Bloomsbury Advances in Translation

Music, Text and Translation

Edited by Helen Julia Minors

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Music, Text and Translation

Bloomsbury Advances in Translation
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Series Editor's Preface

The aim of this new series is to provide an outlet for advanced research in the broad interdisciplinary field of translation studies. Consisting of monographs and edited themed collections of the latest work, it should be of particular interest to academics and postgraduate students researching in translation studies and related fields, and also to advanced students studying translation and interpreting modules.

Translation studies has enjoyed huge international growth over recent decades in tandem with the expansion in both the practice of translation globally and in related academic programmes. The understanding of the concept of translation itself has broadened to include not only interlingual but also various forms of intralingual translation. Specialized branches or sub-disciplines have developed for the study of interpreting, audio-visual translation, and sign language, among others. Translation studies has also come to embrace a wide range of types of intercultural encounter and transfer, interfacing with disciplines as varied as applied linguistics, comparative literature, computational linguistics, creative writing, cultural studies, gender studies, philosophy, post-colonial studies, sociology, and so on. Each provides a different and valid perspective on translation, and each has its place in this series.

This is an exciting time for translation studies, and the new Bloomsbury Advances in Translation series promises to be an important new plank in the development of the discipline. As General Editor, I look forward to overseeing the publication of important new work that will provide insights into all aspects of the field.

Jeremy Munday
General Editor
University of Leeds, UK

Notes on Contributors

Charlotte Bosseaux is Senior Lecturer in Translation Studies at the University of Edinburgh. Her research focuses on characterization and translation. Her publications include *How Does it Feel? Point of View in Translation* (2007). She now analyzes audio-visual texts with articles on characterization in the American television series *Buffy the Vampire Slayer* and its dubbed and subtitled French versions (2008). She is currently working on a monograph on this topic (forthcoming 2013) She has also worked on song translation, publishing a chapter in the *Oxford University Press Handbook of Translation Studies* (2011).

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Michael Chanan is a documentary film maker, writer on film and music, and Professor of film at the University of Roehampton. Chanan is active in a video project chronicling student demonstrations in Chile, as well as an active presenter on research in film studies. His films include: *No to Profit* (2011), *The Buzz in Buenos Aires* (2010) and *The American Who Electrified Russia* (2009). His books include: *The Politics of Documentary* (2007) and *Musica Practica: The Social Practice of Western from Gregorian Chant to Postmodernism* (1996).

Lucile Desblache is Reader in Translation and Comparative Literature at the University of Roehampton, where she is the Director of the Centre for Research in Translation and Transcultural Studies. Her two main areas of research are human–animal representation in contemporary literature and aspects of text transfer in music. Lucile is a singer and holds degrees in music and translation. She is the editor of *JoSTrans, The Journal of Specialised Translation*.

Mark Harrison was born and raised in the south-west of England, and left the University of Leeds with an MA in audio-visual translation. During his career in the subtitling industry, Mark has worked at a variety of London-based AVT agencies,

working on both intra- and inter-lingual subtitling projects. He now works as Language Operations Manager for MTV International. One of Mark's areas of interest whilst at MTV has been to create a consistent and solid subtitling service for hard-of-hearing music lovers in the UK. Mark has also worked as a visiting lecturer in Spanish to English audio-visual translation at Imperial College London and the University of Roehampton.

Jeff Hilson is a contemporary British poet. Recent poetry readings and performances include: 'ny poesiy', at The Poetry Café, London; 'Crossing the Line', William IV, London (September 2010); 'Desperate for Love', Kommedia Bar, Brighton (August 2010); 'Freaklung Barry MacSweeney tribute', Mordern Tower, Newcastle (August 2010); 'The Blue Bus', The Lamb, London (July 2010); 'The Other Room', Manchester (July 2010); '1st Brighton Poetry Festival', University of Sussex, Brighton (April 2010); 'ExXmas', Brixton Market, London (January 2010). He has scholarly articles published, including in the *Journal of Irish and British Innovative Poetry* (2010), and books, including his acclaimed *Stretchers* (2002).

Klaus Kaindl is Associate Professor of Translation Studies at the Centre for Translation Studies at the University of Vienna. His research interests include translation theory, multimodal translation and fictional translators in literature and film. He has published several monographs, including *Translatorische Methodik 2* (2007) and *Übersetzungswissenschaft im interdisziplinären Dialog: Am Beispiel der Comicübersetzung* (2004), some 60 papers and also co-edited several volumes.

Peter Low is a Senior Lecturer in the School of Languages, Cultures and Linguistics at the University of Canterbury, Christ Church, New Zealand. Educated in New Zealand and France, he wrote a thesis on French poetry and has published articles on French song (for example, in the *Journal of Singing*) and on translatology (notably in *Target*, *Babel* and *Perspectives*). Outside of his academic roles, he is a translator and an occasional pianist.

Helen Julia Minors is a Senior Lecturer in music at Kingston University, where she is associate director of the Practice Research Unit. Helen is a musicologist with interests in twentieth-century French music and music–dance relationships. She is published in *Notes* (2010), *Dance Research* (2009), *Nineteenth Century Music Review* (2007) and *Opera Quarterly* (2006). She has written score prefaces on Lili Boulanger and Claude Debussy for Musikproduktion Jurgen Hoflich. Helen has publications forthcoming on gesture in music and dance, the operas by Paul Dukas and Claude Debussy, Erik Satie, and the live composing sign language, Soundpainting. She sits on the National Association for Music in Higher Education and the Society for Dance Research.

Debbie Moss has degrees in dentistry, fine art and music. She is a musiologist, acoustic composer and pianist. Her research explores artistic collaborations in France during the twentieth century, particularly those of Jean Cocteau, with reference to his

musical collaborations with Satie and Les Six. Debbie is currently completing a PhD at Kingston University under the supervision of Dr Helen Julia Minors.

Peter Newmark was Dean of Languages at the Polytechnic of Central London (later Westminster University) from 1958 to 1981, before moving to the University of Surrey where he was Professor of translation, contributing to the Centre for Translation Studies. With seminal volumes on translation, Peter was a founding figure in the scholarly field of translation studies.

Jacqueline Page has worked as a surtitle author for productions at the Royal Opera House, as well as being a Principal Lecturer in French. Jacqueline's research explores the role of translation in Michael Chion's film theory. She is an editor for *JoSTrans, The Journal of Specialised Translation*.

Judi Palmer has been a surtitler at the Royal Opera House, Covent Garden, London, since 1988. She has had a musical training, having studied oboe in England and Paris before progressing with a career in opera houses. Judi works in securing and commissioning surtitle authors, cues surtitles in performance and works in collaboration with opera directors to ensure a consistent and complementary set of surtitles to suit specific productions. She collaborates with educational programmes, providing student tours and talks. Judi also regularly acts as a surtitle advisor across European opera houses. She has an interview published on the website of the *JOSTrans, The Journal for Specialised Translation*.

Muriel Swijghuisen Reigersberg is currently an independent scholar. She has a PhD in applied ethnomusicology, which focused on the influence of Christian choral singing on the construction of Australian Aboriginal identities. Fieldwork for applied PhD research was undertaken in collaboration with the Australian Aboriginal community of Hopevale, Northern Queensland, Australia, where Muriel was based as a choral facilitator between 2004 and 2005.

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Alan Stones is a London-based freelance composer, sound designer and lecturer. He has produced both instrumental and electroacoustic music, and his works have been performed in the UK and abroad. Alan has lectured in the UK and abroad, including

in the USA. He has a PhD from the University of Surrey. His research centres on the collaboration between composer and choreographer, as demonstrated in many collaborative projects with Ben Wright, including critically acclaimed works performed in London's Dance Umbrella. Works include: *Forces* (2011), *Archive of Happiness* (2010) and *About and Around* (2009).

Preface

Michael Chanan

Music is above all a form of social communication, intercourse, and dialogue. It works differently, however, from natural language. According to Claude Lévi-Strauss there is an embarrassing problem about this (Steiner, 1966: 32–8). There are senders of music – composers and musicians – and there are receivers, which is everybody. This is different, says the anthropologist, from the situation with natural language, where 'the senders and the receivers are exactly as numerous as each other', because 'with music the number of senders is extremely restricted while the number of receivers is very large' (ibid.). There is consequently the problem of a language which isn't working as you'd suppose it should. (On the other hand, one should add that there is no human society known to anthropologists which is not equipped with music, along with speech, tool-making, kinship rules, etc.) This gives rise to a second problem: 'This kind of language cannot be translated into anything else, except itself. You can translate music into music. You can shape the melody from major to minor. You can even devise a mathematical equation which will permit you to change according to a certain rule the interval between the notes of a melody and it will be a translation of the melody. But you cannot translate music into speech' (ibid.).

A proviso is in order. If you try to translate music into speech what you get is description, either analytic or literary. But, if music, like all art forms, has a dialogical dimension, then the dialogue is not only internal, between different musics, but also with other art forms. As I write this, Mussorgsky's *Pictures at an Exhibition* plays on the radio. In other words, there is a sense, entertained by some of the writers in this volume, in which music is capable of translating not the content but the sense of a non-musical source.

Translating music into music is in fact what music is all about – across history and across continents. The popular European contradanza crossed the seas with the Spanish to Cuba, where it acquired a new lilt to become the habanera, and then returned to Europe. Bizet and Ravel wrote habaneras for the opera house and the concert platform. It then crossed the Atlantic again southwards to Buenos Aires, where it turned into the tango. A musical translation occurs every time the model enters a new social milieu.

But there's another problem in the relation between a piece of music and the forms of speech associated with it, like the title, the programme, or the text it may carry, from a simple song to a Wagner opera. Words set to music are an instance of what Jacques Derrida called the supplement, an added element which is nonetheless integral to the whole (like the preface of a book, the Sunday newspaper supplement, or the soundtrack of a film) (Derrida, 1976). These supplements come in different forms,

but they always present the paradox of belonging and being separate at the same time. There's not much at issue in translating a title into the language of the audience (although *Pavan for a Dead Infanta* is hardly as mellifluous as *Pavane pour une infant défunte*). The problem here is not about the translation of supplementary words between natural languages, but the relation of the written text to the music itself: what does someone hear who hasn't read the programme? Do they shiver when listening to Vivaldi's 'Winter' concerto from *The Four Seasons*?

There are very real problems, however, when it comes to sung text. Art music, for example, is designed to very closely fit the sonorities of the language being set, and translating the text into another language with other sonorities has subtle implications – even assuming all the accents fall in the right places – for rhythmic and melodic nuances. But while the opera house has long been divided between original language devotees and proponents of translation, different domains have different practices. We don't expect Latin church music to be translated into the local language, nor German *Lieder* (although it's always useful to have the translation printed in the programme book). At all events, this kind of arrangement is governed by socio-cultural convention and the susceptibilities of the audience. But it also allows composers to position themselves in socio-political terms – Mozart addressing himself to his audience differently when he switches from the Italian of the court opera to the German of popular theatre for *Die Zauberflöte*; Janacek expressing his nationalism by writing his *Glagolitic Mass* in Old Church Slavonic.

Language has crucial implications for music's political economy. Opera houses on the international circuit perform in the original language because international singers cannot be expected to learn the same repertoire in different languages. As it is, they must still be able to perform in a number of languages (if only with the aid of pronunciation coaches). This also means that works in unusual languages might fail to enter the repertoire unless translated. Not a problem for Janacek's operas, but the translation of the *Glagolitic Mass* would be a betrayal of his purpose in reviving an extinct language.

It isn't only art music where lyrics often remain untranslated. All over the world, millions of kids know the original words of hit songs by British and North American singers, in English: a language most of them cannot speak. This is obviously an effect of Anglo-Saxon hegemony in the globalized market of the recorded music industry. At the same time, however, this apparatus also fosters the rapid spread of new popular musical forms – rap, perhaps, above all – which have spawned local variants in every part of the globe, always in their own language and musically translated into their own characteristic local popular musical idiom, rhythms, tradition.

A different kind of question is posed by the practice of replacing one sung text with another, to produce transgression. At school, I learned a beautiful Sephardic song, setting a religious poetic text in Hebrew from one of the Prophets. Some years later I discovered a version of it on a record, only here the words were secular and in Ladino – it was a love song. How can the same melody serve such contrasting texts? What does this say about the music's expressive content? When I started reading scholarly histories of Jewish and other medieval 'folk' musics – the popular music of the day – I discovered that it was a widespread practice across Europe for the religious to take

over popular songs by changing the words. The practice can also work the other way round: the troops in the trenches in the First World War, for example, put subversive words to church hymns and military marches – all brought together famously in *Oh! What a Lovely War*, the creation of Joan Littlewood's Theatre Workshop.

Oh! What a Lovely War started life in 1961 as a radio documentary called *The Long Long Trail* by Charles Chilton, one of the most creative BBC radio producers of the post-war years. Chilton and Littlewood collaborated to bring it to the stage in 1963, and five years later it was translated again, this time to the cinema screen, in Panavision stereo with a whole cast of star actors, under the direction of fellow actor Richard Attenborough. It was my great good fortune to have been able to follow the filming of Attenborough's film through its three-month shoot, on location in Brighton. Under the musical direction of Alf Ralston, the only surviving member of the original Theatre Workshop team, and using the original arrangements, some scenes were shot with live music (the music hall, the military band marching along the promenade) and others to playback (especially the dance numbers). Imagine my discombobulation when I saw the finished film and discovered that nearly all the music (apart from the military band) had been replaced by – translated into – souped up orchestrations which robbed the soundtrack of the sense of raw immediacy and intimacy of the music hall ambience.

Cinema deals with the language problem either by dubbing or by subtitles. Films of operas began to appear with subtitles. People saw this was good and it encouraged new audiences; the technique entered the opera house in the form of surtitles above the proscenium. This is a product of the same technological advances which mean that nowadays, in the age of the digital, music making becomes a constant movement of translation, remediation, transgression, creative betrayal and reinvention. But then this is no more than it has always been.

Acknowledgements

This book began as a conversation with colleagues from Music, French and Creative Writing, at the same time as I was re-reading texts on audio-visual dialogue in music, text, visual art and dance, including seminal works by Albright (2009), Bruhn (2000), Dayan (2006) and Shaw-Miller (2002). There have been many individuals who have offered support, suggestions, and guidance along the way, for which I am very grateful. Most notable are the various conversations in varying forms with Lucile Desblache, Stephanie Jordan, Philip Purvis, Alan Stones, Stephanie Schroedter and Lawrence Zbikowski. The first contributors to the book, Lucile Desblache, Jacqueline Page and Alan Stones, have all offered support through the process. Of particular note is the contribution by Peter Newmark.

Peter Newmark (1916–2011) sadly passed away during the editing of this volume at the age of 95. Peter, Professor of Translation at the Polytechnic of Central London (1958–81), was well known for his active and enthusiastic participation in establishing this field, with a series of seminal books, including *Approaches to Translation* (1981), *A Textbook of Translation* (1988) and *About Translation* (1991). He gave lectures on his research as recently as 2009, at Surrey, and continued to publish and support the translation community, remaining an active committee member of *The Journal of Specialised Translation* and he was still Vice President of the Chartered Institute of Linguists. With a background in interlingual translation, his late work began to move towards intersemiotic translation, with an emphasis on questioning the role language translation had to play in twentieth-century British songs, as shown in his contribution to this volume (Chapter 5). Peter identified himself with his early contemporary Benjamin Britten, of whom he wrote: 'Britten was not only a composer but had to be a poet in order to the set the texts he chose, intimately understanding the poetic aesthetic of the poets he chose' (Chapter 5). Surviving the Second World War having been stationed as an active soldier for three years in Italy, establishing a successful career in Britain having been born in Brno, Czechoslovakia, and having a passion for art song, Peter shared many attributes and passions with Britten. It was a great honour for me to have his involvement with the early stages of this project and a great sorrow that he was unable to fully complete his contribution. I am indebted to Lucile Desblache, the author of Chapter 1, for introducing me to Peter. Chapter 5 is dedicated to his memory.

I am grateful to Grant O'Sullivan for assisting with the musical examples within chapters 3, 6 and 11. I am also grateful for the assistance of various proofreaders, including Tim Ewers, Louise Harris and Mike Searby, and to authors in the volume who shared feedback with colleagues and proofread chapters, including Lucile Desblache, Jacqueline Page, Judi Palmer, Kenneth Chalmers and Peter Low. Thanks also to Lise Brodbeck and Jacqueline Page for their translation of Chapter 12 (Klaus Kaindl).

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Chapter 12: 'Hymne à l'amour', words by Edith Piaf, music by Marguerite Monnot. Reproduced with Permission. © Editions Raoul Breton. With thanks to Michael Kunze for approving the use of German translation of 'Hymne à l'amour', 'Hymne an die Liebe'.

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Note on the Text

Translations are by the respective authors of the chapters unless otherwise stated. Translations are presented in the text in brackets, alongside the original source text, for clarity, with a few exceptions. The surtitling translations are present in surtitling format, for illustrative purposes.

Musical references are a mixture of bar numbers and rehearsal figures as is appropriate to the example. Bar 2^2 refers therefore to the second bar and the second beat of the bar. Audio-visual footage is referred to by scene number, and the by a time code: 1.05.30 refers to one hour, five minutes and thirty seconds.

Some of the musical examples are reduced scores: in other words, the orchestral texture is reduced to two staves and noted. Other examples illustrate a section of the music and as such the instrumental names are given in the example heading for clarity.

Introduction: Translation in Music Discourse

Helen Julia Minors

The concept of translation is often limited to that of language transfer. Yet we can argue that translation (in a broad sense) is a process necessary to most forms of expression. Music, which is often considered to be a language (Cooke, 1959/2001), can be understood to refer to text and other art forms. As Jeremy Munday notes, translation 'is multilingual and also interdisciplinary, compassing any language combinations, various branches of linguistics, comparative literature, communication studies, philosophy and a range of types of cultural studies' (2001/2008: 1). Moreover, translation plays a variety of roles in the arts, particularly within a musical context. Music can set a text in popular songs, *Lied* and Chansons, as well as setting a libretto in opera, or using a text as the stimulus for ballet. Texts are also used as stimuli for tone poems and symphonies. The art historian Simon Shaw-Miller notes, in reference to Wagner, that music is 'superior to language because it is not fixed to the particular', rather it is 'universal' (2002: 54). Music as a universal language acknowledges that anyone can listen and have an opinion of music, but it does raise the issue of how we interpret and understand its meaning. Daniel Albright, in his work on music and word relations, asks a pivotal question to this field: 'can music aspire to more precise kinds of translation?' (2009, 3). The composer Igor Stravinsky (1882–1971) certainly would say not, going as far as to claim that: 'To speak of an interpreter is to speak of a translator … [and] equates translation with betrayal' (Stravinsky, 1956/2003: 127). There will inevitably be differences between the source text and the target text, as its sense is transferred to a new sign system: Stravinsky's remark connotes the performer's role in interpreting music. Like Albright, he acknowledges that something in translation exists beyond semantic language.

The connections between music and translation warrant interrogation. How is music affected by text translation? And, how does music influence the translation of the text it sets? How is the sense of the text and music transferred in the translation process? In what way can music translate the sense of text and other art forms? Moreover, if music can translate in its own terms, what are these terms and how does its sense (and means) transfer and cross from one sensory domain to another? There is an intermodal transference of ideas from one system (e.g. music) to another system (e.g. text). The transference is omnidirectional. These questions provide a critical foundation to this collective volume.

Exploring the notion of translation, this book views the concept with a specific focus on the transferences between music and text, though acknowledges visual arts, such as painting, drawing, architecture and performance space, and cultural context.

The interplay between source and target text (or medium) is all important. A balance is set up by asking if, and how, music can translate, as well as addressing the impact musical elements have upon translating text. Meeting analysis and theory with practice-based engagement, the book questions the process and role translation has to play in a musical context. It provides a range of case studies across the interdisciplinary field, forming the first collection of essays which does not restrict its concerns to one field (such as translation studies). Music is central to each case study and the majority of authors are musicians as well as linguists. It is hoped that the dialogue between subjects will reveal a variety of approaches, raise new questions and promote further interdisciplinary exchange.

The integration of music and translation scholars in a single volume, with the above shared questions, aims to chart the underexplored intercession between music and translation across the three translation areas as defined by Roman Jakobson (1896–1982). These consist of: interlingual translation, often referred to as translation proper, between two different languages; intralingual translation, in which a process of rewording within the same language system takes place; and intersemiotic translation, in which there is a transmutation, or transference, of sense from one art form, or sign system, to another. This last category is particularly relevant to the questions of this book: intersemiotic translation is explored, not only as transference of sense, but also as transference of means, or artistic method. Work needs to be done to identify the processes of communication, dialogue, interaction, interdependency and transference, all of which could be argued to be part of the intersemiotic notion of translation.

Recent research

The transference of sense and content between the different arts and cultures is of growing concern, with the growth of audio-visual works and multiculturalism. Recent events have been themed around such concerns, including four recent international conferences spanning music and dance: 'Sound Moves', Roehampton, London, 2004; 'Movements Between Hearing and Seeing', Bayreuth, 2009; 'Dialogues Between Music and Dance', Montreal, 2011; and 'Moving Music/Sounding Dance', Congress for Dance Research, Philadelphia, 2011. Within translation studies, conferences have also begun to focus on the interdependency of music and translation, demonstrated successfully by the Tenth Portsmouth Translation Conference, at Portsmouth University, in 2010, entitled, 'Theme: Image, Music, Text …? Translating Multimodalities'. Moreover, there are societies dedicated to the study of word–music relations: Ars Lyrica hosts regular events in this area, with a forthcoming journal volume in preparation on music and translation. Likewise, the journal *JOSTrans, The Journal of Specialised Translation* will publish a volume on music and translation in 2013.

There is a particular concern in translation and art studies of equivalence. What equivalences exist between music and text (and by extension the visual arts)? Is equivalence required to facilitate transfer? This question is central to recent literature across disciplines. In his study of musical meaning, Lawrence Kramer asserts that:

> Cultural musicology can claim to show that music has cultural meaning despite its lack of referential density found in words or images. But musical meaning can be made explicit only by language and the process of 'translation' therefore presupposes some sort of vital relationship between music and text. (Kramer, in Clayton et al., 2003: 126)

Although the link is yet to be categorized, it is this assumption that music can communicate and that text can translate the content of music which has sparked so many questions. Moreover, if music means, then its sense must be translatable. The philosopher Schopenhauer proposed, however, that:

> In a language intelligible with absolute directness yet not capable of translation into that of our faculty of reason, [music] expresses the inner most nature of all life and existence. (Schopenhauer, 2010, 97)

Is meaning in music innate? Or, as Susan McClary has asked, is meaning latent within a work, waiting to be interpreted when performed (McClary, 2001)? Or, is musical meaning constructed by the listener as an 'emergent' (Cook, 2001) attribute, which may or may not correlate to the composer's creative context? Invariably music produces an emotive response from its listeners (as is referred to in chapters 5 and 11) but how meaning is produced or interpreted is likely to fall across these options. In his ethnomusicological study of African music, Kofi Agawu cautions that translation does not necessarily 'show how the materiality of culture constrains musical practices in specific ways' (Agawu, in Clayton et al., 2003: 235). It is clear that music's function and purpose has a great part to play in the way in which we interpret its meaning. The creative stimulus (which may be a text), the event in which it is performed, or the spectator's involvement, all contribute to the music as an ephemeral creation experienced in the moment. Likewise, Martin Stokes acknowledges the 'complex affair' of cultural translation for ethnomusicologists (in Clayton et al., 2003: 298).

Western and non-Western musics both have been shown to have music–text relationships. The notion of translation is relevant to the interrogation of world musics in acknowledging contexts, recognizing the content and sense of cultural practices, as well as recording those activities, whether in transcription (Chapter 13), audio recording or observation diaries. Musicology (encompassing ethnomusicology) has adopted linguistic models in order to make sense of music as meaning bearing, most notably in the use of semiotics (Nattiez, 1987; Cummings, 2000). Significantly, Philip Bohlman recognized that to understand music from different cultures requires a form of translation, though he notes that from a 'Western standpoint' such a process is often seen as 'translatable' (2002: 6). This cross cultural exchange bears affinity to interlingual translation as it crosses different cultures, but it does not reside in a semantic sign system; rather it requires exploration of the artist means and processes. Searching for equivalences can 'impede' research and severely bias conclusions (ibid.). This is supported by Steiner who, in *After Babel* (1975/1998), identifies extra-linguistic parameters which bear non-equivalence, due to their culturally specific content.

The globalization of music as a commodity (Shepherd, 2003) for mass distribution has an impact upon our consideration of music and translation (Chapter

15). Translation assumes that the translator aims to transfer the content, sense, and I propose methods, of the source text, to the target text. A commercially produced product may not go through a translation process and simply be distributed in its original form in the new culture. If, however, translation is deemed necessary, then there are various questions about changing cultural attributes, genre attributes and tone (as acknowledged in Chapters 1–4, 7, 12 and 14).

Previous research in the area of music and translation has tended to expose salient themes within a single genre (e.g. song) or cultural context (e.g. European) because of the vast array of issues which are exposed when this area is opened up more broadly. There is one book in translation studies, *Song and Significance: Virtues and Vices of Vocal Translation*, which is of relevance to this field in its survey of vocal translation within songs, with a semiotic approach to translation. This collection of essays (Gorlée, 2005) presents an analysis of the symbiotic relationship of music and poetry within this specific genre. Musical elements are read to be transferable to other arts but this process warrants a musical, as well as a translation, perspective (Chapters 9–11). Although the book privileges a translation readership, its issues are of relevance to musicians.

The only other text to specifically tackle translation and music is a valuable special edition of *The Translator* (2008). This volume brings together a collection of essays from translation studies to introduce the discipline to the potential multidisciplinarity of the field. As with Gorlée, songs represent the main examples, ranging from folk songs through Art Songs and to songs within American musicals.

The applied nature of this field, with translation as an important global issue for accessibility and understanding, warrants much more detailed analysis across disciplines, ensuring to incorporate the different ways in which text translations are done by those working in the commercial field and the creative industries (whether for written libretti, sung texts, or projected surtitles, as discussed in chapters 1–4). A breath of perspective is required to tackle the process of translation to more fully understand how we can translate within musical contexts. The plethora of questions surrounding current musicology – how music has the capacity to mean and communicate – collaborative-creative work and intersemiotic communication would be best acknowledged across disciplines not only to find equivalent questions, but also to establish different approaches to those issues. This present collection speaks to Susam-Sarajeva's excellent volume (ibid.); however, it ensures to include some new, and perhaps surprising, voices on these issues. There is some crossover: Bosseaux (Chapter 7) is present in both volumes. Moreover, both Low (Chapter 6) and Kaindl (Chapter 12) contributed to *Song and Significance*, in their discussion of translation song texts: in the present volume both refine their discussions by taking specific artist examples.

Aims and chapter outline

Music, Text and Translation aims to take the next step, by ensuring to integrate musicians. The volume demonstrates the breadth of interest in the field of music and translation, offering a fresh variety of approaches, most notably in bringing

together scholars and professionals from both fields. It meets theory and practice-based research from cultural musicology, ethnomusicology, composition, translation studies, audio-visual translation, creative writing and film studies. Scholars include a composer, a poet, both surtitlers of the Royal Opera House, Covent Garden, a surtitle author, and professional translators, including the Language Operations Manager of MTV.

Music, Text and Translation questions the translation process across language and art domains. What constitutes translation in the context of music and text? In what way do artists translate the components of other inspirational sources beyond their own medium? How can and should a translator approach their task when translating text for specific musical contexts where the sonorous quality of language and its rhythm and pace are performed with music?

Language has sense. Through the process of translation, this sense is transferred into a new language system. What results in the target language is not the same, but offers a similar sense as the source language. During the process of passing one system into another, transference occurs across domains. This cross-domain mapping (as it might be termed, Zbikowski, 2002) recognizes the differences of the sign systems, as well as their conceptual point of blending, where intelligibility is retained and transferred. It is this process which underpins both text translation and the notion of translation between the different artistic media.

The first part explores how text is translated to music. Chapters 1–4 explore opera. Reader in translation studies, Lucile Desblache (Chapter 1), questions how languages in opera have been used as instruments of globalization, both as agents of what was seen initially as an operatic form expressing universal messages and as tools of cultural identity which promote the value of ethnicity or of a local heritage. Multilingualism and cultural diversity are central to the discussion. In Chapter 2, Judi Palmer, surtitler at the Royal Opera House, Covent Garden, explores surtitles in the context of accessibility at the Royal Opera House. The challenges, technical difficulties and benefits are outlined. The surtitle author and professional translator and lecturer, Jacqueline Page (Chapter 3), traces the translation of the libretto of Bizet's *Pearl Fishers* from commission to production, through examining the choices made in a quest to be faithful to text, music and action. Surtitle author, surtitler at the Royal Opera House, and music historian, Kenneth Chalmers (Chapter 4), charts the many aids to understanding the text of vocal music during performance, with particular reference to an English translation of Sondheim's *Sweeney Todd*.

Chapters 5–7 focus on songs within the classical repertory, popular music and film. Peter Newmark (Chapter 5), professor of translation studies, examines the expression of songs, their reception by the listener and how song as a musical form is perceived, with specific reference to Benjamin Britten. Peter Low (Chapter 6), lecturer in translation and surtitle author, asks what kinds of translation best serves compositions such as Britten's *War Requiem* or *Peter Grimes*. In Chapter 7, Charlotte Bosseaux (lecturer in audio-visual translation) considers the voice of Marilyn Monroe as a mirror of personality, questioning how this is altered in dubbing her films for foreign audiences.

The second part of the book challenges notions of intersemiotic translation and the transference of sense across media, across cultures and across senses. Chapters

8–11 present examples where music and sounds respond to texts and images. Written by a poet, Chapter 8 (Jeff Hilson) challenges the effect of homophonic translation, in which poets such as Ezra Pound translate for the sound and not the sense of the word. In questioning how a composer might be said to translate text or visual art in music, Chapter 9 (Helen Julia Minors) offers a musicological perspective in exploring the music and text of Erik Satie's *Sports et divertissements*. The composer, Alan Stones, speaks of similar issues in Chapter 10, in his exploration of John Cage's '____, ____ *Circus on* ____', which uses the translation of ideas and techniques from other arts into the musical. John Cage cited Satie's writings and shared a notion of musical translation. The compositional notions of translation expand an understanding of what intersemiotic translation might refer to. Continuing in this thread, Chapter 11 (Debbie Moss) presents a music and art history perspective of Arvo Pärt's *Lamentate*, asking how Pärt is able to translate, and moreover cite, elements from Anish Kapoor's sculpture *Marsyas* in his music.

Chapters 12–15 interrogate the adaptation of sense across genres, cultures, languages, arts and media. Chapter 12 (Klaus Kaindl) presents a translation scholar's perspective of adapting musical genres via interlingual translation. Edith Piaf's songs in French and translated into German are used to expose genre changes. Chapter 13 (Muriel Swijghuisen Reigersberg) brings an ethnomusicological perspective, arguing that the act of transcribing can be understood as an act of translation. Scientific and technical translator, Mark Shuttleworth, charts the translation of musical metaphors in his translations of a biography on the composer György Ligeti in Chapter 14. Concepts which extend beyond semantic meaning, and rely on an understanding of musical practices are raised in Chapters 13 and 14. The final chapter is presented by language operations manager at MTV, Mark Harrison, who considers the variety of styles and materials available on UK music channels when subtitling music programmes for the deaf or hard-of-hearing.

The case studies are ordered by translation process and subsequently by genre, though this book can be read in any order. The book targets scholars via central questions, tackling issues which are relevant to academic researchers of all levels, including undergraduates. The nature of the real-world practically-based essays from practitioners in the field looks outside the academe and will likely be of interest to professional translators, musicians working in outreach programmes and accessibility, as well as generally interested parties.

Part One

Translating Text to Music

Opera

1

Tales of the Unexpected: Opera as a New Art of Glocalization

Lucile Desblache

Opera audiences and funding

In spite of colossal efforts by the world's most renowned opera houses to justify the cost of their productions and make them accessible to a wider audience, opera is still largely perceived with suspicion and at times with resentment by a large section of the general public, who mostly regard it as a costly art form primarily enjoyed by the wealthy, yet publicly funded. The old adage that 'the only thing more expensive than opera is war' rings true in times of recession when the arts compete for dwindling state subsidies.[1] Going to the opera is certainly equated with affluence, but other attributes are also associated with what is still seen as an elitist club: a taste for and knowledge of high culture, and the time to attend performances which can last up to five hours. In spite of tangible signs that the opera public is changing, with a higher proportion of first-time goers, younger participants belonging to a wider social range, and of new productions and contemporary creations,[2] opera activities are still seen as unreasonably expensive to fund and largely elitist. In Europe, where drastic cuts in government subsidies are affecting the arts in the second decade of the second millennium, the consequences of a large decrease in public funding are starting to take effect.[3] But even in countries where recent economic difficulties have been less marked, such as Australia, many criticize the art form as too expensive to fund.[4]

Nevertheless, audiences have been growing in the last two decades. In countries such as the US, where opera has always been largely privately funded and currently only receives around 7 per cent of public subsidies, the growth has been substantial (Bomback, 2010; Oestreich, 1997). Research compiled for the report *Opera for Now* 'shows that the audiences for opera ha[ve] increased by a quarter between 1986 and 2000' (BBC, 2001). This success is undoubtedly due to the vigorous attempts made by opera houses and art funding bodies to lure a broader public and ensure the future of opera. While very visible corporate advertising presence in the late twentieth century made those attending opera feel part of a privileged club, everything is done to diffuse images of elitism in the twenty-first century. The standard of performers on the operatic stage, a highly competitive space, is astounding and their musical

excellence, combined with their now expected good looks and communication skills, with websites that often resemble more those of models than opera singers (see for instance Anna Netrebko) undoubtedly contribute to an increased interest in opera.

Opera houses are presently trying hard to attract audiences, and although this seems to have been the case since opera began, their efforts to ensure the survival of the genre have in recent years been unsurpassed. This involves using the canonical reference framework of the form and its polymorphous discourses (music, libretto, sets and staging) to explore contemporary resonances of the past for new target audiences. It also entails exploring this collectively, from composer to director, set designer to surtitler, as each opera is reinvented by a team of creators. In this respect, opera is, in essence, work in translation. It interprets established texts across times and cultures, and brings constantly new and 'deferred' meanings to life, to borrow Derrida's phrase (Derrida, 1967/1978). David Levin noted in his analysis of opera as an unsettled and unsettling form, that the operatic form relies on traffic between discourses, traffic which 'is not restricted to commerce between texts, but bears the marks of difference within texts' (Levin, 2007: 72). Levin argues that operatic mediation primarily takes place through performance and staging interpretations, but there are several agents of translation in such a multifaceted and shape-shifting form as opera. I would like to show here that the transient, adaptive and hybrid qualities present in opera turn it into a tool of 'glocalization', as opera relies more than ever on global production and dissemination while also giving a voice to a wide range of local cultures and languages, and endeavours to be attractive to audiences from all ages and social backgrounds.

Opera accessibility

For opera houses, widening access is the current key phrase. This means offering shows which make storytelling palatable and opera relevant to contemporary times, with fresh, imaginative productions from the established repertoire, as well as new works. Contemporary opera thus uses its symbolic power to offer 'remakes' of known repertoire but also flexible pieces focusing on socially inclusive themes. For example, the recent *Songs for Silenced Voices*, originally performed in an empty shop in 2010 in Liverpool and staging a homeless ex-soldier, thus aimed simultaneously to introduce new audiences to the operatic genre and to change public perceptions of homelessness.[5] Similarly, the English scheme 'Streetwise Opera' aims to involve performers who have experienced homelessness. This group is being funded as part of a trend where 'large-scale opera shoulders a significant cut, but we [the Arts Council of England] commit to the long term health of opera' (Arts Council, 2011).[6]

Extra-musical aspects are also vital to successful communication with audiences. Although using different guises from its ancestors, twenty-first century opera is at least as multimodal as its seventeenth- and eighteenth-century counterpart, where complex machinery and stage effects were highly appreciated by the audience. Patrice Chéreau, Luc Bondy, Jonathan Miller and Terry Gilliam, for instance, have drawn audiences to the opera for their direction as much as have famous singers in the last three decades as have opera divas for their fame.[7] At times when nearly all operatic productions are collaborative ventures between different theatres from different countries,

transnational co-productions aim to create a universal language decipherable by all and take audiences of different cultures and backgrounds beyond their own familiar zones. In the wake of the twentieth century, opera directors were often criticized for being too overpowering, but exciting productions can be and are being used to introduce a wider public to new or unknown operas. These are not only transnational, but also transdisciplinary. At a time when most types of music are associated with visual output and performance, we expect the operatic genre to make the most of its assets. Controversial figures new to opera, such as the experimental film maker Mike Figgis, are requested to direct productions in order to hybridize and broaden the form, grafting non-operatic devices to the conventions of opera. An instance of these transcultural developments is the spectacular production of Alexander Raskatov's *A Dog's Heart,* based on Mikhail Bulgakov's eponymous novella, premiered in Amsterdam in June 2010. A co-production between De Nederlandse Opera and the English National Opera with the collaboration of the Complicité theatre company, it mixed opera stage direction with puppet animation introduced by Complicité. The haunting presence of Bulgakov's literary and Raskatov's musical dog-man is brought to life with virtuoso puppeteering that echoes the unstable music and the transience of the hybrid character. The unexpected introduction of fast flying puppets across the stage shifts the attention away from traditional operatic features into theatrical devices which are mobile, unfinished, uncapturable and unpredictable. Simon McBurney, the artistic director of Complicité, who had previously 'refused [to direct opera] because [he] didn't feel particularly close to the form',[8] seizes this opportunity to import rebellion into opera, to dissolve formulaic views of the genre, to dismantle its conventions.

Opera accessibility also entails making mainstream shows available which is undertaken by most opera houses in an increasing number of transfer modes. The best opera houses are racing competitively to offer the latest and most exciting forms: HD performances simulcast in cinemas (initiated by the New York Metropolitan Opera in December 2006, and now offered in 45 countries), live outdoor screenings, including podcasts, 3D live coverage and films (see Appleyard, 2010; Brown, 2011), DVD productions,[9] dedicated terrestrial, satellite and internet television channels, as well as live shows in-house. The opera repertoire may be largely dominated by the past but it is delivered to twenty-first-century opera audiences with all the latest instruments in technology. In addition, a range of developments, including outreach events and educational programmes, information provided on the Web, surtitling, audio-description and, in some cases, performances signed for the deaf, is provided.

Opera and language

By far the most crucial and contentious aspect of opera accessibility today concerns the language in which the opera is sung. At times when national cultures are considered to have less impact on their populations, as many consume global cultures which put less emphasis on national differences, opera, a hybrid genre, with its blend of forms (dance, theatre, orchestral music, choral music, arias), its insistence on using a wide

range of languages, and its frequently changing translations and adaptations, offers a type of entertainment that defies homogenization. Large contemporary operatic endeavours are transnational art forms, marketed globally for economic reasons and collectively produced out of artistic invention (and also, economy), but they promote multilingual, multicultural, and multimodal values and products. One of the most successful opera composers of the first decade of this century is Kaija Saariaho, a Finnish composer who has worked with the French-speaking Lebanese novelist and librettist Amin Maalouf on the three operas she has composed. In all three pieces, the theme of women's marginalization is strongly present and the collaboration stresses multilingual and multicultural output. In *L'Amour de loin* (the French title is used also in the English version by Richard Stokes, first performed in July 2009), some of the original poetry of the mediaeval troubadour Jaufré Rudel is left in the Occitan language for instance, emphasizing the multilingual essence of the piece, and its timelessness. This also emphasizes the controversial point, particularly relevant to opera, that meaning is not exclusively articulated semantically: significantly sound can play both a signified and signifier role. Many examples of such contemporary transcultural operas – although not so many by women composers – could be given, from Philip Glass (*Satyagraha*, 1980; *Akhnaten*, 1983; *Galileo Galilei*, 2002) to Bruno Mantovani (*Akhmatova*, 2010).

Although opera was born in seventeenth-century Tuscany and patronized by the powerful to establish their linguistic, cultural and political authority, as a genre it is now keen to speak the musical and theatrical language of the marginalized. China's desire to establish a national Chinese opera in China and abroad as a beacon of the country's cultural power can certainly be read as a way of expanding its influence on the West, appropriating what is regarded as one of the most accomplished Western artistic forms of high culture (Melvin, 2010). In this respect, a parallel can be drawn with the ambitions of the Italian nobility to exert cultural and political influence on known human societies in the early modern period. Yet in spite of these global aspirations, opera is also introducing world audiences to a wide range of languages and cultures. The Chinese composer Tan Dun (b. 1957) thus predicts that 'opera will no longer be a Western form, as it is no longer an Italian form' (Lipsyte and Morris, 2005). He considers that its global appeal can be translated locally and states that for today's artists, globalization offers opportunities 'not to standardize, or neutralize, but by giving people a chance to be seen' (Buruma, 2008). It represents an opportunity to be heard: if opera is to thrive as a global art form available locally, it needs to be understood by local audiences.[10]

Opera in England

I have discussed elsewhere the wide array of linguistic solutions provided across different eras and areas on the operatic stage, from the use of Italian (or Tuscan, as it was initially called) as a musical lingua franca in the early seventeenth century, to eighteenth-century bilingual productions which introduced recitatives in the language of the country in which the opera was performed while arias were sung in the original

Italian or French, to multilingual performances where different roles could be sung in different languages, or to entirely translated texts (Desblache, 2007). It is beyond the scope of this chapter to consider the various attitudes to foreign languages throughout music history, but I would like to make specific reference to the situation in England, taken as a particular case study, since English has been an established lingua franca for decades, even though relatively few pieces of the operatic repertoire were composed in English until the second half of the twentieth century. While monolingualism is a well-known cultural trait of the English, opera was an enclave which forced some foreign language awareness into the cultural arena, where it was, curiously, accepted.

Opera has long been viewed as a foreign import in England. Although masques, which comprise most components of opera (music, dancing, singing, acting, stage design and production) were developed in the early seventeenth century as a form of court entertainment, the establishment of the Commonwealth of England and of the Rump reforms, which closed down theatres in the mid-seventeenth century, halted what might have been the early development of an English operatic genre different from Italian opera. The Restoration period reinstated masques, which evolved into operas in English (such as John Blow's *Venus and Adonis*, around 1685, and Henry Purcell's *Dido and Aeneas* in 1689), but after Purcell's death in 1695, Italian opera gradually grew in popularity, although it was generally perceived, as Samuel Johnson famously described in his *Dictionary of the English Language*, as an 'exotick and irrational entertainment' (Johnson, 1775).

From the start of opera in England, there seems to have been confusion as to the question of how language transfer should occur/does occur. The first Italian opera to be performed in England (without any spoken dialogues as the English custom required) was *Arsinoe*: attributed to Thomas Clayton based on a libretto by Tommaso Stanzani, it was performed in 1705 in the English translation of Pierre Antoine Motteux, a French playwright in political exile in London. As Edward Dent – who did much to promote and revitalized opera translation after the Victorian era – states, several Italian operas followed, first in English translations but at times partially sung in English and Italian, such as Alessandro Scarlatti's *Pirro e Demetrio* in 1708. By the time Handel came to England and produced his *Rinaldo* in 1711, Italian singers were dominating the operatic stage, and Italian was established as the language of opera, a genre then primarily aimed at an aristocratic audience. What is now known as the Royal Opera House was called the Royal Italian Opera between 1847 and 1892. Some performances always took place in English, but they tended to be associated with national rather than international casts or with popular operatic forms, epitomized by John Gay's *Beggars' opera* created in 1728, and the other ballad operas which followed. Britons were so deprived of national opera composers that a piece of work such as Weber's *Oberon* was (and still is) considered English by default. Written on a libretto by James Robinson Planché, premiered and conducted by the composer in London in 1826 at a time when the operatic genre was spurned by British composers, it is known as 'an opera we have to call English, even though few have ever seen it performed in England [… and even though it is] one of innumerable examples of operas which fail to get into the repertoire because of the unacceptability of the libretto' (Burgess, 1985: 6–7). As Anthony Burgess – who praises Weber's ravishing music – reminds us, such is

the power of a libretto that it can send an opera into oblivion regardless of the quality of its music, particularly if the words cannot inspire a contemporary production.

Opera: A platform for national and international cultures

Multilingualism and an attraction to foreign or distant lands and cultures seem to go hand in hand with the tradition of opera. Long before the exotic plots of nineteenth-century operas, the mythological or historical pieces of the previous two centuries were set in Ancient Rome, Greece, Turkey and other faraway places, in time and space. Examining the 208 operatic pieces listed on the Royal Opera House site (Royal Opera House, Performances) since its repertoire record began in 1732, when the building opened its doors as the Theatre Royal, Covent Garden, is informative: fewer than half (97) use libretti setting the scene in the native country and culture of the composer. Those which do are adapted from fairy tales or traditional stories (Mozart's *Magic Flute*, 1791; Rimsky Korsakov's *Snow Maiden*, 1882; most of Wagner's operas), from historical events or established legends (Purcell's *King Arthur*, 1691; Donizetti's *Lucrezia Borgia*, 1833; Britten's *Gloriana*, 1953), or from literary pieces (Prokofiev's *War and Peace*, after Tolstoy's novel, 1946; Birtwistle's *Gawain*, inspired by the middle English romance 'Sir Gawain and the Green Knight' (1991)). When scanning through the operatic repertoire, the tendency for composers of particular nationalities at specific historical times to associate their music and libretti with a national culture when identities are being formed, is evident. For instance, nearly all nineteenth- and twentieth-century Russian opera composers, although strongly influenced by other European musical traditions, use folk narratives and music as vehicles to give Russian culture international prominence. Opera and ballet were the platforms through which Russian culture was established internationally. Similarly and at the same time, many Central and Eastern European operas were powerful instruments of national expression, cultural identity and political representation (for example, Dvorak's *Rusalka* in 1901, and Janacek's *Jenůfa* in 1904). In the late nineteenth century, and the early twentieth century, foreign elements of opera were essential either way: as exotic features of art allowing distancing from everyday customs and traditions, linguistically and culturally; and/or as ways of providing an international platform for visibility to national cultures in the making.

