the ZGK Komedija opened on February 8, 1982 at Vatroslav Lisinski Concert Hall

Love, Janis / *S ljubavlju, Janis*– music and lyrics Janis Joplin, book Randal Myler; initially produced by the Denver Center Theater Company in May 1994

-Croatian translation by? ; opened at the ZGK Komedija on October 24 and 25, 2008

Little Shop of Horrors / *Mali dućan strave* - music by Alan Menken, lyrics and book by Howard Ashman; the musical premiered Off-Off-Broadway in 1982

-Croatian translation by Ivica Krajač; opened on February 15, 2003 at the ZGK Komedija

Man of La Mancha / Čovjek iz Manche –book by Dale Wasserman, music by Mitch Leigh, lyrics by Joe Darion. First performed at the Goodspeed Opera House in East Haddam, Connecticut, in 1965.

- opened in Croatian (translated by Ivo Juriša?[47]) at the ZGK Komedija on June 24, 1969 (re-opened in 1980)

Mamma Mia! – music and lyrics by Benny Andersson and Björn Ulvaeus (ABBA), book by Catherine Johnson; premiere: April 6, 1999, Prince Edward Theatre, London

-Croatian translation by Dražen Bratulić; opened at ZGK Komedija on June 18 and 19, 2015

Marilyn And Ella / ***Ella i Marilyn***– book by Bonnie Greer, music and lyrics by various composers and lyricists (jazz standards; premiered in 2008 at the Theatre Royal Stratford East, London

-Croatian translation (dialogues only) by David Stopper; opened at the ZGK Komedija on March 23, 2014

Monty Python's SPAMALOT - music by John Du Prez and Eric Idle, lyrics and book by Idle; premiered 2005 in Chicago

-Croatian translation by Ivanka Aničić; premiered at the ZGK Komedija on December 14, 2013

Piaf – book by Pam Gems, music of Edith Piaf, arranged by Michael Dansicker; premiered in 1978 at Royal Shakespeare Company's "The Other Place" in Stratford-upon-Avon.

-opened in 2002 at the ZGK Komedija, translator?

The Full Monty! / *Skidajte se do kraja* – music and lyrics by David Yazbek, book by Terrence McNally; the show had its world premiere at the Old Globe Theatre in San Diego from June 1 through July 9, 2000

-Croatian translation by Ivanka Aničić; opened in Croatian at the ZGK Komedija on June 2, 2005

The Threepenny Opera / *Opera za tri groša (Prosjačka opera)*– music by Kurt Weill, book and lyrics by Bertolt Brecht; premiere: 31 August 1928, Berlin (in German: *Die Dreigroschenoper*)

- as *Prosjačka opera* it opened at the ZGK Komedija on May 1, 1957; Croatian translation by?

-as *Opera za tri pare* it opened at the ZGK Komedija in 1984.; Croatian translation by?

-as *Opera za tri groša*, Croatian translation by Ivica Krajač[48], premiered at ZGK Komedija on December 18, 1998

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47 We did not find a direct confirmation concerning the translator. However, from the archives at HNK Osijek we found out that Ivo Juriša translated the version of *Man of La Mancha* that was produced by the HNK Osijek in 1971, so it is pretty safe to assume that this was the same translation that had been used by ZGK Komedija two years prior, in 1969.

48 There is at least one other Croatian translation with the same title „Opera za tri groša", see the list under the heading HNK IVANA PL. ZAJCA RIJEKA below.

HNK OSIJEK (1971 – today)

Fiddler on the Roof / Guslač na krovu – *see above*

-opened in Croatian (translated by Ivo Juriša) at the HNK Osijek in 1980 (re-opened 1998)

Man of La Mancha / *Čovjek iz Manche* – see above

-opened in Croatian at the HNK Osijek in 1971 (re-opened 2002) – both times the translation by Ivo Juriša was used

My Fair Lady –based on George Bernard Shaw's 1913 play Pygmalion, with a book and lyrics by Alan Jay Lerner and music by Frederick Loewe. Premiered on Broadway March 15, 1956, after a tryout at New Haven's Shubert Theatre (date?), and four weeks at the Erlanger Theatre in Philadelphia, beginning on February 15, 1956.

-opened in Croatian at the HNK Osijek in 1987, translated by Aleksandar Aranicki

Sugar – book by Peter Stone, music by Jule Styne, lyrics by Bob Merrill; opened on Broadway at the Majestic Theatre on April 9, 1972

-Croatian translation: book Ivan Mokrović, lyrics Dražen Bratulić; opened at the HNK Osijek on May 28, 2019

The Sound of Music / *Moje pjesme, moji snovi* – music by Richard Rodgers, lyrics by Oscar Hammerstein II, book by Howard Lindsay and Russel Crouse; world premiere at New Haven's Shubert Theatre in October 3-10, 1959

-Croatian translation by Ivan Mokrović (book) and Dražen Bratulić (lyrics); opened at the HNK Osijek on April 29 and 30, 2016

The Threepenny Opera / *Opera za tri groša* – see above

- Croatian translation by Ivan Ivica Krajač; opened at the HNK Osijek on June 18, 2010

HNK IVANA PL. ZAJCA RIJEKA (2008 – today)

Sunset Boulevard – music by Andrew Lloyd Webber, lyrics and book by Don Black and Christopher Hampton. It is based on the 1950 film of the same title. The original West End production opened on July 12, 1993.