In England, a twofold tradition of opera seria in Italian as part of a very limited season at the Royal Opera House/Italian Opera in London and of popular music or lighter opera sung more widely in English was firmly established until the end of the nineteenth century. Masterpieces such as Mozart's *Die Zauberflöte*, performed as *Il Flauto Magico*, or Gounod's *Faust* were sung in Italian (see Degott, 2004); unsurprisingly, this gave way to satires, comic operas and suspicion of multilingualism. Referring to *Faust*, and the high society of the 1870s in New York, Edith Wharton could still write in 1920 that 'An unalterable and unquestioned law of the musical world required that the German text of French operas sung by Swedish artists should be translated into Italian for the clearer understanding of English-speaking audiences' (Wharton: 2010, 3).

Operatic developments in the twentieth century

While America was to embark on a period of Germanophilia when most operas were to be performed in German, the situation started to change in England with the establishment of the Carl Rosa Company in 1873, which toured Great Britain a few weeks per year, offering operas in English (including the first performance of Puccini's *La Bohème*, supervised by the composer, in Manchester in 1897), but also commissioned and encouraged new works by British composers. Fires, feuds between theatres, two world wars[11] and several periods of economic crisis threatened the survival of a musical genre always known for its high running costs. Yet in addition to Carl Rosa's touring opera, the establishment of a resident English opera company in late Victorian times at The Old Vic theatre in London, initially founded by two social reformers, Emma Cons and Lilian Baylis, keen to offer a 'worthy' form of entertainment dissociated from drinking habits, provided a long-term infrastructure. This not only set Britain on the road to remarkable operatic achievement, but made opera an essential element of its contemporary culture. The impact was such that when David Webster was given the task of reopening the Royal Opera House in 1945, he opted for a language policy of performance in English. This was only breached gradually at the end of that decade, as the opera house began to be regarded as a centre of international excellence (Snowman, 2009: 358) and as a contrast to what was the Vic-Wells opera company, founded in 1931 and the forerunner of the current English National Opera, established in 1974, which offers performances exclusively in English.

In post-war Britain, linguistically, the situation regarding opera was entirely different from other aspects of cultural life. English was becoming established as the world's lingua franca, particularly in science and entertainment, where an American influence was pervasive. The war had also consolidated the insularity of British culture. Opera for Britons was therefore an enclave where other European languages reigned and from which English-speaking composers were virtually excluded. This caused Benjamin Britten to found the English Opera Group in 1947, as an outlet not only for his own work but for other contemporary British composers, starting a new trend for opera in English.[12] By contrast, in the rest of Europe opera had steadily grown popular throughout the first half of the twentieth century and was performed in translation in the smaller houses, although it remained sung in the original language in the most prestigious places.

The introduction of surtitles in every opera house within the last two decades of the twentieth century (as referred to in Chapter 2) was the most spectacular development in accessibility. In 2006, the English National Opera, often a testing ground for opera in Britain, introduced surtitles, even though operas were sung in English. Admittedly, ENO is housed in the very large London Coliseum, where clear diction is often challenging due to the acoustics of the theatre. Yet most opera houses in Britain have now followed this trend. The omnipresence of surtitles has not dampened the eternal argument between enthusiasts of operatic performance in the original language and those who argue for opera in translation (with or without surtitles). For some, to persist in performing in foreign languages is 'nothing less than snobbery, the worst possible kind of elitism in an art form that bends over backwards to protest

accessibility' (Canning, 2011: 29). The argument will never end, but one new development that has been consequential to the introduction of surtitles is the visibility of both the translation and the translator. Even some of the most vociferous detractors of surtitles, such as David Pountney, now adapt librettos for live surtitling.[13] With comprehension greatly facilitated, both producers and translators are aware that the audience understands the words effortlessly. Whereas loose adaptations tended to be reserved for works of parody,[14] free translations are increasingly common with standard works of the repertoire. In Mozart's *Don Giovanni*, Leporello's famous 'catalogue' aria, in which Don Giovanni's servant recalls the sexual prowess of his master during the first act of the opera, is a good example of an evolving trend towards more creative textual adaptations. Edward Dent's (1938), Tony Britten's (1992) and Amanda Holden's (1999) versions are all quite literal translations of the original. But Jeremy Sam's version, sung at the English National Opera in London in 2010, entirely departs from it, omitting, for instance, famous geographical references (1003 women seduced in Spain) to replace them with PowerPoint graphs showing monthly returns (103 seduced last April).

Opera translators' priority is not semantic fidelity. As Peter Low (2005) has established, many constraints are imposed by the pre-existing music. Attitudes towards translation have also evolved considerably in the last hundred years. Edward Dent, the most prominent Edwardian opera translator, conceded that the 'translator must necessarily know something of the language from which he is translating' (Dent, 1934–5: 82), but admitted to translating *Eugene Onegin* without any knowledge of Russian, and with no attempt to collaborate with a Russian speaker, and with translation methods which are very approximate:

> I do not really know Russian. When I translated Tchaikovsky's *Eugene Onegin* I collated the German and Italian versions; when they agreed I assumed that they were correct, and when they disagreed I looked up words in a Russian dictionary until I got the sense of the passage, and found out what word came on the important note. (ibid.: 97)

Opera and multilingualism today

Today's opera translations in English are strongly domesticated, humorous whenever suitable, and always audience-aware. Yet they are at least as influenced by production decisions as by the initial libretto which inspires them. Whereas Victorian patrons of French, German and Italian opera in English were keen to promote a moral form of entertainment, thus compelling their translators to emphasize moral messages, today's priorities are to reflect production decisions and to involve the audience. Jeremy Sams' final words to the audience in *Don Giovanni*'s 2011 production for the English National Opera remind us of this, as they address the public, swapping the original moral coda for a realistic conclusion: 'As for you, you sat for ages/Thank you for paying our wages.'[15]

The opera's librettist, Lorenzo Da Ponte, in spite of his lifetime success, struggled financially and relied heavily on translating, printing and selling opera libretti to

audiences to earn a living. He would perhaps have smiled at these last lines which he had not written. English has now not only entered the operatic repertoire, but the majority of new operatic works are composed in English. A large number of English-speaking composers now dominate the arena (John Adams, Thomas Adès, Philip Glass, Michael Nyman, Judith Weir). We can therefore question whether opera still offers such a window on multilingualism. As it establishes itself as a global form of musical and dramatic performance, the pressures to use a lingua franca are increasing. Opera appears all over the globe in many forms and is frequently favoured as a suitable genre to bring marginalized voices to the fore. We might think that non-verbal elements of opera allow us to go beyond the foreignness of the text, but they can also lead us to it. Perhaps this is why librettists, although keen to adapt their texts to their time and public, choose to keep elements of the foreign, traces of other languages, other customs, settings in different lands, references to a geographic and temporal elsewhere that makes the audience take a distant perspective from their own culture. This attraction to otherness might explain why so many composers and librettists were and are attracted to foreign texts, or to texts in translation. When asking his librettists Giuseppe Adami and Renato Simoni to adapt the eighteenth-century playwright Carlo Gozzi's *Tosca* for the operatic stage, Puccini did not read Gozzi's original play but an Italian translation of Schiller's version of Gozzi, which is arguably richer in romantic feelings. As the accomplished librettist Auden reminds us, 'no good opera plot can be sensible, for people do not sing when they are feeling sensible' (Auden, 1961). In this respect, the fact that opera is valued in a twenty-first century with financial cutbacks to most artistic ventures, is a sign of hope for a society that is not only diverse but can truly become transcultural, as both common and different values are articulated on the world stages.

Notes

1 To give but a couple of examples, subsidies for culture have been in 2011, at best, very moderately increased, as in France, where the Ministry for Culture and Communication announced a budget increase of 2.1 per cent (Ministère), or drastically cut: the Arts Council of England will thus have a reduced grant in aid budget for 2012–15, down 14.9 per cent from the previous budget (Arts Council).

2 Françoise Roussel, Head of Marketing for the Paris Opera, notes that in 2008 although signs of social democratization in the last decades remain modest, '38 % [of the opera public] are less than 40 years old while they were 31% at the end of the season 1996–97' ('38 % ont aujourd'hui moins de 40 ans, alors qu'ils n'étaient que 31 % à la fin de la saison 1996–97') (Roussel, 2008). In addition, Roussel emphasizes that online ticketing has made it easier for first-time viewers. She states that in 2010, only 25 per cent of the audience have a season ticket while the large majority of spectators booking online are first-time opera goers.

'Contrairement à une idée reçue, la majorité des spectateurs qui viennent à l'Opéra de Paris n'est pas constituée d'abonnés. Ces derniers ne représentent que 25 % des places. La grande majorité des spectateurs qui ont utilisé la billetterie en ligne sont des primo-spectateurs' (Roussel, 2010) ('Contrary to popular belief, the majority of spectators who come to the Paris Opera are not made up of subscribers. These

represent only 25% of places. The vast majority of those who use the online ticketing service are the primary audience.') Similar results are found in most international opera houses. For instance, according to new research commissioned by the Royal Opera House by the leading market research company Experian, audiences for opera and ballet at the Royal Opera House are far younger and less affluent than previously perceived. In contrast to the elitist image often portrayed, the research reveals a far greater diversity in age, income levels and lifestyles. The research carried out by Experian found that 20 per cent of opera goers are under 35 years of age; more than half of all ballet and opera goers earn less than £30,000 per annum; 22 per cent of opera goers earn less than £15,000 per annum; nearly 30 per cent of those going to the ballet and 37 per cent of those going to the opera at the ROH are typically students and young professionals; around a fifth of opera goers are under 35 years of age and 42 per cent are under 45 years of age; over 50 per cent of opera goers have an income of less than £30,000 per annum (London Dance, 2006).

3 Except in Italy, where most opera houses saw their budget slashed in 2010 (RT, 2010).

4 The fact that the iconic Sydney Opera House is in financial straits and requires large funds for the refurbishment of stage equipment has fuelled a controversy in the art funding circles (Anon., 2010; Westbury, 2010).

5 This ten-minute opera was restaged in October 2010 by Collective Encounters which made its libretto available (Edwards, 2010).

6 After nine years of existence, Streetwise Opera, which had not been regularly funded by the Arts Council, became an Arts Council national portfolio organization in April 2011. It will receive £100,000 annually until 2015.

7 New and controversial productions by these directors have included Patrice Chéreau's *Der Ring des Nibelungen* at Bayreuth between 1976 and 1980; Jonathan Miller's landmark *Rigoletto* at the English National Opera in 1982; Luc Bondy's *Tosca* at the Metropolitan Opera in 2009; and Terry Gilliam's production of *Faust* at the English National Opera in 2011.

8 Simon McBurney interviewed by Alice Jones (2010).

9 In the last decade; international opera houses have been keen to take the lead in owning their DVD companies in order to produce and distribute digital products. In 2007, the Royal Opera House in London was the first to acquire Opus Arte, its own DVD company. Although this is not a commercial enterprise, in December 2010, an agreement was signed between the *Institut National de l'Audiovisuel* and the *Opéra National de Paris* in order to digitalize and preserve all recorded material since 1971.

10 Although a Chinese opera, *Mulan* was performed in Chinese for the first time at the Vienna State Opera in 2008. Most internationally recognized Chinese composers compose opera in English, mainly because of the dearth of Chinese classical trained singers. In China, most Western operas are currently sung in their original language, and co-produced with Western houses, but the trend is to adapt production to Chinese settings. Many new works are also commissioned and to give one example, the China National Opera House performed 12 new operas with premieres in China since 2008 (Melvin, 2010). Since the dawn of the third millennium, dozens of opera houses have been constructed, both in China's large and small cities, but also in developing countries, funded by China (such as in Algeria where a $43 million opera house will be built in 2011).

11 Fires (in 1808 and in 1856) entirely destroyed the theatre twice. At the beginning of the twentieth century, the Royal Opera House offered operatic performances

alongside film shows, cabarets, lectures or dancing. During the First World War, it was requisitioned by the Ministry of Works for use as a furniture repository while in the Second World War, it became a Mecca Dance Hall (Royal Opera House, History).

12 The English Opera Group ceased to exist in 1980 having hosted new operas by such composers as Lennox Berkeley (1903–89), William Walton (1902–83), Harrison Birtwistle (b. 1934), John Gardner (1917–2011) and Thea Musgrave (b. 1928). It played an essential role in establishing contemporary British opera on the national and international stages.

13 David Poutney, who famously criticized surtitles (see chapter 3), has produced the translation and surtitles for Miecyzslaw Weinberg's opera *The Passenger*, produced at the English National Opera in October 2011 (see Seckerson, 2011).

14 A good instance of this is Offenbach's *Orpheus in the Underworld*, translated into English by Snoo Wilson with David Pountney in 1984, with its satirical portrait of the Public Opinion character as the then Prime Minister Margaret Thatcher.

15 Unpublished text transcribed during a performance of Mozart's *Don Giovanni* on 23 November 2010 at the English National Opera, London. Lorenzo Da Ponte's original libretto was translated by Jeremy Sams.

2

Surtitling Opera: A Surtitler's Perspective on Making and Breaking the Rules

Judi Palmer

Although opera surtitles have existed for almost three decades, it is surprising how little is known about them. Few people know how they first came to be introduced and why, how they are prepared, displayed and integrated into the entire opera going experience, who writes them or who is responsible for bringing them to the screen. It is even conceivable that patrons do not realize that this system is not automated (as revealed during an educational visit of music students from Roehampton University, 2010, and Kingston University, 2011). In this chapter, I question the particular challenges which face an in-house opera surtitler from my position as a surtitler at the Royal Opera House, Covent Garden, London. I also raise some questions regarding the future of surtitles following a detailed expose of their intention, creation and projection.

What is a surtitle?

In brief, a surtitle is an abridged, simultaneous translation of the opera libretto into the vernacular. Surtitles are displayed above the stage, and consist of one or two lines (no more), with a maximum of 33–9 characters per line. More recently, smaller satellite screens have been placed within the auditorium for patrons whose view of the main screen above the stage is obscured. In 1994 the staff at the Metropolitan Opera in New York took titling in theatres to a new dimension when they introduced the first generation of seatback systems. Here, a small screen displaying the titles is placed in front of each seat, with recent applications providing a choice of as many as seven languages for patrons to choose from. This is made possible by software which allows the parallel entry of text, the choice of language being made available to the patron by the touch of a single button which allows the viewer to select the language they require.

The origins of surtitles

In Europe, during the first half of the twentieth century, opera was predominantly performed in the vernacular. There were a number of reasons for this. First, the world wars had strengthened feelings of national identity, which made opera performed in the original, foreign language less acceptable to audiences. This trend toward performing in the language of the audience continued to the end of the 1960s and 1970s. Regional theatres, in particular, performed opera in English translation. Working to small budgets, they employed staff principals unaccustomed to performing opera in the original language to sing the leading roles. Opera sung in translation gave the audience a greater understanding of the text and thus a stronger feeling of engagement with the action taking place on stage. Inevitably it had an impact on the requirement for clear diction and enunciation. Indeed, the baritone Alan Opie, writing on the Peter Moores Foundation website, confirms that 'There is a call for opera in the vernacular. There's nothing like it if you want to get through to people' (Peter Moores, 2011). The emphasis is less on using the vernacular for familiarity but specifically to ensure communication is created between stage and auditorium.

Surtitles were introduced by the Canadian Opera Company in 1983. In a bilingual country with both French and English native speakers, singing in the vernacular was not possible – whichever of the two languages was chosen some members of the audience would be discriminated against. It was decided, therefore, to perform opera in the original language with surtitles in both languages: English on one side of the stage and French on the other, a practice now followed by European houses with audiences of mixed language usage, for example at *La Monnaie* in Brussels.

The idea of surtitling opera rapidly increased in popularity, for it rendered opera, which had gained a reputation for being incomprehensible and elitist (as discussed in chapter 1), far more accessible to a larger audience. In 1984, Covent Garden piloted the use of surtitles for schools' performances, before gradually moving on to titling some of the less frequently performed repertoire: for example, Janacek's *Jenufa* (1986) and Tchaikovsky's *Queen of Spades* (1986) for the regular audience. In 1986 it was decided to provide surtitles for all foreign language operas. In 1991 the first intralingual titles were used for performances of *Gawain* by Harrison Birtwistle. The text setting for this opera is such that the libretto, which is complex and stylized, is not easily audible.

The rationale for surtitles

Surtitles provide a greater accessibility to the dramatic intricacies of opera. They are inclusive, not exclusive, in that they aim to aid comprehension. Jeremy Isaacs (former General Director of the Royal Opera House, London), emphasized that:

> A very serious contributor to [the accessibility of opera] is another of our innovations much sneered at, the provision of surtitles … in this house. No one now need sit through an opera bored out of their brains because they have no clue as to what is going on. (James, 1992)

International opera houses, with their larger budgets and the expectation that they should stage productions with high-profile foreign artists, have little option but to present operas in their original language. It could hardly be expected that each singer, with an international reputation and career, would learn a new translation each time s/he sang in a different country. Indeed, *Opera Magazine* recently published a letter which placed language concerns in the interpretative foreground:

> I went to *Tannhäuser* in Oslo … It was certainly not sung in Norwegian, but in German – and I can't see the Dutch Wolfram and Hungarian Venus being asked to perform their roles in Norwegian. (Letter, *Opera Magazine*, August 2010)

This clearly demonstrates the prevalence of the multinationalism in current opera productions where opera houses have the opportunity to draw upon international directors, designers, conductors and artists who are leading exponents in their respective fields.

Interestingly, the opera goer who patronized the '*Volksoper*' had a far better appreciation and understanding of the operatic repertoire than his wealthier cousin who visited the international houses: unless s/he did some homework in advance, they would have had little comprehension of the libretto.

One of the most important factors determining opera being sung in the original language is that opera composers wrote with a particular libretto in mind. Richard Strauss's lengthy correspondences with Hugo von Hofmannsthal regarding the specific requirements of his libretti for *Der Rosenkavalier* (1911) are well documented (Strauss, 1961). Richard Wagner went to the lengths of writing his own texts – full of alliteration and onomatopoeia – if necessary, creating his own words (see Porter, 1984). This provides a challenge for a surtitle author; such an example can be found at the beginning of *Das Rheingold* (1869). At the start of the opera the Rheinmaiden's sing: 'Weig. Waga. Woge, du Welle, walle zur Weige. Wagalaweia. Wallala weiala weia.' Barry Millington and Stewart Spencer, who wrote surtitles for this in 1988, devised the following translation: 'Surging waves,/swirl round the cradle', presenting a concise translation of the text. To have invented comparable English words to reflect those of Wagner's original libretto would have unnecessarily distracted the audience and drawn their attention to the titles, which is contrary to the aim of 'invisibility' in surtitling.

This example demonstrates Wagner's use of onomatopoeia, alliteration and invented vocabulary. There is an importance not only of the semantic meaning of the text and the sonority of the sung voice but also of the sound of the text. This sound quality is lost in translation (an issue discussed in Chapter 7). Every language has its own tone colour, idiomatic, rhythmic and melodic flavour; some are arguably more 'singable' than others. Italian, with its vowel word endings, lends itself to the fluidity of the vocal line. In contrast, Germanic languages and English, with their dependency on clear consonants, can interrupt the flow of the melodic line.

Writers of singing translations are obliged to use the number of notes with their corresponding lengths given in the score; the number of syllables contained within the word in translation must be identical to the number of syllables in the original

– occasionally, some librettists may use additional notes, though this is considered bad practice as it alters more than one medium. Obviously, there are a number of constraints on the translator/librettist: not only must s/he attempt accurately to translate the original text, but also echo the sound of the original words, limiting the choice of vocabulary considerably. The translation is neither poetic, prose, nor word for word. It is rhythmically, dramatically and semantically restricted. This restriction requires both a linguistic understanding and a musical comprehension.

It is never ideal to ask a singer to perform in a language which is not his/her own for a local audience. Speakers of Latin-based languages tend to omit consonants, particularly at the ends of words, in spoken and sung texts, rendering them unintelligible. Conversely, English and German singers are less good in the Italian and particularly the French repertoire because the pronunciation of the vowels does not come naturally to them.

Accessibility and comprehension

Are surtitles the answer to an accessible and comprehensible operatic performance? Surtitles may offer a solution of sorts, in that it is the intention that they should convey the content of the libretti, but of course it will never be an ideal one, for it is impossible to reconcile the sung text with the, at times rather brief, dry surtitle translation (as outlined in Chapter 3).

Surtitles distract attention from the action on stage, and they can, in the contribution they make to the overall appearance of the stage picture, appear ugly and jar visually. For this reason they tend to be very unpopular with designers. Furthermore, the presentation of titles may require the eye of the spectator constantly to change focus between the text and the action on stage. Seatback systems present a particular problem for patrons with bifocal or varifocal glasses, who typically use the screen of the person in front to solve the tiring eye movement problems that otherwise result; in personal communication Geoff Webb of Figaro Systems, who provided the system at the ROH, conceded that this was often the case.

Providing a much edited translation of the libretto, however good, can never capture the quality or full detail of the original text, although it could be argued that in the case of some operas this brevity may be an advantage rather than a limitation. Fortunately, as opera is a multi-semiotic medium, the intrinsic inadequacies of the surtitle text are compensated for by other production elements.

An overview of present-day surtitle technology

The early surtitle systems comprised Kodak carousels, slides and high-powered projectors, with a control unit into which brightness and fade in and out times were programmed. The disadvantages are clear: at approximately £5 per slide, and a 24-hour wait for them to be produced, editing was slow and expensive. In addition,

slides that remained in front of the lens for too long buckled and stuck, as a result of overheating. The projector fans were particularly noisy. Moreover, the storage of so many slide carousels was problematic. However, the quality of the image and relay speeds that were produced were extremely good; thus those who developed the first generation of computer driven systems wanted to retain these qualities.

At Covent Garden in 1988 a bespoke dual channel caption generator was installed that replicated the functions of the slide projector, but which had far more flexible editing facilities. The titles were projected from the back of the auditorium onto the screen above the stage: the throw was 50m and the screen 5m x 1m. As surtitles became more popular, various companies saw opportunities for developing existing technology for the purpose. The LED dot matrix 'deli sign' became a popular choice, particularly among touring companies. Here, the screen hangs easily on a fly bar and is controlled from a laptop.

At the beginning of the 2000s, the seatback systems grew in popularity: installations of the Figaro System were undertaken in Barcelona and Vienna and a similar system made by the Spanish company Sonoidea was installed in the newly built opera house in Valencia. These are usually fitted into the seat in front of the patron, or are suspended on bars. These systems have the advantage of being able to offer the patron a choice of languages, if they have been programmed to do so, and more importantly, the option to turn them off if they do not wish to view the titles. The disadvantage with this type of system is that the technology is located within the auditorium and can require a great deal of ongoing maintenance. The system is checked prior to every performance and the usual failure rate is around 2 per cent of units on each occasion. Personal experience of the Royal Opera House's in-house surtitlers shows that audiences at both opera and ballet performances are not immune to accidental breakages or minor acts of vandalism on seatback surtitling technology. Finally, new hand-held systems have been developed using Blue Tooth technology, with titles displayed on a high-definition full colour screen. Whilst these offer a number of advantages, including the option of multilingual titles, advertising space and production photographs, the onus of responsibility on front of house staff in dispensing, collecting and charging the units, may prove unpopular with managements. At the Universitat Autonoma de Barcelona, Pilar Orero and her team are researching the possible use of androids for the provision of theatre titles.

Whichever system is in use, there are prerequisites: it should offer easy editing and operation; it should have brightness control and a system of previewing the titles; it requires a flexible document navigation for access at any point in the libretto; it needs a good choice of fonts; and finally, but most importantly, it requires clear, bright, readable display that is large enough to be seen from the back of the auditorium.

Surtitling: The collaborative cast

The Royal Opera House, Covent Garden, has two full-time surtitlers (represented here and in Chapter 4) who are responsible for sourcing, programming and cueing the titles during performances; occasionally they also act as surtitle authors/translators.

The prerequisites of the job are to have a university degree or equivalent in music (in particular, an ability to read an operatic piano reduction score and to follow it precisely through a performance), good language skills, in particular in German, French and Italian, and a knowledge of the operatic repertoire as well as experience of working in lyric theatre. The main requirement of the job is to be able to cope with the unsocial hours, on occasion working for up to seven evenings in a week, and to concentrate through endless hours of cueing; some opera performances, particularly those of the Wagnerian repertoire, for example, *Götterdämmerung* and *Meistersinger*, extend to up to five hours or more. In some houses, usually smaller establishments or festival companies, the responsibility for surtitles is given to staff from another department, often the music library.

The ideal surtitle author is primarily a music graduate, who is also an extremely good linguist, as the title relay is determined by the musical structure. Some authors are particularly well qualified in specific fields, be it, for example, comic opera, or the work of a particular composer such as Verdi (the British musicologist Roger Parker, professor of Music at King's College, London and author of *The New Grove Guide to Verdi* (2007), would be an example). Surtitle authors also need to be flexible in their approach to translation, as they may have to adapt their translated text to suit the production and to accommodate the demands of the director. In some of the larger houses, the surtitle authors are also the surtitlers. In others, the responsibility for writing the surtitle text falls to the assistant or staff director. Of the two surtitlers at the Royal Opera House, one is primarily concerned with translation and editorial work, while the other takes greater responsibility for the technical aspects of the operation.

Theatres with restricted resources and smaller budgets may 'hire' their surtitles from other companies. The Royal Opera House frequently lends surtitle texts, in the belief that the accessibility afforded by providing titles will bring opera to a wider audience. From our records it can be seen that the variety of repertoire for which our surtitle scripts and scores are used is extremely diverse, examples of which include Puccini's *Tosca*, borrowed by Opera Ireland (December 2010), and *L'Enfant et les Sortilèges*, Melbourne Symphony Orchestra (December 2006).

Collaborative process: Commission to the first night of a new production

I commission a text as soon as the repertoire for the season is announced, as this gives freelance authors plenty of time to fit the work into their schedule. There may be a requirement of up to five new sets of titles for a season comprising 20 productions. Surtitle authors come from a range of professions and occupations, be they academics, writers, translators or practising musicians. Whatever their musical background, their experience as subtitle/surtitle writers in various media is tantamount.

Authors are supplied with the relevant score and any available information about the production, such as which language it will be sung in; if there are alternative versions: for example, Verdi's opera *Don Carlos* exists in two versions: *Don Carlos*

(French) or *Don Carlo* (Italian); if the opera is to be performed in its entirety or if certain passages will not be played; whether the piece will be performed with recitative or dialogue: for example, *Carmen* which may be played with either and occasionally a combination of both; the dialogue, if it is available; and factual information including the director and the conductor. Other details are gleaned from a theatre model. A model showing involves the director, designer and costume designer presenting a three-dimensional, scale model and often a PowerPoint relay of the set and explaining their interpretation of the opera and the way in which they intend to present it in performance. It is not unusual for a production to be shared with other houses in order to spread the costs, and this means that there is often a DVD of the production available. Visual images are always helpful, in that they provide a sense of the period in which the production is set and the director's interpretation of the piece.

Most surtitle authors will have comprehensive dictionaries for reference – many texts include archaic language: Steffani's *Niobe, Regina di Tebe* (1688) is a pertinent example of this (Loder, 2010) – as well as a thesaurus and a sound recording. It is often relevant to have a copy of the original work on which the libretto is based: for example, Shakespeare's *Othello* (*Otello*, Verdi, 5 February 1887) or *Romeo and Juliet* (*Roméo et Juliette*, Gounod, 27 April 1867 and *I Capuleti e i Montecchi*, Bellini, 11 March 1830), Oscar Wilde's *Salomé* (*Salome*, Strauss, 9 December 1905), or Dumas' *La Dame aux Camellias* (*Traviata*, Verdi, 6 March 1853). In many cases, the original text ekes out some of the details the librettist has omitted but which may be vital to the understanding of the plot, and in some instances these may even be added surreptitiously to the surtitle script to improve clarity. The following example is taken from the first act of Verdi's *Don Carlo*:

> Al chiostro di San Giusto ove finì la vita l'avo mio Carlo Quinto, stanco di gloria e onor …

A literal translation would be:

> At the monastery of San Yuste, where my ancestor Carlos V ended his life …

In order to clarify the relationship of Don Carlo to Charles V, Kenneth Chalmers (see Chapter 4) translated the text as follows:

> At the monastery of San Yuste, where my grandfather Carlos V ended his life …

The author returns the marked-up score, which is usually a vocal score as they are smaller than a full orchestral score and therefore easier to read and manage, and for surtitling purposes contain all the information required. A correspondingly numbered surtitle script is also provided. The number of each caption is marked at the point in the score when the title should appear. The indication of a cue point is usually denoted by a number written within a circle above the stave, and a line descends from this and is drawn through exactly the note on which the title should be cued, which is intended to make the title relay as accurate as possible so that it should appear identical at each performance whoever is working as surtitle operator.

At this point it is possible to set up a rudimentary programme with captions and blank pages (no title), all of which have a basic brightness value and fade in/out time to map onto the musical narrative. This gives the in-house surtitlers a chance to run the programme with a recording of the opera as if it were a performance, and to decide where the titles should appear and disappear, and how quickly; this is usually contingent upon the musical structure (its tempi, phrasing and sections) and is consequently malleable according to the conductor, the soloist and so on. The circumstances are variable and diverse, relying extensively on live cueing during the performance, rather than a programmed showing of the titles. Decisions as to whether there are sufficient titles or too many and if titles can be split or put together depending on the time available to read them, are also made. At the end of this session, the text and score are edited, ready for the first stage and orchestra rehearsal. At the start of the rehearsal period, copies of the surtitle script are issued to the director, conductor, staff/assistant director, répétiteur/assistant conductor and language coach for comment. A copy is also sent to the head of publications to ensure that the names and titles used are consistent between the programme, marketing materials and surtitles.

The surtitle author attends the stage and orchestra rehearsals and, working with the in-house surtitlers, fine tunes his/her text to fit the production. The general rehearsal or dress rehearsal, at which members of the public are present, is a useful indicator of the audience's reaction, not only to the production but also to the titles. It is here that a caption causing laughter in an inappropriate place can be corrected, whereas a title causing hilarity at the right moment can prove extremely gratifying. A title that appeared during a performance of Puccini's *Tosca* (Act 1) in Chicago translated the following Italian text rather too literally. 'Ma falle gli occhi neri!' became 'But give her black eyes,' rather than, 'But give her dark eyes.' This inevitably produced gales of laughter from the audience.

Titles must be clear, concise and easy to read, while being incapable of being misconstrued or misunderstood, and they must also be grammatically correct. Idiomatic expressions should only be used sparingly; while these give a sense of character and period, it must be taken into consideration that the titles may be read by someone for whom English is not a first language.

In the case of the surtitle text conflicting with the stage action or design, the author must remain as faithful as possible to the libretto; in other words, s/he cannot change the meaning of the original text. It is, however, possible to translate without causing an obvious conflict between the two, usually by omitting specific details. The greatest challenge for a surtitle author is to retain the quality of the original text while reflecting the idiosyncrasies of the production.

Intralingual surtitles and surtitle presentation

It is now common practice to provide titles for opera written and sung in the vernacular. There was opposition to intralingual titles in the press when they first appeared in 1991, and an even greater outcry when the works of Benjamin Britten

were titled in English, particularly for the chamber operas, where it was felt that the text was clearly audible especially if the pieces were performed in the type of small-scale venues for which they were intended.

There are a number of reasons that intralingual titles are employed. First, they are an aid to those who are deaf or hard-of-hearing and to those who are not native speakers of the sung language. They are also beneficial in some parts of auditoria where acoustics are poor. Sung text is not always clearly audible over heavily orchestrated scores. Moreover, singers may enunciate well in certain parts of their range and not in others. A patron may think s/he can understand every word, but often if the titles were not displayed, this would not be the case. Interestingly, David Syrus, Head of Music Staff at the Royal Opera House, Covent Garden, has said that in the storm scenes of Britten's *Billy Budd*, the words are not intended to be heard and that it is the alliterative sounds they make that create the required atmosphere rather than the meaning of the words themselves. However, it would be a shame to miss the wonderful line that encapsulates the very Britishness of the piece and the feeling of national identity of the post-war era: *'There's a dumpling for Froggy!'* (Britten, 1960: 214).

Finally, contemporary technology, including conductor monitors on stage and in the auditorium, and sound fold-back systems, have made the use of the performance space on stage more extensive. As a result, artists are expected to sing while upstage, facing upstage or into the wings or perhaps even offstage. In addition, they may be required to wear costumes that are uncomfortable, heavy or difficult to manage. Artists may also be asked to sing whilst appearing through a trap or being flown. All these scenarios are likely to challenge the singer's ability to project their voices optimally.

Problems posed by the conformations of various auditoria

A surtitle is not a subtitle. Subtitles appear within the cinematographic picture while surtitles appear outside the stage picture. As a result, subtitles are quickly read whereas the relative reading time of a surtitle is, by necessity, much longer. In consideration of this, subtitles are short and appear for a minimum length of time. They often reflect word for word translations of what is said and as such are far more frequent than surtitles and translate a greater percentage of the text. They should not appear until the character concerned is in shot and must not be displayed over a cut. Conversely, surtitles may remain in view for much longer and are cued not only with a character singing but precisely with the musical score. They translate less text and are generally slower-paced: devices which are designed to allow the audience longer to read each title (Ivarsson and Carroll, 1998).

The typical U-shaped opera auditorium creates an almost perfect acoustic, but as far as sightlines are concerned it is an entirely different story. Those seated at the side of the theatre are more likely to enjoy the dramas taking place in the wings than the action being played out on stage. Similarly, reading the titles displayed on a screen suspended high above the stage involves a certain amount of head movement, time and possibly discomfort.

Concert halls, such as those at the South Bank Centre, or Barbican Centre in London, are almost perfect for viewing surtitles because most of the audience is seated at 90 degrees to the stage and to the surtitle screen suspended above it. Opera in concert is increasingly being performed with titles, thereby avoiding the annoying sound of patrons rustling the pages of their scores or libretti during the performance and facilitating the audience's understanding of the intricacies of the plot which, without the aid of scenery, costume and direction, can be impenetrable.

What then are the considerations that should be taken into account when presenting a surtitle text to an audience? First, I prefer to centre the text. This is the most visually accessible part of the screen to patrons in all parts of the house and, incidentally for projected systems, is optically the clearest part of the lens. I prefer to display two short lines rather than a long one, as this involves less scanning from left to right to read and in many cases enables the caption to be taken in at a single glance. For example:

Tell him to meet me in the garden beneath the pine trees

would become

Tell him to meet me in the garden
beneath the pine trees

though not

Tell him to meet me in the garden beneath the pine
trees

A line-split should always appear at a point where a sentence would break naturally as a result of its grammatical structure. A line-break can imply punctuation even though none is present.

The choice of font is important. The Royal National Institute for Blind People (RNIB, 2011) recommends using fonts that are 'open' and have good 'inter-character spacing'; it should also have a clear italic version. In any case, the font should be one without seraphs, particularly if using an LED screen. Using colour for surtitles is unadvisable; white text is far more neutral, though with LED systems, many of which display in red, yellow or green characters, this is unavoidable. In this instance the importance of contrast between the characters and the background is paramount. Coloured text makes a greater impact on the stage design and lighting, thus is very unpopular with production teams. Finally, many people associate certain colours with emotions or characteristics; for the well-seasoned opera patron, the combination of a gothic font displayed in red may bring to mind Wotan in a bad mood.

Editorial style must be consistent and clear; italics may be used for characters offstage, for example:

I'm just coming.

or, perhaps for emphasis:

He does *everything* well.

It can also be used for a quotation or a letter which is being read:

He said,
'*Give me your hand.*'

'*Dear Rosina,*
meet me in the garden'

Two speakers are denoted with a dash at the start of their respective texts:

– What time will you see him?
– At six o'clock.

Multiple voices during an ensemble passage could be shown with a dash to distinguish each voice, though placed on the same line to represent their simultaneous production:

– Him? – You? – Figaro?
– My mother? – Who?

Although it should be mentioned that this multi-voiced presentation, with its rather punchy staccato representation of the text, should be used sparingly, and almost exclusively for comedy.

Dots can be used to show a break in a sentence across two captions:

Then he is …
… my father

This has the advantage of delaying a punch line until the right moment and can therefore be precisely cued to the music.

Dots may also be used to show hesitation; an example from Mozart's *Die Zauberflöte* (Act 2) would be:

You have my guarantee that I'll stay true to you
… (unless I find someone better)

In all these cases a combination of the action on stage, the music and vocal line contribute to clarifying the editorial devices used in the titles.

Most surtitle systems have the facility of fade in and out of captions at various speeds and some can cross fade between titles. If a cut were to be used in the way that television subtitles are shown, there would be considerable visual distraction. Fading into captions at a pace that is sympathetic to the music, gives a much less invasive title relay, thus slow fades are used for leisurely music and, perhaps more importantly, fast fades for recitative and dialogue in order to be as accurate as possible with cueing

text to musical presentation. Another important feature is a luminance control; this enables the surtitler to alter the brightness of the caption to conform to the stage lighting.

Perhaps one of the most important ways of reducing the inevitable distraction of surtitles is to cue them so that they fulfil audience expectations. They should appear at the beginning of a phrase, synchronized to when someone sings, so that the habit of looking at the screen, or not, becomes automatic. It is when a title that is expected does not appear that the patron becomes disconcerted. However, I propose that minimal titling, that is to say not to provide captions during obviously repeated text and musical phrases leaving an empty screen, can signify that no explanation is needed and that the patron should watch the stage performance. This is in contrast to the current style used extensively on the continent, whereby everything is titled.

During performance

What does the surtitler do during the performance? Whether the surtitler is accommodated within the auditorium or in a booth situated off it, it is absolutely imperative that s/he has a view of the surtitle screen from the operating position in order to confirm that the system is working and is clearly visible to the audience. There are advantages and disadvantages with being situated in either position. Being within the auditorium usually affords the operator a chance to hear the opera clearly and does not require him/her to rely on a sound relay supplied by microphones which may not be ideally situated for optimum sound balance. For example, microphones hung in the auditorium above the pit will enable the operator to hear the orchestra and coughing audience very clearly, but will not relay the much needed sound of the voices, particularly if the singers are performing far upstage. The disadvantage of working within the auditorium is the inevitable distraction for the audience.

The more fortunate surtitle operators are furnished not only with preview and output monitors, but also with a screen showing the conductor, in order that the operator can, in the same way as an orchestral musician, follow changes of tempo, beginnings and endings of phrases and cues to the singers. In addition, a screen showing the stage also provides a useful reference to the action taking place.

During the performance the surtitle operator follows the marked up score (created by the surtitle author) and cues the titles exactly as marked in the music at the same time ensuring that the correct caption appears, either by checking the corresponding score/caption numbers or by reading each title and confirming the translation with the printed libretto.

The greatest challenge to a surtitle operator is in reacting to changes in performance – either intentional or not – in order to cue the captions as accurately as possible. The musical interpretation always changes from one performance to the next from the contributions made by the conductor, singers, chorus and orchestra and it is the unexpected pauses, rallentandos, accelerandos, cuts made in the music, occasional lapses of memory and missing lines in dialogue which make the work so varied and require real-time management.

The most difficult cueing arises during recitative and dialogue when there is no musical accompaniment to regulate the entries of the voices, and the interpretation becomes much freer than during directed arias and ensemble passages. Indeed, we would be disappointed if the comic exchanges in the recitative of Rossini's *Il barbiere di Seviglia*, or Mozart's *Le nozze di Figaro*, were not delivered like a Faydeau farce, with singers reacting not only to each other, but also to the feedback they obtain from the audience's laughter and evident enjoyment of the action taking place before them. Moreover, dialogue presents different challenges. Singers performing in their own language are notoriously bad at learning the spoken word, and if you consider that a baritone performing Papageno in Mozart's *Die Zauberflöte* is likely to have to learn a different version of the dialogue each time he plays the role, as it is rarely performed in its entirety but is frequently edited to suit the director's production, it is hardly surprising if he has difficulties in remembering which lines he is to deliver. This calls for quick thinking and reactions on the part of the surtitle operator, who may be hearing something entirely different from the text printed on the page of the score, but which, nonetheless, covers the translation contained within the surtitle script. Despite the apparent difficulties in cueing both recitative and dialogue, they are often the most satisfying and rewarding part of opera to work on.

Considerations

Surtitles were introduced to make opera accessible to everyone. In the last decade we have seen an increase in the popularity of conceptual productions. Conceptual opera is often difficult to comprehend and is far less popular with the public at present. The question to be asked is, has the introduction of surtitles enabled directors to move away from a traditional, representational style of production? If this is the case, are surtitles paradoxically now contributing to an elitist and unapproachable image of opera which they were originally intended to dispel? Research in this area would offer a meaningful insight into audience engagement.

3

Surtitling Opera: A Translator's Perspective

Jacqueline Page

A historical background

Surtitles were first introduced as a response to a growing awareness of the need to make opera accessible not only to a regular opera going audience, whose general culture might not extend to a knowledge of the portfolio of all the languages in which operas are written, but also to extend its appeal to a wider audience with a more limited knowledge of opera in general, including knowledge of the plot. Surtitles would enable the whole audience, not just the elite few, to understand what the singers were singing, and thus to have a full appreciation of the drama playing out before them. Despite initial hostility from critics, who have referred to them variously as 'wretched' (Wheatcroft, 1989), 'woefully inadequate' (Kenyon, 1989), 'grotesque' (Loppert, 1989) and 'the worst thing since sliced bread' (Wheatcroft, 1989), and from directors, including David Pountney who famously referred to surtitles as 'a celluloid condom inserted between the audience and the immediate gratification of understanding' (Pountney, 1992), surtitles have now become an accepted, and highly valued, part of opera productions throughout the world. Indeed, it is difficult for even the most outspoken opponents to argue that opera surtitles undermine, rather than enhance, the audience's enjoyment of a production as surveys show that audiences have embraced surtitles and the greater accessibility they offer. As Henrietta Bredin (2005) remarked, 'they're here whether we like them or not (and it has to be admitted that most people do)'.

Of course the key to the acceptance of surtitles by an audience lies in getting it right in terms of length, detail, timing, brightness and font style and size. The early surtitlers (the Canadian Opera Company was the first house to surtitle operas, in 1983, followed by the Royal Opera House, Covent Garden, in 1984) had no theory or research to inform their practice (although considerable work had already been done on the art of subtitling, which is a similar, but different, form of constrained translation, as discussed in Chapter 14). The surtitlers at the Royal Opera House, however, developed their own guidelines from trial and error, from what worked best and what the surtitling technology would allow (Palmer, interviewed November 2010; also see Chapter 2). The guidelines established by these surtitlers, underpinned by their not

inconsiderable musical and linguistic skills, enabled a successful trail to be blazed which others have since followed.

By the mid-1990s 'accessibility' had become a buzz word. Legislation was passed in 1995 to ensure that those with disabilities were not doubly discriminated against and should have equal 'access' not only to physical but also to cultural spaces: the Royal Opera House have produced their own document in response to this Act (Royal Opera House, *Disability Discrimination Act*, 1995). Arts companies dependent on government subsidy realized that their survival depended on opening access not only in the physical sense but also to a wider and less elite audience, including not only the deaf and hard-of-hearing but also those with little experience of opera or knowledge of foreign languages. This need for opera to become more accessible, together with the recognition that surtitles contributed to an increase in the size of opera audiences, contributed further to the anchoring of surtitles within the operatic experience (Dewolf, 2001: 187).

Today all the major opera houses in the world surtitle their operas, as indeed do many of the smaller ones (the Britten Theatre at the Royal College of Music, which seats only 400, introduced surtitles in 2008). Surtitles can be intralingual, as at the London Coliseum, where all operas are performed and surtitled in English, or, as discussed in Chapter 2, interlingual, as at the Royal Opera House, Covent Garden, where operas are performed in the original language and surtitled in English (where the original opera libretto is in English it is also intralingually surtitled in English). This chapter traces the creation of opera surtitles from commission to production, based on the surtitles produced by the present author for Bizet's *Les Pêcheurs de Perles* (*The Pearl Fishers*), performed in concert at the Royal Opera House, Covent Garden, on 4 and 7 October 2010. I examine the translation strategies adopted by me as surtitle author, with reference to a translation of Bizet's *Les Pêcheurs de Perles* by Geoffrey Dunn (1973). I compare the surtitles with the translation of the libretto for a vocal score, to demonstrate how and why these chosen strategies differ. In preparing these titles, I ask what lies behind my translation decisions. The self-reflective nature of this chapter draws out word–music relations in an applied professional context.

The commissioning brief

At the Royal Opera House, Covent Garden, the surtitle coordinator is responsible for commissioning new opera surtitles. Together with a letter of agreement, the translator (known as the surtitle author) receives a briefing on the style of production and therefore also the style of surtitles required. The Royal Opera House's 2010 production of *Les Pêcheurs de Perles* was a concert performance, not a staged performance, and the surtitles required a succinct approach so as not to conflict with the minimal production. Moreover, the titles needed to offer locational descriptions to eke out the lack of visual clues. What happens following the surtitle author's commissioning?

The vocal score is sent to the commissioned surtitle author with a detailed brief, a translation of the libretto and even recordings. It is this score which the surtitle author must mark with numbers which correspond to numbered titles in an accompanying

Word document. The numbered titles are the surtitle author's translation of the libretto for the medium of surtitles. The titles on this Word document are then loaded onto the system by the in-house Opera House surtitlers, ready to be cued in at each live performance. The score is read in real time in performance each evening by the surtitler. The surtitle text must comply with surtitling conventions which have developed in part from established subtitling conventions (see Ivarsson and Carroll, 1998) and from the surtitlers' experience of what works best (outlined above). Surtitling conventions may vary slightly in style from one opera house to another because of the need of intralingual or interlingual translation, the size of the auditorium and the location of the projected/displayed titles. Standard surtitling conventions include the permitted number of characters per surtitle line (33–9), punctuation (such as what to do if two singers are singing at once, or if one is singing offstage), layout (appropriate line-breaks), and pacing (fewer titles are better) and when and what not to surtitle, for example in repeats, where only the very beginning of a repeated passage is titled, when a singer sings another's name, when words such as 'adieu', expected to be understood by the whole audience, are uttered and so on (Burton, n.d.). Thus the surtitle author is at the one time constrained by surtitling conventions, yet freed from the need to be faithful to the style of, and to reproduce everything in, the original text. In this sense a surtitle author resembles an interpreter more than a translator, as s/he transfers meaning, not words. It is essential that the surtitle author understand the rudiments of a musical score, namely have an awareness of rhythmic notation, tempo indications, performance directions and articulation marking (discussed in Chapter 2); in other words, the author needs to be aware of how singers are to perform their material at any moment in the opera. The surtitles are to make musical sense and thus blend seamlessly with the music.

It is during the on-stage rehearsals, attended by the surtitle author, that most of the editing takes place. This is the first time the surtitles are seen alongside the staged or concert production. It is therefore here that discrepancies between text and action can be identified. In the case of a staged performance (whether a fully or partially staged work), this might be in reference to different coloured clothing or hair. It is also here that stylistic and other imperfections corrected.

The case of *Les Pêcheurs de Perles*

Les Pêcheurs de Perles was first performed in 1863. The operatic French libretto which Bizet set is by Eugène Cormon and Michel Carré. The opera is set in Ceylon, and tells the story of two friends, Zurga and Nadir, who both fall in love with a priestess, Leila. Leila returns the affections of Nadir, in defiance of her vow of chastity. Nadir and Leila are condemned to death but are finally saved by Zurga whose life, it transpires, had been saved by Leila when she was a child. An exotic theme runs through the opera including references to dark-eyed maidens, tigers and panthers, priestesses calling people to prayer in a flower-filled temple, dark spirits, pearl-filled seas and blue skies, all of which is presided over by Brahma whose wrath is invoked and to whom human sacrifices are offered. All these references represent a world which is very different from French nineteenth-century ordinary life. The libretto consists of arias (which

are reflective), recitatives (which traditionally contain the action), duets and trios (which often reveal the nature of the relationships between the main characters) as well as choruses offering the group context and group reaction to events. All the vocal material is interspersed with orchestral interludes and framed by a prelude and postlude. Examples from some of the sung parts will be taken, comparing the full English libretto translation for sung performance (Dunn, 1973) and the interlingual surtitle version in English (Page, 2010), to reveal how the two versions differ and significantly the reasoning as to why they differ.

There are quite precise stage directions printed on the libretto which tell us that the story begins on the coast of Ceylon, where a crowd of fishermen, women and children are finishing pitching their tents, while others are drinking and dancing. The opening

Example 3.1 Bizet, G. (1863), *Les Pêcheurs de Perles*, reduced score, bars 28–38.[1]

three-part chorus begins on bar 28 of Act 1 (Bizet, 2002), and sets the text across three chorus voices (see Example 3.1).

Where the rests and entries for different parts of the chorus vary, the words in the sung libretti also vary. For example, in Example 3.2, bars 52–7, as the sopranos sing, two sentences are fused together in a single line: 'Dance 'til daylight fades. All you dark-eyed maids 'til the sun goes down.' Yet at the same moment the tenors sing: 'Your dance and song' which is notable as the French libretti reads 'dansez, dansez' (dance). Moreover, the basses sing 'Dance on dance on' despite the fact that the French version sets the bass and tenor with the same text in rhythmically homophonic setting.

Where a chorus sings together in parts the surtitler must concentrate on one vocal line only, so as not to confuse the audience, thus the libretto translation for the vocal score may contain additional text for some of the voices, which will not be included in the surtitles (although this additional text generally repeats fragments of the text of the other vocal lines). The choices Dunn makes in his libretto translation seem to be driven by musical as much as by linguistic reasoning. In order to establish why there is such a detailed change, an exploration of these different texts needs consideration.

As a translation to be sung (as opposed to read in a programme note), the syllables of the words must work with the notes in the sense of the rhythmic value and pitch contours, within a phrase structure. Below is the original French version (of the soprano line):

> Sur la grève en feu Ou dort le flot bleu Nous dressons nos tentes, Dansez jusqu'au soir Filles à l'œil noir Aux tresses flottantes. Chassez, chassez par vos chants

Example 3.2 Bizet, G. (1863), *Les Pêcheurs de Perles*, reduced score, bars 52–7.

Chassez, chassez les esprits méchants Chassez par vos chants Les esprits méchants

Dansez jusqu'au soir Filles à l'œil noir, Dansez jusqu'au soir, Dansez jusqu'au soir.

This passage contains 79 syllables (when French is sung, words where the ultimate syllable contains an unvoiced 'e' gain an extra syllable as the 'e' becomes voiced; for example, grève is sung as 'grèv-e', tentes as 'tent-es'). Dunn's version of the soprano line contains 78 syllables, a remarkably similar number, given the differences between English and French. English is recognized by scholars as being more succinct in expression than French, thus an English translation of a French text is usually shorter than the original (Ballard, 1992; Vinay and Darbelnet, 1977; Salbayre, 2007). It would thus seem that Dunn makes a conscious translational decision to replicate the number of syllables in the source text, or perhaps to replicate the phrase length rather than the syllabic content. It should be borne in mind that until the end of the eighteenth century and often beyond, the composition of the opera libretto preceded the composition of the music (Desblache, 2007), which was written to match the words rather than vice versa – this was the case with *Les Pêcheurs de Perles*. Thus the libretto translator must match the sounds and rhythms of the source text as much as possible, for they are inextricably linked to the music. The act of composition often results in a composer's appropriation of a libretto, resulting in choices over repetitions and textual developments; though I do not analyse Bizet's approach to the text specifically, it must be noted that the text existed first so the narrative content and at least some part of the narrative structure pre-dated the musical setting. Music then adapts and modifies the structure and supplements its own language onto the given text. In this way, it becomes the music, itself driven by the original libretto, which now drives the translation of the libretto. The operatic text is meant to be sung, not read or spoken.

Moreover, not only has Dunn seemed to focus on the rhythmic nature of the text in terms of its syllabic content, but he also chooses to translate the rhymed source text into a rhymed target text.

Source text:	Target text:
feu – bleu	stand – strand
tentes	caresses
soir – noir	fades – maids
flottantes	tresses
chants – méchants	song – wrong
chants – méchants	charm – harm
noir – soir	fades – maids

As such, Dunn has tried to remain faithful to the original text in syllabic number and rhyme pattern (although the same phonetic sounds cannot always be replicated). Of course the meaning of the text is altered in the above but the performed percussive effect is retained. Despite the changes, the meaning of the target text is remarkably close to that of the source text and even the register of the text corresponds to that of the source text in its formal and at times archaic qualities. It seems clear, therefore, that Dunn has sought to be faithful to the source text in ways that extend far beyond the

pure meaning of the words, encompassing in addition rhyme pattern, meter, syllables and register.

My surtitle version for the same 28 bars is revealing for its brevity, tone, register and content. It reads as follows (numbers in brackets indicate the number of characters per line):

We pitch our tents (19)
in the sun by the sea (22)

Dance until nightfall (22)
dark-eyed maidens (17)

Let your song (14)
protect us from harm (21)

Dance until nightfall (22)

The surtitle text is markedly shorter than the translation for the vocal score. It contains 32 syllables (as opposed to 79/78 in the French and Dunn's version), seven lines divided into four sets, pairing two lines to conform to the surtitle projection (as opposed to 14 lines in the original French). Beyond the structural qualities of the text, there is no attempt to produce rhymed titles or titles that scan. However, as can be seen, each line complies with the requirement for the title to contain no more than 35 characters (indeed, an effort has been made to keep each line as short as possible). Repeats are omitted and there is some loss compared with the original – no mention of *la grève*, the *tresses flottantes* of the maidens, or the *esprits méchants*. The first and third of these are summarized in 'by the sea', and 'harm', while 'tresses flottantes' ('flowing locks') is deemed unnecessary as the audience attending a staged performance can see what the maidens look like. The visual input in the performance fills many gaps, making text translation in the surtitle unnecessary.

It is worth questioning how dominant the text is in driving the surtitler's translational decisions; likewise, to what extent does the music drive these decisions? The following extract is a short passage from the same opera, sung by Nadir immediately after his arrival at the shore, where he meets Zurga for the first time since his self-imposed exile away from Leila. The passage is marked allegro (meaning cheerful, therefore quite fast) and the chromatic nature of the music, extending the tonal harmonic language, reinforces the narrative of the mysterious (when will it resolve?) and the exotic. To illustrate how the text is cued by the surtitler during performance, Example 3.3 comes from the surtitle author's score as used by the surtitler. The vertical lines through the score numbered 19–22 show the exact cueing-in points for the titles:

There are four surtitle couplets for these 46 bars of music, the longest having 29 characters, plus four spaces (thus still within the 35-character-per-line limit). However, time is also an important factor in determining the number of titles which appear, time in the sense of for how long the titles will appear and be displayed, and therefore the tempo of the music and speed of vocal delivery. These parameters directly affect the extent to which the surtitle author abridges the libretto. Although

Allegro
Tenor
Piano
Des sa - va - nes et des fo - rêts
T.
Pno.
Des sa - va - nes et des fo - rêts
cresc.
l'om - bre et le mys - tè - re,
le poig - nard aux dents
Le ti - gre fau - ve aux yeux ar - dents,
Et le ja - guar

Example 3.3 Facsimile of the surtitle score used during performance of Bizet's *Les Pêcheurs de Perles*, Page, J. (2010), surtitle cues 19–22.

the real time taken to perform these bars may vary from performance to performance, and from conductor to conductor, the allegro marking indicates that here fewer, rather than more, surtitles are appropriate, as the audience will see the titles at the same point at which the corresponding content is being sung, therefore leaving the audience with little time to read them. The surtitle author must choose how and what to abridge, always asking why they are abridging. The surtitles for this passage (Page, 2010) read as follows (the numbers preceding each surtitle couplet correspond to the cueing-in numbers on the score):

19 Across plains and through forests
I have hunted wild animals

20 I have stalked tigers,
jaguars and panthers

21 Now it is your turn
to hunt

22 Friends
Give me your hands

A decision was made to concentrate on the theme of the exotic and therefore instead of abridging the animals to name only one, as is possible here, the three references to tigers, jaguars and panthers are retained as they emphasize the exotic context, in other words the context beyond France which represents the mystery of the unknown. The chromatic nature of the music at this point, with notable false relations produced with raised and flattened sevenths, along with the steady crescendo from piano to forte which occurs across the phrase eight bars before cue 20, and the three bars of vocal rest followed by a pause (bar 230), focus the listener's attention on the libretto. The surtitler must be careful not to overabridge at this point, or the audience may think information is being withheld.

Unlike a libretto translation for a vocal score, where syllables must broadly correspond in source and target text (as has been seen above), and vowels must correspond to sustained sung notes (it is impossible to sing a sustained note on a consonant), the surtitle author's main constraint is the need to respect the technical conventions of surtitling, while producing surtitles which are as succinct as possible so as to distract the audience's attention as little as possible from the music and action. Although a transfer of meaning is vital, a transmission of form, delivery and style is not as paramount. As Dewolf has noted, 'Surtitles may never give the impression of nervousness … Under-translating is preferable to trying to get every word into titles' (Dewolf, 2001: 181). But the chromatic nature of the music producing some augmented seconds, through the raised and flattened seventh present in the minor mode, draws the audience's attention to the exotic nature of the libretto. This is also taken into account by the surtitle author, who makes a conscious decision to retain exotic references in the titles whether that be place names, nouns or archaic mannerisms.

A segment of Dunn's translation reveals the similarity between the number of

syllables in source and target text: 'Ce que j'ai fait hier, mes amis' (9); 'What yesterday my life was to me' (9).

As before, Dunn chooses to retain the rhyme, and is doubly constrained by having to replicate as far as possible the number of syllables in the original French – here the French has 95 syllables and Dunn's translation 88. For example, Dunn's version is also remarkably close in meaning to the original, given the constraints imposed on his translation: for example, '*Compagnons*' (3); 'So my friends' (3). Thus again, Dunn's translation seems to be driven primarily by the requirements of the singer, syllables corresponding as closely as possible in number to those of the original French text, and vowels corresponding to sustained notes.

A third short extract is considered, to chart the impact that audience expectation may have on the decisions a surtitle author makes, and whether audience expectation also has an impact on the libretto translator. Although the three extracts are a limited portion of the opera, they are representative of not only the exotic features, but demonstrate the impact of the important constraints which I tackled as a surtitle author, namely, the musical content, the language content and audience impact. The next extract is from the beginning of the final Act, when Leila and Nadir have been discovered together and a violent storm breaks out. The orchestral music ascends and descends, alternating pianissimo and fortissimo, reaching a peak of the phrase in pitch and volume to ebb and flow, thereby mirroring the movement of the waves, as the chorus, in three, four and five parts, sing of their fear of the storm. The descriptive nature of the music sets the scene in sonorous terms and therefore one might expect, as a surtitle translator, that this may compensate for some of the textual needs in translation. In essence, the music is seen to translate the text in its own terms.

The passage extends for 45 bars and is marked moderato. At times the different voices in the choir sing the same words in harmony, at times different words in harmony. The voices enter and stop alternately, singing overlapping melodic phrases combined with different words producing a thicker texture. The impression of this singing for the listener is one of confusion and it is likely a native speaker of French would understand no more than a small portion of the lyrics. It is not the words, therefore, that are important, but the mood the singing creates, reinforced by the orchestral music. Thus, paradoxically, the more richly-textured the libretto, the greater the need for the surtitle author to abridge, so as to distract the attention of the audience as little as possible from the music. Indeed, the entire passage (consisting of some 78 words in the soprano line) is surtitled in the following three surtitle couplets:

Night of terror
and wild seas

Pale and trembling, what does she fear?
Brahma, have pity on us!

Night of terror
and wild seas. (Page, 2010)

A number of bars which are unaccompanied by titles follow the first couplet, and also follow the last couplet. Although repeats in the libretto are avoided where possible in surtitles, here the repeat of the first couplet in the third is necessary for several reasons. The cueing in of the second couplet corresponds to a diminuendo in the music, at this point marked piano, as the chorus turn their attention from the storm to Leila. The cueing in of the third couplet corresponds to the beginning of a crescendo where the chorus's attention turns back to the storm. The audience is thus aware of a change of mood and expects to know what this change corresponds to in the libretto – namely a repeat of the section corresponding to the first couplet. The moderato marking, together with the length of the passage, mean that these 45 bars will take about two and a half minutes to perform, a long time for the audience to remember the first couplet, and in the absence of a surtitle they may feel information is being withheld. There are valid reasons for repeating the title on this occasion, and it would appear that these reasons are dependent primarily on audience expectation. As a surtitle author, I often reflect upon what I would expect as an audience member, although this can be an intuitive act, which responds to the needs of the spectator. This process happens during the rehearsal when surtitler and surtitle author watch the production with the surtitles projected.

As already noted, Dunn's translation must stay as close to the source text in terms of syllables and vowels to facilitate the vocal line; in other words, the translational decisions he makes are conditioned primarily by the music. Dunn seems to make deliberate decisions to introduce more syllables in the English translation than in the source text; this creates a frenzied rhythm reflecting the dotted rhythmic material in the music. For example, 'O nuit d'épouvante La mer écumante …' ('O dark night of terror Loud, loud roars the ocean …'). The repeat of 'night of dread', rather than alternating phrases as in the source text, 'Nuit d'horreur, nuit d'horreur, nuit d'effroi, nuit d'horreur, nuit d'effroi', may be due to a (un)conscious decision by Dunn to create a Mantra-type rhythm at the end of the passage, reflecting the repeated rhythm in the music. In this latter case Dunn's translation seems to be driven mainly by rhythm, which is driven by the dramatic production of the music.

Conclusion

The authoring of surtitles for opera represents a type of constrained translation where many factors combine to create the constraints; most notably they extend beyond semantic language and understand music as a language able to suggest, to generate associations and to narrate. These factors include the limitations of subtitling technology, audience expectation and competence, as well as respect for the musical form, rhythmic structure, melodic shaping and textural features specifically regarding vocal entries, all alongside specific detail of the action. The role of the surtitle author is to ensure that information is communicated succinctly and seamlessly, the aim being to enhance the audience's understanding of the plot with minimum distraction from music and action.

The constraint on a libretto translator to produce a sung version seems, by contrast,

far greater. Here the translator must replicate to the greatest possible extent the number of syllables in the source text and must be attentive at all times to the limitations of the singing voice. The libretto translator can also attempt to replicate rhyme, meter and even phonemes, thus imposing further constraints on the translation.

In Bizet's *Les Pêcheurs des Perles*, the libretto, having been written before the music, could be said to have driven the composition of the music. It could be argued that only a homophonic translation, namely one which replicates the sounds of the original text, could reproduce the effect intended by Bizet. Yet homophonic translation (as discussed in chapter 8) cannot provide accuracy of meaning. Opera surtitles offer a solution to this problem. The harmonies of the words and music remain intact, but the message they convey is made simultaneously available to the whole audience, not just to the linguistically privileged few. For a composer who meticulously sets a libretto where specific words are emphasized, one might assume this would be a pleasing result.

4

Assistance or Obstruction: Translated Text in Opera Performances

Kenneth Chalmers

Introduction

The evening of a performance of Mozart's *Le nozze di Figaro* in an outdoor auditorium in the Oxfordshire countryside is beset by summer storms. During the interval the audience flees the lawns for the comparative shelter of the marquees, then braves the pelting rain to be seated for the start of Act Three, just as lightning strikes and the electricity fails. The orchestra scrambles for shelter, the singers huddle under umbrellas, and the emergency generator rumbles into action. Finally the rain abates and the Count steps forward to sing his opening line: 'Che imbarazzo è mai questo?' – 'What on earth is going on?' read the surtitles.[1] The audience falls about.

By its very concrete, readable presence, written translation of what, in opera, is being sung can have an effect that goes much further than the subliminal conveying of meaning that, in theory, it aspires to. This chapter looks at a number of examples of operatic translation over the centuries, to assess how they convey meaning to the audience. Aspects covered include how translation can assist or obstruct understanding, and if it should conform to or even highlight a given musico-poetic structure. Many of the examples and issues considered arise directly from my professional experience in surtitling and subtitling performances in the theatre and in concert.

Accessing the text

The history of opera has seen many aids to understanding the texts during performance: once upon a time, listeners were able to read the words and (if in a language not their own) a parallel translation that conveyed not only the sense but also, on occasion, some of the poetry of the original as well. The word book printed for Handel's *Amadigi di Gaula* at the King's Theatre in 1715, for instance, shadows the Italian words in roman with an italic English translation that swaps between consciously poetic blank verse for

the recitative ('In this my breast too sensibly I feel', for example) and bald explanations of the meaning of the arias ('Dardanus says, *He will fight against Fate to revenge his Love*'). When it was decided to dim the lights in the theatre this support solution was no longer a practical option, but for a long time the custom of reading the text and translation in real time survived in the concert hall, with the attendant risk of intrusive noise as hundreds of pages were turned simultaneously. This practice has been largely phased out as well.

During this same recent period, the gap left by the suppression of printed texts has been filled by surtitles, and it has become almost unthinkable for an opera to be performed, even in concert, without a projected translation. So prevalent is the practice that it has spread to cover works performed in the language of the audience (as demonstrated at the English National Opera, where all operas are sung in English, original or translation, accompanied by surtitles). In those cases, the wheel has come full circle, back to the time of Handel when text was provided in a word book to be read by the audience while it was being sung. One might infer from this that sung text is not always immediately comprehensible, that composers or singers are not always capable of making it so, and even that the text has a right to be seen and read independently.

In the modern operatic world, the custom of performing operas in the language in which they were written, regardless of that of the audience, is a comparatively recent introduction, but a practice that at first preserved the long established notion that it was not necessary to have a word by word understanding of the sung text to appreciate the overall experience. In the past, the choice of language that a work was performed in was dependent on cultural norms: Italian was used for the first performance of a Wagner opera in London – *Der fliegende Holländer* (1843) at Drury Lane in 1870 – and for the production of Gounod's *Faust* (1859) that inaugurated the Metropolitan Opera in New York on 22 October 1883. A paradox is that a level of verbal bafflement on the part of the audience can be a significant element in the enjoyment of a given spectacle, and not only opera. For example, in 1992 London audiences flocked to see Giorgio Strehler's production of Goldoni's comedy *Le baruffe chiozzotte* (1762), performed in an extinct eighteenth-century Chioggia dialect. More recently, the various milieus of the characters in the David Simon's television series for HBO, *The Wire* (2002–8) are differentiated according to their dialects, with little allowance made for ease of comprehension on the part of even the English-speaking viewer.

But the introduction of surtitles, whether in translation or original language, has made it possible to give the opera audience a detailed understanding of the text being sung. The perceived instantaneous nature of the translation and its rhythmic alignment with the musical score can be considered akin to simultaneous interpretation: it is not unknown for members of the audience to believe that the projected translation is being created in real time. Nevertheless, quite apart from the other levels of understanding that are in operation when viewing a staged performance, it would be naive to think that *understanding* the text is simply a matter of having the verbal meaning made clear.

Take, for example, the presentation of the original text which is a feature of many operatic DVD subtitles. In the case of John Adams's *Doctor Atomic* (2005), the first act ends with a powerful setting of John Donne's Holy Sonnet XIV, 'Batter my heart, three-person'd God' (Adams, 2008). The sonnet structure is by no means made plain

in the way the poetry is set to music, although there is some sense of the overall shape, but in any case the fragmentation and repetition in Adams's setting mean that it is each individual verbal statement ('knocke, breathe, knocke, breathe, knocke, breathe, shine, and seeke to mend'), as expressed in the music, that the provider of the on-screen text is called upon to both present and translate.

The Donne example is, musically and textually, an archaism in the context of the rest of the piece, and set apart as a self-contained number. More conventional word-setting in the standard operatic repertoire would be both more accommodating of the poetic format and less pointed up as a special case. English has almost no tradition of such operatic word-setting, but one example from modern repertoire provides an opportunity to explore the implications. When plotting English surtitles for performances of Sondheim's *Sweeney Todd* (1979; ROH, 2004), for example, I found that the author's textual bravura demanded to be seen, in order for the clever rhymes in the libretto not to be obscured. This was an ideal goal, as a number of lines were simply too long to be accommodated as written. But a consequence of this text-based decision was that the musical patterns often seemed to be overridden. Word-music correspondence intended to be discovered in performance was now all too obvious, and of the dual author and composer, it was the author who prevailed. Throughout the performance there was a risk that the audience's experience of the piece was being manipulated: the projection of the words, in their original state, offered the opportunity to make ongoing critical comparisons between the text and its setting.

If altering the audience's experience from that which was originally intended is a risk in a modern work (but one with multiple historic allusions) then such a dislocation can be all the more apparent in works belonging to the Italian operatic tradition (spanning from the early seventeenth to the early twentieth century). The texts of nearly all the works in the standard repertory are based on long-established metric schemes, which the composer can choose to reveal, obscure or negate according to the way in which the poetry is set to music or perhaps adapted in order to fit the musical phrase. As in Sondheim's *Sweeney Todd*, however, when the text of an Italian opera is projected for the benefit of an Italian-speaking audience, then, within the limitations of the technology, at least some of the poetic structure will be restored.

In many repertory pieces in Italian (from Handel to Verdi) where the text is divided into recitative, aria and ensemble numbers, the former proceeds in blank verse (often an alternation of *settenari* and *endecasillabi*) ending with a rhyme as a cue for the upcoming self-contained piece. To return to Handel's Dardanus in *Amadigi*, he prefaces his great aria 'Pena tiranna' with just such a combination, on the words 'Ma tardi veggio, o Dio/Ch'è vano ogni potere al duolo mio' ('But, O God, too late I see/That no power can ease my sorrow'). In Mozart's setting of Da Ponte's librettos, 70 years or so later, there is more alignment in the shape of the rhyming couplets that pepper the text as the full stop at the end of a scene of recitative. Ferrando, for example, before his aria of disappointment and anger in Act Two of *Così fan tutte* sings a pair of *endecasillabi*: 'Cancellar quell'iniqua. Cancellarla?/Troppo, oddio, questo cor per lei mi parla' ('Cancel that wicked woman. Cancel her?/Oh God, my heart speaks too eloquently to me on her behalf'). Rather more awkwardly, Don Alfonso draws the moral of the tale: 'Giacché giovani, vecchie e belle e brutte/Ripetete con me:

Cosi fan tutte' ('Since whether young, old, pretty or plain/Say it along with me: they all behave like that'). Da Ponte's texts regularly pose problems for sub and surtitling in terms of speed and verbosity. From experience, it is impossible to transcribe all of Despina's opening monologue on the lack of rewards for the ladies' maid ('Che vita maledetta/È il far la cameriera!') within the time available, let alone translate all the ideas expressed; similarly, in his *Don Giovanni* (1787), the rapid interchanges of Giovanni and his servant Leporello – the witty scene that precedes the aria 'Fin ch'han dal vino', where the approving exclamations of 'Bravo!' pass from master to servant, for example – require an element of condensing for the reader.

These examples, however, are performed in recitative, and are dependent on the speed and style of delivery of the singers (recitatives allow the singer much more freedom to express the text in which much of the action occurs). Similar cases, where the orchestra and conductor are more involved, are even more constricting for word/text conveyance. In the rough-and-tumble first act of Puccini's *La Bohème* (1896), for instance, Schaunard rebuts his friend's doubts about the validity of the coins spilling out of his pockets with a series of double *senari*:

> Sei sordo? sei lippo? – Quest'uomo chi è?
> [Are you deaf? Are you blind? – Who is this man?]

Rodolfo replies:

> Luigi Filippo! – M'inchino al mio re.
> [Louis Philippe! – I bow to my king.]

And everyone joins in:

> Sta Luigi Filippo – ai nostri piè!
> [Louis Philippe – is at our feet!]

This text all put across at breakneck speed; by way of experiment I tested a filmed performance of this eight-bar sequence, played at dotted crotchet = 116 (there are no metronome marks in the score) with the text displayed on screen. While the poetic metre is constant, the musical rhythm takes twice the time over the last line as over the first two. The first line took 1 second and 16 frames, the second 1 and 12 frames, and the third 2 seconds and 23 frames. With the Italian text entered as subtitles, at an average reading speed of 120 words per minute, only the third line was within the bounds of readability. By the time the first line was read (3 seconds and 4 frames), the second line had already passed. Now, one missing element in this equation is the extent to which hearing prompts reading; that is, if the text is not actually 'read', but scanned for confirmation of what is being or has been heard. Another is the extent to which the eye is able to divide attention between the movement on stage, together with its meaning within the narrative context, and lines of text projected above or below the main visual frame (stage or screen). If this text cannot be read in the time that it takes to deliver in the performance, the translator is even more challenged in any attempt to convey the same number of ideas in the time frame. The instinctive

response is to make a choice of how much to translate, to make a summary of what is being sung, and not overload the infectious hilarity of the music. Nevertheless, where the projection of the original text reinstates its pre-musical qualities (albeit too fast to read) it sides with the author; a translation, following the musical rhythm, sides with the composer.

There are also occasions in Italian opera when poetry takes a more self-contained formal approach, sometimes in the context of a particular event in the narrative – a song or musical entertainment of some kind – and sometimes simply as a *tour de force* on the part of the librettist. Wolfgang Osthoff (1977: 157–83) has explored in detail the sonnet that Boito gave to the character of Fenton in the final scene of his libretto for Verdi's *Falstaff* (1893), Nannetta providing the penultimate line; not long afterward, as Paolo Fabbri has in turn pointed out (Fabbri, 1988: 224; 2003: 209), Illica came up with a sonnet too, for Tosca and Cavaradossi's dreams of escape in the final moments before their deaths in the third act of Puccini's opera of 1900 – the passage beginning with the words 'Amaro sol per te m'era il morire' ('Death was bitter to me only because of you'), at orchestral figure 24.

It is striking that Puccini's setting of this regular poetic form has itself a regularity not commonly found in the composer's music. There is even a strophic response to the setting of the first two stanzas, both sung by Cavaradossi, where, on top of a characteristic repeated motif, almost every line is set over two bars. The music remains fixed to the tonic for the first stanza and modulates to the dominant at the end of the second, a move that is immediately reversed, for Tosca to make her entry with the sestet. It is only towards the end that the music starts to progress in Puccini's characteristic manner: first, with the enharmonic change for 'e vago farà il mondo a riguardare', a line that takes twice as long to deliver (four bars as opposed to two); then with a contrasting episode in the dominant. Finally, the opening melody returns for the final line, smudging what the poet has done by insisting on it as a complete phrase, before fragmenting it to conclude. It is this musical shape that drives the experience for the listener, not the librettist's sonnet, despite the acknowledgement of its overall shape, if not structure, by the composer. When providing a surtitle or subtitle translation, the translator is guided by these musical outlines, to make each musico-poetic moment as vivid as possible. So while it is one thing to mimic rhyming couplets dotted throughout a text, or to make a parallel sonnet in a written translation, in performance, the composer's manipulation of the poetry would guide the translator's decisions.

The same apparently holds true for poetry that the librettist and composer choose to point up for narrative or dramatic reasons. In a contemporary opera, but one with a more conventional narrative libretto than the example of *Doctor Atomic*, Nicholas Maw's 2002 setting of William Styron's novel *Sophie's Choice*, poetry (by Emily Dickinson) is again singled out to make for identifiable musical statements – song abstracted from the sung context. Such a conceit, that the performing is, at a certain point, 'singing', goes back to the very earliest operas, of course, and the story of Orpheus, who uses his gift of song to penetrate the Underworld. In Monteverdi's *L'Orfeo* (1607), the mythical poet even uses *terza rima* to point up the fact that he is giving a performance within the performance.

The history of opera is littered with examples of song driven by and for narrative functions: Count Almaviva, enlisting the aid of the chorus, serenades Rosina at the opening of Rossini's *Il barbiere di Siviglia* (1816), while Angelina wistfully sings a ballad to herself ('Una volta c'era un re') in Rossini's *La Cenerentola* (1817). With the trend towards greater naturalism at the end of the nineteenth century, and the works of the composers of the so-called Giovane Scuola (from Mascagni to Cilea), such insertions became a key feature of the operatic experience. The work that brought the whole school of Italian operatic *verismo* into existence in 1890, Mascagni's *Cavalleria rusticana*, starts with a stylized serenade on Sicilian words, 'O Lola, ch'ai di latti la cammisa', while Giordano's spy thriller *Fedora* (1898) has a stab at a Russian song ('La donna russa') and a folk song from the Bernese Oberland ('La montanina mia'), while a similarly folksy dialect number ('Io de' sospiri') conjures up the Roman dawn at the start of the third act of *Tosca*. In such cases, the translator is required to make a judgement informed by the perceived function of the number within the dramatic context and the importance of verbal meaning to the reader. A writer of a singing translation would be able to combine both the scene setting and narrative content in the Mascagni example, and would seek to replicate the rustic roughness of the text. Experimentation in the context of surtitles, on the other hand, has suggested, again, that read translation should not draw attention to itself by self-consciously mimicking the original, with the risk of forced rhymes and arch locutions. There can also be text where the verbal meaning is far from important, but the words instead form part of the soundscape – the muttered prayers and responses that form a backdrop to Scarpia's solo 'Tre sbirri, una carrozza', as the congregation assembles in church in the closing scene of the first act of *Tosca*, is one example.

For most of the history of opera in Europe it was taken for granted that the text would be poetic. Stage plays adapted for operatic treatment were themselves in blank verse rather than prose (Beaumarchais's *Le Mariage de Figaro*, for example), and the librettos fashioned from them augmented that aspect with the insertion of metered, rhyming aria texts. When a prose play was adapted for opera, the time-honoured poetic structures survived even into the first years of the twentieth century. Goldoni's mid-eighteenth-century Venetian-dialect *I rusteghi*, for instance, provided the basis for the equally Venetian libretto by Giuseppe Pizzolato for Wolf-Ferrari's *I quatro rusteghi* (1906). It is revealing to compare Goldoni's prose with Pizzolato's poetry, especially in the light of Wolf-Ferrari's almost Scarlattian dependence on rhythm throughout his setting. Both play and opera open with Lucieta and her stepmother Margarita complaining of missing the revelry of Carnival.

Lucieta:	Siora mare.	[Mother.
Margarita:	Fia mia?	Daughter?
Lucieta:	Debótto xé finìo carneval.	Carnival is almost over.
Margarita:	Cossa diséu, che bei spassi che avemo abùo?	What fun we have had?
Lucieta:	De Diana, gnanca una strazza de commedia non avemo visto.	By Diana, we haven't seen a scrap of Entertainment]

In the opera this becomes a metered, rhyming exchange:

Lucieta:	Siora mare.	[Mother.
Margarita:	Fia mia?	Daughter?
Lucieta:	Che strazza d'alegria!	This is certainly cheerful!
	Dir che xe carneval.	To think it's Carnival.
Margarita:	Co sti ciassi!	With this hullabaloo!
Lucieta:	Sti spassi!	These entertainments!
Margarita:	Co sta malinconia…	With this melancholy…
Lucieta:	… da funaral.	… like a funeral.]

The rhythmic quality of Wolf-Ferrari's setting derives not from the orchestral accompaniment (which on this opening page is almost non-existent), but from the voices themselves: they establish a repetitive and characteristic rhythmic interplay. The instinctive response of a translator is to ignore this and convey only meaning, thus returning the text to the state of the source material (as referred to in chapter 3). To respond to it might mean overloading the musico-textual experience, but equally the risk of flat prose with not a hint of metre might neuter the effect that the composer is making. Almost a century before, Rossini made much use of *ottonari*, and often the music not only does not disguise the metre, but actually points it up, and distributes it to both straight and comic characters alike. In their duet in Act One, scene 3 of *L'italiana in Algeri* (1813), the tenor hero Lindoro is just as happy to sing the *ottonari:*

Se inclinassi a prender moglie	[If I were to take a wife
Ci vorrebbe tante cose	So many things would be required]

as is the comic bass Mustafà, when he replies:

Vuoi bellezza? Vuoi ricchezza?	[Do you want beauty? Do you want wealth?
Grazie? amore? Ti consola.	Charms, love? Don't worry.]

This time the rhythm is very strongly driven by the orchestra, not simply implied by the voices, and the temptation on the part of the translator to a rhythmic response (for example using similar syllables and consonant repetition: 'If I thought to take a wife') is even stronger, and not to yield to it might puncture the jollity of the original. Another text with an overt dependence on rhythm and rhyme is that by Adelheid Wette for Humperdinck's *Hänsel und Gretel* (1893), where the libretto proceeds in almost mind-numbing perpetual rhyming couplets, and the musical setting goes out of its way to stress the poetic scheme, creating an audible straitjacket for the translator to accommodate. In response, the translation can choose to break out of the scheme and be more subliminal than ever, or accept it, and become another element in the artifice.

If it has been established that the musical setting, in this example the pacing and rhythm, is of paramount importance for how the text is translated and projected for surtitles, then account should be taken of those passages where the text is either split

across musical phrases or concentrated into a single short burst. The issue arises most frequently in Baroque opera, where elaborate, extended symmetrical arias are spun out of a few lines endlessly repeated. Handel is particularly fond of separating an opening verbal gesture and allowing the orchestra to comment on it, before the rest of the line is heard. *Alcina* (1735) provides a striking example in Oberto's third act aria of rage against the sorceress of the title (she is attempting to trick him into killing his father, whom she has conjured into a lion). The text of the aria, Act Three, scene 6, reads:

Barbara! Io ben lo so	[Savage! I'm well aware
È quello è il genitor	that this is my father
Che l'empio tuo furor	whom in your evil rage
Cambiato ha in fera.	you have turned into a beast.]

Handel isolates the accusation of 'Barbara!' by having the voice deliver it unaccompanied, followed by three and a half bars of ritornello before the full line is heard. To reflect this pattern, the translator would similarly have to isolate this statement from the rest of the line; alternative options are to wait until the line is complete, and project nothing at a bold opening statement, or project the full line from the start, but with text appearing where nothing is sung. The same pattern, although with a shorter gap between phrases, is found in Alcina's great aria 'Ah, mio cor!' at the end of the second act of the opera. Staying with the same work, the complementary situation is found in the heroic third act aria for Ruggiero 'Sta nell'ircana pietrosa tana', where all the text of the 'A' section, complete with the obscure 'Hyrcanian' reference, is compressed into six bars at a swift tempo (allegro). A half close in the subsequent bar brings the musical phrase to an end, and provides the logical point for the surtitle screen to turn to blank. Some 50 years later, the fast section of the Countess's great aria 'Dove sono' in Mozart and Da Ponte's *Le nozze di Figaro* similarly concentrates all the text into one burst before proceeding to repeat and fragment it. The intervening ritornello, however, suggests that a new, main section is starting, and the listener can be tempted to hear the tonic repeat of 'Ah! se almen la mia costanza' as the vocal element in that fresh start. The situation might be confusing if the surtitle experience aims to mimic the structure of the music.

One structure that is immediately audibly comprehensible is that of the standard da capo aria frequently employed in Baroque opera, where the surtitle(s) for the A section can be repeated on the return of this section. However, the skeletal nature of this is emphasized even more by the translation reappearing for only one of what can be multiple repeats of the text, whether complete or fragmented. One opera producer in particular has asked for all repeats of text to be supported by the surtitles: the composer is insisting on these words, after all. Not to do so might suggest that a value judgement is being made: that the composer is only using the text to hang musical thoughts onto, rather than repeatedly making a verbal-musical point.

The contribution, influence and opinion of opera producers in this area of the performance experience has so far been overlooked, as if surtitles operated entirely in relation to a text (words and music) that is set in stone, and not related to a given

account of a dramatic piece of music. It may be possible to project a 'neutral' translation of a libretto in the context of a concert performance (that is, independent of any visual and dramatic interpretation), but even here the stress a singer may give a certain word or phrase, or a spontaneous gesture that fixes the emotional message, will have an effect on the choice of language and syntax employed by the translator. In the normal run of staged performances, the translation cannot be neutral, but should be in character with, and not contradictory to, the production. As a result, certain standard responses have arisen. If the libretto uses one of the many terms of a literary nature for sword – 'spada', 'ferro', 'lama' – the translator can use a generic 'weapon' on each appearance, but if the object in question is unequivocally a gun, then the choice of word can be seen in relation to the stage picture, variously accurate, tentative or inaccurate. As stated at the start, surtitles now allow the audience to have a detailed, real-time understanding of a sung text in another language, but can also offer a gloss on that text that accords with the drama as presented. A production that has animated a piece of theatre in which characters express themselves within the confines of strictly observed conventions and a highly limited vocabulary runs the risk of restoring the obscurity of the text if a translation merely replicates those conventions. If immediacy is lost for the sake of linguistic purity, then it is not the Count, but the audience that will be asking, 'What on earth is going on?'

Note

1 All translations in the text are my own unless otherwise stated. Quotations from the libretto of Wolf Ferrari *I quatro rusteghi*, reprinted by permission of Josef Weinberger Limited.

Song

5

Art Song in Translation

Peter Newmark, completed by Helen Julia Minors[1]

Personal reflections

An Art Song is typically short, simple and spontaneous. Unlike the folksong (or *Volkslied*, in German), which usually expresses collective socially relevant sentiments, Art Song is intimate and personal. It can have wider concert appeal, for example when it is arranged for orchestra by a composer, of which Ralph Vaughan Williams (1872–1958) and Benjamin Britten (1913–76) are the most distinguished English examples. Art Song is 'nano', like a small jewel, and generically, it is 'foreign' or 'international', retaining its language wherever it is sung. Art Song is a technical term, and is more commonly known as *Lied*. It first appeared in the German language, although many wonderful Art Songs followed it in Russian, French, Spanish, Italian and other languages. Art Song is one of the most personal forms of artistic expression, and I make no claim that this essay is anything more than the modest record of a personal experience, from which the reader will hopefully benefit, if only by contrast or by flat disagreement.

The meaning and significance of music have been much discussed, with questions challenging whether it is indeed a language or not (see Auden, 1952a; Cooke, 1959). *Lied* has been considered an abstract art, for the effect of mere emotional enjoyment, though its ability to mean something alongside the text by musically complementing its expression not only forms a reflection of society, or a cultural reading (after Cooke), but in my view offers universal meaning in its reflection of nature (a reflection of the sounds of the everyday, from birdsong to the human voice, as well as a transmutation of emotion and personal expression). In this belief, I disagree with Cooke's cultural reading of musical language, insofar as it is relevant and accessible beyond regional and local contexts.[2] Vaughan Williams, the composer of *Orpheus with his lute* (1901), a setting of the lyric in Shakespeare's *Henry VIII*, and of *Linden Lea* (1901), a setting of the poem by the Dorset dialect poet William Barnes, and the dominant twentieth-century English poet W. H. Auden (also the librettist of Stravinsky's *Rake's Progress*, 1951), has been seen as a disparate, political figure, as he believed that art could change nothing of importance in the world in remarking that '[art] is indigenous and owes *nothing* to anything outside itself' (Vaughan Williams, 1934: n.p.); but there is much evidence to the contrary.

I reflect on the meaning in song (word–music collaboration), and in particular the ways in which Art Song generates, produces and propagates meaning. Though I say Art Song and do refer to *Lied* explicitly, I might also note the other genre classifications for Art Song which span the European tradition: *Lied* from Germany, or the *Mélodie* from France, or the canzone from Italy. In its voyage across the continent, Art Song can be understood as a genre in continual translation: translation here works on many levels from a translation of poetic language, of word–music relations in the adaptation of text setting, in its adaptation of musical style (as discussed in chapter 12) and via its changing cultural associations due to the changeable performance contexts. In what follows, I adduce some evidence pointing towards the validity of these concepts. Underpinning this reflection are a number of my previous articles in the field of interlingual translation studies and a lifetime of Art Song fascination.

Music as a universal language

To begin, I believe that music reflects, or rather, translates, the sounds of the human voice, at a universal level. Likewise it can reflect nature (sounds that exist within the natural world), by imitating birdsong and incorporating sounds which have been deliberately derived from nature, to construct specific associations. Individuals laugh or cry, or sleep or sigh, or moan or groan, making similar sounds, whatever verbal language they speak, wherever they are and wherever they come from. This comparative approach to all art was first formulated by Nikolai Chernishevsky (1829–89), the Russian political philosopher. It is notable, though, that this concept of a universal meaning of musical expression is not accepted by all. The distinguished musicologist Deryck Cooke (1959) insists that music is first a language, but that it is a cultural and regional text. Moreover, he notes that 'there is no need to "translate" [music] into words' (Cooke, 1959: 258). It is possible however to 'translate' the whole range of musical tones and gestures into their emotional equivalents (see Meyer, 1961; Juslin and Sloboda, 2001).

I think that the poem only becomes expressive beyond its semantic means when set to music: Shakespeare's *To Sylvia* (1826) set to music by Franz Schubert, or William Blake's *Tyger, tyger, burning bright* set by Benjamin Britten, *The Tyger* (1965) specifically for the German baritone Dietrich Fischer-Dieskau (who was recognized as a giant of *Lieder* expression and interpretation, 1925–2012), or that of the poem *Si mes vers avaient des ailes* written by Victor Hugo, the king of the French *Mélodie*, set by Reynaldo Hahn (1888). In these examples the poetic texts are all supplemented by their musical setting. Goethe suggested that the descriptive language of such poems becomes inadequate for expression of emotion or associated references unless they are experienced as songs: the 'true element from which all poetry is derived and into which all poetry flows' (Rolland, 1931: 159). Their transmutation into a musical domain supplements their capacity to project meaning. The stylistic settings of these poems, whether by Schubert's chromatic *Lied* or Hahn's *Mélodie*, adds a further cultural dimension to the message of the poem.