-Croatian translation by Igor Vlajnić; opened at the HNK Ivana pl. Zajca on February 8 and 9, 2019

Kiss me, Kate / *Poljubi me, Kato* – see above

-Croatian translation by Igor Weidlich; premiered on July 15, 2021 at the HNK Ivana pl. Zajca

Evita – music by Andrew Lloyd Webber, lyrics and book by Tim Rice; opened at the Prince Edward Theatre (West End) on June 21, 1978

-Croatian translation by Igor Vlajnić; premiered on January 15 and 16, 2020 at the HNK Ivana pl. Zajca

Fiddler on the Roof / *Guslač na krovu* – see above

-premiered at the HNK Ivana pl. Zajca on October 3, 2012

Nunsense – book, music, and lyrics by Dan Goggin. The original Off-Broadway production opened December 12, 1985

-Croatian translation: Ivanka Aničić; opened at the HNK Ivana pl. Zajca on January 30, 2008

The Threepenny Opera / *Opera za tri groša* – see above

-Croatian translation: book Vlatko Broz, lyrics Marko Fotez (translation published 1964!), opened at the HNK Ivana pl. Zajca on October 22, 2010

HNK ZAGREB

The Threepenny Opera / *Opera za tri groša* – see above

-Croatian translation by Ivica Krajač, opened at the HNK Zagreb on November 16, 2007

B GLAD PRODUKCIJA

Footloose – music by Tom Snow (among others), lyrics by Dean Pitchford (with additional lyrics by Kenny Loggins), book by Pitchford and Walter Bobbie; opened at Broadway's Richard Rodgers Theatre on October 22, 1998

-Croatian translation by Ivanka Aničić; premiered at Kino SC (Studentski centar) in Zagreb on March 31, 2011

Appendix 2: Table with translation challenges and solutions[49]

TRANSLATION CHALLENGE	SOLUTION
Surplus of syllables in TT	-shorten the translation: paraphrase, omit words (e.g. names, pronouns) / phrases, omit repetition and combine two sentences in one (+ rearrange word order), use contractions (e.g. in Croatian use short form of the infinitive), change plural into singular, convert the interrogative sentence into a declarative, or vice versa -change the rhythm to accommodate the extra syllables, e.g. divide notes with longer values into notes with smaller values, or put a note in place of a rest
Lack of syllables in TT	-use monosyllabic words as fillers (in Croatian e.g. *i, te, o, pak*, etc.) -stretch a monosyllabic word over two notes -repeat syllables / words
Rhyme in ST	-keep same rhyme scheme, *changing whatever else is needed* (important: always keep in mind the sense, which should be compatible with the whole, and any change in meaning should be derived from the original – the general meaning should not be changed), e.g. change order of lines, change word order within lines combine elements from different lines, combine omission and addition (be careful not to omit important details), change syntactic structure, use synonyms, use words with similar connotations, use explicitation / implicitation, keep the keyword and build translation around it, paraphrase, change active to passive and vice versa -change rhyme scheme (e.g. ABAB to ABCB) -use near-rhyme -disregard rhyme in TT;
Keywords	-keep keywords in the same place in the score
Leitmotifs	-use always the same words on leitmotifs

[49] The translation challenges and the suggested solutions are ordered more or less as they appear in our analysis. The list is not meant to be definitive; the challenges listed are the ones we could identify in our analysis, and it is possible that there will be other challenges in specific cases; there may also be other solutions for the challenges listed here. Be that as it may, we do believe this list may serve as a guide to whoever ventures to translate songs in a musical, and also as an aid to researchers to help them with analysis of the translations of songs. As this is just an outline, the readers are encouraged to read our analyses to get a sense of the context in which these particular challenges and solutions occur and to see the details.

Deliberate mistakes (for humorous effect)	-recreate in TT
Foreign language expressions	-keep in TT (do not translate)
The definite article "the" does not exist in TL	-translate by demonstrative pronoun (e.g. in Croatian use "taj", „toj") -omit
To keep TT close to ST	-use loanwords in TT
Unnatural accentuation (word stress) in TT	-change word order -stretch a syllable over two notes -change original rhythm
Idioms in ST	-use equivalent TL idiom or a similar one -paraphrase -omit
Language specific metaphors	-use a different metaphor with similar meaning
Personal names	-keep original -adapt / translate if they carry relevant and clearly recognizable meaning (but only if the name is fictional)
Interjections (e.g. 'ooh', 'ahh')	-adapt the pronunciation to TL
Scat singing (non-sense syllables)	-keep in TT (do not translate)
Informal tone (e.g. don't cha = don't you)	-Match the tone (e.g. *voljet* in Cr.)
Alliteration	-keep if you can, but can be sacrificed
Literal translation sounds awkward in TT	-paraphrase
Culturally specific reference	-adapt to TL by paraphrasing

Acknowledgements

The translation analysis of the musicals *Sugar* and *The Sound of Music* has been made possible courtesy of HNK Osijek, who have kindly provided us with the "Piano Conductor" score (a piano-vocal score) of the play, with the translated lyrics of the songs inscribed in the music score above (and occasionally underneath) the original lyrics. That enabled us to easily compare the ST and the TT, side by side in their musical context. A special thanks goes to Ms Larisa Mujakić (who we all know as Lara), Specialist Associate of the Opera Direction at HNK Osijek, for providing us with the materials free of cost. She can rest assured that the materials will be used for research purposes only and not shared with anyone. Lara also helped us find the names of the translators for some of the musicals performed at the HNK Osijek. We also thank Ante Kolobarić, the Archivist at the HNK Osijek, who helped us retrieve the translators of the other titles.

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