In parallel to composers' interpretations of text into a sonorous musical setting, which ultimately produces their appropriation and sometimes their adaptation of the text, human beings may claim to interpret the sounds of animals and notably the

wonderful 'song' of the birds. There are, however, many musical references to birds which do not overtly claim to interpret birdsong as meaning, but rather to use birdsong as fundamentally a musical source (see, for example, Messiaen's *Catalogue d'oiseaux* (1956–8)). The sounds of nature, such as the rushing of the wind or the soaring of the seas, has also been interpreted in opera and symphonic poems, including *Four Sea Interludes* in Britten's *Peter Grimes* (1945), and Debussy's *La Mer* (1905). It must be noted that an act of setting a text which references nature is a different process to that of representing nature without semantic text. The process of translation becomes multilayered when word–music relations are concerned. Instrumental music, whether it is orchestral or chamber music, conveys a fusion of what I see as emotion and reason. A clarification of the text occurs in opera due to the word–music relations. Text is sounded and placed, at least in its coexistence, in partnership with music. As to which art form expresses meaning or which is placed in the foreground, one could probe other analytical models. Nonetheless, the sung language of opera, cantata, oratorio or song is not only important for its semantic meaning and textual characteristics (such as rhyme and meter) but must be interpreted alongside its musical language, namely its pitch contours, its harmonic setting, its rhythmic and metrical characteristics as well as its performative features (the articulation, dynamics and expression projected by the singer). Thus the 'breathtaking beauty' which Richard Stokes highlights in the second aria of J. S. Bach's *Cantata No. 82*, *Ich habe genug* (1727) (*It is enough for me*) becomes the interpretation, not of the 'original' text or music, but of the unparalleled word–music relationship. Stokes could be understood to refer to the musical beauty of the piece, though in fact this aesthetic judgement is more complex. It emanates not only from the original poetic text, or from the musical setting of the text, but in fact results from the complex word–music relationship, which is created by the composer and then realized in performance.

> Schlummert ein, ihr matten Augen, [Close in sleep, you weary eyes,
> Fallet sanft und selig zu! fall soft and blissfully too!]

Conversely, and arguably more impressively, a poem is both made more precise and memorable when it is set to music. I could equally say, when the poems are 'sonorized' if I create a neologism for an understanding that music can be *imprinted in the mind*. But in what way does meaning change? Music supplements text and therefore can add

Example 5.1 Bach, J. S. (1727), *Cantata No. 82*, Aria: *Ich habe genug*, bass, bars 10–13.

to the delivery of that meaning; though the addition of a non-semantic language (in agreement with Cooke that music is indeed a language) to a semantic one may just as easily dilute meaning by adding this invariably imprecise element. The music seems to change places with the words. Whereas intersemiotic translation transfers content from one medium to another such as sculpture to painting, or music to painting, as coined by Jakobson (as discussed in the Introduction to this volume), in song settings and Art Song in particular, I read an inverted form of intersemiotic relations: something from the text is transferred to the music, and then somehow the converse takes place.

Art song in England: Benjamin Britten

In my own experience, as publicity officer of Guildford United Reformed Church Music Society, as well as my attendance and enjoyment of many recitals, only a small portion of English music lovers or concert goers attend song recitals, let alone *Lieder* recitals. Five of the prominent London concert halls (Wigmore Hall, Cadogan Hall, Queen Elizabeth Hall, Purcell Room and King's Place), however, make great efforts to produce a balanced repertory incorporating Art Song. This noticeably small proportion of Art Song, to me, is surprising considering the fact that the English musical literature from Purcell to Richard Rodney Bennett is particularly rich in vocal music, which sits at the heart of English, and more broadly British, national identity.

In respect of Art Songs, there is an enlightening introduction by Peter Porter in *Britten's Poets* (1996), an anthology of the poems he set to music, in which Porter notes Britten's musical understanding of the texts he uses. He claims, fundamentally, that Britten was not only a composer but had to be a poet in order to the set the texts he chose, intimately understanding the poetic aesthetic of the poets he chose. Britten wrote over 300 songs, in which he uses six languages (Latin, Russian, German, Italian, French and English).[3] The change in verbal language is significant and further demonstrates the importance of text in its musical setting, which surely aids comprehension within this instance due to the additional meaning offered by the cultural associations of each language. The *War Requiem* (1961), perhaps Britten's greatest musical work, is now played all over the world: due to its multiple languages there is no pressing need to translate the text – its diversity is innate to its meaning and is indeed a reflection of its message – of a mass for all the dead in war. It opens with Wilfred Owen's famous *Epigraph*, which reminds us of the 'pity of War', giving voice to the poet as the one who can 'warn' (Britten, 1962b). The Latin text of the Requiem Mass alternates with eight of Wilfred Owen's poems, culminating with *Strange Meeting*. It is notable that the German translation of these poems by Hans Keller is only rarely used.[4]

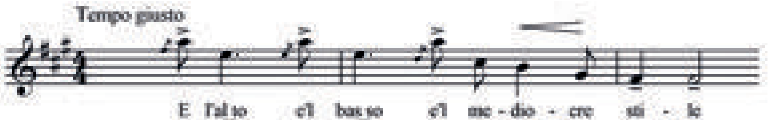
The *War Requiem* includes a sublimely peaceful *Requiem aeternam dona eis, Domine* (*Rest eternal grant unto them, O Lord*). The rest called for in the text is iterated in its word–music setting through syllabic reciting on a single pitch (F#). Sopranos and altos exchange 'Requiem', supported by crotchet octaves played by bells, on the same pitch as the voices. The single pitch provides a sparse harmonic opening to the

Example 5.2 Britten, B. (1961), *War Requiem, Requiem aeternam*, soprano, alto and bells (reduced score), bar 2.

work, and the pianissimo dynamics and slow tempo indication of crotchet = 42–46 offers a settled, steady, regular and hushed environment (Example 5.2).

The *Sechs Hölderlin Fragmente* [*Six Hölderlin Fragments*] (1958) with its texts by the great pre-Romantic poet Friedrich Hölderlin (1770–1843), selected by Elizabeth Mayer, is Britten's most memorable setting in the German language. The fifth fragment, *Hälfte des Lebens* (*The Middle/Half of Life*), is stunning due to its precise text setting. Its ending conveys the anguish of frozen winter through translating these images into musically associated passages which can be understood to sound like the clattering clinking weather-vanes ('Klirren die Fahnen' ['Weather-vanes clattering']) (Britten, 1940); these are contrasted with the flowers and sunshine of summer in the text. The music is tortured: the words provide an extraordinary onomatopoeic reflection of the narrative, by translating their message into sonority without semantic reference, thereby adding a musical dimension which supplements the musical setting. The 'speechless' walls offer a stoic image but also a reminder that the passage does indeed speak: both words and music speak alongside each other and together, complementing their intersemiotic translation.

In contrast to *Sechs Hölderlin Fragmente*, both the words and the music of the *Seven Sonnets of Michelangelo* (1943) are so complex that the music becomes an elaborate and fascinating interpretation of the poetic language: it is not only a translation, as it attempts to support and set the text, transferring meaning between media, a supplementary dynamic contribution to the text. In the short example below, it is clear that Britten acknowledged the content of the text in his musical setting, in offering a descending melodic line which is embellished with grace notes, falling from A three times, first by a perfect fourth, then a minor sixth. The illustration is not word setting as such (in a high, low or medium style), as the text is not cued to the register it might refer to (low, for example, is set in a mid-range). The voice is accompanied in unison by the piano (with octave doubling). As with the *War Requiem*, significant passages of text are allowed musical space to project, ensuring the accompanying harmony and texture do not interfere with its delivery.



Example 5.3 Britten, B. (1943), *Seven Sonnets of Michelangelo*, Sonetto XVI, voice, bars 4^2–6^3.

Britten had admitted that after setting Rimbaud in the original French he was able to attack a wide variety of things (Kennedy, 1981: 137). Clearly his text setting was not an arbitrary thing but rather a considered and personally expressive act. The difficulty of such texts in different languages lies in ensuring that the text is understood, clearly set, singable and significant. His setting of Rimbaud's *Les Illuminations* is one of his most successful and most acclaimed achievements due to his success in 'stimulating his expressive faculties to match new regions of the emotional map', as Kennedy puts it (ibid.). The key parameters of this musical translation reside in offering as much from one medium as the other. To illustrate this, nine bars before figure 4 (Britten, 1940), it becomes clear that the fanfare from the opening of the piece, which was punctuated by viola argeggios, now returns in the form of a vocal fanfare, projecting the text 'J'ai seul la clef de cette parade sauvage' ('I alone hold the key to this wild parade') on a single pitch, fortissimo, yet in contrast to expectations a slow tempo is employed, stretching the line and reducing its rhythmic energy (see Example 5.4). However, in contrast to the previous examples, where the musical setting was sparse, here the strings are layered: the left hand of the piano offers chords on the strong beats of the bar (1 and 3), while the right hand plays tremolos (rapidly repeated notes), lower strings accent the same chord with the piano playing pizzicato while upper strings play tremolo chords. As such, the voice rests in a stoic manner above the shimmering and rhythmically busy texture in the strings. The music is amazing, rushing headlong like screaming, unbridled traffic through crowded streets.

Example 5.4 Britten, B. (1940), *Illuminations,* voice, 9 bars before rehearsal figure 4.

Lied: Some fine examples

Franz Schubert (1797–1828) is a towering paragon of vocal music. His *Lied*, *An die Musik* (1817), can be seen as representing the entire art form due to its 'rhythmic variety and a broad sweep of melody' (Hall, 2003: 196) in a cohesive structural frame, comparable to Britten's *Hymn to St Cecilia* (1942), set to words by W. H. Auden in their final large-scale collaboration. Schubert's setting of Heinrich Heine's *Der Doppelgänger* (1828) is perhaps the most self-revealing and powerful moral and aesthetic work in the whole vocal literature: Schubert offers his own version of the 'Doppelganger' idea; his perspectives seems much more positive than Heine's 'post Romantic disillusionment', as Hall notes (2003: 272). In creating this song, Schubert looks at his own previous creation, *Am Meer*, and uses the final two bars as a basis for this piece. Take, for example, the reflective and self-identifying nature of the following line:

Mir graust, wenn ich mein Antlitz sehe –	[Horror grips me, as I see my face –
Der Mond zeigt mir meine eigene Gestalt.	The moon shows me my own self.]
(Schubert, 1928: n.p.)	

'Das Kind war tot' ('The child was dead'): this final line of Schubert's *Der Erlkönig* (1815), a setting of a ballad written by Goethe, is usually dramatically spoken by the singer. The reality of spoken language in contrast with the more imaginative world of singing (due to the variety in timbre, register, rhythm and so on) is here accentuated. Apart from Shakespeare's lyrics, the poems of Goethe and of the great German Jewish poet, essayist and short story writer Heinrich Heine[5] dominate the literature of the *Lied*. Heine is the ironical leader of the diaspora, particularly in poems that were set by Robert Schumann: the great cycle *Dichterliebe* (1840), and individual songs such as *Du bist wie eine Blume* and the exquisite *Lotosblume*. These all demonstrate how Art Song translates text via music: the text is not set by matching syllable to note and phrase to phrase but rather the poetic content, more than its structure, is absorbed into a musical texture, to project the meaning of the message held within the source text.

The *Lied* was established as a genre by Haydn, Mozart and Beethoven, who each created a number of examples. Following them came some core composers of the *Lied*, including Schubert, Mendelssohn, Schumann and Brahms. Brahms' *Feldeinsamkeit* (*Solitude in the Open*) (1878) sets a text by Hermann Allmers. The following line is representative of an emotional reflective Romanticism which is symbolic, rich, deep and personal – note the first person singular: 'Mir ist, als ob ich längst gestorben bin' ('I feel, as if I have long been dead') (Brahms, 1931: n.p.). The Art Song genre has persisted. Hugo Wolf, Richard Wagner (with the *Wesendonck cycle*, 1857–8), Max Reger, Franz Liszt, Othmar Schoeck, Gustav Mahler, Hans Pfitzner, Richard Strauss, Alban Berg, Arnold Schoenberg, Paul Hindemith, Hanns Eisler, Aribert Reimann and Hans Werner Henze each contributed. Mahler transformed the *Lied* in the early twentieth century. His many song cycles include *Das Lied von der Erde* (*The Song of the Earth*), based on a text translated from the Chinese by Hans Bethge, and *KindertotenLieder* (*Songs of the Deaths of Children*), on a text by Friedrich Rückert. One of his more remarkable *Lieder* is *Ich bin der Welt abhanden gekommen* (*I have*

become lost to the world), also a setting of Rückert. Each of the former represents characteristic emotional climates of the whole twentieth century.

Beyond Germany the *Lied*, in the form of nationally distinctive Art Songs, also flourished. The canonical composers from France, Spain and England in several generations all contributed to the art form. A list of names reads like a roll-call of master composers, certainly within Britain: Edward Elgar, Gustav Holst, Ralph Vaughan Williams, George Butterworth, Arnold Bax, John Ireland, Ivor Gurney, Gerald Finzi. In contrast, the composers who were received on an international platform produced a different kind of Art Song, using many languages: these include Britten, Anthony Turnage, Alexander Goehr and Harrison Birtwistle.

Art Song is also prominent in the Czech Republic, with the Romantic Bohemian Antonin Dvořák and the Moravian Leos Janáček, whose attention to the text held him to first annotate speech rhythms in the song cycle *Zapisnik zmizeleno* (*The Diary of a Man who Disappeared*) (1919, revised 1920). In an overview of other Art Song composers, we find in Slovakia, Bohuslav Martinů; in Russia, Tchaikovsky; in France, Debussy, Fauré and Duparc; and in the United States, Charles Ives, Aaron Copland, Samuel Barber and Ned Rorem. But the inner core of the *Lied*, as a German genre, consists of five composers: Schubert, Johannes Brahms, Schumann, Hugo Wolf and Richard Strauss. Each of them has a personal characteristic way of setting the text and translating its meaning via a musical appropriation. Brahms produces songs which have a deep emotional content with melancholy fateful settings produced by his characteristic harmonic vocabulary, particularly of his setting of the poet August von Platen's *Wie rafft ich mich auf in der Nacht, in der Nacht* (*How I got myself up, in the night, in the night*) (1864). Schumann's sound is more precise in that the choice of instrumentation to support the songs is often richer, bolder and more metallic, plangent, often with a horn or piano accompaniment. Wolf's song settings are largely religious, matching the content of the text with a slow and deliberately syllabic text setting which ensures for an audible and articulated delivery of the text, as in *Anakreons Grab* (*Blessed your mother, now with God*) (1888). Strauss's settings focus more on the musical sound than the meaning of the text, not privileging the source text in the same manner as Wolf. His sound privileges soaring prolonged high soprano voices, ensuring to utilize the upper resonating register of the voice. It is infinitely seductive due to the gender associations, though slightly melodramatic as heard in *Zueignung* (1885).

Summary of personal reflections

In a volume discussing music, text and translation it is intriguing no doubt that I selected Art Song, as all *Lieder*, Chansons, and so on, are normally sung in the original language without a singable translation. This is due to the innate cultural location and origin of the source texts, as well as to the identity of the *Lied* as German. The process of translation then is not restricted to text translation in this context or to culture, as noted above. Rather, translation occurs intersemiotically, from one medium to another. Moreover, intersemiotic translation between and across the arts ensure that through word–music relations a meaningful story is told via the Art Song which is

dependent on both the poet's language choice, the composer's musical style and the blending in their union. As a translator and linguist with an intense passion for this music, I hope these reflections have offered an insight into the multiple dimensions of translation within, between, across and outside of text and other domains.

Fischer-Dieskau's introduction to a volume of *Lied*, which particularly praises Britten's Blake and Hölderlin cycles, is pessimistic of recent expression, in noting that contemporary artists no longer sense a responsibility to the 'humanity' (Fischer-Dieskau, 1968). But he looks to the future: 'The magic power that dwells in the fusion of music and poetry has the ability ceaselessly to transform us' (Whitton, 1981: 261). The partnership in word–music relations brings new meaning which neither alone can hold, convey or generate.

The listener is in some respects in a most difficult position. How do listeners interact and engage with performances of *Lied*? How do listeners and audience members understand the *Lied*, especially if it is sung in a language other than that in which they are familiar? Listeners have the choice of: (a) gazing bewitched at the singer, taking in both audio and visual components ('Glotzt nicht so romantisch' ('Don't gape so romantically'), after Brecht); (b) shutting their eyes and listening to the song, in a private position; (c) listening while reading the original source text as set; (d) reading the text translation which has been provided in order to understand what is being sung. A lot depends on the clarity of the singer's diction: if the meaning of the text is deemed to be vital, or the text is sacred, its position should be elevated as more important than music; it may be set syllabically in a mid-range chest voice which can be projected with relative ease.

The projection of meaning has become all-important for concert halls with a dedicated outreach and educational programme. Translation in programme notes or via surtitling (as discussed in Chapters 2–4) has become the norm. New audiences arrive with different perspectives and new tastes, but the future of Art Song is promising if the importance of delivering an experience, a message, a feeling, or a story via word–music relations to the audience is not only maintained but supported by an understanding of translation studies across the arts by the theatres. Each performance should be a personal discovery: the universal quality of Art Song allows for many people to engage at once in different ways and as such speaks both literally and metaphorically to humanity.

Notes

1 I have completed this chapter according to notes taken during personal meetings and telephone conversations with Peter Newmark who sadly passed away before finishing this chapter, ensuring to use as much of his own words as possible. The works and names referred to are either Peter's choice, or my suggestions with Peter's agreement. The musical examples were agreed with him and then produced by me along with the references. All translations in the text are Peter's unless otherwise stated. I am very grateful to Peter Low (Chapter 6) for offering some valuable comments on this chapter, acting as a second pair of eyes in the absence of Peter Newmark.

2 This chapter acknowledges literature from poetry and music, though following an aim to provide a personal reflection from a translator, academic and music lover; it does not engage with recent music hermeneutic discourse. For further discussions of musical meaning, see Kramer (2002) and Cook (2001).
3 It is worth noting here that of Peter's reflections, discussed by phone and in person, he recalled performances from the 1930s onwards, including premiere performances at which Britten was in attendance.
4 Hans Keller was a functional music critic who had strict views on close translation and was the dedicatee of Britten's Third Quartet, *La Serenissima* (from *Death in Venice*, 1973).
5 Heine's texts used in these songs were notoriously played and marked 'Dichter unbekannt' ('author not known') in the Nazi period.

6

Purposeful Translating: The Case of Britten's Vocal Music

Peter Low

This chapter, in essence a theoretical one, is presented as a case study, an exploration of the varied corpus of vocal music composed by Benjamin Britten (1913–76). For translators such as me, his works raise many practical questions, some originating in the source texts, and others concerning the context in which the work is being presented, to whom and by whom.

Choice of words

This prominent composer was very interested in words. In an extensive output of vocal music, Britten used a wide range of texts. Like many song composers, he tended to favour fairly recent poems written in his own language. In his case, the poets included Wilfred Owen (1893–1918) and W. H. Auden (1907–73), who wrote in styles that were new to the twentieth century. But Britten's horizons were wider: he viewed as fair game any poem written since 1400, even in non-standard English. Among the poets he set at least once are: William Shakespeare, John Donne, Robert Herrick, John Milton, William Blake, William Wordsworth, Samuel Taylor Coleridge, Percy Bysshe Shelley, John Keats, Alfred Tennyson and Thomas Hardy. This impressive list shows him to be a connoisseur of poetry, and indeed a champion of England's poetic heritage. Besides, he set many lesser-known poets writing in English, including some Scots, notably Robert Burns, and some Americans. In working with these texts, the composer was often a kind of anthologist, devising what might be termed 'poetic suites'. His *Serenade* (1943), for example, is a garland of English texts by six poets from four different centuries gathered together for performance. *A Charm of Lullabies* (1949) is a similar case.

The poet Peter Porter has remarked on the high quality of English texts chosen, and on Britten's handling of these: 'in general his imagination is so in accordance with poetic inspiration that he is able to find musical devices which amplify already achieved verbal utterances' (Porter, 1984: 274). Opinions may differ about how well any setting

accords with any given poem or how such correspondence can be achieved, but I hope to show that Britten's interpretation of the words played a role in the constant decisions he was making about the pitch, rhythm and dynamic of his melodies, along with more salient choices of unexpected harmonies or decorative melismas.

Britten's selection of English words is one of the many virtues of his music. Given the many performances and recordings of his vocal works, it could be argued that the inspiration of fine poetry explains why his vocal music surpasses his instrumental music. But it is seldom easy listening: rather, it is a subtle word–music hybrid, vocal music of a kind that can give limited pleasure to those listeners who cannot understand the words and who are consequently deaf to the significant dialogue between poet and musician.

Besides English poems, Britten sometimes chose texts in other languages (as explored in Chapter 5). His settings of poems by Michelangelo, Hölderlin, Pushkin and Rimbaud are intended to be sung in the source languages – Italian, French, German and Russian – and were conceived with those non-English sounds in mind. A recent well-received recording 'Britten Abroad' has drawn attention to these tributes to foreign poets.[1]

This cross-cultural reference highlights something that Britten shares with many British musicians: having one foot on the continent, not by residing there but by belonging to the pan-European tradition of Western classical music. Britten actively engaged also with pan-European literature. Having learnt Latin and French at school, he chose to acquire some knowledge of Italian and German. His literary culture, though rooted in the canon of English poets, included some poets from Italy, Germany and France. When he set their works, his musical choices were affected by the verbal soundworld of the foreign language in question, and also by cultural considerations – for example, his one setting of a Goethe poem, 'Um Mitternacht' (1959), invites comparison with Schubert's Goethe songs and with the nineteenth-century *Lieder* tradition generally.

Britten needed translators for many purposes. When he had works sung in languages other than English – for example the *Michelangelo Sonnets* (1942) – he arranged to have English translations printed in the programmes, in this case prose versions done by Elizabeth Mayer and Peter Pears, which were used in the Wigmore Hall performance of September 1942 and in the published score. The scores of his Hölderlin songs (1963) and Pushkin songs (1967) go further, printing parallel texts in the two languages, with translations by Elizabeth Mayer and Peter Pears. He could usefully have printed translations also for his settings of Burns and Soutar, since they include words taken from Scottish dialects which are not widely understood outside their regional origins.

The care shown in Britten's choice of texts is very apparent in his musical setting. He shows respect to the poets: he rarely obscures verbal meaning with high notes which would be difficult to project at the heights of a singer's vocal range; he limits his use of long melismas and conflicting voices (polyphonic settings are usually avoided in preference for homophonic settings or stretto entries which allow the individual voices to be distinguished); and his choice of dynamics ensures that the instrumental parts do not overshadow the text (as seen in the examples in chapter 5). Yet Britten does not demonstrate a slavish reverence for the text either. Rather, his vocal composition is (in part) a kind of translation (an intersemiotic translation), which attempts to 'amplify'

the words (Porter, 1984, 274), to be *The Poet's Echo*. Britten constructs a dialogue in his response to the poet, by offering his interpretation of the poem's meaning, tone and character; word painting is sometimes employed but Britten's settings are far more subtle than restricting the composition to this technique. It is intriguing that in 1965 Britten set six poems by Pushkin, entitled 'The Poet's Echo', demonstrating perhaps his acknowledgement of his compositional process. His approach to text is probably the one articulated by his longtime partner Peter Pears: 'the words exist first and it is for the music to fertilize them and generate the song, but the composer should court the passive poem and not offer her violence. A happy marriage is the proper relationship where each respects the other and takes it in turn to dominate' (Pears, 1965: 47). In most cases Britten uses a text as a major source of the work's expressive basis (whether it is a story to tell or an emotion to project) and responds to the poet's idiosyncrasies. He is not restricted, however, by poetic structure; strophic texts are through-composed so as to follow the unfolding of the poem – compare his 'Highland Balou' (a setting of Burns) with Schumann's strophic treatment of the poem, 'Hochländisches Wiegenlied'. Nor is he restricted to the speech rhythms: he varies the rhythm greatly (specifically the note values of the syllables) so as to highlight specific words, rhetorically. The opening of his Keats setting 'Sonnet' in *Serenade* (1943) shows this clearly (see Example 6.1). Yet syllabic setting is his norm, and ensures that verbal meaning can be projected. Melismas are a special effect: for example, the seven-note melisma placed on the second syllable of 'forgetfulness' (bars 7–8) is meant to mimic the mind's free wandering.

Since Britten intended the words to be an intimate part of the performance, he wishes singers to take care regarding the intelligibility of the consonants, especially at the end of syllables. His principal collaborator, the tenor Peter Pears, became 'renowned for his ability to produce a smooth vocal line while retaining clear diction' (York, 2006: 43). Such emphasis on enunciation is attested by recordings where we hear precise articulation even of the consonant clusters in 'mak'st' or 'deftly' (in 'Hymn' and 'Sonnet' from *Serenade*).

Example 6.1: Britten, B. (1943), 'Sonnet' from *Serenade*, voice, bars 1–13.[2]

In my view, vocal music varies greatly along a continuum, going from 'logocentric songs' – which are extremely word focused with less emphasis laid on melody – to 'musicocentric songs' where the sonorous quality of the voice prevails over the words, and even to wordless *vocalises*. His admirers therefore tend to favour performances that truly render the combination of words and music (and to dislike singers who perform good texts incomprehensibly, as if audiences have come to hear just a voice, not a verbal–musical work of art). Some singers are able to appreciate the virtues of poetic texts and the composers' responses to them, and can demonstrate in performance how certain songs seem to achieve a miraculous marriage of words and music, whereby, taking the poem as the instigation, music has transmuted various aspects of its content – structural, timbral, expressive or stylistic – to make a many-faceted gem. Dietrich Fischer-Dieskau is celebrated for projecting this marriage with German *Lieder*. Peter Pears, in his performance of *Holy Sonnets of John Donne* (1945), helps to show how Britten is not merely 'setting' a text but reworking its deeper meanings and its phonic features (vowels, rhythms, etc.) into a new musico-verbal creation (Pears, 2010, CD 2: tracks 9–17).

Several kinds of translation

It follows that for performances of Britten works in non-English-speaking countries, there is a particular need of translation. Although basic English is widely understood (especially in today's global society), many of the texts are densely poetic, and may contain rare or archaic words, particularly those of Donne. The option of performing such songs untranslated to an audience with few English speakers should be avoided, I suggest, since it neglects their verbal dimension – such audiences may enjoy the musical component, but can have little sense of the semantic content or the subtleties of the word–music combination. Rossini may have bragged that he could make an aria from a laundry list, but Britten's attitude contradicts this flippant view. We can assert that Britten's choice of texts not only inspired him to compose, but also prompted many musical decisions, for example the principal rhythm, the tessitura of the vocal line, the tempi and tempo changes, and the often adventurous musical parts for piano or other instruments. Failure to offer a translation will deprive listeners of important clues to a musical understanding. There is an extreme case, in *A Charm of Lullabies* (1947), where listeners will be left bamboozled: if the fourth song is a lullaby, why does it invert expectations by being loud, rapid and *furioso*? It sets up a deliberate contrast which has more to do with Britten's interpretation of the text than with a prescribed style. More generally, non-English-speaking audiences are badly placed to appreciate those pages of his scores that give priority to the words, particularly those syllabic recitatives which have limited melodic variety or rhythmic variation, for example the captain's prologue in *Billy Budd* (1951).

The literature about song translating scarcely ever acknowledges the wide range of forms and functions that exist in practice. Some translations are intended for study by singers and choir directors; others for audiences to read, either quickly in the concert room or slowly at home; yet others are meant for speaking before a performance, or for projection on a screen.

My own approach to song translating is to emphasize the needs of the specific end user (is it the singer or is it the audience?) and the purpose of the target text (to be sung, to be read, to be displayed). The source text I am working with may have originated as a French poem, but it has become part of a musical work via an intersemiotic translation, and the resulting context is where my text translation must do service. This functionalist bias is aligned to scholars such as Hans J. Vermeer, who deny that there is one correct or best translation of any text, and who use the term *skopos* to designate the 'goal or purpose, defined by the commission and if necessary adjusted by the translator' (Vermeer, 1989: 230). A song translation should be evaluated with this in mind, in which case 'the standard will not be intertextual coherence but adequacy or appropriateness with regard to the *skopos*' (Nord, 1997: 33).

Translations to speak or sing

One form of song translation is the singable translation, intended to enable an existing vocal work to be performed in a different language. Singable translations have at times been standard practice, and no other translations can replicate the original voice-to-ear transmission of the words (the rhythm of consonants and shaping of specific words will be adapted to this end). With Britten, however, there is little place for singable translations, since most singers of Art Song want to perform the original words, with the very vowels, consonants and meanings with which the composer wrestled. Other kinds of song translation are therefore more appropriate. I would make exception, however, for certain 'low-brow' works: for example, *Noyes Fludde*, which includes child performers and treats the Hebrew story as a European folktale; and for the four *Cabaret Songs* published in 1980. One can imagine a vocalist *à la Piaf,* in a dark cellar on the Left Bank of Paris, successfully performing the Auden/Britten song 'Tell me the truth about love', provided the French adaptation was witty enough (in other words, the target text must appropriate the humour, verve and irony of the lyric, using the flexible strategies required for singable translations (Low, 2003b)).

The situation is a little different for the texts not set in English. These were conceived for performance in languages foreign to most of the audience. An English version, however, is underlaid in the printed score of the Hölderlin songs. The singable English version of the Pushkin poems (done by Peter Pears) may have had more use, since Russian is less familiar to Western singers and audiences than German, Italian or French.

Singable translations are never ideal for other purposes.[3] The constraints of the composer's rhythm distort the translated text (sometimes translators even adapt the music's rhythm to accommodate the new text), and doctrinaire approaches to rhyme deform them even more. Thus a singer in France wishing to perform Britten's *On this Island* (1937) would be mistaken to copy into the programme the French text that is underlaid in that score (Britten, 1938).

A banal line about flowers not lasting becomes in French a weird metaphor of flowers going bankrupt. The translator seems to have chosen the unlikely verb *périclite* because it rhymes with the adverb *vite*. Even for singing in French, this is shonky; for other purposes it is unacceptable.

Another form of translation, seldom much discussed, is the kind spoken aloud before a song is performed. Versions for this purpose need to follow the general guidelines of oral texts: to avoid obscurity, long sentences and ambiguous homophones. Such spoken translations have a place with Britten's work, especially in informal concerts as introductions to short songs. One of his short choral pieces or folksong arrangements could be preceded by a spoken sentence giving its verbal content: a communicative translation of a short text, or a gist translation of a longer text. Depending on the audience, an explanation might also be given of key English words or phrases. This practice helps to acknowledge the importance of verbal meaning in vocal music.

Translations to read

Although many poems set by Britten are rather obscure, few translations properly cater for foreign singers wishing to perform them. Most translators have viewed their task as an essentially linguistic one, whereas their wider challenge is to meet all the needs of users (singers, listeners, readers) in varying cultural situations which are different from the original target audience.

The users requiring the best understanding of the source text are performers, choir directors or singing teachers. In my opinion, there is a need for 'study translations' designed for this purpose; versions which help the reader to follow and understand the words of the text, not just the general meaning. Line-by-line or interlinear layout is recommended. Here translators should be willing to explicate a poem, to show the sense of phrases and even the connotations of words. They can and should gloss complex or archaic words, using brackets or footnotes. This is particularly important when a phrase is opaque due to cultural specificity, historical reference, or complexity. Such gloss translations may also explain double meanings and allusions, and decode metaphors, particularly if these were easily understood by the original target audience. The translator should take the time to tease out such content, so as to help the singer perform the phrase more intelligently; whereas other kinds of translation must, for pragmatic reasons, be shorter and clearer.

Consider the case of Britten's settings of the French poet Verlaine, which form half of the posthumously presented *Quatre chansons françaises* (1982). They are published with anonymous translations into English and German; but these prose versions scarcely begin to explain how subtle the poems are, let alone touch on their reception. Or consider a detail in the Michelangelo songs: at the end of sonnet XXXI the word 'Cavalier' alludes to the poem's dedicatee Tomaso de' Cavalieri. This is surely relevant information, yet it is not provided in the published score which singers would be using.[4] Or consider Britten's setting of the *Sonnet to Sleep* by John Keats. The text dates from 1819, yet can puzzle even English singers. A hypothetical 'study translation' might assist foreign singers by pointing out that the term 'ward' is used in a technical sense best understood by locksmiths, that the words 'enshaded' and 'embowered' are rare, and that both the adjective 'soothest' and the compound 'gloom-pleas'd' were invented by the poet. This detail helps to explain the composer's response to the long

syllable 'gloom' by using a vast descending interval in which the vocal line drops by an octave and a fourth (see bar 5 of the music example, above). This example suggests that he found a special stimulus in unusual words.

Let us reflect a little about these particular end uses. In the context of the concert hall, the readers have a limited time to grasp the verbal content of the songs. Translators should therefore reduce the processing effort required by the target text, so that people can understand on first reading. I advocate a communicative translation, a reader-friendly one that conveys the main points quickly. This means devising a fluent target text in a style that is reasonably intelligible and idiomatic (as the source text usually was). Provided that those features are not compromised, a translation for the concert hall can also try to show some of the poetic qualities that encouraged the composer to choose the texts. It is unlikely, however, to do justice to their depth and subtlety, since it must remain reader friendly. An insert accompanying a CD is a slightly different circumstance. Unlike an audience at a concert, people listening to a record may pause between songs, repeat tracks, and may alter the volume or balance. The typical context is home listening, with the CD notes available. This difference in situation should permit a song translator to do better justice to the literary features of the text. Ideally both source and target texts are available in facing-page format, and may be read and re-read.[5]

In one case, Britten set an English text that was itself a translation: the cantata *Phaedra* (1976). A CD recording of this should print, alongside the English, the source text from Racine's *Phèdre* and not a back-translation into French, which a French listener would see as a travesty.[6]

A further kind of written translation is the surtitle, designed for an audience to read while simultaneously hearing the source text. To fit this purpose the translator must provide an ad hoc version of the text: chopped into self-contained 'sight-bites' it can be digested swiftly by the audience. The subtleties of this *skopos* are explored by other contributors in the present volume (as discussed in chapter 2–4; Low, 2002).

The need to communicate quickly in an opera house means that surtitles should use standard, not archaic language. But an atypical situation arose with Britten's *A Midsummer Night's Dream* (1960), where the libretto is taken from Shakespeare's play. For the 2005 DVD version (Virgin Classics), the German subtitlers realized that a 'classic translation' already existed, that of A. W. Schlegel. Although this translation was devised for performance, they drew on it extensively, even using rhyme, an oral feature inappropriate for subtitles. In this unusual case, however, the archaic echoes conveyed by these 'classic subtitles' suit the style of this particular fantasy opera.

Two major works

For his opera *Peter Grimes* (1945), Britten first chose the story from the writings of the Suffolk poet George Crabbe. He then worked closely with the librettist Montagu Slater, helping to transform the non-dramatic text into an opera libretto. One important decision was that the dramatic action should begin with an inquest, a scene which narrates events in the past but does not act them out. This is the kind of early scene

common in opera which gives the audience some important backstory by purely verbal means. As one commentator puts it: 'We can never say: "the words don't count; it's only the music that matters"' (Garbutt, cited by Brett, 1983: 164).

Now let us imagine *Peter Grimes* being performed in an opera house of another EU nation with a strong musical culture, such as Finland. The option of surtitling would doubtless be judged more practical and more effective than a singable translation. There would also be a printed programme with a synopsis; but this would not achieve as much detail as the surtitles, which would convey the most important verbal content in the language of the audience (Finnish, if not a bilingual Finnish/Swedish projection), even though many audience members would know some English.[7]

What if *Peter Grimes* were being recorded, principally for home entertainment? For a sound recording, efforts should be made to cater for a wide international audience. It should therefore have a booklet to accompany the CDs, giving two or more 'insert translations' of the libretto, plus the original text as well. For a DVD recording there should be several subtitle options, giving the translations used in the opera house as surtitles, plus additional language options. In fact, the fine DVD of *Peter Grimes* from the English National Opera (2003) offers subtitles in German, French, Spanish and also English, following their established practice (as referred to in chapters 2 and 3) of surtitling all their English sung productions in English.

The choral-orchestral *War Requiem* (1961) requires the audience to understand word–music relationships, but this time in a concert hall; it therefore has fewer visual cues to assist. The work may be viewed in two ways: either as a choral setting of the Latin *Missa pro defunctis* interspersed with settings of poems by Wilfred Owen; or alternatively as a poetic song cycle for mostly tenor solo, interspersed with sacred choral sections. While parts of the Latin score are impressive, the verbal power of the work relies chiefly on its English words, written by the soldier and poet killed in 1918. Britten greatly admired Owen's testimony about and significantly against war. He sets the poems in ways that help the audience to comprehend and appreciate their subtle meaning. For example, the Latin text is juxtaposed with the English, distinguishing between chorus and soloist, between those praying for forgiveness and the one reflecting on the impact of war. The language associations develop character identities (the English represents the individuals of the Allies, and the original target audience, while the Latin represents a group religious action associated specifically with the Catholic Church). This sets up an inherent importance in the language of the text.

For performances on the European continent I would not recommend singable translations, owing to the importance Britten has laid on the language associations. The best option is a programme translation. Ideally it should give the English, in parallel with good versions of the local languages, plus Latin text and translation in places without a strong tradition of the Latin Mass. I recommend unrhymed verse or prose devised with a reader-friendly line-by-line strategy, yet one that manages to suggest how powerful Owen's poems are (in other words, it needs to retain the personal qualities of Owen's reflections which drew Britten to set them).

A recorded version of the *War Requiem* poses different problems, since the presumed audience is wider. The first recording marketed, that issued on LPs in 1963, has been made available on CD (Britten, 1985). The booklet prints the Wilfred Owen

poems as set by Britten, with parallel translations into German and French, and prints the Latin with versions in twentieth-century church English, French and German. The poem translations out of English are functional versions, and at times they seem very sensitive to the texts. For example, where Owen retells a story about Abraham taken from Genesis 22, the German version contains clear echoes of Luther's hallowed translation, doubtless realizing that most of Owen's archaisms (for example, 'he clave the wood') derive from the King James Bible. Conversely, the two translators are not tempted by the archaism of English words like 'slay' or 'orisons', rightly choosing clarity over obscurity. At some points the French has an unusual word order, but this attempt to sound poetic does not sacrifice meaning:

> At times we've sniffed the thick green odour of his breath …
> [De son haleine nous reniflâmes le vert relent dense …] (Britten, 1985)

Note that I am not requesting a kind of 'poet's version' of Owen's complex texts. Translations for programmes or CD inserts are not stand-alone versions; they are intended to complement the composer's musical interpretation of the poems, which could itself be called an intersemiotic translation. For example, when setting the phrase 'allegiance to the state' in his *Agnus Dei*, Britten the pacifist has it sung high and loud, with more disgust than Owen's subtle text: the translator may choose to signal this verbally.

It would be appropriate, in a work like this, for the translators not only to translate the English introduction provided with the CDs, but also – for foreign readers – to expand on its information about Wilfred Owen and the context of his poetry. In fact the booklet from Decca includes two short biographies of Owen, one in German and a different one in French, signed by the translators Uekermann and Sieur. These translators could have gone further: in their roles as cultural mediators, they could have pointed out (for example) that several of the poems are sonnets, or that Owen's parable about Abraham was directed pointedly against the 'old men' of 1914–18, the callous establishment figures who were sacrificing their nations' sons. These are details not very visible in the source text, yet they belong to the context of the words, whether or not the English-speaking audience knows them.

Consider in particular Britten's fifth movement, *Agnus Dei*. Musically it alternates between a small group (tenor solo, chamber orchestra) and a large group (orchestra and chorus). The tenor sings three quatrains of Owen, in English, and the choir punctuates these, *pianissimo*, with time-honoured phrases of Latin (juxtaposing languages as noted above). The movement begins abruptly:

> One ever hangs where shelled roads part.
> In this war He too lost a limb. (Britten, 1962: 170)

Here I would have liked an explanatory footnote. Not everyone will realize that these words refer to a crucifix. It is no insult to tell readers that they were prompted by a wayside Calvary which the poet saw near the Somme (the poem's original title, which states this, is omitted from the musical score). Besides, any translation made

in the twenty-first century ought to explain that 'He' denotes Jesus. That initial visual image links the battlefields of 1914–18 with Golgotha, which the poem later mentions explicitly. Further, not everyone will realize that the Latin phrase beginning 'Agnus Dei' is a prayer to the crucified Christ. Yet we need this knowledge to understand why Britten has juxtaposed these contrasting texts and why he then concludes the movement with the tenor singing, unaccompanied and with heightened significance in Latin for the first time, the key phrase: *Dona nobis pacem.*

Now let us imagine a different situation for *Peter Grimes* or *War Requiem*: a performance abroad – in France, say, yet in the original English. How might a translator help to prepare non-English singers for their task? Here a gloss translation would be appropriate, annotating the text, or at least a full semantic translation with a few footnotes. As for a French tenor soloist, one cannot expect him to know exactly how an English literary text functions, especially a sonnet written in iambic pentameter. Translators can potentially make a big difference to such a singer's understanding of the text, and that understanding ought to improve his performance. In this circumstance, after all, the translation is being devised not for quick reading but for serious study, which means that the translator needs to stay close to the original word order, thus illuminating why the composer has made certain choices regarding the length of syllables, their volume and their register.

Conclusion

Britten's deep interest in words has meant that his vocal music raises many practical issues about translating, issues which apply to many songs of many kinds. It raises awareness that music itself conveys meaning (an issue of long study by musicologists which has largely been neglected by translation studies). When translating the text of a musical work the translator cannot ignore its musical setting and should in fact be able to understand the music setting (as Chapter 2 highlights, a translator working with music requires a good musical knowledge or to be a musician).

Two of the presuppositions of this article have been: that many musicians undervalue the verbal dimension of vocal music and as such fail to realize what translators can offer them; and many translators fail to realize the wide range of uses that musicians have for translations. Translators tend to offer a so-called 'all-purpose translation' when we have learned via translation studies that there are better options.

As a translator with experience of working with the word–music interface, I have tried to illustrate principles by means of a specific case study, to show how a practical awareness of function (of both art forms) ought to inform a translator's choice of strategies, and how the translator has a humble yet challenging role in the ongoing cooperation between words and music.

Notes

1 *Britten Abroad* (2008), a CD from Signum (SIGCD122), containing most of the songs that Britten set in Italian, Russian, French and German, including his setting of Goethe's 'Um Mitternacht'. The review in the *BBC Music Magazine* (July 2008) spoke of 'flawless music-making of the first order' (cited by Signum: http://www.signumrecords.com/catalogue/sigcd122/index.shtmln (last accessed July 2011).

2 Extract from *Serenade* © Copyright Boosey & Hawkes Music Publishers Ltd. Print rights for Australia and New Zealand administered by Hal Leonard Australia Pty Ltd ABN 13 085 333 713, www.halleonard.com.au. Used By Permission. All Rights Reserved. Unauthorized Reproduction is Illegal.

3 I once made an exception to this rule, with Fargue's *Ludions* (music by Erik Satie, 1923) as I found that the constraints of a singable translation helped me to capture the capriciousness of these ludic poems.

4 Andrew Huth (1992), CD liner note, Benjamin Britten, *Vocal Music: Selection*, Peter Pears (singer) [CD] Decca 425996–2.

5 *Britten Abroad* (see note 1) prints foreign and English texts, but not in parallel format. *Vocal Music* (see note 4) offers parallel texts.

6 An accessible place to find the texts of Britten's songs is Emily Ezust, 'The Lied, Art Song and Choral Texts Archive', http://www.recmusic.org/lieder/ (last accessed December 2010). It includes over 250 texts set by Britten, with some versions of his English songs translated into a handful of other languages. I note at least one case where the 'Lallans' idiom of Robbie Burns is helpfully rendered into standard English – something which (as I mentioned) Britten did not deem necessary.

7 One of the first articles on surtitling came from Finland: Sario, M. and Oksanen, S. (1996), 'Le sur-titrage des opéras à l'opéra national de Finlande', in *Les Transferts linguistiques dans les médias audio-visuels*, (ed.) Yves Gambier, Paris, Presses Universitaires, 185–96.

7

Some Like it Dubbed: Translating Marilyn Monroe

Charlotte Bosseaux

Introduction

According to Dyer (1979/1998), the way we read signs of performance is culturally and historically bound. Such a statement resonates in a translation context: audiences in different countries will interpret performances according to their specific historical and cultural backgrounds. It thus seems relevant to wonder what happens to performance in a filmic context, and more particularly to the vocal performance of film actors in translation.

In France, when foreign musical films are released in cinemas, their dialogues are usually dubbed while songs are kept in the original with subtitles, as in *Singin' in the Rain* (1952) or *The Sound of Music* (1965). In certain instances, however, the whole soundtrack (speech, narration and song alike) is dubbed. This happens with Walt Disney's movies for instance, so that children, their main audience, are not excluded and can enjoy the whole of the performance. Surprisingly, this is also the case for *Gentlemen Prefer Blondes* (dir. Howard Kawkes, 1953) since the technique used to translate adult drama is normally that mentioned previously for *Singin' in the Rain*, for instance.

This chapter explores how choices of dubbing voices could change the way a French audience perceives foreign actors and characters in translation. I consider an iconic star, Marilyn Monroe (1926–62). I look specifically at Monroe's performance in the famous movie *Gentlemen Prefer Blondes* in which her voice, whether in dialogues or in songs, can be interpreted as a dramatic mirror of her personality. I show how Monroe has been translated in French through a multimodal analysis of verbal and non-verbal elements including vocal delivery and shot composition.

Performance and characterization

The main aim of this chapter is to propose a multimodal, analytical model to be used when analysing audio-visual material taking into consideration the aural and visual

elements composing a performance, whether we are dealing with dialogues or singing parts. This analytical model is being created to help identify aspects of characterization in an audio-visual text and then in its translation to see how there could be shifts between the way characters are created in the source and target audio-visual texts. The analysis considers what can de referred to as pure dialogue as well as music-specific dialogue, with more emphasis on the latter since this volume deals with music and translation. In what follows, I consider spoken and sung dialogues together because in the musical film under analysis, *Gentlemen Prefer Blondes*, songs, like dialogues, function as 'narrational device(s)' (Garwood, 2006: 93); they are narrative elements contributing to characterization and plot development. Let me first present characterization.

Characterization – the way characters are created on screen through actors' performance, speech and voice characteristics – has received little attention in film studies. Richard Dyer's *Stars* (1979/1998) is perhaps the most significant reference on the topic. Dyer questions the way stars signify their character. He presents ten signs that 'viewers latch on [to] in constructing characters' (Dyer, 1979: 120–32) among which audience foreknowledge, character appearance, speech and gestures, as well as *mise en scène* (including colour, framing and placing of actors) are notable. These elements are interesting parameters to analyze character construction as they are affected by translation. In the context of translation, some of them will stay unchanged, namely, physical gestures and *mise en scène*. However, audience foreknowledge will vary when an audio-visual product is screened in a foreign country, and, through dubbing, so will the speech of characters.

Performance in a filmic context is defined by Dyer as 'what the performer does in addition to the actions/functions she or he performs in the plot and the lines she or he is given to say. Performance is how the action/function is done, how the lines are said' (Dyer, 1979: 151). It is linked to characterization and is also referred to as the 'revelation of the interior states of characters' (Smith, 1995: 151). From a semiotic perspective, signs of performance are facial expressions, voice intonations, accents and colloquialisms, gestures and body postures. In what follows, I subscribe to the view that a character's revelation of interiority is realized through facial and physical gestures in tandem with vocal delivery. Moreover, I claim that dubbing has a direct impact on performance because what is said, and how it is said, is inevitably altered.

My claim situates performance as a key component of 'film style' (Klevan, 2005). Andrew Klevan has developed a 'method for sustaining attention to a performance' (2005: 103), focusing on individual scenes being 'responsive to their unfolding' (2005: 7). Various elements are taken into consideration in the moment such as body posture, items of clothing and facial expressions. Klevan links performance to characterization:

> … attending to the moment-by-moment movement of performers also enhances our understanding of film characterization. It encourages us to a character's physical and aural detail and reminds us, because we are prone to forget in our literary moods, of their ontological particularity in the medium of film. A living human being embodies a film character. (Klevan, 2005: 7)

Supporting the research question, an emphasis is laid on the actor as much as the character they embody. In interrogating this connection, Klevan investigates performers'

> … position and perspective (the relationship of the performer to the camera, and their position within the shot), place (the relationship of the performer to location, décor, furniture, and objects); and plot (the relationship of the performer to narrative developments). (Klevan, 2005: preface)

For instance, he describes Joan Bennett's performance in Fritz Lang's *Secret Beyond the Door* (1948). The film tells the story of a woman who marries a man with an emotional disorder. If the plot of the film 'could be regarded as obvious, crude and even banal' (ibid.: 73), this is not the case of Bennett's performance:

> During threatening moments, as she waits to discover the secret beyond the door, Bennett does not simply collapse her internal feelings into sufferings or distress. Her vocal delivery is deep and breathy, rounded and smooth, and never high-pitched. Sensuously rhythmic, it modulates, caresses and nurtures even her most anxious thoughts. She contains the turbulence as if relishing her passion on the verge of release. (ibid.: 76)

This interpretation refers to the musicality of her vocal delivery, emphasizing pace, timbre and pitch. These parameters, which are so closely linked to emotional states (see, for example, the theoretical work exposed by Juslin and Sloboda, 2001), supplement the given dialogue and become a signifying agent. Their inclusion is integral and interactive. When studying a sequence, every physical and aural gesture matters; movement is often privileged due to its visual immediacy but both the audio and visual movements need recognition:

> We may well be rewarded for concentrating on a performer as they *merely* turn a street corner, sit in a chair, touch a wall, move around a bedroom or carry a bunch of flowers. Fresh aspects of even familiar films emerge when we attend to gestures, postures, expressions and voice – and how they are situated. (Klevan, 2005: preface)

Meaning on screen is thus conveyed not only with words but through vocal register, timbre, tempo and volume, and by body gestures, their intensity, direction and pace. Body language (proxemics and kinesics) is an important parameter when understanding characters; visual clues, not only dialogues, tell us about characterization and relationships. Nonetheless, in translation or dubbing, bodily language is retained.

The delivery of dialogue is crucial but a consistent delivery across cultures is not usually possible. Although Klevan seldom mentions vocabulary or tone, his approach to scenes persistently mentions voice: this is particularly pertinent from an interrogation of the effect of translation on film. Klevan's work highlights that not only vocabulary matters and that the various elements of performance interact to make meaning. His attentive descriptions combining the visual and the aural have informed my work. My multimodal analysis focuses on the vocabulary used in tandem with the actors' style of performance with a particular emphasis on vocal delivery since voice

itself (incorporating vocal tone, timbre, dynamic and pace) and what is said change in dubbing, having a notable impact on characterization.

Like Klevan, I argue for a 'greater sensitivity' to film performance (2005: 15); an angle which is also found in the works of other film scholars such as Smith (2007). His method 'requires that we slow down, stop, and dwell, so that we can savour the intensity of interaction, an intonation or an expression – the reverberations – and reflect [on] the resonance' (Klevan, 2005: 103). How we describe and interpret films in such a context becomes even more significant and one of the challenges of describing films is to 'evoke in words a medium that is primarily visual and aural, and *moving*' (ibid.: 16). When describing and interpreting scenes there is a process of 'fictionalization', and this 'fictional charge' needs to be conveyed to viewers. In this article, which is part of my current book project (Bosseaux, forthcoming), I endeavor to provide detailed descriptions of film sequences for these very reasons.

Multimodal analysis

This multimodal analysis considers verbal and non-verbal elements. The chosen verbal elements belong to a film dialogue, consisting of all the spoken lines uttered, with attention to both what is said and how it is said, in an audio-visual product.

Beyond the actor's role, referred to above, dialogues seem to have been neglected in film studies:

> … although what the characters say, exactly how they say it, and how the dialogue is integrated with the rest of the cinematic techniques are crucial to our experience and understanding of every film since the coming of sound … canonical textbooks on film aesthetics devote pages and pages to editing and cinematography but barely mention dialogue. (Kozloff, 2000: 6)

However, dialogues are used when discussing *mise en scène*, performance and voice in Gibbs (2002), Klevan (2005) and Smith (2007), even if they are not at the forefront of the analysis. When questioning the role of film dialogues, I consider the 'power of language to define the tone and set the mood' (Desilla, 2009: 118) in sequences of original films and their adapted translated versions (in reference to both the spoken dialogue and sung lyrics). But how does all this matter in translation? What effect and significance does a change in vocal timbre, accent and colloquial usage have on characterization?

Characters' point of view, their inner states and emotions are reflected through various means, some of which will not change in dubbed products, namely the visual components. What changes, however, is what characters say and how they say it, a dimension that can be broadly described as 'voice quality'. Voice quality is defined as 'the permanently present, background, person-identifying feature of speech' (Crystal, 1991: 376) from a linguistic perspective with characteristics such as tempo or pitch, and 'impressionistically' with affective terms such as 'poignant'. For example, Klevan uses terms such as 'breathy', and 'gleeful' (2005) and Smith (2007) writes about 'gentle' rhythms and 'nurturing' qualities of voices.

Studies on voice are on the increase but it is fair to say that it is still a rather under-researched field. Major studies started in the 1980s within psychoanalytical frameworks (see Chion, 1982/1999). Recent studies focus more on practical aspects of voices with detailed film analysis. For instance, Susan Smith (2007: 164) focuses on the 'cinematic contribution' of voice and its singing, speaking, verbal and non-verbal aspects' and acknowledges 'the capacity of the human voice to bring a quality of feeling and texture of meaning to the medium of film that may not be possible to convey through the visuals alone' (ibid.). She is interested in 'vocal release': moments when actors convey a particular feeling through their voices. Parallels are drawn between the results of actions (suspense, romance), the use of the voice (or style of delivery) and actors' physical gestures and positions on the screen (the latter of which relates to Klevan's work).

Smith describes voices at length: their tone, pitch, timbre, and how they communicate various feelings. For instance, she comments on Bing Crosby's voice in *Going My Way* (Leo McCarey, 1944). Crosby is playing Father Chuck O'Malley, an Irish priest. In one scene he sings a lullaby to an older priest 'introducing a slightly wavering quality into some of his higher note renditions of certain words and syllables' (Smith, 2007: 233). This is known as 'upper mordent' and is Crosby's 'signature vocal technique' (Giddins, 2001: 11, in Smith 2007: 233):

> This technique is a well-recognized hallmark of Crosby's singing style and one that, in revealing something of this singer's Irish immigrant roots, finds what is surely one of its most lyrically apposite and poignant expression here. (ibid.)

This reference to accent and pitch inflection brings about issues of characterization in the original film and its translated versions as these are parameters which inevitably change.

Barthes' notion of the 'grain of voice' is also central to this study, especially as we are investigating Monroe's voice. For Barthes, the 'grain of voice' is 'the materiality of the body speaking its mother tongue' (1977: 182). Barthes developed this concept in relation to vocal music. The 'grain is the body in the voice as it sings, the hand as it writes, the limb as it performs' (ibid.: 188). Barthes crucially distinguishes between voices that have 'grain' and those which do not to appreciate the pleasures of listening to a voice that has traces of a performer's body, giving it a certain texture or even roughness. The grain is the 'precise space [genre] of *the encounter between a language and a voice*' (ibid.: 181). Listening to the 'grain' means listening to our 'relation with the body of the man or the woman singing or playing and that relation is erotic' (ibid.). The link with Monroe could not be more obvious. We are reminded that physical and verbal elements combine to make meaning. Consequently, the audio and the visual should be considered as a whole in original and translated products.

When dealing with voice, Chion (1999: 172) comments that:

> .. the work that especially American actors devote to vocal accents and timbres also allows them to reassert their identity as actors, to show that they are not just blank canvases for makeup, but that they can reinvent and master their craft through technique, the body and voice.

The consequence of this voice work is that 'the audience becomes aware of the voice as an entity distinct from the body, even when it comes from the very center of the image' (ibid.: 173). The source of the sound is understood to be what is seen. After Jean Renoir, Chion (1985: 74) explains that, 'Accepter le doublage, c'est cesser de croire à l'unicité de l'individu' ('Accepting dubbing is like stopping believing in the oneness of the individual'), as body and voice can be separated. In relation to Barthes' 'grain', this seeming contradiction prompts another question: is it possible to separate Monroe's voice from her body? Is this character-specific meaning lost in the dubbed version of the film?

Voice and characterization have been investigated sporadically in audio-visual translation studies. For instance, Régine Hollander (2001) compares the dubbed and subtitled French versions of Oliver Stone's *Natural Born Killers* (1994). She considers the speech of the characters, their accents and how these are used for characterization (2001: 84). For the purpose of the film, Woody Harrelson adopted a southern accent which is used to situate him both socially and geographically. When dubbed, Hollander points out that his French voice is 'neutral' and concludes that there is a loss in signifying character details. Hollander argues that it is impossible to convey in another language the network of associations evoked by the dialogue, images (and visual effects) and sound (2001: 79). Like Renoir, she also uses the term 'unicité' (unity/oneness) and favours subtitling as it keeps the oneness of the actor but recognizes dubbing should be used if the image prevails since subtitles distract viewers (2001: 86).

The debate between subtitling and dubbing is not central here, but Hollander's work highlights the difference between the 'properties' or 'characteristics' of original voices, and prompts us to think about what is an 'appropriate' choice of voice for a dubbed version. A dubbed voice changes pitch, articulation, class, regional context, colloquialisms, individual turns of phrase, timbre, educational levels and other suggestions of cultural positions and capabilities. It is thus legitimate to wonder to what extent do viewers engage differently because of changes in voice.

Marilyn Monroe

Monroe, a model turned actress, reached an iconic status by 1952, known for her stylized walk, blonde hair and make-up. Notably, she was also a singer and performed in some of her movies, including *Gentlemen Prefer Blondes*. As an internationally renowned Hollywood star, Monroe's fame can still be seen through the number of her 'wannabies' (Konkle, 2008: 100). She notes that a 'quick Google search for Marilyn Monroe impersonators in America returns over 30,000 results' and the same search in Europe and Asia returned 15,000 and 10,000 hits, respectively (ibid.).

In *Heavenly Bodies*, Dyer writes on the:

> ... importance of sexuality in Marilyn Monroe's image ... Monroe = sexuality is a message that ran all the way from what the media made of her in the pin-ups and movies to how her image became a reference point for sexuality in the coinage of everyday speech. (1986: 20)

He describes her as a 'sexual spectacle' (ibid.: 22), 'as luscious as strawberries and cream' (the *Evening News*, 1956, in ibid.: 42). Dyer's reading of Monroe is primarily visual: she exerts 'naturalness and *overt* sexuality' (ibid.: 35) and her full figure was used shamelessly in her movies in 'tits and arse shots' (ibid.: 22).

Monroe was a woman of many contradictions: at times described as a child in a woman's body, love queen, bimbo, 'dumb blond sex-symbol type' (ibid.), and a cultural icon. She is 'available, vulnerable, desirable, non-threatening' (ibid.: 102):

> Besides blondeness, Monroe also had, or seemed to have, several personality traits that together sum up female desirability … She looks like she's no trouble, she is vulnerable, and she appears to offer herself to the viewer, to be available. (ibid., 45)

She was well known for her 'Monroeisms', 'typical of the dumb blonde tradition to which she in part belongs' (ibid.: 35). These 'series of gags' (ibid.) or 'quips and sexual double entendres' (Banner, 2008: 8) added a comedic effect to the films she was starring in. According to Billy Wilder, director of *Some like it Hot*, 'She was an absolute genius as a comedic actress, with an extraordinary sense for comedic dialogue' (Anon., 2011). She would achieve this through her vocal timbre and register (tessitura), emphasizing the gap between low and high ranges depending on the scene content.

'As a blonde in 1950s Hollywood film industry, Monroe was considered the sexual [and racial] embodiment of perfection' (Handyside, 2010: 22). Monroe 'as the ideal blonde star' was well known in France. When *Niagara* (1953) was released there, Monroe was 'read as a vamp, the sexual woman by excellence' and the image she 'projected' in this movie 'firmly established her in the French imagination as the sexual American woman' (ibid.: 296). Her eroticism was seen as 'a blend of innocence and knowingness' (ibid.); she exhibited a 'vampy-yet-girlish sexuality' (ibid.: 298).

Monroe's star status has received much attention, but surprisingly there is very little written about her voice, which scholars usually mention in passing. For instance, Dyer refers to the 'combination of sexuality and innocence' in her voice (1998: 31). Banner (2008: 8) mentions her 'wiggling walk, jiggling breasts, childlike voice, and pouty lips', a description which refers us back to issues such as timbre, tone, range, volume and articulation to be analyzed later. Konkle observes that to 'prevent any sexual power she might have from overcoming spectators, [she] comes, of course, with a breathy innocent voice' (2008: 102), again reminding us of timbre issues. Finally, Piercy links her voice to vulnerability: 'Part of what men read into her and what indeed she presented was a child in a woman's body – the breathy voice that so famously embodies that vulnerability, the inability to protect herself' (2002: 104).

One of the numerous fan websites on Monroe has a fact page on her voice[1] and its different qualities: high pitch, breathy timbre, fast pace, excited tone and all the emotional connotations these attributes have. We learn that as a child/teenager, she had very low self-esteem, and stammered:

> At times like this, her voice was described by drama coach Natasha Lytess as a 'tight squeak' … To a large extent, the Marilyn voice of the first half of her career, with its exaggerated clarity and staccato stressing of 'd' and 't', was the result of

> tutoring from Lytess. Marilyn was, more than once, lampooned by her directors for what Otto Preminger … described as her 'grave ar-tic-yew-lay-shun.' Stylized as this may have been, it finally helped Marilyn overcome her tendency to stutter. It is this breathy whisper which generations of later actresses have employed as a surefire signifier of sexual attraction and availability. (Anon, 2011).

When filming, Monroe was apparently often asked to 'lower her tone' and Phil Moore, her coach on *Gentlemen Prefer Blondes*, refers to her special appeal in song: 'She always sounds as if she's just waking up. You'd be surprised what kind of effect that has on male listeners' (ibid.).

According to Konkle, Marilyn's regular non-film voice was not breathy or so pronounced. She claims that she worked on her vocal delivery to become Monroe the film star. This voice work was part of her character construction. The on-screen Monroe was a performance 'from her hair to her voice to her walk' (2008: 104). Monroe's breathy, girlish voice quality can thus be considered a crucial part of her star status and characterization.

Gentlemen Prefer Blondes (1953)

Gentlemen Prefer Blondes (herein *GPB*), directed by Howard Hawks, is based on Anita Loos' novella of the same title (1926), which 'celebrated showgirls and critiqued the male fascination with them' (Banner, 2008: 20). Monroe plays the role of Lorelei Lee, a 'chorus girl' (Dyer, 1986: 21) who is only interested in wealthy men who can offer her diamonds. Significantly, it is a musical; in this role Monroe sings and dances. Her voice is all important.

Smith (2006) studies the way music, performance and narrative interact in musicals, with reference to American musicals including the film version of *West Side Story* (1961). The genre is seen as a platform through which issues of race, gender identity and oppression can be articulated via songs and dancing. Although Smith is concerned with issues that reflect society at large, such a view of the film musical can also be applied to *GPB* since musical numbers are used to convey particular feeling, and songs function as 'narrational device[s]' or elements (Garwood, 2006: 93). Like characters themselves, songs have deliberate stylistic features, delivering a text via rhythm, melody and so on. A solo song becomes a kind of monologue which offers supplementary details to the text via its special delivery. Songs have an expressive potential beyond speech, due to the refined use of the voice. Pitch is controlled and shaped, timbre is focused and there is rhythmic precision. Therefore songs contribute to characterization and plot development; their lyrics are meaningful in terms of the fictional world of the story, but just as important is the musical shaping of that message.

In *GPB*, 'the musical form was ideal for Hawks' to project the character's personality and role: the 'predatory Lorelei and man-hungry Dorothy' (Blauvelt, 2010: online). Lorelei, a 'cynical gold-digger', 'fully understands how to use her sex appeal

to trap rich men and is motivated above all by cupidity'. Her dialogue is given special attention: it 'is self-aware and witty, signalling (to us and to herself) amusement at what she is doing even while she is playing the *fausse-naïve*' (Dyer, 1998: 130), and this is treated musically through variations of pitch, timbre and tone for instance.

Dyer emphasizes the 'extraordinary impact' of Lorelei's 'physicality', 'infantile manner' and 'witticisms'. She is 'in control of her physicality', she 'pretends to be infantile' and her 'wit expresses an intelligent but cynical appraisal of the situation' (ibid.). Some of her lines 'indicate her manipulative propensities' while at the same time 'evoke innocent pleasure in being sexy' (ibid.: 131). What is said provides as much characterization as how it is said. The controlling features cited here are either visual, or given by the script writer, director et al. What is provided solely by Monroe, which is lost in dubbing, is her voice – in other words, the character-refining details of her child-like voice, witty flair and sensuous vocal allure.

Case study: Monroe's voice

Many of the critical comments cited previously refer to the visual attributes of Marilyn Monroe. To this should be added the pleasure of hearing her voice, with its mixture of breathiness and silliness. The visual and the aural combine to project meaning, a character, a role, and a pawn in a story. The sexual symbol she became was both drawn from her physical visual and verbal aural dimensions.

According to Garwood, the music 'provides a space for a song to be played out in its entirety as the central focus of the scene' (2006: 112); this is quite fitting for instance in the song and dance sequence 'Diamonds are a Girl's Best Friend' (hereafter, DGBF) as Monroe is the centre of the scene. The visual component maps onto the aural dimension and vice versa, both working to construct the character. In what follows, I analyze the effect of, and the dramatic role played, by her voice in this film. Dyer sets out relevant caveats and value judgements, setting a tone for the analysis:

> I feel I should mention beauty, pleasure, delight … We should not forget what we are analysing gains its force and intensity from the way it is experienced, and that ideology shapes the experiential and affective as much as the cognitive. When I see Marilyn Monroe I catch my breath; when I see Montgomery Cliff I sigh over how beautiful he is … I don't want to privilege these responses over analyses, but equally I don't want, in the rush to analysis, to forget what it is I'm analysing. And I must add that, while I accept utterly that beauty and pleasure are culturally and historically specific, and in no way escape ideology, none the less they are beauty and pleasure and I want to hang on to them in some form or another. (Dyer, 1998: 162)

Describing musical voices is an arduous endeavour and involves discussion of both the spoken and sung voice. Various elements require exploration: timbre (vocal quality), rhythm and pace, tessitura (vocal range), breath control, articulation (how the voice approaches the notes and syllables) and the dynamic shape of specific spoken or sung phrases. It is highly subjective. I accept this, but I do not rely on surveys to corroborate

my feelings witnessing Monroe's performance. Rather, I leave this perspective to scholars from audience studies in preference of an analysis which recognizes Monroe's beauty and acknowledges the pleasure her performance conveys. Ultimately my goal is to create a multimodal method to analyze the contribution of vocal performance in original and dubbed products.

Throughout the film, Monroe's voice is versatile. At times, it is grounded and to the point, for instance when she asks a waiter to tell her fiancé to come to her changing room (scene 3, 4.23). Her voice has a regular rhythm; it is mid-range and clearly articulated with a direct chest voice and clear consonants. Vocal delivery then changes markedly when she speaks to her fiancé: the register shifts upwards, timbre thins and becomes more restricted, using her head voice, producing a sound comparable to a high-pitch squeak. Why the change? The controlled voice adopts qualities which are more stereotypically feminine (high pitch) when she tries to get something out of men. She uses a breathy timbre and quiet delivery (connoting submissiveness) when she pretends to be shy, moving her body in a languid girly manner, whispering a sexy thank you after being told how fabulous she looks (scene 3, 5.11). Finally, when she utters Monroeisms there is a level of comedy: for example, when her fiancé asks if her engagement ring is the right size, she answers candidly in a confident mid-range tone, with an evenly spaced rhythmic delivery, that diamonds are never too big; her voice being a little bit louder and using a sustained upper pitch on the actual words (scene 3, 5.22). The same versatility is also at play during her singing performance.

To Monroe's delivery, body postures and facial movements, must also be added the shape she makes with her lips, the way she opens her eyes, her posing sideways so one can admire her curved silhouette. All these give different signals: her 'parted lips give the signal of 'yielding sexuality' but the quivering upper lip (in fact quivering to hide her high gum line) may also be read as giving off the signal 'vulnerability' (Dyer, 1998: 139). The verbal and the physical combine to construct a multilayered personality.

In the musical numbers, Monroe is the visual focus of the scene whether she is standing centre screen or sitting showing her naked back to the audience, for example at the start of the DGBF sequence (scene 23, 1.06.32). The particular rhythmic qualities of the various songs govern the editing and shot composition. Monroe is shot in a mixture of long shots, middle-long shots and middle shots; that way we can fully appreciate her full figure and see different parts of her body as she moves to the music, for most of the times on beat. Her clothes are significant, too. For instance, in DGBF she is wearing a long pink dress with a pouf of fabric on her bottom, long pink gloves and diamonds around her wrists and neck. She bears all the Hollywood hallmarks of a sexy celebrity; she is a spectacle. The objects that she uses are meaningful, too. Props are used to communicate aspects of her personality and moods as in DGBF when she uses a fan to tap playfully on the faces of various men, at significant points (for example, when uttering no or just before or after she is saying it), while singing about her love for men who can provide for her and rejecting those who cannot.

Monroe modulates her vocal delivery, especially her timbre, when singing: she uses vocally clipped, staccato upper register squeak when communicating both outrage and amusement. An operatic-style trill, at the other extreme, is produced through a full chest voice, in her lower register, offering a deep and sultry voice with much head

resonance and vibrato.[2] She uses register to convey her social position, adopting a low-register sophisticated voice with clear diction in contrast to her higher vocal tone which is less direct due to the breathy quality or vibrato. She plays with the sonorous qualities of the words, pronouncing the same word differently: for instance, a ‘no’ can be uttered like a scream (situated in her head voice, a high-pitch forte dynamic, tight throat utterance with shrill overtones), as if she were a poor vulnerable woman, but then offering a playful tone (in a lower register, with a thinner timbre – so as not to convey the same confidence as discussed above – with a more legato articulation). In dance sequences, Monroe moves smoothly and her quivering lips and batting eyes also convey her sexiness. Her vocal and physical tones are mostly seductive. The visual combines with the aural, to become interactive, to portray Lorelei as a sexy, teasing, playful but also childish woman. Such interactivity has been suggested by Kathryn Kalinak’s work on film (1992) and is implied by Claudia Gorbman’s work on interrogating the music–image relationships in film when she discussed ‘mutual implication’ (1987).

Hence, when Monroe sings, her body movements, facial expressions and quivering lips combine with the lyrics and vocal quality to characterize her as a sexy and amusing woman. In the French version, the facial expressions, movements and gestures remain but the dubbed version removes Monroe’s vocal nuances. The French Lorelei, played by French actress Mony Dalmès in spoken dialogues, and Claire Declerc for the sung parts, sounds generally more mature, more in control, due to the solid chest voice, lower register and fuller tone. Her voice does not have Monroe’s signature squeakiness. She generally sounds more formal and serious, even classier due to the consistent and less diverse vocal qualities at play. Generally the rounded vowels and direct projection sound haughtier. Around men, the English language Lorelei puts herself in a childish position adopting a squeaky voice, but in French she is modified, so as to seem more in control, through her direct intonation and certain vocabulary choices (e.g. higher register). All in all, the French Lorelei’ timbre is less diverse, the rhythm and pace of her voice is more grounded, her tessitura is less vast as her voice is quite nasal and she does not control her breath very much. Moreover, her articulation is not as detailed or varied and the way her voice approaches the musical notes and syllables shows less range. Finally, and very significantly, even though the French Lorelei still moves her body and parts her lips in the same way as the American one, one can nevertheless argue that there is a contradiction between Lorelei’s French voice and her body. What we experience when watching the French dubbed Lorelei can be theorized using the Freudian notion of the uncanny. What we see and hear is familiar yet foreign; we are attracted visually yet her voice alienates us at the same time. Dubbing leaves us feeling uncomfortably strange and destabilized due to a mismatch between the body and the voice.[3] If we go back to Barthes, we must wonder what happened to the grain of her voice, the body in the voice, and unfortunately we have to conclude that there is not much trace of Lorelei’s body in her French voice(s).

Does this completely contradict the original’s characterization? Not fully, as the original Lorelei is very much in control of her life. However, one could say that the original Lorelei is more multifaceted or multilayered whereas the French Lorelei is more linear and restrained, offering far less vocal variety, producing less childish,

amusing or endearing sounds. The translation of songs particularly reflects this: though the musical score remains unchanged, the French Lorelei uses a grounded timbre, favouring a consistent check voice over a head voice, focusing her breath and delivery to give a rounded tone devoid of an airy quality; as such, her tone is not as sultry or playful as that of the original Monroe/Lorelei.

Conclusion

Some might like it dubbed, and some might not. Regardless of value judgment, it needs to be recognized that adapting a film is a semiotically complex endeavour because films make use of a multiplicity of communication channels and artistic media. Nevertheless, if audio-visual materials are to reach a broad foreign audience they need to be translated. This chapter presented a method to analyze the whole of a performance; I called for a reassessment not only of text translation, but also construction of the actors' bodily movements, their tonal diversity and facial expressions. My point is not to criticize the work of artists involved in the dubbing process but to raise awareness regarding what needs to be considered when translating an audio-visual product, which goes beyond interlingual translation to the intersemiotic translation of vocal timbre, register, rhythm, pace and dynamic. We saw that the French Lorelei is not as multilayered as her American counterpart due to the lack of vocal consideration as part of the translation process. Ideally, professionals involved in language transfer for the screen need to consider equally actors' performances, body language, spoken and sung voice as well as linguistic aspects since they all complement each other and impact on the way we experience characters.

Notes

1 Anon., 'Marylin Monroe', http://www.marilynmonroe.ca/camera/about/facts/voice.html (last accessed August 2011).
2 It must be noted that during the song 'Diamonds are a Girl's Best Friend' it is actually Marni Nixon's voice dubbing the phrase 'these rocks don't lose their shape'. Especially notable are the notes in the upper register ('no's). This has been approached as a very controversial topic: see the following interview with Nixon, http://www.youtube.com/watch?v=W-lt1vAbtZs and http://www.youtube.com/watch?v=W-lt1vAbtZs (last accessed July 2011).
3 For more on this, see Bosseaux (forthcoming, 2013).

Part Two

Cultural and Intersemiotic Translation

Musical Translation

8

Homophonic Translation: Sense and Sound

Jeff Hilson

Poetry *plus*

As a mode, poetry has long been considered a discourse whose business is always *more than* the straightforward transmission of information. Wittgenstein reminds us that a poem is a language object whose aims lie outside of the immediate realm of use-value: 'do not forget that a poem, even though it is composed in the language of information is not used in the language-game of giving information' (Forrest-Thomson, 1978: ix). There is always *a something else* in a poem, an excess or surplus which is left over after reading or which a reader is aware of during reading. This *something else* has taken on different avatars in different historical eras, from Sir Philip Sidney's emphasis on the metaphoricity of language (Sidney, 1966/1982: 25), through Kant's construal of the poetic as 'a wealth of thought to which no verbal expression is completely adequate' (Stewart, 1998: 30), to Michael Riffaterre's notion of the poem as a matrix of lack (see Riffaterre, 1984). A different, but related, surplus is the question of musicality, what Ezra Pound called *melopoeia*, 'wherein the words are charged, *over and above* their plain meaning, with some musical property, which directs the bearing or trend of that meaning' (my italics) (Pound, in Eliot, 1985: 25). These surplus factors are traditionally what give poetry its cultural capital as well as making it so notoriously difficult to translate interlingually. Indeed, the ability to capture or retain them is conventionally what separates a competent translator from a good or even a great one. Walter Benjamin called these factors 'the unfathomable, the mysterious, the "poetic" something' which he conceded can be reproduced in interlingual translation only if the translator is also a poet (Benjamin, 1973: 70). The inverse of the '"poetic" something' Benjamin calls 'inessential content' and for him the mark of an inferior translation is its 'inaccurate transmission' (ibid.).

I use Benjamin's notion of an 'inaccurate transmission of inessential content' not as an indicator of inferiority or failure but instead as the description of a particular mode of translation, namely homophonic translation, in which a source text is translated not for its sense (as in interlingual translation) but for its sound. The sound qualities are transmuted into their sonorous equivalents within the target text. Take the famous schoolboy example, 'Caesar adsum iam forte,' which looks like Latin but which is in

fact a homophonic translation of 'Caesar had some jam for tea.' It is the phonetic rather than the semantic properties of the original that have been transformed. This mode of translation is for many an unacceptable practice, illegitimate and fundamentally suspect.[1] One reason is that it is often canonic texts that are submitted to homophonic translation; part of the strategy in homophonic translation is to parody artefacts with high cultural status. Another is that it deliberately flouts translation's, and by extension, language's, fundamental utilitarian nature. As translation historian and theorist Lawrence Venuti reminds us, normative (interlingual) translation operates via the discourse of transparency and falls within the sphere of usefulness, a translation being at base an aide for those unable to negotiate another language (see Venuti, 1995). To prevent confusion, a translation should be as clear and accurate a rendition of the source text as possible. Homophony, however, is in many ways a celebration of the possibility of *inaccuracy* in transmission because its overriding concern is not with the *content* of the source text, essential or otherwise. For a homophonic translation, content lies not in what the source text says (its sense) but in the medium it uses to say it (its sound), in the phonemic particles of language. Essentially, homophonic translation becomes *too* interested in the material base to the extent that the communicative superstructure, 'the word', essentially disappears. Homophonic translation reminds us that we use verbal application. The 'task' of the homophonic translator, therefore, is not to look *through* language as a transparent medium, but to look *at* it (Silliman, 1989: 10).

Homophonic translations of poetry operate under a double bind because, as I have already suggested, poetry is notoriously difficult to translate not least because of the tricky question of 'musicality'. Translations succeed (or fail) if they manage (or not) to capture the 'music' of the original poetic text. Some translators opt to ignore the poetic 'musicality' altogether, instead providing a purely utilitarian translation which is to the letter of the original (to the source text of an interlingual translation). Others (and these would include Benjamin's 'poets') opt for a freer translation which attempts to capture the source text's 'spirit', that nexus of ephemera which poetry is supposed to exhibit and which would include its 'music'. I do not wish to rehearse this debate in any detail, merely to signal that homophonic translation essentially steps outside of the debate altogether, and in so doing offers itself up for dismissal by both parties. Not only does it not capture the spirit of the original, but neither is it of any use as a mere guide. Against the 'spiritists' in particular, however, I argue that homophonic translation attends to a different kind of music, one which is much more in tune with certain developments in the twentieth century such as the admission of noise as a primary musical affect.[2] As Henry Cowell observed in 'The joys of noise', an element of noise has always been present in music, and has quite possibly been its essential component (Cowell, in Cox and Warner, 2004: 23). In the same way, homophony's attention to the materiality of language merely foregrounds a linguistic fact that has always already existed.

Poetry *as* music

Benjamin's remark that there is an 'inaccurate transmission of inessential content' is predicated on a traditional and outmoded model of poetry, one which presupposes

that a poem has at its core an indispensable substance which it is the business of the poet to communicate to the reader as clearly as possible. Lyric poetry is underpinned by this ideology and it is still fundamental to the so-called 'official verse culture'. It privileges the signified of the poem over the signifier admitting, *pace* Derrida, that the poem has at its heart a transcendental signified to which everything in the poem ultimately defers. Simultaneously it favours a particular mode of reading; one whose business is continually to uncover meaning in the poem – meaning which the poet occludes through the use of traditional poetic tropes such as metaphor and simile. Such traditional poetry reifies these tropes as instances of poetic ambiguity, yet the poem should never become so ambiguous as to obscure its real purpose, which is the communication of a particular content. Indeed, tropes such as metaphor and simile operate to disguise the fact that at its heart the poem is essentially singular.

In addition to its use of tropes, a part of the arsenal of more traditional poetry is the employment of sound. Poems should demonstrate a range of sonorous, musical qualities such as rhyme and rhythm, meter (especially iambic pentameter), alliteration, consonance and assonance. These affects are handmaidens to the delay and revelation of meaning but they exceed any pure instrumentality. As long as the sound palette is not disproportionate to the extent that it completely bars access to meaning, this kind of soundplay is mandatory in a successful poem. Indeed, mastery of this display of sound might lead to the poem being described as 'musical' (though again excessive display might well lead to claims of musicality being withdrawn). As critics have repeatedly stressed, however, musicality in poetry is not the same as music. Poetry began to be considered *as* musical when it was no longer accompanied *by* music.[3] From the time of this divorce – what Ezra Pound calls the 'dirty work' of the sonnet (Pound, 1985b: 170) – poetry began to incorporate non-semantic sonorous affects which had formerly belonged to music alone.

In recent years a range of poetic genres has emerged to challenge some of these ways of thinking about what a poem is and does.[4] Operating under shifting and often evolving taxonomies – 'open' or 'open field' (as opposed to traditional or 'closed'), modernist, postmodern, avant-garde, post-avant, linguistically innovative – these poetries have tended to operate on the level of a dispersal of meanings in a poem rather than harbour a singular communicable meaning. A poem's function is not to point to a transcendental signified but to celebrate much more localized instances of the signifier which are allowed free reign to the extent that they might even take over the poem and become its 'true' subject. Such a shift from the signified to the signifier substantiates a view that the poet might not be in full control of language. Lyn Hejinian suggests that this kind of poetry (symptomatic of what she calls an 'open text') is also more open to the reader than a 'closed' text, in that it 'invites participation, rejects the authority of the writer over the reader … [and] speaks for writing that is generative rather than directive. The writer relinquishes total control and challenges authority as a principle and control as a motive' (Hejinian, 2000: 43).

One of the ways the writer relinquishes this control is through the abandonment of the lyric subject, the first person singular of traditional lyric poetry. In much contemporary poetry the 'I' of the poem is still largely tied to the writer to the extent that it is often safe to assume that lyric subject and poet are one and the same. In a sense,

the lyric subject is always the covert subject of the poem. In more open poetries, by contrast, the 'I' is often a more complex, more fractured presence (if present at all) and the writerly 'voice' merely one of any number of heterogeneous voices within the poem. Louis Zukofsky (1904–78) offers a good example of this in the seventh section of *"A"*, which is a sequence of seven sonnets. The sonnet has long been the trophy form of lyric poetry and it is traditionally signalled by the presence of the first person singular which acts as a kind of master of ceremonies. Zukofsky believed he was revolutionizing the sonnet form in *"A"*-7 and one can perhaps see why. The lyric subject is marked by its absence and in fact the whole sequence operates as a disavowal of subjectivity, rejecting agency as a discursive apparatus. In Steve McCaffery's words, *"A"*-7 is an instance of the subject forgetting writing as 'belonging to a project of meaning, while writing itself annihilates the subject expressing himself through it' (McCaffery, 1986: 214). It is this absence of an expressive subject, a controlling 'I' or ruling point of view, that makes Zukofsky's poem for some so difficult to follow, a difficulty abetted by disjunctive syntax, and, as the other poems in *"A"*-7 demonstrate, by a wide range of interruptive punctuation – hyphens, dashes, question and exclamation marks, italics, parentheses, ellipses, colons and semicolons. The overall effect is the opening up of a traditionally closed form. Content is led not by the traditional lyric subject but by letting language go in preference of treating the authorial voice as one of many competing sounds in the poem. It is difficult here to ascertain what the subject of the poem is because it refuses to play the game. Language is used not as a deictic, to point to a delayed or promised resolution, but rather points to *itself* as significant event.

Vertical and horizontal axis

What *of* the *sound* of poetic language? Although there is a rhyme scheme (a combination of Shakepearean in the octave and Petrarchan in the sestet) and a ten-syllable line which retains the vestiges of traditional iambic pentameter, *"A"*-7 is not musical in the way that the word is usually deployed in poetry. It relies on a broadening of musical affects; what is usually considered as musical is expanded, not materially, but notionally. Early in his career, Zukofsky championed the work of the composer George Antheil (1900–59), in particular his *Ballet mécanique* which was ridiculed on its first US performance at Carnegie Hall in 1927 because of its use of aeroplane propellers, player pianos and electric bells as part of its sound palette. Instead of harmony, Antheil's piece foregrounds noise as a signifying force. The sounds of *"A"*-7 (begun a year later in 1928 and completed in 1930) are similarly jarring and cacophonous, awkward rather than mellifluous and 'pleasing'. It seems to know that it is a poem 'out of airs' where there is no 'singing' relationship between author and language and this contrasts vividly with the use of the sonnet and the retention of a number of its traditional formal properties.

Zukofsky's significance in the development of an alternative trajectory in twentieth-century poetry is still being evaluated. As *"A"*-7 shows, one of his contributions was specifically to the way sound could be deployed in the poem, providing a redefinition

of the musicality of poetry and what it means *to be musical* with words. Zukofsky famously described his own writing as a calculus of speech and music (*"A"*, 1978: 138), positing poetry as a medium constantly moving between culturally lower and higher registers. This calculus is clearly a distillation of a number of tendencies in modernist poetic practice – notably Pound's decisive break with traditional meter, especially with iambic pentameter (Pound called this necessary break 'the first heave' (Pound, 1989: 532)) as well as William Carlos Williams's call for a specifically American vernacular in poetry that would free it from what he saw as its stultifying English origins. Zukofsky was an avid reader of Pound's writings on music (see Schafer, 1978). He took seriously Pound's distinction between 'vertical' and 'horizontal' music, or what he called 'impression' as opposed to 'pattern' music. For Pound, 'vertical/impression' music was characterized by the nineteenth century emphasis on harmony and excessive chromaticism which he saw as detrimental to the development of music and which he also saw as having infected poetry. The antidote to such emotionalizing tendencies Pound called 'horizontal/pattern' music and it was exemplified by the Elizabethans, especially Henry Lawes. This music relied less on harmony, the simultaneous striking of chords, than on an emphasis on what Pound called 'the time-element': 'the time interval that must elapse between one sound and another if the two sounds are to produce a pleasing consonance or an *interesting* relation' (ibid., 296). In a way, Pound has italicized the wrong word. It is the *relational* in musical composition that is significant, positing an active rather than a static mode, one in which different sounds are accorded equal weight, where no single harmonic is valued any more than any other.

Unsurprisingly, for Pound this relational aesthetic carried over from music into poetry not simply, as Schafer suggests, in terms of rhythm and melody, but also in the way words interrelate. The movement is 'away from expressionist emphases…to [the] perception of poetry as a linguistic text, a particular form of discourse whose elements of duration and order make a design *in time*. That is, the design of a poem is seen as a sequential combination of interrelated sounds' (Korn, 1983: 72–3). The poem is understood as a network of relations (or an energy field as Charles Olson was later to suggest) in which words-as-sounds function as active agents in relation to others around them rather than as preparation for a privileged, epiphanic moment around which the rest of the poem hangs and which unlocks its meaning. Perhaps no single poet of the twentieth century understood the implications of this better than Zukofsky whose later work in particular is the *sine qua non* of Pound's method. His last published book, *80 Flowers*, is a form of 'condensed lyricism in which words freed from conventional syntax invite or demand that an audience make what aural or semantic connections it can' (Leggott, 1989: 357). Its mode is one of almost pure relationality.

Such a mode is also strongly felt in the translations undertaken by Zukofsky and his wife Celia of the Latin poet Catullus (1969), arguably the first sustained instance in poetry of homophonic translation. Zukofsky's turn to homophony has often been seen as a supreme instance of 'crankiness' (Brownjohn, 1969: 151); however, it makes perfect sense in the context of Pound's relational aesthetic. In homophonic translation, the separation of words into their phonemic constituents forces the translator to move

along a horizontal axis of association rather than attending to the vertical axis of substitution. The horizontal axis leads to a more considered attention to the relations between words which are employed less for their connotative than for their denotative values.[5] Consider a section of Catullus's short poem, number 70, which I give below followed by Peter Green's translation:

> nulli se dicit mulier mea nubere malle
> quam mihi, non si se iuppiter ipse petat.
>
> My woman declares there's no one she'd sooner marry
> than me, not even were Jove himself to propose.
>
> (Green, 2005: 181)[6]

Green's orthodox translation faithfully reproduces the sense of the original Latin. It transforms it into English, so that we can understand its overt message, namely Catullus's mistrust of female promissory language. The Zukofskys' version, on the other hand, translates the sounds of the original Latin, attends to the discrete phonemic qualities of the language, to its material base instead of (or as well as) the overriding 'idea'.[7] The difference between these two procedures is clear. Green's translation is really a kind of paraphrase of the original which effectively ignores the medium that has been used to compose it, namely the language. His English version naturalizes the original so that we can access its message. Its purpose is purely instrumental. The Zukofskys' version, on the other hand, makes the English as strange as the original. Rather than remove the impediment to our 'understanding', the Latin itself, it transposes that impediment, slowing down our perception of the English by making it difficult to find a way through the text because of the alteration of expected grammatical and syntactical relations.[8]

As successive translation theorists have stated, orthodox translation erases the original. Charles Bernstein warns that 'we must be wary of translation that is less ambiguous than its original'. For him, 'the task of the translator is to maintain an economy of ambiguity or inscrutability, as well as of sonic dynamics, not devalue these features in the process' (Bernstein, 1998: 64). There are, he suggests, countless poems that are:

> … translated into a fluent or colloquial English that stands in sharp contrast to the marvellous influidities and resistances to assimilation of the original poem: a boring and reductive way to translate though … it is the 'official' way, the authorized method. (ibid.)

Green's version is clearly an example of the authorized method. There is little attempt to attend in this translation to the sound qualities of the Latin, to carry them over in any way to the English – the weaving of 'n', 'm' and 'l' sounds of the first line of the Catullus, the sibilants and plosives of the second, and the hard 'd's of the third. A non-Latin reader (as Zukofsky himself was) can with little effort see that there is a particular sound pattern at work. However, Green has avoided this, choosing instead to deliver a poem whose main intention is the clear transmission of the meaning of the poem.

When the Zukofskys' Catullus translations were published in 1969, it received negative criticism. One of the main issues revolved around the question of instrumentality. The English poet Nicholas Moore found the text wanting because his measure of translation was that it be 'of *use*, if done by a scholar, to help the insufficiently foreign-languaged to make their version' (my emphasis; Moore, 1971: 187). US critic Burton Raffel asked of the Zukofskys' translation of 'Catullus 26': 'To whom is this translation … of any *use*?' (my emphasis: Raffel, 1969: 440). Alan Brownjohn called the translation, 'an enterprise of almost unbelievable crankiness, surely one of the oddest *misuses* of talent ever undertaken by a poet of distinction' (my emphasis; Brownjohn, 1969: 151). Moore, Raffel and Brownjohn all assume that a translation should be a faithful version of the original (Bernstein, 1998: 64) which should not overstep its bounds as a part of the service industries. It exists purely as a secondary enterprise. Language should remain invisible and theirs is an example of a demand to read *through* the text instead of looking *at* it. Ron Silliman's words are an example of 'the anaesthetic transformation of the perceived tangibility of the word' (Silliman, 1989: 10).[9] He reminds us that this is a language strategy germane to capital, another component in its armoury of speed and consumption.

Homophonic excess

How is homophonic translation an excessive art, whose purpose is not to 'contain' but rather to explode the original? This question is derived partly from Jean-Jacques Lecercle's notion of the 'remainder', a theory of language which Venuti said 'exceeds transparent uses of language geared to communication and reference and may in fact impede them, with varying degrees of violence' (Venuti, 1995: 216). In Saussurean terms, the 'remainder' relates to the particularized eruptions of *parole* as opposed to the wider 'system and coherence' of *la langue* and posits a language that refuses to be described by traditional linguistics whose instrumental categories are incapable of accounting for language which 'seems to have acquired a life of its own' and which is found in 'nonsensical and poetic texts, in the illuminations of mystics, and the delirium of logophiliacs or mental patients' (Lecercle, 1990: 6). Homophonic translation is another textual event disclosing the 'remainder' because of its release of multiple meanings rather than the relative fixity of conventional, univocal translation. Indeed, one might go further and see homophonic translation as a violent expulsion of unrecoverable meaning. Consider the distinction made by poet Steve McCaffery between writing as *general* as opposed to *restricted* economy. Taking his cue from Georges Bataille, McCaffery celebrates writing that exhibits excess and wastefulness as opposed to texts 'whose operation is based upon valorized notions of restraint, conservation, investment, profit, accumulation and cautious proceduralitles in risk taking' (McCaffery, 1986: 202–3). Such texts call for 'utilitarian understanding', including the 'readerly production of meaning' thus valorizing the transmission theory of communication and the continual subject as a privileged category. By contrast, general economy is predicated on dissolution, expenditure and loss – loss of control by the writing subject, of productivity in the written text,

and of meaning for the reader. Usability as a category is denied in favour of textual 'jouissance'.

Unsurprisingly McCaffery has championed homophonics as an example of textual practice, demonstrating what he calls 'festive expenditure' (McCaffery, 1986: 222), and has translated a number of texts both singly and in collaboration celebrating homophony's departure from translation as an information service permitting 'the one tongue's access to other tongues' (Moore, 1971: 187).[10] As in the horizontal axis I have posited in my discussion of Pound and Zukofsky above, McCaffery also notes that in homophonic translation, 'translation becomes the act of organizing space, semantic balances and the emotional weight between individual word-objective-phenomena; the exploration of syntactic possibilities; the modification of pressures among and between words – configurational modification' (McCaffery, 1992: 32). In particular, the 'modification of pressures among and between words' points to a further textual feature of homophonic translation which has specific connotations for both the question of excess and sound and provides another instance of homophony's relation to Lecercle's 'remainder'. Consider a more recent homophonic text, David Melnick's *Men in Aida*, which is a reworking of the first two books of Homer's *Iliad*. It opens:

> Men in Aida, they appeal, eh? A day, O Achilles!
> Allow men in, emery Achaians. All gay ethic, eh?
> Paul asked if tea mousse suck, as Aida, pro, yaps in.
> Here on a Tuesday. 'Hello', Rhea to cake Eunice in.
> 'Hojo' noisy tap as hideous debt to lay at a bully.
> Ex you, day. Tap wrote a 'D,' a stay. Tenor is Sunday.
> Atreides stain axe and Ron and ideas'll kill you.
>
> (Melnick, 1985, online)[11]

The transliterated Greek reads:

> mēnin aeide thea Pēlēiadeō Akhilēos
> oulomenēn, hē muri' Akhaiois alge' ethēke,
> pollas d' iphthimous psukhas Aidi proiapsen
> hērōōn, autous de helōria teukhe kunessin
> oiōnoisi te pasi, Dios d' eteleieto boulē,
> ex hou dē ta prōta diastētēn erisante
> Atreidēs te anax andrōn kai dios Akhilleus.

Described variously as 'a ludic gay utopia' (Silliman, n.d: online) and 'a hyperbolic gay comedy' (Perelman, 1995: 24), Melnick's text owes much to the Zukofskys' *Catullus* except that if anything Melnick follows the sounds of the Greek original even more literally than the Zukofskys do Catullus's Latin. As a result, *Men in Aida* is an even more radical departure from a poetics of sense than the Zukofskys' *Catullus*. The textual effects I want to draw attention to, however, are the smaller words in Melnick's translation. *Men in Aida* is marked by its pervasive use of monosyllabic one-, two- and three-letter words. This is evident in the opening above where over half the words are fewer than four letters long and around three-quarters consist only of a single syllable.

Coupled with the fact that homophony's relationality often produces agrammatical word strings, this results in a text where sound is frequently focused down onto the discrete word – as in 'Paul asked if tea mousse suck' and 'Ex you, day. Tap wrote a 'D,' a stay' – rather than on their assimilation into what might be called higher order meaning. This semantic non-recuperability is intensified throughout the text in the recurrent use of an exclamatory register. Words such as 'eh?', 'o', 'oh!', 'ah!', 'oy', 'ooh', 'ook', 'eek' and 'ow!' are encountered so frequently that their collective force makes them a powerful and significant event in the text. The obvious way of accounting for the prevalence of these little exclamations is that they are the untranslatable endings of various Greek words – for instance 'Pēlēiade*ō*', 'hekēbol*ou*', 'alla kakōs aphi*ei*' (my emphasis), residual phonemes which do not 'go' into the other words that Melnick translates because of the 'modification of pressure among and between words'. However, as such, are these residuals not also material/phenomenal examples of Lecercle's 'remainder', literal leftovers that cannot be accommodated within an already unrecoverbale text? They are also rampant manifestations of McCaffery's textual general economy, orgasmic expulsions of pure sound entirely fitting for this 'gay orgy' (Perelman, 1995: 24) whose social text precisely rehearses non-assimilation.[12]

These instances of sonic expenditure have their own particular music. Homer's Greek is mellifluous because of the sinuous assonantal properties of the language. Although Melnick's English follows the same sounds of the Greek – it is homophony after all – it 'reads' and/or is heard very differently because of syntactic disjunction; word relation is governed less by meaning than aleatory sonic coincidence. Also significant is the visual text whose 'look' is decidedly messy because of the predominance of short words, the frequent employment of brief phrasal clauses separated by commas, and of inverted commas, exclamation and question marks. The combined visual, aural and (a)semantic properties of Melnick's translation – what Zukofsky called sight, sound and intellection (after Pound's phanopoeia, melopoeia and logopoeia) – produce what might be called a 'lo-' as opposed to 'hi-fi' textual experience. In strict sonic terms, hi-fi is distinguished by what Schafer calls 'a favourable signal to noise ratio', whereas in lo-fi, 'individual acoustic signals are obscured in an overdense population of sounds' (Schafer, 1994: 43). In Melnick's text, the signal to noise ratio between the *combined* visual, aural and semantic properties is reduced to produce a dense rather than an expanded affective field in which, to quote Schafer, 'there is cross-talk on all the channels'. This lo-fi textuality is in stark contrast to prevailing poetic modes such as the lyric which valorize the hi-fi separation of the different 'channels' so that relative clarity is maintained between the poem's various signifying attributes. The reading and listening public is still some way off accommodating itself to the former, enthralled as it is by being absorbed in sonic and textual elements rather than negotiating their delicious artifices.

Notes

1 In *The Interpretation of Dreams* (1983: 643), Freud mentions the 'enigmatic inscriptions' to be found in the popular German comic paper *Fliegende Blätter*, inscriptions he informs us that 'are intended to *make the reader believe* that a certain

sentence – for the sake of contrast in dialect and as scurrilous as possible – is a Latin inscription. For this purpose the letters contained in the words are *torn out* of their combination into syllables and arranged in a new order. Here and there a *genuine* Latin word appears; at other points we seems to see abbreviations of Latin words before us; and at still other points in the inscription we may allow ourselves *to be deceived* into overlooking *the senselessness of isolated letters* by parts of the inscription seeming to be *defaced* owing to lacunae. If we are to avoid being taken in by the joke, we must disregard everything that makes it seem like an inscription, look firmly at the letters, pay no attention to their ostensible arrangement, and so combine them into words belonging to *our own mother tongue*' (my emphases). Although by all accounts Freud was fascinated by these 'enigmatic inscriptions', the lexicon he uses to describe them is one of deception, fakery, and of violence done to the text, with the mother tongue posited as a place of safe return. The contrast to which Freud points between the scurrilous nature of the latent text and the more formal message of the manifest Latin text was part of the inscriptions' appeal and one built into the cultural enterprise of much homophonic translation – one of its strategies being to 'debase' a source text that is replete with cultural capital.

2 For further reading, see Attali, J. (1985), *Noise: the political economy of music*, Manchester, Manchester University Press.

3 For a very brief account of (lyric) poetry's relation to music, see Stewart, in Bernstein, 1998.

4 In the US, L=A=N=G=U=A=G=E poetry has been at the forefront of dismantling poetry's traditional affects. In Britain, poets of the so-called British Poetry Revival were instrumental in achieving the same end. For a succinct account of the latter, see Hampson, R. and Barry, P. (1993), 'Introduction', *New British Poetries: The Scope of the Possible*, Manchester, Manchester University Press, pp. 1–11.

5 In 'The objectivist tradition', Charles Altieri distinguishes between an Objectivist and a Symbolist mode of attention to language. Broadly speaking, the former is denotative in its strategies, the latter connotative (Altieri, 1979).

6 Gaius Valerius Catullus, *The Poems of Catullus: A Bilingual Edition*, translated by Peter Green. © 2006 by Peter Green. Published by the University of California Press. Reproduced with permission.

7 Mark McMorris points out that the Zukofskys' homophony is not exact but rather follows 'a sliding scale of imitation' of the Latin sounds (McMorris, 2006: 222).

8 Lawrence Venuti would call Green's approach a 'transparent translation' as it interprets the Latin and gives it a 'univocal' meaning. The Zukofskys' version, on the other hand, leads to a proliferation of ambiguities and to discursive heterogeneity because of its use of multiple registers and its crossing of numerous linguistic and cultural boundaries.

9 For Silliman, this anaesthetization is felt across genres, from the airport novel to cinema subtitles as well as, one might add, the Catullus translation industry. Do we really *need* another 'univocal' translation of Catullus? He has been translated more than any other Latin poet and remains popular not least because of his use of sexual slang. This discourse, of course, undergoes endless metamorphosis and as a result translators constantly 'need' to update its lexicon. Language is treated merely as commodity, endlessly updatable/replaceable in the process of which its material base is largely ignored.

10 For instance, McCaffery has translated Shakespeare's sonnet 105, 'Let not my love be called idolatary' ('Lay it in hot/mile of a beak/all died/hollowtree …') and worked

collaboratively with bpNichol and Yolande Cartwright on a mini renga-like translation of Mallarmé's short poem, 'Le Cantonnier'. He has also drawn particular attention to the Zukofskys' *Catullus* as the 'full flowering' of this mode of translation as well as drawing attention to Louis Van Rooten's extraordinary *Mots d'Heures: Gousses Rames*, a homophonic translation into French of the corpus of English Nursery Rhymes. See d'Antin Van Rooten, L. (1967), *Mots d'Heures: Gousses Rames*, Angus and Robertson. For more on McCaffery and bpNichol on translation, see Jaeger (2000).

11 Reproduced by kind permission of the author.

12 As Bob Perelman notes, the text's 'deviant' grammar might be read as a commentary on the situation in which gay culture found itself in 1980s America. Indeed, it is tempting to translate 'homophonic' as 'homophobic'.

9

Music Translating Visual Arts: Erik Satie's *Sports et Divertissements*

Helen Julia Minors

Sports et divertissements (1914/1922) are a collection of 20 pieces and preface composed by Erik Satie (1866–1925), dated between 14 March 1914, *La Pêche*, to 20 May 1914, *Le Golf*. The dates of completion are carefully written on each score. These scores were commissioned by the publisher of *Gazette de bon ton*, Lucien Vogel (1886–1954). They were intended to accompany etchings of contemporary fashions and leisure activities by Charles Martin (1884–1934). The story of this album is complex as the outbreak of the First World War prevented their publication in 1914. Following the closure of Vogel's publishing house and the sale of the plates during the war, Vogel returned to the work following the war, buying back the plates from another publisher, Librairie Maynial, and eventually publishing the album in 1922 as a limited edition, high quality, large scale, loose leaf, fashion album. A link was formed between fashion and high art for the leisure classes through the talented illustrators and the nature of the publication as a high market, high priced, and elitist, limited edition magazine (Harding, 1975: 128). For the eventual publication however Martin returned to the project to produce a set of new images in the form of pochoir prints.[1] Satie's involvement resides in 1914, as such, in what follows it is the 1914 etching and musical score which are discussed.[2]

In discussing his work on the ballet *Mercure* (1924), a decade after *Sports*, Satie claimed that he strove to 'traduire musicalement' ('translate musically') the artistic principals of Picasso who produced both the sets and costumes: 'J'ai essayé de traduire musicalement. J'ai voulu que la musique fase corps' (Satie, 1924: 2, in Volta, 1989: 79) ('I have attempted to translate musically. My aim has been to make my music an integral part') (Orledge, 1990, 232). This statement bears evidence that Satie not only considered the interdependency of the arts, discussed in detail by Orlegde (1990: 231–3), but moreover that Satie thought in terms of translation occurring beyond verbal language. Within a work which combines, as Satie noted in his preface, 'deux éléments artistiques: dessin, musique' (Satie, 1914) ('two artistic elements: drawing, music'), there is a creative awareness of the visual parameter. This is instantly noticeable as Vogel chose to publish Satie's score in facsimile, revealing both Satie's famous calligraphy and his prose poetry written throughout the score. The extent

to which Satie might be understood to have conducted an intersemiotic translation warrants exploration.

In interpreting the possible relationships between music and visual art, let alone music, poetry and its visual presentation, the troublesome creative journey resulting in two versions of the images can be problematic, though not wholly restrictive; rather, this can raise fruitful questions regarding the changing nature of the work, its many interpretations and its varied artistic meanings. Significantly, there is a creative rendezvous from where both artists generated their response to the commission: Vogel's popular fashions depicted within the sporting leisure themes of Parisian high society. This cultural context provides a frame for charting the translation, or transfer, between music, text and image. In what way might Satie have translated the images, fashions and cultural leisure activities of Parisian pre-First World War society into his musical and poetic score? In other words, to borrow Satie's own assertion, how is the sense of the visual art (whether it be Martin's representational images, the artistic process, or a cultural awareness of Parisian fashions and sporting activities) transferred into a musical-verbal work?

In questioning whether music is a language, and whether it can 'aspire to more precise kinds of translation' (2009: 3), Daniel Albright raises two poignant arguments. First, that music can be understood as 'the one universal language' (ibid.), because it is accessible to anyone, in that a listener is active in constructing its meanings. As Cook proposes in his interrogation of musical meaning, 'Perhaps, then, we should not be theorizing musical meaning after all, but rather looking for ways of understanding music that are fully attuned to its emergent properties, of which meaning is just one' (Cook, 2001: 192). The sense, or meaning, of the images, music and text may share similar properties though may also diverge substantially. Unities and disunities are read by the spectator. The other 'emergent properties' include the relational qualities which are read between media, their equivalences; the emphasis of certain shared cultural attributes; and a projection of a shared, or distinct, artistic aesthetic. Clearly, there is a problem in thinking in terms of translation, as there is no single agreed *sense* to music: it cannot say, I am, it simply is.

Second, Albright raises the inverse perspective, that music is not language due to its abstract non-semantic nature. The example he gives, of Satie's *musique d'ameubleuement* (*furniture music*) (1917), is a significant one as it places music in a position outside of the spectator's central focus. The first piece of furniture music is given a title which references extra musical media, *Tapisserie en fer forge* (*Tapestry in Forged Iron*). It is a four-bar work, which repeats, intended to be played in a foyer, and not listened to (Gillmor, 1988: 233). The allusion that music might replicate the methods of tapestry draws attention to the visual dimension and to the fabric means of its production: it suggests a transfer between artistic media, in alluding to a shared creative process. The work is not a fabric tapestry, but the title asserts the same approach, suggestive of a layered, weaving, complex, detailed texture. The emphasis on the visual understanding of music bears out a need to question music's ability to render something beyond itself, especially within a collaborative context.

Select examples from *Sports et divertissements* are used as a vehicle for exploring the multilingual (multiart) processes at play within this multimedia collage album. Synergies and divergences between artistic elements are charted and specific cultural references are exposed. In exploring what evidence of an intersemiotic translation

exists in the album, it is important to acknowledge Satie's sketches in order to identify whether any evidence regarding Satie's translation process is evident, from musical, verbal and structural changes, as well as exploring the work as present in published form.

Source material

There are ten books of sketches for *Sports*, housed at the Bibliothèque nationale de France.[3] Ms 9627 (1–10) includes sketches of music, text, and music with text, as well as drafts of almost final versions. Satie is careful to cross out specific bars and text. Replacements and alternative versions often contain bar numbers and label repeats: the sketches are all barred though it should be noted that none of the final works contain bar lines. Three works in particular are treated with various drafts. The first, *Le Yachting* (*Yachting*), was the third piece to be completed (after *La Pêche* (*Fishing*) and *La Pieuvre* (*The Octopus*) (17 March)). Satie provides sketches of the text, as well as music. *Le Golf* (*Golf*) has nine versions of the music and also sketches the text (detailed below). Moreover, the choral preface (15 May), which does not accompany an image and so appears to be a delightful addition Satie contributed without request, also includes a sketch of the text, and reveals some significant reductions. The text is presented as equally important and, although, and significantly, it is not cued to the music for sung or spoken performance, it is clear that its location is not accidental. Text is situated above and below the stave with text occasionally placed in the middle of the music as well. The published album contains a description of its content and differing versions:

> 10 exemplaires réserves la libraire Maynial, contenant une suite des vingt planches de Charles Martin dessinées une première fois et gravées sur cuivre en 1914, numérotes de là 10 et 25 exemplaires, numérotes de 11 à 225. Il a été tiré, en outré, 675 exemplaires ordinaires contenant la musique et une seule planche en frontispice, numérotes de 226 à 900.[4]
>
> (10 reserved examples for the Librairie Maynial, containing a series of 20 plates designed the first time by Charles Martin and engraved on copper in 1914, numbered from 1 to 10 and 215 examples numbered 11 to 225. It has been drawn, besides, 675 ordinary examples containing music and a single plate on the frontispiece, numbered from 226 to 900.)

There are other differences between the versions, for example, one of the original ten, number 9, housed in the Houghton Library, at Harvard University, lacks the 1914 version of *La Pêche*.

The images projected popular activities, described by the titles. Each image, presented without explanation, constructs a situation around the clothing, providing a narrative which supplements the focal design. *Sports*'s limited publication, large format and skilled presentation were usual for Vogel's magazine and the era. Vogel's

idea to supplement images with music resides alongside a recent trend in which composers supplemented their scores with text: for example, Debussy's *Préludes*, book 1 (1910) and book 2 (1913), positioned what appear to be titles at the end of the pieces, adapting the order of presentation. The meaning of Debussy's pieces changes when the spectator is made aware of the text as it supplements any 'emergent' musical meaning. There was, however, precedence to *Sports* in the form of the *livre d'artiste*, which presented poetry, images and occasionally music. In 1913, Satie had published a lyric comedy in one act, *Le Piège de Méduse*, which had 'dance music by the same gentleman' (Orledge, 1990: 297). Like *Sports*, Satie's play was published in a limited edition of 100 deluxe copies, incorporating three of George Braque's cubist engravings. Vogel's commission is therefore one of a few publications which target the collector, among them Narcel Legay's *Toute la gamme* (Whiting, 1999: 399–400). Whereas this work was led by a cabaret musician, and others had associations with the Chat noir, Vogel was a publisher of high-class fashion. Many of the images in the *Gazette* would not be out of place as a design sketch for the *Ballets Russes*, specifically in the costumes depicted in *Comédie Italienne* (Italian Comedy) or the fancy dress masks and hats in *Le Carnaval* (Carnival). It is unlikely that Vogel would have expected any additional parameters beyond a musical score from Satie, Vogel's second choice after Stravinsky, though it is these that have come to characterize the piece which Charles Koechlin (1867–1950) compared to Japanese engravings (Templier, 1969: 85).

The French interart cultural context

Satie's position within the artistic community of early twentieth-century Paris, specifically in his second career following his mature education at the Schola Cantorum, was part of an environment in Montmartre which was saturated by artists who were developing the prevalent artistic movements of the day.[5] Ideas of artistic translation and the analogous experience of the arts were present in the early century discourse and can therefore aid understanding of *Sports* as an act of intersemiotic translation.

Symbolism, in the form of Charles Baudelaire's symbolist *Correspondances,* is important in that allusion is given to the experience of all the arts by all the senses. Satie's visual emphasis of the musical score is a play with the expected sensory perception of music and sets up a metaphorical experience of music as though it were heard through the eyes. Although a medical condition, the idea of synaesthesia was prominent during the symbolist movement. *Correspondance*, as presented in Baudelaire's *Les fleurs du mal* (1857), relies on the idea of synaesthesia as a way in which one can understand and appreciate the arts. Both Baudelaire, and others including Moréas, appreciated music for its non-semantic quality (Albright, 2004: 228). Baudelaire died in 1867 yet his ideas generated through *Le fleur des mal* continued to impact upon artistic thought, with song settings, not least by Satie's friend, Claude Debussy (1862–1918), *Cinq poèmes de Baudelaire* (1889). Symbolism moved emphasis away from physical objects and placed importance on suggestion and analogy; something could be presented as something else, for the eye or ear to interpret. Baudelaire's *Correspondances* outlines an antonym of realism:

> La Nature est un temple où de vivants piliers/Laissent parfois sortir de cofuses paroles;/L'homme y passe à travers de forêts de symboles/Qui l'observent avec des regards familiers./Comme de longs echos qui de loin se confondent/Dans une ténébreuse et profonde unité … (Baudelaire, 1975: 11)
>
> (Nature is a temple so alive/It produces sometimes confusing messages;/Forests of symbols sit between us and the place/Who observes us with familiar eyes./Like long echoes which blend in another place/into a deep and shadowy unity …)

Where symbolism appeals to the imagination through vague allusion and suggestion, realism removed symbolic relationships, and curbs the use of 'as', also noted by Albright (2000: 268–9), as a relational tool in writing. Surrealism, on the other hand, juxtaposed disparate elements going away from realist tendencies and symbolist correspondences.

Satie's remark regarding translation emphasizes the audio-visual sensory differences between image, text and music. In a rare serious compositional comment by Satie in notebook BN 9611, he claims that 'craftsmanship is often superior to subject matter' (Orledge, 1990: 77). Satie delineates the creative idea from its compositional construction, prizing the 'idea' as a 'mean[s] to an end', which should be projected, to such a degree that Satie postulates: 'The idea can do without Art./Let us mistrust Art; it is often nothing but virtuosity./Impressionism is the art of Imprecision; today we tend towards Precision' (ibid.: 69).

In order to attempt to interpret the intersemiotic translation of the ways in which Satie's music-text relates, and responds, to the activities and perhaps to the accompanying images, one needs to consider this idea of precision. Notions of artistic translation were prominent and present in the criticisms of Debussy and implied by Satie, who subscribed to the idea that the arts are able to transfer ideas, not least in claiming that 'painters … taught me the most about music' (Volta, 1982: 8). Artistic translation, however, is suggestive and intangible. There is a cultural discourse, in which one explores the interart nature of an idea in art works: for example, in the programme to the ballet *Parade* (1917), Apollinaire noted that 'it's a question of translating reality' (Albright, 2004: 320). Baudelaire noted, 'J'ai souvent entendu dire que la musique ne pouvait pas se vanter de traduire … Elle traduire à sa manière, et par les *moyens* qui lui sont propres' (emphasis added, Baudelaire, 1976, II: 781) ('I have often heard it said that music cannot pride itself to translate … It translates its subject, and by *means* which are its own'). The 'subject' is important and corresponds to Satie's compositional remarks concerning the 'Idea' of art. An interpretation relies on the spectator decoding the arts and any relationship which exists between them. This decoding is an act of intersemiotic translation and produces an 'emergent' meaning for the spectator. The artists' contributions are translated through the interpretative lens of the reader.

Symbolism is imprecise and suggestive: though meaning is present, the interpretation of a symbol is 'dynamic' (Jarocinski, 1976: 24). Likewise, *Sports*'s various interpretations are proportional to its audience. Moreover, the 'emergent' meaning is dependent upon cultural convention and stylistic parameters. Hence, Mallarmé was

drawn to comment that an artist should aim '[t]o paint not the object, but the effect which it produces' (Mallarmé, 1959: 137, in Puchner, 2002: 59). Translation therefore is an omnipresent parameter: the transference of a meaning, style or artistic focus might be the aim in such an interdisciplinary creation, but something cannot literally be reproduced within a new artistic context – it will change. As such, Satie's friend and poet, Apollinaire, noted that the aim of art is '[n]ot to reproduce but to produce' (Balakian, 1949: 85).

The transfer between two or more different media is not only a transfer of sense, but a transformation of medium, or presentation, and therefore of sensory perception. As alluded to above, in producing and not reproducing, it places translation as a creative force and not only a replicating tool. In his study on the French interart aesthetic, Peter Dayan articulates a list of 'laws' which define how the arts each work within the shadow of another, asserting that: 'There can be no direct translation, and no unproblematic collaboration' (2011: 3). Although an art can function 'as if it were operating in another' medium (ibid.), it does not become it or alter its own make-up. An intersemiotic translation is not only one of sense, content or structure, but one in which the methods, processes and aims of one medium are transferred, as far as possible, to another. The boundaries and processes of artistic translation are variable depending on the art object in question. Arts' incalculability, or intangible nature, is at the heart of the interart aesthetic. Artists working in this area do not explain their methods; rather, they state them.

Satie's inclusion of a preface to *Sports* is therefore ironic, as it neither explains his aesthetic or the work, but rather pokes fun at the establishment. A chorale (dated 15 May 1914) prefaces *Sports* alongside a text commentary (Figure 9.1), in which Satie makes reference to his mature educational studies: 'Je dedie ce choral à ceux qui ne m'aiment pas' ('I dedicate this chorale to all those who don't like me'). Satie subverts both the chorale genre and nineteenth-century ideas of programme music in his choice to incorporate text with non-sung music, while leaving a sung genre unspoken. Such wit led Poulenc to remark on the directness of Satie's work, placing him in 'si audacieusement en réaction contre les sortilèges Debussysts et Ravelians' (Poulenc, 1952: 24) ('a bold reaction against the other-worldly atmosphere of Debussy and Ravel' (Nichols, 2002: 218). Satie mocks convention, but also transmutes the essence of the leisure scenes into the chorale via this text. Advising the spectator to leaf through the album with 'un doigt aimable' ('a kind finger'), he urges of the spectator, 'que l'on n'y voie pas autre chose' ('Don't look for anything else in it'), and challenges both the interart aesthetic (specifically his need not to explain himself) and the spectator whose experience requires an act of translation in order to experience the work (Minors, forthcoming, 2013).

Dayan proposes that art, functioning within the interart aesthetic at the end of the nineteenth and start of the twentieth century, is an object whose media 'equivalences must always be *incalculable*', while being of a 'timeless' quality, to produce an 'original' work, in which by analogy one medium, music, functions as though it were, for example, painting (ibid.: 148). It is the incalculable that drew Satie both to 'mistrust Art' (Orledge, 1990: 69), as he writes in a one-off statement on his aesthetic written on the front of a notebook (BN 9611). His rejection that art cannot translate the exact sense of another medium is exposed when he claims, 'Il n'y a pas de Verite en Art!'

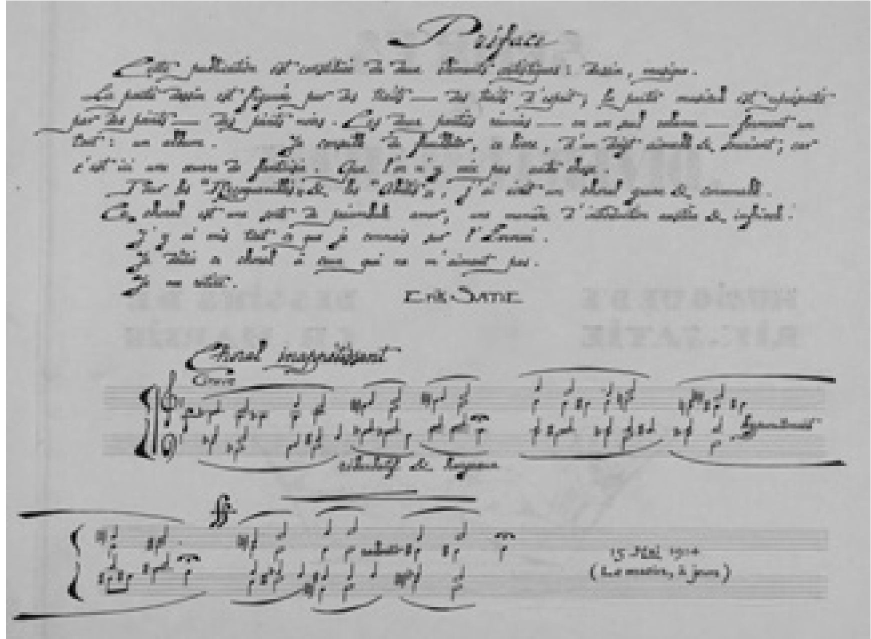


Figure 9.1 Satie, E. (1914), 'Preface', *Sports et divertissements*.[6]

('There is no such thing as Truth in Art!') (Satie, in Dayan, 2011: 34). What he refers to in his reference to translation, then, is not a translation of sense, but a transfer of methods, techniques and approaches in creating art. Indeed, he counselled Debussy, 'Pourquoi ne pas se server des moyens représentatifs que nous exposaient Claude Monet, Cézanne, Toulouse-Laitrec, etc.? Pourquoi ne pas transposer musicalement ces moyens?' (Satie, in Volta, 1977/1981: 69) ('Why not make use of the representational methods of Claude Monet, Cézanne, Toulouse-Laitrec, etc.? Why not make a musical transposition of them?') (Langham Smith, 1997: 158).

Satie's writings make clear that translation in musical terms is problematic. Music cannot translate the exact sense of an original object. Rather, it is a process in which content or methods might be adopted or transferred. The source in *Sports* is particularly pertinent here because, on the one hand, Satie creates music laying emphasis on its visual presentation (with red staves and calligraphic writing), supplemented by his own prose. On the other hand, there is a central theme to the work, which has been issued to him, with which, at least in title and prose content, Satie responds. The addition of the images only further propagates the question that if the exact translation of sense is not possible, or desirable, what does Satie mean when he refers to translation? His statement, cited above, is ironic: in considering his act of translation with regard to Picasso's artistic methods he alludes to a creative approach and his understanding of the interart aesthetic.

The act of intersemiotic translation within this case study, therefore, explores shared processes between music, text and image. It does not seek the same content in the media,

nor does it require imitation. Rather, it seeks the adaptation, transposition, transmutation or transfer of content and method. Terminology is a problematic issue. All these terms refer to an exchange of means, in which one medium adopts the processes of another. Translation suggests precision, whereas intersemiotic translation must acknowledge the issues Satie raises in that it must take into account the transition from one sign system to another (trans-, prefixed to all these words, refers to the exchange, adoption and sharing of means). It must be recognized, then, that musical translation is not precise. Dayan notes, with regard to Satie, that music cannot translate (2011: 42); while Albright, asks whether it can (2009: 4) in order to consider the mapping between one medium and another. Siglind Bruhn recognizes this language problem in relation to musical ekphrasis – a state where music responds to a medium outside of itself. This intermedia communication requires transfer between one medium and another, whether by the creative artists or by the spectator. To make clear the process at play, Bruhn establishes a case for 'transmedialization', in which a transfer of message, form, content or method might be charted (2000: xvi). In essence, the composer, in her argument, assimilates the other medium in order to respond to it. What they assimilate and then project in the target work reveals the composer's interpretation of the source work (ibid.: xx–xxi). Her emphasis on interpretation ensures to acknowledge, as does Satie, that music cannot deliver an exact message or representation.

Translating Parisian leisure culture

In addition to integrating specific musical genres, Satie uses culturally specific musical symbols, in the form of citations of popular melodies, to generate a dialogue between music, text and image. There are overt references to *La Marseilles* in *La Course* (*Racing*), though cited at the point where Satie writes, 'Les Perdants' ('The losing horses'). Satie resituates the national anthem: rather than celebrating success, it demonstrates loss and regret. In *Le Réveil de la Mariée* (*The Awakening of the Bride*), in contrast to *La Course*, Satie retains the meaning of a well-known melody, in that he uses the basic melodic outline of the folk song *Frères Jacques*, which asks 'are you sleeping', and supplements 'Appels. Levez-vous!' ('Shouts. Get up!'). Both citations use familiar French melodies and their usual associations in order to emphasize an inverse meaning used in *Sports*. References are made to other French works: *Le Feu d'artifice* (*Fireworks*) is one of a number of twentieth-century French works which use these oriental colourful entertaining devices as a stimulus, including Stravinsky's *Fireworks* (1908). Satie uses the same spelling as Debussy's work from his second book of *Préludes* (1913), which appears to deliberately acknowledge his friend. Satie generates a dialogue with Debussy who cited *La Marseillaise* within *Feux d'artifice*. Satie incorporates other folk tunes, including *Keel Row*, in *Le Pique-nique* (*The Picnic*), which he had previously used in the second *Air à faire fuir* (1897), from *Pièces froides*. *Keel Row* forms a further link with Debussy who cited the same folk tune in *Gigues* from *Images* (1912) (Whiting, 1999: 255). Satie usually modifies the melodic outline of the citations but retains their characteristic rhythms. The result is a de-familiarization of the original folk melodies. The spectator may recognize the theme: their decoding

of the music, text and image negotiates its new place, and therefore translates the cultural context in order to interpret a meaning beyond that of its original source.

A literal representation of one of the album ideas can be said to occur in *Le Tango (perpetual)* (*The (perpetual) Tango*) due to the adoption of the stylistic features of this dance genre. Satie uses an ostinato (a repeated short motive) with 2/4 rhythmic regularity (despite the lack of the bar line in the final version). A short melodic syncopated motive juxtaposes against the repeated bass throughout the piece. The title restricts Satie's contribution by the suggestion of a convention. 'High' society, which applies to many of the activities from hunting to yachting, is contrasted here with the erotic, exotic connotations of the tango. This Argentinean dance had been in Paris from about 1910 and was associated with poor morals since the archbishops declared it to be 'offensive' (Davis, 1999: 453). Satie transforms the current craze for the dance into a 'perpetual' version of itself, while offering a self parody of *Vexations* (1893) (Whiting, 1999: 407), a piano work which Satie requested to be repeated 840 times.

Le Golf

It is uncertain whether Satie had seen Martin's drawings before composition of *Sports* began: there is no recorded evidence of Satie viewing them, commenting upon them or otherwise. Although it therefore remains unclear whether Satie 'attempted to translate' Martin's etchings in musical terms, it is certain that Satie integrated the idea of the sporting and leisure activities, transferring his understanding of these activities into his combined music and prose (Figure 9.2). Nonetheless, as Orledge has proposed (1990: 217), there are exceptional similarities between some of the pieces within the work. In particular, the last piece to be composed, *Le Golf*, appears to be a detailed representation of the characters in Martin's etching. Whiting goes as far as to claim that, 'Satie comes to translating [*Le Golf*] straight into prose' (1999: 403). This is significant as Satie made five attempts at the text (BN 9627, 9: 10–11) which are present in his notebooks, though there are more attempts at the music, with nine versions appearing in the notebooks (BN 9627, sketches, in books 6, 9 and 10).

Satie's final text detailed the main character: 'Le colonel est vêtu de "Scotch Tweed" d'un vert violent … son "club" vole en éclats!' ('The colonel is dressed in "Scotch Tweed" in violent green … His club bursts into pieces'). There is no evidence to suggest that Satie was given a descriptive brief of the images yet the text cited describes Martin's original 1914 image in such detail it seems plausible to suggest Satie's familiarity with it. The sketches reveal further detail: 'Ce jeu semble appartenir de deux …' (BN 9627, 9: 10) ('This game seems to belong to two …'), which acknowledges the competition within the game of golf, though raises the question as to who the colonel is playing – certainly not the caddie, so perhaps one of the three ladies at the right of the image. Further detail is drafted regarding the colonel: 'Les vieux colonel anglais excellent' (ibid.) ('The excellent old English colonel'). A nationality, age and quality are ascribed to the character at the centre of Martin's 1914 image (Figure 9.3). Moreover, in a sketch on the same page as the above, Satie links the game to his nationality and status: 'C'est donc un jeu anglias militaire' (ibid.) ('It is therefore an English military game'). The cultural location is

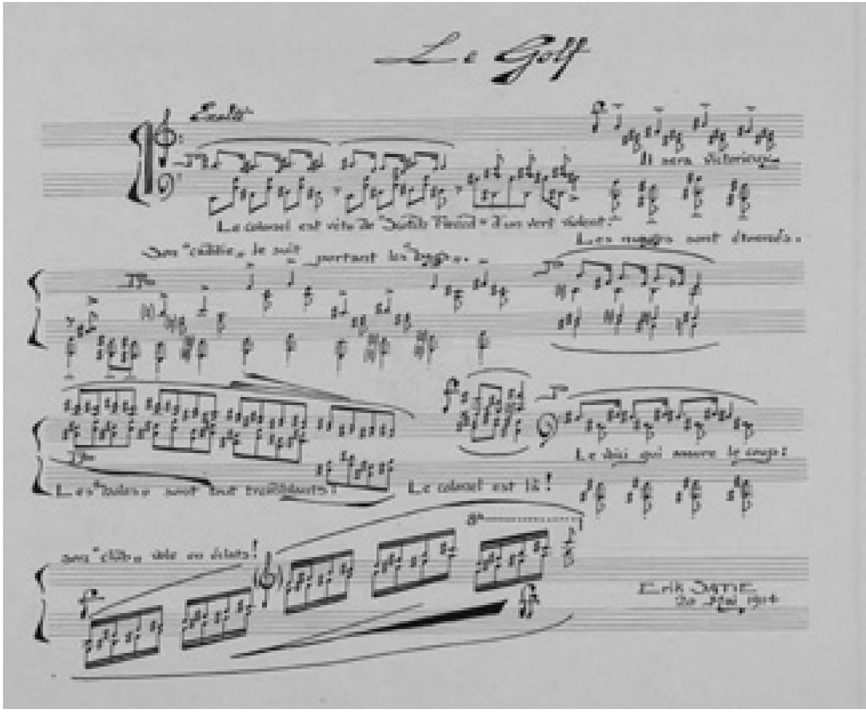


Figure 9.2 Satie, E. (1914), 'Le Golf', *Sports et divertissements*.[7]

Figure 9.3 Martin, C. (1914), 'Le Golf', *Sports et divertissements*.[8]

all important in interpreting Satie's response to the image. The level of detail is representative of the visual but does not simply accompany it. Satie's final version, with less detail and lack of explanation regarding the English words, offers a prose poem which allows the spectator to question its meaning. His verbal description, and translation, of the image bear close comparison, but how does this relate to the musical score?

Satie spent considerable attention to this piece, producing nine versions of the music, with many sketches for the start of the work, spanning two notebooks.[9] The *Keel Row* folk tune, which is cited in *Le Pique-nique* was carefully sketched for *Le Golf* also (as noted by Orledge, 1984–5), though it is lacking in the final version. The same dotted rhythm is used when the perspective of the scene is described, in terms of the colonel and the clouds. There seems to be word painting in the score (Figure 9.2), with the rapid ascent, in three parallel perfect fourths then a major third, repeated five times, an octave higher each time, as the club breaks into pieces. The score layout separates the chordal descent, then ascent, placing them on different systems. The space on the score equates to the V formed in the 1914 images from the Colonel's arms and club (Figure 9.3), to the broken flying club head. The spectator's perspective of the image looks down onto the scene. Equivalence might be read in musical score, as Satie begins in the lower register and raises, before falling to rise again. The movement replicates the swing of the club.

Le Yachting

This is one of many short pieces within *Sports* which is concerned with water activities. It was the third piece Satie completed, dated 22 March 1912. As with the *Chorale*, Satie takes great care with the text, and makes a sketch of it: significant changes were made. The following is significantly altered from the notebook to the final text:

> Quel temps! Le yacht danse. Il a l'air d'un petit fond. La mer est démontée. Pourvu qu'elle ne se brise pas sur un rocher. Personne ne peut la remonter./Je ne veux pas rester ici, dit la joli passagère allez me chercher une voiture. (BN 9627, 2: 12)
>
> (What a time! The yacht dances. It looks shallow. The sea is raging. It does not break on a rock. No one can go./I do not want to stay here, said the pretty passer-by going to search for their car.)

This text personifies the boat, which is 'dansant' ('dancing') on a 'démontée' ('raging') sea, and lays an emphasis on movement. The final version, though retaining much of the imagery, refocuses the narrative. Satie adds a simile to enliven the ocean: 'Le vent soufflé comme un phoque' ('The wind blows like a lion'). The passenger speaks more in the final version: after noting the desire to leave, the reference to the car is delayed as first she says, 'Ce n'est pas un endroit amusant. J'aime mieux autre chose' ('It is not a fun place. I prefer other things') (ibid.) (Figure 9.4). The text emphasizes the presence of the women in the 1914 image: the resonance in the final text in comparison to the initial draft reveals, perhaps, Satie's attempt to use his interpretation of the image to inform his prose.

The image illustrates two sailors, one sailing and one delivering drinks, and two women, who both look ill (Figure 9.5). Satie's text and music form divergent responses to this physical sport. While text personifies the boat, the music '"shows" us' (Whiting, 1999: 404) a regular motive which can be compared to the ocean, in its rising and falling. The absence in the image, which is almost half absent, with the sail covering the upper part of the image, is filled by the quaver rhythmic movement in the score. Satie's music is harmonically stable and repetitive. It makes use of a pitch centre, C#, which resides in the left hand until the final cadence. The oscillating ninths contribute subtle yet unresolved dissonance which glides in a conjunct theme. The rocking of the boat is actualized in movement by the broken nature of the chord, sounding each pitch separately. This motion is sustained throughout the piece, over which scalic fragments punctuate a possible narrative. This passacaglia model is discussed by Whiting (ibid.): after the choral, it is the second reference to a traditional musical genre. The traditional references diverge from the current fashions presented in the image. The piece does not adopt the tonal nature of early passacaglias but rather utilizes the idea of a returning chordal and rhythm motive. Transmogrification of motion through text narrative, rhythmic repetition and visual stasis affects the spectator's interpretation in that we associate musical movement and water's movement in an ebb and flow recurring framework.

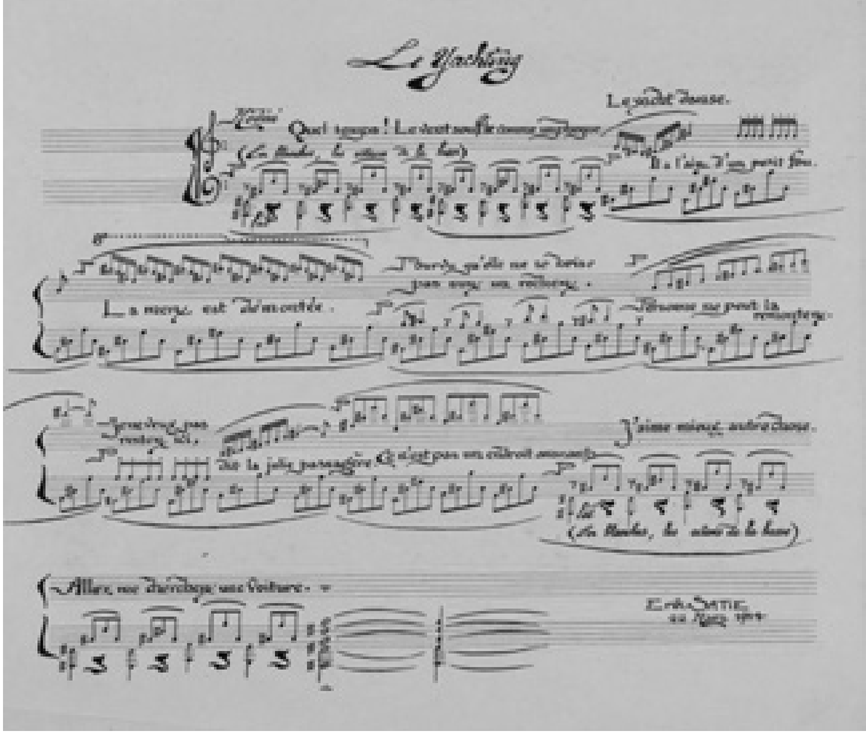


Figure 9.4 Satie, E. (1914), 'Le Yachting', *Sports et divertissements*.[10]

Figure 9.5 Martin, C. (1914), 'Le Yachting', *Sports et divertissements*.[11]

Conclusions

The stimulus of this album, the fashion and leisure scenes of Vogel's publishing house, reside at the base of Satie's creation: he translates this via cultural references in the form of folk music citations, poetic allusions and structural comparisons. Satie was, however, 'always distrustful of conventional language and rigidity of meaning or perception' (Fulcher, 2005: 78). This is evident in *Sports*, as each musical piece has a different structure, rhythmic manner, harmonic progression, matched with poetry which describes the scene, as in *Le Golf*; or which offers a description and personification of the music, as in *La Chasse* and *La Balançoire*; or provides the characters in the scene with dialogue, as in *La Comédie italienne*.

This interdisciplinary album responds to the leisure scenes: as Bruhn notes in her notion of transmedialization (2000), the same title is used for each parameter of the piece, unifying it and consolidating its relationship. The musical translation of these scenes places cultural references in the foreground (via citation and genre models). The exact sense of the image or text is not transferred directly into music in a mimetic manner: the multiart processes are far more interesting and variable. By adopting characteristics of the image, or the leisure activity, Satie selects an element to render equivalence or to contrast by inverting references to produce contrast.

Notes

1 The gestation of *Sports* has been charted by Volta, 1987, and Orledge, 1990: 303–5.
2 I have questioned how a spectator might experience Satie's music and poetry alongside both the 1914 and 1922 versions of Martin's images elsewhere (Minors, forthcoming, 2013).
3 Thank you to the staff at the Département de la musique for their assistance in viewing Satie's notebooks.
4 *Sport et divertissements* (Paris, Lucien Vogel, 1922), Copy no. 9, colophon, Houghton Library, Harvard University, Typ. 915.14.7700 PF. I am grateful to Caroline Duroselle-Melish, Assistant Curator in the Printing and Graphics Department, for her assistance in viewing this manuscript.
5 Satie returned to formal education in 1905, when he was 40, in order to learn the techniques of harmony and counterpoint. He completed a Diploma in Counterpoint in June 1908. The award is signed by Vincent d'Indy, the Schola director, and Albert Roussel, one of his tutors. Roussel recalled Satie's education in 'A propos d'un récent festival', *Le Gaulois* (12 June 1926), 3, reproduced in Orledge and Nichols, 1995: 17–8.
6 Typ 915.14.7700, Houghton Library, Harvard University.
7 Typ 915.14.7700, Houghton Library, Harvard University.
8 Typ 915.14.7700, Houghton Library, Harvard University.
9 These notebooks are housed at the Bibliothèque nationale, Paris. BN 9627(9), 12–21, of which 16–17 include six versions of the opening, while BN 9627(10), 1–2, includes further ideas for the start of the piece. A useful list of Satie's notebooks for this album can be found in Orledge, 1990: 304–5. For more details, see Orledge, 1984–5: 155–79.
10 Typ 915.14.7700, Houghton Library, Harvard University.
11 Typ 915.14.7700, Houghton Library, Harvard University.

10

Translation and John Cage: Music, Text, Art and Schoenberg

Alan Stones

In October 1979, WDR radio in Cologne, Germany, gave the first performance broadcast of *Roaratorio*, *an Irish Circus on Finnegans Wake* by the American composer John Cage (1912–92). This complex, dense Hörspiel, an hour long, comprised Cage reading a text derived from James Joyce, combined, layered and often obscured by some 2000 sounds mentioned in the text, interwoven with Irish traditional music. In the generic score the composer completed after this performance, which allows a similar treatment of any book or text, entitled ‘_____, _____ *Circus on* _____’, the work is described as a ‘means for translating a book into a performance without actors, a performance which is both literary and musical or one or the other’ (Cage, 1979: 1). Although this is Cage’s only score to explicitly mention translation, it is possible to see the translation of ideas and techniques between art forms (in other words he is concerned with a process of intersemiotic translation and transfer) as a centrally important thread throughout his creative life.

The use of the word translation is rather unusual in this case. Used most frequently to indicate a movement across languages and dialects (intra and interlingual translation), here it is used to denote a movement across art forms (intersemiotic) relating to a shared aesthetic. Rather than other terms which might more usually be applied in a musical context – such as ‘inspire’ which suggests a rather vague, unknowable connection and seems rather old fashioned, or the more recent ‘transmedialization’ (Bruhn, 2001), denoting a type of response by one artist to another which seems somewhat over-scientific – here translate, which can be defined as ‘the expression or rendering of something in another form or medium’ (*OED*, 1989) has the sense of a clear and direct movement of content from one art form, the literary text, to another, the musical or literary performance. As will be seen, the straightforward sense expressed through the use of this word fits the close relationship and consistency of approach between the arts that Cage developed in his work better than any other, more distancing, terms, and underlines the unique nature of Cage’s work across and between art forms. In what follows, the definition and resulting creative process within Cage’s understanding of artistic translation is explored with reference to selected examples from his oeuvre.

In his youth, Cage had a broad interest across the arts, as he recalled in an interview with Dickinson: 'When I was very young I didn't know whether I would be a musician or a painter or a writer' (Dickinson, 2006: 201). It was only in 1935, after meeting with the composer and teacher Arnold Schoenberg (1874–1951) that Cage decided to settle solely on music. When Schoenberg asked his prospective student, 'Will you dedicate your life to music?' (Kostelanetz, 1998: 4), he replied positively, effectively giving up writing and painting in exchange for free tuition. This event would have an important, lasting effect on Cage and he retold the story many times. However, the visual and textual arts remained important to him, and even if after this time he saw and identified himself as a composer, his compositional work would increasingly become affected by these other media. He would return to working with text and, and much later on in life, to the visual arts, although he did this without (completely) giving up on the promise he had made to Schoenberg.

This article traces some of the ways that the other arts directly affected Cage's musical output and how he moved back and forth from musician, to writer, to visual artist, adapting, transforming and translating (intersemiotically) between the arts. Underlying these developments are the ideas that Cage was, as Kostelanetz puts it, a 'polyartist' (Kostelanetz, 1996b: 34), whose creativity spilled across art forms. His promise to Schoenberg shaped how he worked at different times across the arts but it did not negate his attention to visual and textual media.

Music and notation

The 1950s saw radical developments in Cage's music. This was in part connected with his well-documented changing views regarding musical expressivity and his move towards the use of chance procedures using the ancient Chinese oracle, the *I Ching*. There were also other important developments, particularly in the visual aspects of his work. Most of Cage's music up to this point had used conventional notation, with minor developments made for scoring the many percussion instruments he had used during this time. Aside from the obvious visual connections found in titles such as the *Constructions (in Metal)* (1939–42) and *Imaginary Landscapes* (1939–52), the music Cage wrote between 1935 and 1950 can mostly be characterized as being *musically* focused – that is, concerned with form, structure, texture and so on. In the light of his promise to Schoenberg, this is perhaps not surprising and although Cage had worked with other arts, particularly dance, there are few other obvious signs of how the visual or textual would come to affect his music.

The first clues of the major changes which were to follow can perhaps be seen in a group of brief, rather innocuous piano pieces entitled *Haiku*, intended as gifts for friends and begun in 1950. These five brief pieces, each handwritten on Japanese paper, are spaced out across each page with a large margin, similar to how written haiku are often printed, and are dominated by groups of five, seven and nine notes mirroring the syllable patterns found in haiku and its associated form, hokku. The mostly quiet, sparse nature of the music, which include silences, clearly translates the character of the poetic form as does its visual presentation – most obviously in the way the music is written on a single stave mirroring the single line of hokku. However, it is in a series of remarkable pieces, composed in 1951–2, that the influence of the visual arts

on Cage's music can be clearly seen. Gradually dispensing with the standard conventions of musical notation, Cage develops a notational practice which is much more visually and graphically focused. Beginning with *Imaginary Landscape no. 4* (May 1951), he adopts proportional notation, whereby a fixed length on the page is equal to a fixed duration in time. Next, tempo and musical duration (crotchets, quavers, etc.) are replaced by clock time in *Imaginary Landscape no. 5* (January 1952), which is written on graph paper and simply uses graphic blocks to indicate where sound (from gramophone records) is present. *Music for Carillon no. 1* (July 1952), which followed a few months later, introduces chance-based visual processes to create the musical material: 'he folded scraps of paper, cut holes at points of folding, and then used the scraps as stencils on squared paper to produce a graph score' (Griffiths, 1981: 29). The marks on the paper created by this process are read as spatial notation, a process that was continued in the slightly later series *Music for Piano* (1952–6), which simply used imperfections in the score paper itself to create note heads.

These developments, particularly the shift from musical to clock time, were influenced by several factors, including Cage's work with magnetic tape and also with dance. As he explained:

> In the late forties and early fifties it became clear that there is a correspondence between time and space. And music is not isolated from [space], because one second of sound is so many inches on tape. That means … that space on a page is equivalent to time. (Grimes, 1986: 48)

This apparently simple, stepwise translation between different aspects of music and sound (its recorded process and capture) was something Cage took to his work with other arts. In his view, 'The arts are not isolated from one another but engage in a dialogue' (Cummings, 1974). Finding a point of contact between the arts was one way he found for establishing and working with this dialogue. The idea of commonality (acknowledging equivalences) was key to Cage's work across the arts and was a strategy that he would continue to use throughout his life to build these dialogues.

These notational developments were not restricted to the performer's view. In *Water Music* (May 1952), the score is written on ten large sheets of paper, designed to be displayed as a wall poster for both the audience and performer to see. The score does contain short fragments of traditional musical notation but is mainly comprised of written instructions such as 'slam keyboard lid shut' and 'tune radio to 88' (Cage, 1952e). Clearly seen by the audience, it becomes an object of visual as well as aural contemplation.

The final piece of this grouping, *4' 33"*, premiered in August 1952, brings Cage's connection to the visual dimension of performance clearly into focus. The performance consisted of David Tudor sitting at the piano for the duration of time given in the title without producing any sound. This now rather infamous piece had had a long gestation and was the product of many contributing factors. One of the most important of these was the *White Paintings* of Robert Rauschenberg, a series of rectangular canvasses begun in 1951, painted white all over. These works had had a profound effect on Cage and he freely acknowledged the importance of them upon him, recognizing that '… what pushed me into it [*4' 33"*] was not guts but the example of Robert

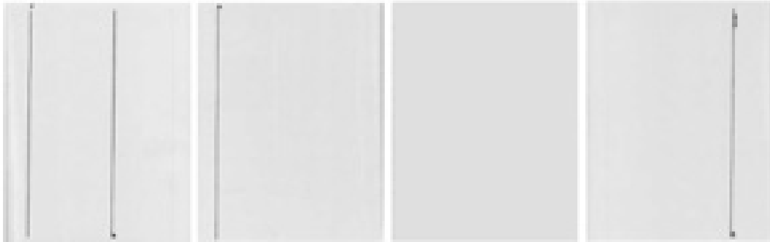


Figure 10.1 Cage, J. (1952), Excerpt from *4'33"* Graphic Version.[1]

Rauschenberg' (Kostelanetz, 1998: 71). The similarities between these two works is striking – both are essentially forms empty of content, which draw attention to that which is usually ignored: in the paintings, the light and shadow which falls across the canvas, 'airports for the lights, shadows and particles' (Cage, 1973: 102); in the musical work, background and environmental sounds.

There are several notational versions of this piece. The first, reconstructed by David Tudor after the original was lost, used proportional notation very similar to that employed in *Music of Changes,* although here with empty staves. The second notation of the piece (Figure 10.1), made in 1953, comprising mostly blank white pages, with long vertical lines across the height of the page to indicate the 'movements' of the piece, makes the connection to Rauschenberg's work – perhaps as a kind of thanks – even more explicit. As Gann notes: 'It is difficult to resist the suspicion that these white spaces marked by vertical lines were an attempt to make the score look a little more like Rauschenberg's White Paintings' (Gann, 2010: 181).

A third and final score of the work (1961), the standard published edition, makes a further notational development. This text version simply lists three numbered movements as 'tacet' (an instruction for the instrumentalist not to play). It opens up the duration and instrumentation of the work to any possible duration and instrument(s) and shows a further refinement, effectiveness and simplicity of notation. This edition is important as it completely abandons traditional musical notation and presents (albeit simple) written instructions to the performer in order to realize the work, a strategy that Cage would use in many later pieces, including the *Song Books* (1970). Interestingly, these three versions include musical notation, the visual and textual, spanning Cage's three areas of artistic interest.

Within a period of two years, Cage had made radical developments in his compositional practice. Alongside abandoning ideas of subjective self-expressivity in favour of the more object chance procedures, he had moved from standard musical notation to new, visually innovative ways of scoring, in pieces such as *Music for Carillon no. 1*, where the source of the musical material itself came directly from the visual.

Concert for Piano and Orchestra (1957–8), Cage's next landmark piece, consolidates upon the changes made in the previous years as well as making notational developments based upon 'standard' notation. The solo piano part, 64 unbound and un-numbered pages, contains 84 different types of notation, most of which feature some standard musical symbols; the five-line staff in particular features on most

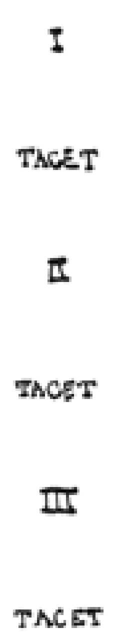


Figure 10.2 Cage, J. (1952), *4'33"*, Text Version.[2]

pages. However, the notation is far from traditional and Cage provides several pages of necessary explanatory notes regarding his innovations. Somewhat fittingly after *4' 33"*, there is also a blank page. Basic ideas of musical notation are often retained but coupled with and worked into a flexible and highly inventive graphism. So much so that in connection with the first performance of the piece, given in New York in 1958, pages from the score were displayed in the Stables Gallery. Cage's view of the developments of this period, that '[e]verything came from a musical demand, or rather from a notational necessity' (Cage, 1982: 159), suggests that even though he was increasingly using graphic means, he was still thinking of the results in principally musical terms, which is something that would gradually change.

Cage uses two notations – Figures BB and BV (Figure 10.3) – from a page of the piano solo part from *Concert* to create one of his most extreme works. The score for *Variations 1* (1958) comprises a page of written instructions together with six transparent squares. One of these has 27 points marked on it of varying sizes, the others each have five intersecting lines drawn on them. The score is to be created by laying an even number of the lined sheets over the transparency containing points. Figure 10.4 shows a possible configuration of these. In contrast to the extreme variety of notational means and explanation used in the *Concert*, here the resources are comparatively minimal. The outcome is anything but, however, as before that point is reached the performer must carry out a lengthy process of reading and measuring between the

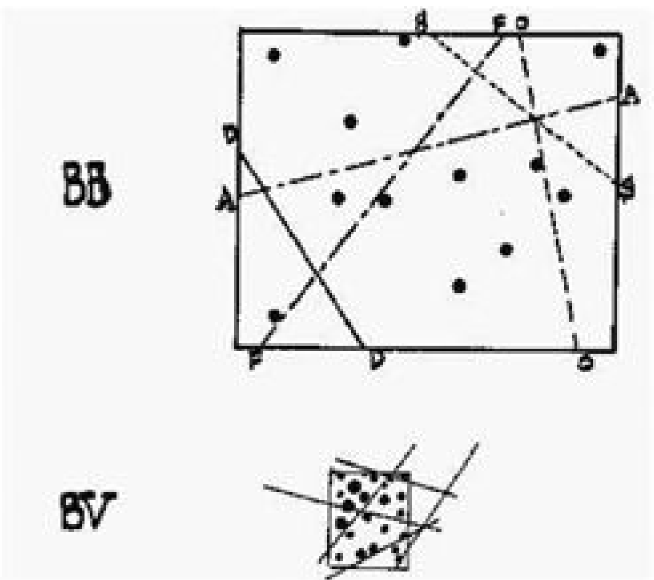


Figure 10.3 Cage, J. (1958), *Concert for Piano and Orchestra*, Figures BB and BV. [3]

various points and lines in order to arrive at specific performance information. This is not notation in any traditional sense but something that could easily be mistaken for a piece of visual art.

Here Cage has all but dismantled the traditional idea of a musical score. The process of reading the overlaid transparencies has little or nothing to do with the way that traditional notation is read, and the openness of this score in particular – in terms of instrumentation, duration and sound content – makes its outcome completely unpredictable. Cage uses minimal notational means to generate the maximum possible variety of outcomes, the freedom and 'emptiness' of *4' 33"* being replaced with detail and rigour. In *Variations I*, Cage broke completely from traditional notation, its symbols, fixity and relationship to performance and sound, to invent a completely new flexible form and style of notation – a mobile visual object free from suggestions of musical habit, although directed towards the creation of a musical performance.

It is difficult to ignore the importance of the visual dimension to Cage at this point. There are many possible reasons for his shift from traditional notation to his thorough adaptation of music's sign system: perhaps his earlier interest in the visual arts or his being surrounded and influenced by a large number of artists. It might also be in part due to the promise he made to Schoenberg and that by avoiding making visual art at this point in his life the graphic increasingly showed up in his music. Whatever the reasons, the early 1950s saw radical developments in Cage's musical output which as well as challenging many notions about what music was also brought the visual and musical closer together.

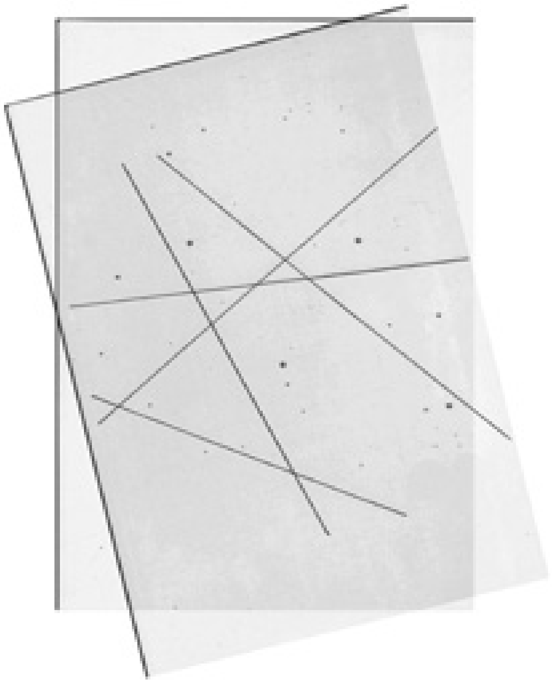


Figure 10.4 Possible arrangement of materials of *Variations 1*.[4]

Composer as writer

Alongside the major musical developments that Cage made in this early period, he also developed gradually but significantly as a writer. His initial reasons for writing were to explain his music, many of his early works having been received with bemusement and bewilderment. This was something that fitted within the framework of dedicating his life to music, with the texts supporting and clarifying his musical ideas and intentions, and his early writings range from statements about his general aesthetic to detailed explanations of his compositional process. Gradually, though, his writing became part of his creative process, rather than simply an explanation of it.

In the talk *Lecture on Nothing* (1949), we can see the genesis of this shift, laying more emphasis on writing, explanation and process, as Cage adopts the square-root form, used in many of his earlier musical pieces, to structure his lecture. The self-similar layers of rhythmic proportions that he applied to beat, bar, phrase and sections are applied to the text. Words are distributed across the page in four columns but retain the sense of what is being said, so this text is both an explanation and a practical demonstration of musical process and technique; specific sectional points are self-consciously announced in the text. In being read out aloud, the text becomes a performance, where

sentences are split up and placed in proportionally arranged units of time. The musical rhythmic structure is applied directly to a written text, so that it itself becomes musical. The written form of the lecture becomes notation to be performed in time.

Within his broadening definition of what was, or could be, musical, Cage began to see his writings as musical activities, or at least something close to them in conceptual terms. This is partly because the text had been made performative but also as they shared so many technical concerns and intentions with his musical works. 'It has been my habit for some years to write texts in a way analogous to the way I write music' (Kostelanetz, 1998: 133), he later explained. In the *Lecture on Nothing* his writing changed for the first time from prose to poetry, an important distinction for Cage whereby text comes closer to music:

> As I see it poetry is not prose simply because poetry is in one way or another formalized. It is not poetry by reason of its content or ambiguity but by reason of its allowing musical elements (time, sound) to be introduced into the world of words. (Cage, 1973: 39)

The connecting points here between the two forms creates the possibility for dialogue, allowing the translation of structural musical ideas to the poetic.

Gradually, writing was shifting from having a role supportive of his musical activities to having its own creative path, where Cage pursued ideas parallel to his musical concerns. However, in response to the statement made by Daniel Charles – 'You propose to musicate language; you want language to be heard as music' – Cage answered carefully: 'I hope to let words exist, as I have tried to let sounds exist' (Shultis, 1995: 337; Cage, 1982: 151), thus outlining a process parallel to his musical developments but also clearly distinct from it, rather than the conflation that Charles proposes.

Cage became involved in many other types of poetic writing, particularly mesostics (where a vertical phrase runs through the middle of the horizontal text), but continued to use the lecture form throughout his life. Within these works it is possible to clearly trace his process of 'letting words exist'. Where *Lecture on Nothing* had used a musical form but retained its linguistic sense, Cage gradually moved towards texts which work with a much freer sense of meaning. Two important steps in this process were *Mureau* (1970) and *Empty Words* (1973–4). Both are indicative of Cage's use of the words of others as source material for his later writings, most notably James Joyce and Henry David Thoreau.

Mureau uses remarks about sound that Cage found in Thoreau's *Journals*, fragmenting them according to chance processes. There is a greater level of fragmentation when compared to earlier texts, but as Shultis says, 'Mureau had not yet made music out of language' (Shultis, 1995: 338), just as before *4' 33"*, Cage's music had not yet freed itself so that the 'sounds were themselves'.

In *Empty Words*, he systematically breaks down language using increasingly smaller units as the four sections of the work proceed, creating a 'language free of syntax' (Cage, 1980b: 11). By the time we reach the final section, meaning and syntax are scattered across the page in chance controlled patterns of letters and word fragments. As Cage says in the introduction to this section, 'Languages becoming

musics, music becoming theaters; performances; metamorphoses (stills from what are actually movies)' (ibid.: 65).

Alongside the text of *Empty Words*, Cage includes drawings taken from Thoreau's *Journals*, showing his continuing fascination and increasing connection to the visual arts, marking one of the final steps before he himself went back to making visual art. Nicholls suggests that, presented alongside the text as they are, they are 'used almost as ideograms' (Nicholls, 2007: 98), bridging language and the pictorial, just as the work bridges the textual and musical. Cage also returns to these drawings in two other musical works, *Score (40 Drawings of Thoreau)* (1974) and *Renga* (1975–6), further showing the closeness of the musical and textual at this time. *Empty Words* even details how it might be performed, despite being published as a text rather than a musical score – the text being read aloud alongside projections of Thoreau's drawings:

> What's in mind is to stay up all night reading. Time reading so that at dawn (IV) the sounds outside come in (not as before through closed doors and windows). Half-hour intermissions between any two parts. Something to eat. (Cage, 1980b: 51)

As Patterson notes, 'When performed, this text is revealed to be an essentially "musical" work' (Patterson, in Nicholls, 2002: 90). The two identities of the work, the musical and literary, merge through the performative act. The performance transfers text into sonority, and such decoding, or translation, the process whereby the content of one medium is transferred and projected via another, is integral to Cage's scores, his attention to visual forms and to spatial, temporal considerations.

By this stage, Cage's creative work had blurred the boundaries between writing and music (and increasingly the visual). His texts were musical and vice versa, ideas crossing between the two fields to such an extent that a distinction of what is a musical or a textual work is sometimes problematic. For instance, *Score (40 Drawings by Thoreau)* includes a recording of dawn made at Stony Point, Cage's home, clearly echoing ideas from the performance of *Empty Words*, where towards the end of the work 'the sounds outside come in' (Cage, 1980b: 51). This score is also important as it was with this piece and its use of Thoreau's drawings that Cage returned, after a long absence, to the visual arts.

Painting and visual arts

With only two isolated exceptions, Cage stayed away from making visual art until the 1970s – a period some 40 years after his promise to Schoenberg. Even after this length of time he felt a sense of responsibility towards his teacher, so much so that when in 1977 Kathan Brown invited him to work with the her at Crown Point Press, he told of his promise saying, 'I was taking very seriously giving up any involvement with graphic work in order to be faithful to Schoenberg' (Retallack, 1996: 94). However, he did accept the invitation, offering by way of explanation that 'he had once received an invitation from a friend to walk with her in the Himalayas, and he had not accepted. "I have always regretted this" he added' (Brown, in Nicholls, 2002: 109). Cage accepted

the invitation because he also felt that he was not breaking his promise, at least not completely. His increasingly inclusive sense of what music was, and also the flexibility and consistency he had developed in both his music and writing, meant the boundaries of what was music or text, and what might be visual art, were already blurred.

Interestingly the two exceptions to Cage's abstinence from visual art at this period both had his friend Marcel Duchamp as their raison d'être. *Chess Piece* (1943) was made as part of an exhibition in New York concerning Duchamp's interest in the game. The work Cage produced, as Duchamp's sometime chess partner, consists of a chess board pattern drawn upon cardboard, each square filled with what appears to be piano music in standard notation. Although clearly intended as a piece for visual consideration, a homage to Duchamp, the notation is clear enough to allow a musical performance (Tan, 2006).

The second, *Not wanting to say anything about Marcel* (1969), was made as a homage and memorial to Duchamp, who had died the year before. Cage brings the *I Ching* to bear upon the decision-making process regarding the structure of the piece and its content, in the same way he did in his musical compositions at the time – a dictionary, both its text and illustrations, was used as the basic source to be fragmented. The *I Ching* was also used to control the position of each of the images and text on the panel and its rotation, through the use of an overlaid grid – a technique that Cage would use in all of his later visual work. Just as Cage had first turned text into performance with *Lecture on Nothing*, here text is made visual through the use of fragmentation and different typefaces. The techniques of decision-making and structuring transferred directly from his musical compositional processes utilizing the *I Ching*. In further parallels, Cage said of Calvin Sumsion, who prepared the images for transfer to silk screens before printing on the plexiglass:

> I composed the graphic work and he executed it, just as I would write a piece for a pianist [who] would play it. In other words, in moving from music to graphic work, I took with me the social habits of musicians, hmm? The division of labor so to speak. (Retallack, 1996: 93)

So Cage became here a *composer* of graphic work.

His developing obsession with Thoreau during the 1970s, seen in *Renga* and *Empty Words*, also provided a way for Cage back into visual art. The work that marked this return, straightforwardly made the musical into the visual. Reiterating the lessons he had learnt from working with tape, Cage remarked that:

> … it was music that out of its own generosity that brought me back to painting … And music is not isolated from painting, because one second of sound is so many inches of tape. (Kostelanetz, 1998: 184)

He continues,

> I began doing graphic notations, and those graphic notations led other people to invite me to make graphic works apart from music. And those led me in turn to make musical scores that were even more graphic … (ibid.)

Cage ends this statement by saying 'I don't feel that I'm being unfaithful to music when I'm drawing' (ibid.), which again shows how important his early promise was and how close he felt he had brought the musical and visual.

The visual work *Score without Parts (40 Drawings By Thoreau): Twelve Haiku* (1978) took as its starting point the similarly named musical work *Score (40 Drawings by Thoreau) and 23 Parts* (1974). In the musical piece, Cage traces copies of Thoreau's drawings onto his score, within boxes marking proportional time, fragmenting these lines to create a set of instrumental parts. With the visual work that followed, the musical score is re-created in colour using various, chance derived, graphic techniques including tracing, freehand drawing and photoetching. The same basic image of the musical score becomes purely visual with the addition of these techniques and is made distinct from the musical score by exploring and utilizing the difference between music and art – in this case colour and graphic technique (Figure 10.5). The musical score had by this point become so close to the visual for Cage that its transformation into a visual art object was achieved by a change of intention when coupled with very small physical changes.

Once Cage had returned to making visual art, there was no going back. He returned to Crown Press almost every year until his death and alongside the many prints he made he also explored watercolour, drawing, as well as photography. Underlying all these works is the *I Ching*, the use of which Cage had developed in his musical work since 1950 and which he gradually and consistently adopted across all his art making to help him take decisions. It is also interesting to note that his return to making visual art also heralds a return to more standard, non-graphical, musical notation in the late 'number pieces'.

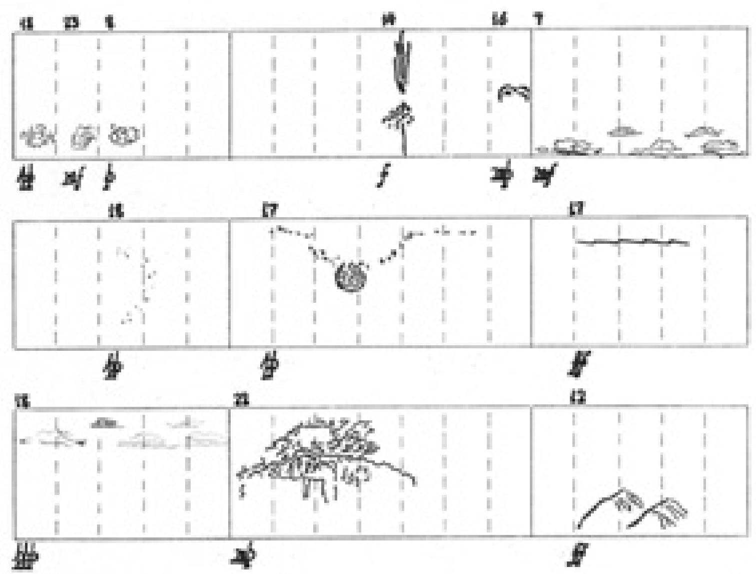


Figure 10.5 Cage, J. (1978), *Score Without Parts (40 Drawings by Thoreau): Twelve Haiku* (detail).[5]

The extreme closeness between the musical and visual that Cage had used to effect his return to visual art gradually lessened as he set about exploring the possibilities that visual art afforded him, on a parallel but independent path to his musical and textual work. His visual art would at times influence his music after this point but there are few examples of the flow the other way. More commonly, the parallel nature of both art and music is more in evidence, contemporaneous works sharing similar concerns; for example, the *Freeman Etudes* (1977–80) and the series of etchings *Changes and Disappearances* (1979–82) are both characterized by extreme technical difficulty. Perhaps the clearest example of how Cage's late visual art affected his music can be seen in the *Ryoanji* series of works begun in 1983. Taking their name from the famous stone garden in Kyoto, Japan, these pieces use a collection of 15 stones in their creation (matching the number of stones in the garden). The visual works came first and these were made by placing the stones on the paper according to the *I Ching* and tracing around them, initially in dry point and later in pencil.

The modification that Cage makes in translating a creative process or artistic presentation from the visual to the musical is to recognize the difference between music and visual art so that instead of drawing completely around the stones, as he did in the visual works, he drew partial tracings that are to be read as sliding pitch shapes, that go 'from left to right as music does. They don't go in a circle. Music doesn't go in a circle' (Retallack, 1996: 243). As well as being positioned against a specific pitch scale, given on the left of the page, these lines are also rendered in four different ways: 'straight line, the dash line, a dotted line, and a dash and a dot' (ibid.),

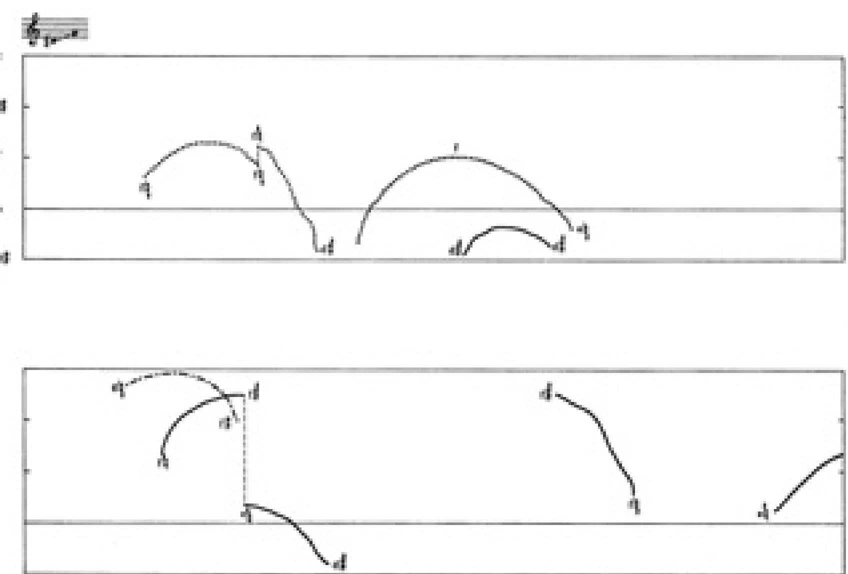


Figure 10.6 Cage, J. (1985), *Ryoanji for Oboe Solo* (detail)[6]

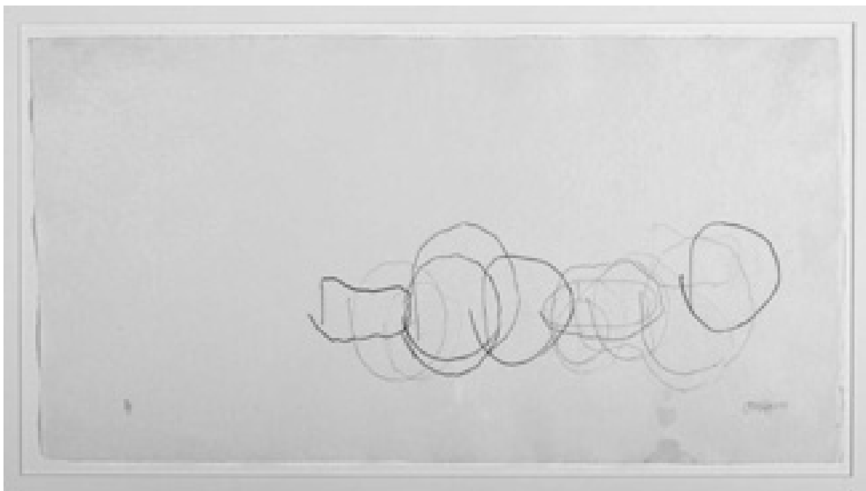


Figure 10.7 Cage, J. (1988), *Where R = Ryoanji R-17 2/88* [7]

so distinguishing them from those in the visual works as, 'Music is characterized by detail and by having to do things that work in time' (ibid.). Alongside the connections and sense of closeness Cage had built between these art forms, he was also clear that 'each art can do what another cannot' (Cummings, 1974). His late work, particularly the visual, can be seen to explore this distinctiveness.

Despite being recognized most clearly as a composer, writing and visual art were centrally important to Cage throughout his creative life; he constantly borrowed, transferred and translated ideas and techniques between music, text and the visual arts. Initially through translating structural ideas from the musical to the textual, during the 1940s, then moving musical notation closer to the visual through the 1960s, Cage drew the different art forms gradually closer together, exploring their similarities as well as differences, so that by the 1970s he had moved to a point as a mature artist where his creative ideas were equally able to find expression in music, text or drawing or painting and as Patterson says, he

> … no longer identified himself simply as a musician or composer, but as a creative artist who might apply a system of construction (chance operations) to any of a variety of fields. (Patterson, in Nicholls, 2002: 91)

This consistency of approach allowed Cage to identify and then use the similarities between the art forms to build deliberate relationships that enabled a fluidity of ideas across previously closed boundaries; despite bringing the art forms closer together, he also ensured to recognize the unique aspects of each of them.

Speaking of *Roaratorio*, Cage once said, 'I think more and more we need a language in the world which doesn't require translation so that we can all learn to speak the same language' (Cage and Schöning, 1979). Cage achieved something close to this ideal in his music, text and visual art works.

Notes

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11

Music Mediating Sculpture: Arvo Pärt's *LamenTate*

Debbie Moss

From Kapoor's tragedy to Pärt's lament.

From its origins in Freudian psychoanalysis, the term transference has been appropriated in the context of interart exchange for its ability to exemplify the process by which an idea or theme may be transferred and subsequently mediated from a visual art object to a musical composition. The example of this phenomenon discussed herein will be *LamenTate* (2002), a piece for piano and large orchestra composed by the Estonian composer Arvo Pärt as a direct response to his personal experience of *Marsyas* (2002), an installation by London-based sculptor Anish Kapoor, shown at the Turbine Hall, Tate Modern.[1] This work has been selected as a result of its explicit dedication on the score: 'a homage to Anish Kapoor and his sculpture *Marsyas*' (Pärt, 2002: title page) – a dedication which at once removes any ambiguity of artistic intention and raises difficult questions regarding the relationship between sculpture and music in general.

In a broad sense, a homage is a formal expression of respect from one artist to another, with many examples containing recognizable stylistic features or direct quotations from the artist to whom the homage is dedicated. In music, this technique forms part of a long tradition dating back to the Baroque period, wherein Marin Marais, for example, included a direct quotation of Lully's music in his composition *Tombeau pour M. De Lully* (1725) as a tribute to his fellow composer.[2] In this vein, Pärt's *Mozart-Adagio* (1992) for violin, cello and piano, quotes directly from the original Adagio of the Sonata in F major K. 280, combining elements of the original work with his own tintinnabuli style.[3]

In *LamenTate,* Pärt introduces the idea of intermedial exchange to his conception of the homage, focusing on the relationship between musical work and art object, while drawing upon a conception of reciprocity between media. Literature, painting and music have historically enjoyed a fruitful affiliation, inspirational to composers such as Liszt, whose nineteenth-century symphonic poems established a new genre of orchestral programmatic pieces designed to convey extra-musical ideas derived from literature or the visual arts. Over time, this exchange of ideas became commonplace and, in French music in particular, remained widespread well into the twentieth

century, when Debussy was famously influenced by the fin de siècle Symbolist literary and artistic movement.

Despite evidence that many artists held doubts as to the efficacy of interart transference, general opinion nevertheless continues to adhere almost unquestioningly to the nineteenth-century view that where composers are influenced by and take inspiration from other works of art, it is possible for content to be transferred from one art form to another. More recently, this debate has been opened up by Siglind Bruhn (2000), musician and musicologist, with her publications on musical ekphrasis. Transference between visual art and music presents an additional problem. The seemingly abstract nature of both media, in that neither employs semantic language, and the audio-visual contrast, prevents any kind of direct quotation and certainly evades inter- or intralingual translation. This paper explores the extent to which intersemiotic translation, or interart transfer, may be possible in spite of these apparent obstacles.

The synergistic premier performance of the musical piece *LamenTate*, in front of the *Marsyas* sculptural installation (Figure 11.1), provides the core context in which to explore Pärt's interpretation, adaptation and transference of the tragedy and sorrow of the Marsyas myth from sculpture to music (Pärt, 2002). As Jerrold Levinson suggests, this type of 'music-installation' may be described in two ways: as a 'juxtapositional hybrid' or a 'transfomational hybrid' (Levinson, 1984: 10). But why use these labels?

Figure 11.1 Pärt, A. (2002), *LamenTate*, premiere 7 February 2003.[4]

Levinson refers to an art form that was non-existent prior to the combination of two works, postulating that the addition of interart elements produces a third artistic entity which is more than the sum of its original parts. This conception is shared to an extent by the musicologist Nicholas Cook, whose multimedia model illustrates a degree of cross-fertilization between different media via their varied relational possibilities (Cook, 1998). Drawing on elements of both theoretical frameworks, Cook posits that although the two works (sculpture and music) do exist independently, they nevertheless possess numerous tangible connective links which serve to blur the boundaries separating their artistic media. This conceptual convergence, or conceptual mapping, is all important, as it provides a metaphorical 'space' for discussion and a 'space' which may be the site for interart transference (Figure 11.2). The points at which the works are deemed to cross over are iterated via metaphor or via perceived artistic equivalences.

Pärt has developed a specific interest in the tragic element of the Greek Marsyas myth, intending to actively mediate it into his music. As he notes, 'Kapoor deals with the tragic element of the Greek Marsyas myth excellently in his sculpture. The aspect of the tragic inspired me, so that I laid it at the foundation of my composition' (Pärt, 2002). It is argued here that in attempting to evoke the spirit of Kapoor's work, Pärt has accepted 'the baton' of the myth from the artist as part of an ongoing, dynamic process. Indeed, in stating that his music exists as 'a polyphonic voice with the visual of the sculpture' (ibid.), Pärt demonstrates his desire to further develop Kapoor's contribution to the artistic history of the myth, from oral storytelling to Ovid's documentation in *Metamorphosis* (Ovid, 6: 382, in Garth et al., 2010: online), to Titian, the sixteenth-century Italian painter who took up the myth near the end of his life with *The Flaying of Marsyas* (1570).

From Pärt's perspective, with his reimagining of the Marsyas myth as represented by Kapoor, *LamenTate* adds a further layer to an old but still dynamically evolving cultural entity. The validity of his viewpoint is, however, conceptually problematic. Can a musical composition cite content from a visual artwork? How has Pärt been able to mediate and express his experience of the sorrow, pain and passion contained within Kapoor's sculpture via musical means? To what extent has Pärt's personal experience of *Marsyas* affected his compositional style, enabling this influence to be transmuted through his act of composition into the music which is performed?

In answering these questions, the key difficulty lies in finding a theoretical model capable of articulating the principle of interart transfer, with the associated difficulty of incorporating several complex interweaving and different signifying systems at once. In this respect intertextuality, which has been described as 'an act of interpretation' (Worton and Still, 1991: 6), emerges as a powerful tool for attempting to expose the relationships and potential connections between different signifying systems.[5] In establishing her module of musical ekphrasis, Siglind Bruhn similarly claims that the concept of 'transmedialization' (Bruhn, 2008: 5) is the means by which many composers have historically 'translated' literary and visual texts into music. Moreover, conceptual blending[6] challenges us to seek out the blended space, the conceptual place where different media meet. It serves to elucidate the manner by which input domains, originating from the physical object and musical score and/or performance, are mediated by the spectator.

This complex web of associations, as illustrated in Figure 11.2, is both elusive and fluid, being as it is contextually dependent on a particular individual, social and historical context. However, despite their expression through different media, the two works in question share common ground both ideologically and aesthetically in that they are both conceived of as a response to spiritual ideas concerning the pain and suffering of the human condition, and that they use only restricted means of expression to communicate their theme. Furthermore, both argument and precedent exist in support of the view that such similarities of theme may be conceived of as genuine intermedial interaction. Such metaphoric terms as ' colour', ' high' and 'low' represent a framework of musical description which is widely understood and which is conceived of by Nicholas Cook (1998: 67) as a vital element in the understanding of interart transfer, facilitating a conceptual 'space' in which similarities and differences are explored. Newcomb takes this idea further with his description of music's expressiveness through 'metaphorical resonances' and 'creative-metaphor-making' (Newcomb, 1984: 243), terms which refer to a conceptual means of understanding the relationship between the intrinsic syntax of a particular musical work and its ability to express in the context of other extrinsic factors of the listening experience. This position is reinforced by Eric Prieto, who posits that 'there can be no literal contact' between media, but notes that 'the only legitimate relationship between them is a metaphorical one' (Prieto, in Bruhn, 2008: 120). Prieto's work is significant here because he identifies a set of specific problems associated with transference, stressing

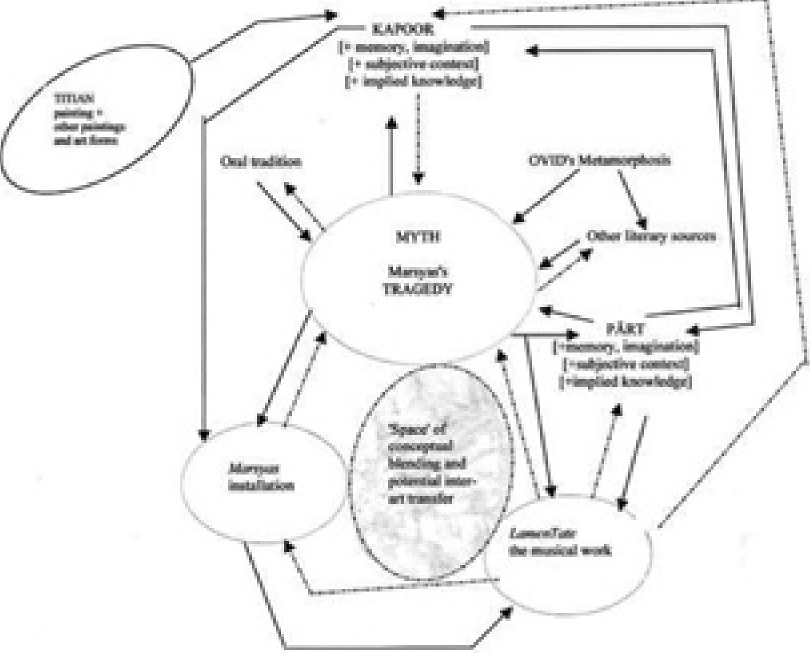


Figure 11.2 Modelling the web of associations, *LamenTate* and *Marsyas*.

that most critical discourse fails to recognize an 'inherent metaphorocity', wherein too much emphasis is placed on the correctness (the meaning) of the metaphor as opposed to its proper reading and contextual definition (ibid.: 120). In attempting to rectify this misconception he uses the term 'metaphoric constellation' to describe the spheres of interaction under investigation. Figure 11.2 is an adapted conceptual integration model in which I attempt to establish some of the associations between *LamenTate* and *Marsyas*. While no such model may be considered complete, with mapping of this sort relying on subjective observation, contextual understanding and available evidence, it is nevertheless profitable to attempt to conceptually define certain key areas in order to locate those equivalences which enable contact between sculpture and music.

In his own work, Prieto broadens the definition of metaphor to encompass the idea of synergy, with respect to which tension between the individual constituents of a given metaphor allows for infinite expressions of meaning, even beyond verbal language. This represents a potential intermedial bridge between *Marsyas* and *LamenTate,* wherein a set of metaphorical 'constitutive elements' reveal their 'own associated features [which] may be present at each stage of the mediation, in this case from myth, to sculpture, to music' (ibid.: 120). Prieto confirms that these 'constitutive elements … form at each stage of the transference process' (ibid.: 212). This approach has a degree of potential because the nature of metaphorical relations is such that they extract a perceptual reformation of the individual components themselves. This alters the balance between comparable associations, making some elements more prominent than others, and in turn ensuring that metaphors can also function reciprocally.

To appropriate Prieto's terminology, if the relationship between *Marsyas* and *LamenTate* is conceived of as a 'metaphorical constellation', then the exchange between them may influence our ideas of both the sculpture and the music, as well as heightening our perception of the transference between these two forms. Furthermore, it is important to note that Marsyas the myth may be described as a 'metaphorical constellation', due to the rich source of interart transformation it has provided throughout history.[7] Indeed, seen in this way, the contemporary interconnectedness of *LamenTate* and *Marsyas* may be regarded as merely a moment in time intersecting the historical continuum of the myth.

The myth of Marsyas and Apollo

Indeed, the myth story is, of itself, a multilayered narrative that acts as a complex and symbolic conveyor of meaning, carrying as it does an underlying message, sometimes transposed in time or place, of great cultural potency and longevity. As Segal writes in *Myth: A Very Short Introduction,* there are three concerns regarding myth which exists across disciplinary boundaries and which may be briefly summarized as 'origin, function, and subject matter' (Segal, 2004: 3).

In respect of these concerns, the Marsyas myth is typical: its origins are in an oral tradition, existing, as with many myths, in more than one version. While one of the most complete of these was documented by Ovid in 19 intense lines of *Metamorphoses*

Book Six[8] (Ovid, 8 AD, 6, 382–4008, in Simpson, 1976: 17, 28), the diversity of origins and sources of the myth mean that it may, in fact, be read in a number of different ways.

The contest itself is subject to conflicting accounts. In one, despite Marsyas's superior musicianship, the muses judged Apollo, the god of music, the winner out of fear. In an alternative version, Apollo responded to Marsyas's winning performance by turning his lyre upside down and replaying his tune, a feat that could not be carried out by Marsyas on his flute (ibid., 7). In both versions, however, Apollo's post-contest action is the same, with Marsyas flayed alive for his hubris. The remains of the young musician are referred to subsequently in several sources, with Herodotus, for example, in describing the march of the Xerxes' army through the town of Celaenae in Phrygia (Caria, south-west Asia) noting that there 'the skin of Marsyas the silenus is hanging there where it was put … after flaying by Apollo' (Dewald, 1998: 418). Indeed, this juxtaposition of the visual image of the flayed, hanging, skin with the sonic landscape created by the natural sounds of the running river water was reconstructed at the *LamenTate* premier by the positioning of the orchestra and piano directly underneath the installation (Figure 11.1).

As such, the Marsyas myth is a complex web of intricately interwoven themes that are symbolic of deeply embedded physical and metaphysical elements which are connected, through metaphor, to both the music and the sculpture. Herein, it will be argued that through the distillation of one of these themes – the element of sorrow – from the web of symbolic meanings contained within Marysas' tragedy, it is possible to establish both direct and indirect pathways from the myth to the music, via the sculpture or otherwise, and expose what material has been transformed between them. In Pärt's own words:

> Each [work] was conceived and completed separately from the others … [yet] they have something in common. I sense that the three artists, Anish Kapoor, Peter Sellars and I, have made lament the central idea of our works, each in his unmistakeable and individual way: mythically for Kapoor, colored with current politics for Sellars, and musically for me. (Pärt, 2003: 2)

Thus, for Pärt the potential linkages between artistic media are not theoretically explored or substantiated, but merely assumed and projected onto an interart aesthetic discourse: he does not question that there can be similarities and transfers, but simply claims it to be so. Furthermore, Pärt appears at times to be attempting to distance his work from the myth and bring it closer to Kapoor's interpretation, stating that 'just like in a relay, I received the baton directly from the hands of the sculpture, not from the legend itself'.[9] Indeed, for Pärt a myth is not a story fixed in time but a constantly evolving narrative subject to an ongoing process of mediation in which he himself, as well as Kapoor, is participating. As he explains:

> Though I have written a composition, indirectly referencing the Marsyas myth, that has a kind of polyphonic voice with the visual of the sculpture, it is focused much more on its own, pure musical substance, so that from there it can convey the message that I connect to the work of Anish Kapoor. (ibid.)

The convergence of the arts

Kapoor's immense sculpture was the third piece commissioned as part of the Unilever series for the Turbine Hall in the Tate Modern, and the uniqueness of the setting, which according to Kapoor 'is somewhere between a gallery and a station' (Kapoor, in Eyres, 2003), has inevitably played a major role in its realization. Kapoor aimed to construct a work that was both intrinsic to the space and possessed musical connections, to the extent that his original concept was to stretch playable strings along the length of the hall (ibid.). Instead, he settled upon the construction of three trumpet shapes, using 110 meters of continuous red PVC stretched, in a manner suggesting the skin of a drum, over three enormous steel rings positioned at either end of the hall and suspended over the bridge that intersects the space (Figure 11.3).

While there is little mistaking that the red PVC with which Kapoor has clothed his sculpture is a direct reference to Marsyas's bleeding skin and sinew, it is less clear whether Pärt has chosen to appropriate and transform the physicality and vividness of the torture, as depicted in the sculpture, into his own, musical interpretation. According to Hillier (1997), Pärt expresses religious concepts of purification and remorse in general throughout his music. In this case he identifies as salient, the purification of Marsyas and the remorse of Apollo, as embodied in a piece of musical symbolism wherein Apollo breaks the strings of his own lyre, repenting for his cruelty. Similarly, while not directly referred to in the piece, Kapoor has spoken of forgiveness as one of the major themes of his work.

Figure 11.3 Kapoor, A. (2002), *Marsyas*, Turbine Hall, Tate Modern, London.[10]

Both *Marsyas* and *LamenTate* have a mythical basis and as such are ideal subjects for the investigation of interart transfer through the concept of homage since, by virtue of its allegorical and fantastical nature, myth possesses a metaphorical function able to facilitate abstraction as well as transformation (Elyada, 2007). Viewed thus, Marsyas's story represents his downfall for the sin of arrogance, his subsequent repentance and Apollo's ultimate remorse for his cruelty. As a practising Buddhist, such spiritual concerns have a particular significance for Kapoor, but are articulated even more clearly in Pärt's *LamenTate*, who is a convert to Russian Orthodoxy and the author of numerous works based on his own religious orientation.

In *LamenTate*, Pärt articulates concepts of sin, repentance and forgiveness through the use of structural devices, naming several sections of the composition specifically after those themes. Furthermore, rather than using a conventional narrative structure, he focuses on those emotions which he feels are most strongly mediated through the sculpture. Indeed, Pärt is well practised in the expression of themes through tintinnabulation, a musical style which has been directly informed by his own religious convictions of sin and forgiveness. According to Leo Brauneiss, composer and senior lecturer at the Joseph Maria Hauer Conservatory in Vienna, there exists 'in every note, a spark of God. For Pärt, tintinnabuli is like obedience. Renunciation of one's own will and as such, he surrenders his "compositional ego" by using mathematical processes such as expansion, contraction, inversion and rotation in the development of his musical material' (Brauneiss, 2010).[11]

To this end, the key theme of tragedy, as expressed by Pärt, is not a single entity but a compound cluster of emotions of which sorrow plays a major part (Hevner, summarized in Juslin and Sloboda, 2001: 231). Furthermore, the full spectrum of these emotions is denoted throughout the different movements of *LamenTate*, with sorrow never appearing in isolation, but always being associated with others, especially sadness, fear and anger. Each movement of *LamenTate* presents one of these associated emotions, which recent research, in particular Juslin's useful overview in 2001, has shown to be closely related to sorrow. Indeed, the work of psychologists Juslin and Sloboda has achieved some success in linking mood and sonority, and may be used to form the basis of a workable theoretical model in this respect, in spite of a general void in the published literature. Their conceptual model associates sadness, fear and anger with certain elements of music, including tempo, volume, timbre and so on (Juslin and Sloboda, 2001). For example, sadness is typically reflected in slow music which is quiet, dull in timbre, played with legato, a closing retardando and minimal vibrato.

The basis of their work lies in an understanding of the term 'expression' as referring not only to the emotional content of the music but also to the way in which encoded cues within it are constructed through variations in the parameters of tempo, pitch, articulation, dynamics and timbre. The significant concept in this respect is that the 'representation' or 'depiction' of music's 'narrative' actions and reactions are driven by emotions rather than events that the listener can identify (Konečni, 2003: 335). In order to demonstrate this, Juslin sets up a theoretical framework to explore how emotion can be communicated through music. This framework serves as a basis for the analysis of *LamenTate* herein, as demonstrated in Figure 11.4, which represents the

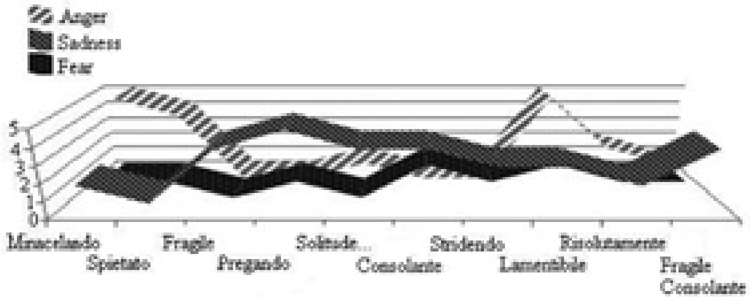


Figure 11.4 Graphical illustration of emotional cues in *LamenTate.*

evolution of the expressive musical cues outlined above and indicates how the distribution of the emotions of sadness, fear and anger, is conveyed as the music evolves:

While this analysis has been significantly simplified by the way it has been constructed, and it is inherently subjective, it nevertheless serves to demonstrate the structure of Pärt's music according to Juslin and Sloboda's emotional signifiers and the number of incidences of three acoustic cues (numbered 1–5 on the left of the graph). In doing so, it denotes the way in which Pärt transforms and embellishes the sorrow theme appropriated from Kapoor's installation and suggests that the composer has incorporated musical cues for sadness, fear and anger, which are the emotions he most identifies in the myth. This mediation of the myth through his own compositional interart aesthetic has led Pärt, I propose, to map his musical structure onto the narrative plan of the myth, with the justification for focusing on emotion deriving both from his own emotional response and to the tortured nature of the flayed skin projected by Kapoor.

While it would be a mistake to imagine that the whole composition is merely constructed from acoustic cues in the pursuit of emotional expressivity, sonority is an extremely important aspect of Pärt's music and is fundamental to his compositional practice. This in turn contributes to the expressivity of his music and may be used to explain certain anomalies within the composition that do not necessarily fit with the context of this research.

As such, while the above graphic is a useful tool, in reality none of these features exist in isolation and the perception of each depends on the specific context of what precedes and follows it. Indeed, the later movements rearrange the patterns of expressive cues encountered early on, delivering greater complexity, depth of character and intensity to the emotions portrayed therein. While the opening movements seem dominated by anger and fear, anger becomes the background theme thereafter, with sadness and sorrow being brought to the forefront.

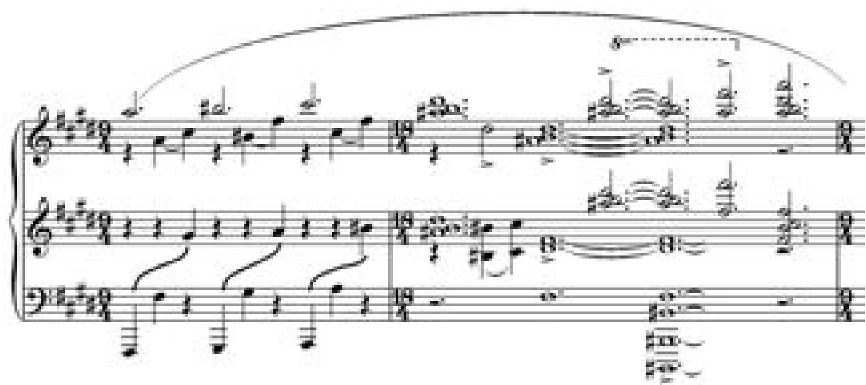
In the second movement *Spietato* (ruthless), anger, according to Juslin and Sloboda's definition, predominates. The music is forte and the articulation is detached, accented and repetitive. The force of the music, communicated via volume and accents, contributes to the expression of anger and turbulence which can be conceptually

Example 11.1 Pärt, A. (2003), *LamenTate, Spietato (II)*, bars 42–5, score extract (horns, trumpets, trombones and timpani).[12]

mapped onto the scale of the sculpture and the manner in which its stretched PVC takes the materials to the limits of its form (Example 11.1).

By contrast, in the fourth movement, *Pregando* (praying), the emotion of sadness is predominant. The music is perceived as quieter and slower, being characterized by legato articulation and long, sustained notes. The melodic line (bars 199–200) is made up of a two-note, three-bar, descending piano motif gesturally reminiscent of the dynamic aspect of a sigh. When taken in the context of the underlying alto line, the chromatic evocation of sorrow is reinforced, suggesting emotions from 'grieving lament to poignant inflection' (Gritten and King, 2006: 4) (Example 11.2).

In the penultimate movement (IX), *Risolutamente* (resolutely), the texture of the music becomes thinner and stretto entries evoke a fearful foreboding of the inevitable fulfilment of sorrow. This is expressed through slow dynamic shifts, from pp to ff, and a notably detached, staccato articulation of repetitive rhythms (Example 11.3). In the final movement, *Fragile e Conciliante*, which is reflective of Apollo's gathering remorse at his enactment of a tragedy, the sonority operates in contrast to the repetitive motifs in the music, serving to lock the listener into the inevitability of a sorrowful ending.



Example 11.2 Pärt, A. (2003), *LamenTate, Pregando (IV)*, bars 199–200, score extract (piano).[13]

Example 11.3 Pärt, A. (2003), *LamenTate, Risolutamenta (IX)*, bars 411–13, full score.[14]

While these examples serve to demonstrate Pärt's musical depiction of the sorrow theme he perceived so strongly in Kapoor's work, other features of his compositional process are no less essential aspects of his adaptation. It is significant, for example, that Pärt's religious perspective on 'sorrow out of suffering', namely the human inability to process guilt, is so fundamental to his oeuvre, making his use of text and tintinnabulation to express sorrow in this work a natural and well practised pairing of devices. Indeed, the characteristic sorrow of Pärt's work is both prescriptive and religious, with tintinnabulation described by him as the sorrow of having ignored 'God's will and God's grace' (Brauneiss, 2010). In musical terms, this manifests as a movement away from the tintinnabuli triad to diatonic dissonances and tritones representative of sin, with a subsequent return to the tintinnabulation triad denoting absolution.[15]

While it is natural to follow a composer's own emotive labelling of his work, certain limitations are inherent in this approach. First, in some instances a clear decision as to which particular emotional category a specific acoustic cue should be classified as is impossible, introducing an unavoidable element of subjectivity into the analysis. Indeed, variations within the middle ranges of all the musical parameters exist as part of a spectrum which could be viewed as eliciting a variety of emotional responses, depending on context and other factors (Juslin and Sloboda, 2001: 242). Furthermore, each movement, indeed each motif, is constructed of many elements within which there exists some variability in both the horizontal and vertical components of the music. This in turn generates complex combinations of melody, harmony and rhythm which are characterized by instrumental tone colour, timbre, register and texture.

As such, each characterization of a mood or emotion should not be considered in isolation, but rather in the particular context of what has preceded it and what

will follow. In performing such an analysis, there is significance in transitions. The aim of this approach is to offer an overview of the distribution of significant musical cues expressing the various modes of sadness throughout the composition, in which respect it is informative, but not definitive. Furthermore, this concept is predicated on the idea that emotional responses to expressive cues are culturally – and in Pärt's case, religiously – conditioned rather than existing in isolation.

Conclusion

Central to this exploration has been Pärt's assertion that *LamenTate* was composed as a homage to Kapoor's installation and that it can and should be considered a direct response to the tragedy Pärt perceived in the other man's work. The aim throughout, then, has been to determine how the composer may have 'transformed' the sorrow he perceived across media and how this transference has been successfully distilled from both a creative and receptive perspective. The problem inherent in such a question is how to identify and define the expression of, and response to, a particular theme or idea in the myth and mediated by each artist through their respective art works. In doing so, some major conceptual obstacles have presented themselves, specifically with regard to our understanding of intermedial transfer and how this process, if it is even possible in a genuine sense, has affected the nature of the works and their relationship both to their own medium and the artists involved.

It is the finding of this research that in spite of these theoretical stumbling blocks (namely the inherently abstract and contrasting nature of both art forms, and the lack of any semantic language), the conceptual convergence between installation and music is in fact so great as to blur the medial boundaries which separate them. Nevertheless, some caveats do remain in this respect and it should be noted that certain factors have limited the scope herein. First, the framework of the research should be extended to include other examples across the arts and to examine the thematic transfer of tragedy elsewhere. This further musical analysis could help to provide an overview of the element of sadness, as musically mediated by Pärt, and thereby move towards a deeper understanding of the formal expressive devices used by him, as well as Kapoor. For the purposes of this study, however, it has been deemed sufficient to demonstrate visually that sadness, as a subtle compound of emotions associated with and drawn from the myth and installation, represents the primary character of the music. As such, in the context of this study, it seems appropriate that the thematic transformation of sorrow from a visual medium to an aural one should be illustrated graphically, thus completing a cycle of transference from visual to aural to visual.

Second, certain assumptions have been made. This analysis is predicated on the idea that music's expressive potential is located within a formal structure which unfolds both over time and in the context of the listener's experience of other music. Furthermore, it is a cornerstone of the conceptual framework that formal and expressive structures are in fact inexorably linked (Newcomb, 1984) and that the expression of sorrow both determines and is determined by the musical features of

LamenTate. While it is held here that this framework has been effective for its purpose, it is nevertheless recognized that alternatives may exist.

The research presented herein indicates that a strong basis exists to support the idea that Pärt has musically transposed Marsyas's sorrow as a response to his own experience of Kapoor's work. Furthermore, Pärt's is one interpretation of a cultural moment specific to its time in the continuum of an evolving process of myth, installation and music.

Notes

1 The title appears as *LamenTate* on the handwritten score dated December 2002 and was Pärt's own spelling. The same capitalization as Kapoor might highlight the close connection between the musical work and the original art work. It was subsequently changed to *Lamentate* in June 2003 in preparation for another performance and has been kept in this form ever since. The title in its original form has been used throughout this chapter.

2 Composing a 'tombeau' (tomb) was a uniquely French way of honouring the life and musical legacy of a fellow composer after his death. See Minors, H. (2002), 'A French perspective on the past: *Le tombeau de Ronsard*', MMus dissertation, unpublished, Lancaster University.

3 Tintinnabulation consists of two parts in a fixed relationship. One line called the 'M voice' usually moving stepwise, while the second – the 'T voice' – fills in notes from the tonic triad (Hillier, 1997: 87).

4 Reproduced by kind permission of the Press Association and Anish Kapoor.

5 For wider reading, see Michael Klein (2005), *Intertextuality in Western Art Music* Bloomington, Indianapolis: Indiana University Press.

6 Conceptual integration, first proposed by Fauconnier and Turner (1998) and applied in a musical context by Zbikowski (2002).

7 The myth has been represented in paintings, such as Titian's *The Flaying of Marsyas* (1570) as well as other art forms.

8 *Metamorphoses*, which itself means transformations, is a narrative poem in 15 books describing the history of the world from creation to the deification of Julius Caesar within a loose mythico-historical framework. It is recognized as a masterpiece of Golden Age Latin literature. The most read of all classical works during the Middle Ages, *Metamorphoses* continues to exert a profound influence on Western culture. It also remains the favourite work of reference for Greek myth upon which Ovid based these tales. It is the source of some 20 myths.

9 This unpublished text was obtained directly from the composer by Leo Brauneiss and translated by Olivia Lucas (2010). Thanks to Brauneiss for providing me with a copy of this text and for discussing an early version of this chapter.

10 Image © Tate, London 2010. Reproduced by kind permission of Tate and Anish Kapoor.

11 Leo Brauneiss, *Lamentate: Richness out of Restriction, Hope out of Lament,* unpublished conference paper presented at Spirituality Conference, Boston University, March 2010.

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15 With thanks to Leo Brauneiss for discussing this issue in personal correspondence, email response July 2010.

Transference and Adaptation of Sense

12

From Realism to Tearjerker and Back: The Songs of Edith Piaf in German

Klaus Kaindl, translated by Liselotte Brodbeck and Jacqueline Page

Popular music as a subject in translation studies

Popular songs exist in all cultures. The fact that they are ever-present and very much anchored in everyday life make a definition extremely difficult; such songs are perceived as an indisputable part of everyday life. There is an unremitting stream of music in restaurants and musak in supermarkets, on radio and television, on the internet, in concerts and also in private spaces: popular songs appear in various guises within these contexts (Bennett et al., 1993: 100). This diversity is all the greater if one looks at popular songs in an intercultural context. Each culture has its own genres and subgenres, with their different sociological roots, evaluated and positioned differently within the musical field.[1] There are also different textual features associated with the musical setting and sung performance; text and therefore language is all important. For a long time, translation as an academic subject did not discuss popular music. Among the reasons for this were the semiotic complexity of the texts and significant text changes in the course of language transfer. Often completely new texts were put to the original music, instrumentation is often adapted and musical structure can also be changed. These are all reasons for the translation of popular music not being considered an appropriate subject for systematic research. Only when certain aspects of cultural studies became part of translation studies were the preconditions set for meaningful research into popular music within translation studies.[2] The focus is no longer on the definition of a (good) translation, but on three central issues: how the translations react to social discourse; how the mental dimension of culture is interpreted; and which social function the translation project fulfils. Translation is not the copy of a source text, but the objectification of a discourse formed out of a dialogue between the Other and the familiar. The focus of this chapter is not the demand for or interrogation of identity, but a reassessment of the transformational character of each act of translation.

A comprehensive analysis of this field of translation studies has to consider the sociological dimension as well as the semiotic complexity of the material (Kaindl, 2005: 237).[3] A definition of sung popular music is required: it is a semiotically complex

form of aesthetic communication perceived as part of popular culture. As such, it consists of linguistic, musical and visual elements which are transmitted by one person or a group, either by audio-visual or audio means, in the form of short narrative independent pieces (which are generally several minutes long). The following concentrates on one specific area, the *Chanson réaliste*. The problems and issues associated with the translation of popular songs are explored with specific reference to the songs of Edith Piaf (1915–63).

Popular music as a polyphonic text

The various subtexts which constitute the complete text of popular songs fulfil different functions in the medial relationship of the communication. First, there is the music. Although music does not operate on the same concrete denotative level as language, and the relationship between signifier and signified is by no means stable, together with the text it provides information for the listener which goes beyond a vague denotational or connotational level. As Gruhn stated, music never relates *generally* to the text, but rather enters into a *dialogue* with it. Such a dialogue forms at two levels: at a formal level this grammatical and structural concern; at a semantic level the addition, illustration, contradiction and emphasis of the written text. At a phonetic level it is concerned with the tonal relationship (Gruhn, 1978: 135). Furthermore, the musical arrangement of popular music is of central importance. The arranger can emphasize certain phrases or words and create social and emotional associations via particular harmonic phrases, instrumental combinations or rhythmic patterns. In some ways the arranger is therefore a musical translator, whose task is, 'Anpassung bestehender Kompositionen … an die unterschiedlichsten Aufführungsorte und –situationen' (Wicke, 2001: 17) ('to adapt existing compositions … to the different venues and situations').

The second dimension is the voice. This provides the interface between language and music: text is elevated to a musical dimension through performance. Thus it is not only the carrier of meaning but also the carrier of gender and age, shaping and timbre. The voice has theatrical functions, as Bügler-Arnold states:

> sie kann die Funktion von Kostüm, Maske, Requisiten übernehmen, Personen konstituieren und gegeneinander differenzieren; sie kann evaluieren, ironisieren, karikieren, nachmachen, vormachen, zum Mitmachen, überhaupt erst einmal zum Zuhören animieren. (Bügler-Arnold, 1993: 33)
>
> (It can take on the function of costume, mask, props, constitute people and distinguish them from each other: it can evaluate, ironize, caricature, copy, show, encourage participation and listening.)

The lyrics, as the third constituent of sung popular music, are characterized by the way they are musically and vocally embedded, which in turn determines form and content. However, it is difficult to define the general characteristics of content or linguistic conventions. Most songs revolve around the subject of love, but they may have any

subject. Many popular songs also have the classical pattern of verse and refrain, but this is not mandatory. The lowest common denominator of all sung popular music might be that it 'eine kleine Geschichte erzählt oder wenigstens eine kleine Szene malt' (Weinrich, 1960: 159) ('tells a short story or at least depicts a small scene'). As regards content, it can be said only that the length of the songs, which are normally not much more than 2–5 minutes, leads to a concentration of catchphrases describing certain conditions and situations. The lyrics are not epic but rather provide a potential to evoke; the narrative connections are completed by the listener.

The visual presentation (live performances, music videos and album covers) is strongly connected to the dissemination and commodification of popular songs. The physique of the performers, their facial expression and gestures, their costumes, hair, and make-up, as well as dancers, lighting and possible props, merge into the song. A first person narrator is frequently identified with the performer. Album covers either picture the vocalist or raise specific themes by other artistic means. The same dedication to the image construction of the artists applies to broadcast/streamed presentations.

All these different dimensions are interrelated. Mediation is the central cultural sociological factor of popular music. The performance is in turn defined by its medial connections. The term 'mediation', as defined by Negus (1996: 66–70), contains not only the technological means of distribution but also the mediating activities of the agents involved in the processes of production, distribution and reception, as well as the social relationships between them: 'popular music is mediated by particular transmission technologies, the work of specific occupational groups and in relation to a wider series of social relationships' (ibid.: 95).[4] The mediation, the conveyance by agents and media involved in the cultural transfer of songs, determines the value and meaning of popular music. This has a determining influence on translation, whether to translate and how to translate. The hypothesis that popular songs are culturally determined is investigated through an examination of Piaf's *Chansons*: in the French-speaking world they have different medial connections compared to their German versions, which are conceived as typical German popular songs, so called *Schlager*.

Chansons Réaliste and German *Schlager*

The trend in *Chansons* in the nineteenth century was for the substitution of a lyrical-romantic form of presentation with a realist form of narration. The 'goualantes', sad, melancholic street songs, often deal with poverty and misery/destitution and are the forerunners of the realist *Chanson*. The 'inventor' of the realist *Chanson*, Aristide Bruant, sang in the language of the underworld, that of criminals and prostitutes. This repertoire was quickly developed by female artists such as Yvette Guilbert or Eugenie Buffet. This style continued until the start of the First World War. The *Chanson réaliste* reached its peak with the singers Frehel, Damia and Edith Piaf. Guilbert called the *Chanson réaliste* 'un drame condensé' (Ruttkowski, 1966: 171) ('a condensed drama'), as in this genre the tragic is dramatized with a love story in the centre. Dutheil Pessin writes

similarly about the 'fabriques d'emotions' (2004: 27) ('factories of emotions'), as the themes are primarily suffering, loss, pain, loneliness, passion and violence. The artistic realism of the *Chanson réaliste* deals with the subjects and themes of the common man and combines them with the musical and vocal media of the presentation. The *Chanson* however is not the mirror image of society; rather, it deals with the social realm by artistic means, transferring elements of the former into the content of the latter. Despite the negative emotions or situations (discussed above), the theme is not the denouncing of social ills as in the socio-critical *Chanson*, but the depiction of emotive often tragic relationships in the tradition of a 'theatre du deuil et de l'affliction' (Dutheil Pessin, 2004: 66) ('theatre of grief and sorrow'). The language of these *Chansons* often depicts the milieu through lexis, grammar and pronunciation. The scenic representation also reflects the inherent melancholy of the *Chanson réaliste.* Scenic presentations concentrate on the artist; the colour black is dominant on stage and in costume. The audience sits in the dark: the emphasis is not on the show, but on the experience of listening, which is emphasized by the mimic-gestural repertory of the performer.

While the *Chanson réaliste* was treated as a generic term from the start, the German term '*Schlager*' referred to a piece of music as a 'hit' (*schlagen*, to hit). The term was coined in 1881 by a reviewer on the *National-Zeitung* in reference to a waltz from the operetta by Johann Strauss, '*Der lustige Krieg*' ('*The Merry War*') (Matheja, 2000, 11). The concept of success and commercialization were to remain features in defining *Schlager*. According to Worbs, a *Schlager* is 'jenes durch technische Medien in Massenproduktion verbreitete, urheberrechtlich geschützte, geflissentlich auf den Augenblickserfolg zielende Tanz-oder Stimmungslied' (1963: 12) ('spread through the media in mass production, protected by copyright, studiously to the momentary success targeting dance and mood song').

Mass production, the dominance of the music over the text and a focus on economic success were the essential features which separated the *Schlager* from the *Chanson* (Lindner, 1972: 161). Records and radio, which enabled wide circulation, were crucially linked to the development of *Schlager* into a generic term. They also determined the length of the track, as initially records could only be recorded for a few minutes on one side. Originally these were short self-contained tracks from operettas. The composers made sure that their works had tracks of the appropriate length which could also 'function' on their own. The development of the *Schlager* reached its first heyday in the 1920s. The main drivers were revues, which had individual and mainly unconnected song and dance numbers, and motion pictures with catchy *Schlager* which were later available on record.

National Socialism put an end to the frivolous and defiant *Schlager* of the 1920s. Many of the Jewish songwriters and composers were exiled, and alien musical styles like the rumba, jazz and swing, which had been essential for the *Schlager,* were shunned. Texts were scrutinized to ensure their innocuous content, political and otherwise. During the world wars, German *Schlager* was used as a distraction from the everyday cruelty of war – cheerful themes and those that encouraged perseverance were favoured (Port le Roi, 1998: 27).

At the end of the war, *Schlager* had to start again from scratch. Texts favoured idealized foreign locations as a form of escapism from grey reality – a trend which

led to an Italian craze in the 1950s (Matheja, 2000: 13). *Schlager* were also influenced by rock and roll, though the openly sexual allusions of rock were deleted and tracks were played more slowly with somewhat uninspired instrumentation. From the 1960s onwards, *Schlager* became less popular and English songs began to dominate the German hit parades. Although the *Schlager* has been in permanent crisis ever since, it still exists today and, as at its peak, makes use of extremely varied thematic and musical styles. As Middleton notes (1999: 152), one can deduce a certain genre from the sound and the overall musical texture of the song. But in the case of *Schlager* this is difficult, as *Schlager* are permeable to all musical styles. Generally in comparison to *Chanson réaliste*, *Schlager* employ more rhythmic instruments, but there are no fixed musical parameters in *Schlager* music (Mendívil, 2008: 154).

The *Schlager* has, however, some specific characteristics on the linguistic/textual level. As with the *Chanson réaliste*, the social context is important. It is not, however, a 'realist' evocation of social situations or emotional conditions that is conveyed, but a very general abstract depiction of a situation. The action in a *Schlager* remains vague as regards time, space and emotion. The reason for this vagueness is that the more general, abstract and universal the emotional situations are depicted, the better the song can be integrated into one's own frame of reference. This tendency represents an expression of the social, cultural and economic context of the *Schlager* which are not analyzed here. Both genres, however, are not identical as regards their relationships of text and music, vocal presentation and medial connections. They use different musical, linguistic and vocal forms of expression.

Edith Piaf and Mireille Mathieu: Correlations of mediation

In Piaf's work her social background and the stories she sings about in her *Chansons* become one. She was born in 1915 into the milieu depicted in her songs. Her mother was a singer in a coffee house; her father was a contortionist in a circus. She grew up in Normandy with her grandmother who ran a brothel. Her childhood was shaped by hunger and illness. She started to sing in the streets for money at the age of ten. This violent milieu and her father's alcoholism were to leave a lifelong impact on her. As in her *Chansons*, her own relationships ended mostly in tragedy. Her performances on stage were strongly influenced by the characteristics of the realist singers, performing with no scenery and with the stage and audience in darkness. Only the performer was lit by one spotlight. Piaf performed in a simple black dress: nothing was to distract from her voice. The musical interpretation was reinforced by precise physical gestures which added depth of meaning to the *Chanson*. Piaf stated, 'Je fais peu de gestes, estimant que seul est utile le geste qui ajoute quelque chose a la chanson qu'on interprète' (Piaf in Dutheil Pessin, 2004: 81) ('I make a few gestures, considering that only those gestures which adds something to the song are of worth'). As well as music, voice and gesture, the text plays an important role in the creation of the characters in *Chansons*: 'Le texte est dans une chanson ce qui m'intéresse d'abord … Créer une chanson, c'est faire vivre un personnage. Comment y parvenir si les paroles sont médiocres, même si la musique est bonne?' (Piaf, 1958/2003: 91) ('First, the text of a

song is what interests me … Creating a song is to bring a character to life. How can we do this is the words are poor, even if the music is good?'). As performed by Piaf, the very precise linguistic evocation of situations, characters and their emotional states, together with musical, vocal and gestural elements, create a dramatic whole within a *Chanson réaliste*.

Mathieu, who started her career singing one of Piaf's *Chansons*, is viewed in the German-speaking world as a representative of *Schlager.* She was discovered in the show *Télé Dimanche*. Records and television shaped her career. Her repertory encompasses the most diverse styles. She sang in 11 languages and was particularly successful with German audiences. Her performances, which reach a large audience through television, in contrast to the settings of the *Chanson réaliste*, make use of numerous stage effects such as colourful costumes, lighting effects and props. In some songs the audience is encouraged to clap or sway to the music and the gestures of the performer remain somewhat stereotyped.

Her trilling yet somewhat clamant singing style together with the characteristically televisual settings to her repertory mean she is perceived primarily as a singer of *Chansons populaires*, although she also sings *Chansons littéraires* by Jacques Brel, and *Chansons réalistes* by Edith Piaf. As a singer, she is located between two poles: on the one hand she represents French culture, particularly outside France, and on the other hand she is perceived as part of German popular culture.

Piaf's realism in the world of the *Schlager*

Examining a selection of Piaf's songs I explore how the ideal world of the *Schlager* copes with the mostly tragic fates of the *Chanson réaliste*. The recording of Piaf's *Chansons* by Mathieu, 'Unter dem Himmel von Paris' ('Under the sky of Paris') (1993), provide the central examples. The title is supposed to convey a French flavour. However, the expectation of an authentic rendition of French *Chansons* is not fulfilled. The opportunity is not seized to explain to a German-speaking audience the non-existent *Chanson réaliste* in the form of, according to Venuti (1995), a foreignizing translation. Instead, domesticating strategies are used to adjust the French original to the specificity of the *Schlager.* There are 11 songs on the CD, but not all of them can be classed as *Chansons réaliste.*

'La vie en rose' ('Schau mich bitte nicht so an'), 'Exodus' ('Ein Land ist mein'), 'Jézébel' ('Jezebel') and 'Sous le ciel de Paris' ('Unter dem Himmel von Paris') are, because of their themes, not typical realist *Chansons*. From the remaining seven *Chansons* on the CD ('La foule', 'Milord', 'Mon Dieu', 'Non, je ne regrette rien', 'Padam, padam', 'Hymne à l'amour', 'L'accordéoniste') I analyze the *Chanson* 'Hymne à l'amour', where love is portrayed as total surrender. The comparison of the translation takes into account the varied connections of mediation which characterize the different genres of popular music. Genre can be defined according to Kress as follows:

> Genres have specific meanings, deriving from and encoding the functions, purposes and meanings of social occasions. Genres therefore provide a precise

> index and catalogue of the relevant social occasions of a community at a given time. (Kress, 1989: 19)

Popular music is, like all cultural artefacts, part of a social context which shapes its function, purpose and meaning. To define this more clearly, the theme of love is analyzed to explain the discursive preparation. Discourse here refers to 'socially constructed knowledge of (some aspect) of reality' (Kress/van Leeuwen, 2001; 4). A discourse is a communicative act – within this concrete example – through which the phenomenon of love is constructed. This social construction can be understood only in the contextualized form of the genre and its medial connections, as explained above.[5]

Hymne à l'amour	*Hymne an die Liebe*
Le ciel bleu sur nous peut s'effondrer	Weht der Wind des Lebens auch mal rau,
Et la terre peut bien s'écrouler	Ist der Himmel auch nicht immer blau,
Que m'importe si tu m'aimes	Ich hab dich und deine Liebe,
Je me fous du monde entier	Auf die ich mein Leben bau.
Tant que l'amour inondera mes matins	Wenn sie je das Glück alleine lässt,
Tant que mon corps frémira sous tes mains	halt ich mich an deinen Träumen fest.
Que m'importent les problèmes	Ich hab mich an dich verschrieben.
Mon amour, puisque tu m'aimes…	Und Gott liebt die, die sich lieben
J'irais jusqu'au bout du monde	Ich werd jede Angst bezwingen,
Je me ferais teindre en blonde	Ich werd jedes Opfer bringen,
Si tu me le demandais…	Nur weil du es willst von mir.
J'irais décrocher la lune	Ich werd neue Wege gehen,
J'irais voler la fortune	Ohne je zurückzusseh'n,
Si tu me le demandais…	Nur weil du es willst von mir.
Je renierais ma patrie	Ich geb auf was mir gehört,
Je renierais mes amis	Ich verändre was dich stört,
Si tu me le demandais…	Nur weil du es willst von mir.
On peut bien rire de moi,	Was ich tu und was ich bin,
Je ferais n'importe quoi	Hat durch dich erst einen Sinn,
Si tu me le demandais…	Nur weil du es willst von mir.
Si un jour la vie t'arrache à moi	Wird der Weg des Lebens auch mal schwer,
Si tu meurs, que tu sois loin de moi	Ist der Himmel auch mal still und leer,
Que m'importe, si tu m'aimes	Ich hab dich und deine Liebe,
Car moi je mourrai aussi…	Alles andre zählt nicht mehr.
Nous aurons pour nous l'éternité	Wird es kalt, hält dein Gefühl mich Warm,

Dans le bleu de toute l'immensité	Wird es Nacht, schlaf ich in deinem Arm.
Dans le ciel, plus de problèmes	Ich hab mich an dich verschrieben,
Mon amour, crois-tu qu'on s'aime?...	Und Gott liebt die, die sich lieben.
Dans le ciel, plus de problèmes	Ich hab mich an dich verschrieben,
Dieu réunit ceux qui s'aiment![6]	Und Gott liebt die, die sich lieben.[7]

Edith Piaf wrote the text of this *Chanson* in 1949 for her lover, Michel Cerdan, who died one year later in a plane crash. The music was composed by Marguerite Monnot who wrote several successful songs for Piaf. The discourse, in the tradition of the realist *Chanson*, is shaped by the unconditional and exclusive nature of love for a man. At the very beginning the collapsing sky and earth are vivid images for the total fixation on the lover (this gains a special significance in retrospect, considering the plane crash in which Cerdan died). The rest of the world is insignificant as long as he loves her. The following lines focus on the couple, who are evoked in their physical intimacy, which causes the woman to forget all her problems. A total devotion and surrender to the lover is supported by more examples showing what the woman would be prepared to do or give up. These are changes in her outer appearance ('Je me ferai teindre en blonde' ('I would dye it blond')), romantically exaggerated promises ('J'irais jusqu'au bout du monde' ('I would go to the ends of the earth'), 'J'irais décrocher la lune' ('I would go and fetch the moon'), 'J'irais voler la fortune' ('I would steal a fortune')), up to abandoning home and friends. Even death, which is addressed in the third stanza, cannot separate the lovers, as the woman is prepared to die, too. Death is described as comforting, as the collapsing sky of the start is now the infinity of a heaven which evokes the surpassing of earthly restrictions. The *Chanson* ends with the prospect of leaving all problems behind and becoming reunited in heaven with one's lover by God.

The German version is by the well-known writer, songwriter and librettist Michael Kunze. He wrote the *Schlager* 'Die kleine Kneipe' for Peter Alexander, 'Ich war noch niemals in New York' for Udo Jürgens, and for Nana Mouskouri 'Das Fest', to name but a few, and has been among the most successful *Schlager* songwriters in Germany especially in the 1970s and 1980s.[8] He seemed to have been aware that there is no German equivalent for a French love song discourse which describes total emotional dependency until after death. He tones down all drastic evocations in the original and chooses an abstract, general discourse instead. So heaven and earth do not collapse at the start of the song, but 'der Wind des Lebens' ('the wind of life') blows, yet there are 'mal rau' ('rough times') and 'der Himmel' ('the sky') is 'auch nicht immer blau' ('not always blue'). In the German text, physical passion is turned into dreams which are comforting should happiness be evasive. Instead of a total, voluntary dedication to the man, there are good intentions ('Angst bezwingen' ('Conquer fear'), 'Opfer bringen' ('make sacrifice'), 'neue Wege gehen' ('Break new ground')), also the readiness to give up 'was mir gehört' ('what's mine') and to change 'was dich stört' ('what bothers you') remains general and leaves room for various associations. The theme of death is also left out and substituted by vague moods ('Wird der Weg des Lebens auch mal schwer, ist der Himmel auch mal still und leer' ('The way of life's path is also sometimes difficult, the sky is empty and also quiet at times')). The man is no longer the sole

mission and purpose in a woman's life, but merely a source of security ('Wird es kalt, hält dein Gefühl mich warm, wird es Nacht, schlaf ich in deinen Armen ein' ('It's cold, your feelings keep me warm, when night comes, I fall asleep in your arms')). Whenever the German text refers to God, he is the final authority to confirm the deep love between men and women in this world instead of, as in the original, a heavenly power which reunites lovers who were separated by death. While the original portrays earthly happiness as a power which is stronger than death, where the woman's love is huge and is experienced unconditionally, the German text remains vague, following the conventions of the *Schlager* by omitting the tragic dimension of the relationship, evoking a happiness which is exposed to the ups and downs of life, but remains solid and steadfast, conveying security and safety.

The road back to realism

The translations of Piaf's *Chansons* by Ina Deter prove that it is possible to transfer the love theme via intralingual translation, as well as transmuted across genres. Deter became known as a performer of political songs, partly influenced by feminism with elements of rock, and cannot be considered as a representative of *Schlager* like Mathieu. She normally performs in concerts, and concentrates on the musical/vocal dimension. The omission of elements of show and her style of singing portray her as a representative of 'diseuse', a performer of sophisticated German *Chansons*.

Deters's CD 'Lieder von Edith Piaf in Deutsch' tries to transfer the original mood of the French source material via text and music into German, and does not use the discursive conventions of the *Schlager* which so far had been standard for the translation of songs by Piaf. Her choice of *Chansons* exemplifies the fact that for Deter, the realism of the *Chanson* was the most important criterion, not its popularity. From the 14 chosen titles only 'Unter dem Himmel von Paris', as a declaration of love for the city, does not fulfil the criteria of the *Chanson réaliste*.

The translations generally follow the social dimension of the story as well as the mostly tragic emotional dimension. The latter becomes clear if we compare her version of 'Hymne à l'amour' with the previous German version.[9] Whereas at a musical level Mathieu uses predominantly string instruments supported by a rhythm section, the economical use of piano and strings produces a transparent sound, which does not emphasize the rhythmic elements but serves as a semantically accentuated background for the singing and the text.

The text is personally reflective, noting that they will travel as far as is needed, or do anything for their loved one. No matter what events occur, what problems arise, the voice of the poem declares firmly that lovers will do anything for each other. Despite some changes due to musical constraints, an attempt is made here to reproduce the images which evoke the love of the woman for her man in the French source text. As in the original, love is portrayed as larger than the collapsing sky or a world which does not last until tomorrow. Although the image of the collapsing world is stronger in French, and physical passion is largely elided ('solange ich ausser dir nichts brauche' ('as long as I need nothing but you')), the second verse describes the readiness of the

woman to do anything for her man in similar images as in the French. The theme of the third verse is death, but rather euphemistically, death does not take the lover, he goes when 'die Zeit einmal vorbei ist' ('the time is over'). The woman is not ready to die with him but will follow him 'irgendwann mal' ('someday'). Despite individual mitigations and musical/structural changes, this version has far more emotional intensity, the possible threat to love from death and its surpassing through the absolute surrender of the woman to her man, than the translation by Michael Kunze.

Conclusion

The translation of popular music is part of a complex relationship resulting from the poly-semiotic nature of the textual material, and the text's cultural and sociological embedding within the specific mediation conditions of sung popular music. The latter decisively defines the basic treatment of the source material. The translation complies with the medial connections in which the piece is offered. The performer takes on a central role in this. Depending on which area of popular music s/he is associated with, the translation follows the norms and conventions of the area in question. These do not apply only to the text but to all the textual material, be it verbal, musical, vocal or visual. An attempt has been made here to make the interdependencies of the translation clear through the example of the realist *Chanson*. The fact that Mathieu is perceived as a *Schlager* singer in the German-speaking world, results from translations which were produced by *Schlager* lyricists. As the tragic-emotional discourse of the French source texts is diametrically opposed to the safe world of the *Schlager*, the texts were correspondingly diluted and adapted to the discursive practices of the genre. Kunze's translation makes no mention of physical surrender or death. The versions by Deter show that a translation reflecting the love discourse of the source material is possible, as Deter is an exponent of committed and literary *Chansons* with a different medial relationship. The text assumes a more important role than the music, and as the author and composer of her songs, Deter also had control of the translations, which she undertook herself. She shows that despite the different genres and traditions it is possible to reconstruct the realism of the source material in German. Thus Deter succeeds in liberating Piaf from the clutches of the German *Schlager* and gives her back the realism for which 'le môme Piaf' is rightly famous in France.

Notes

1 According to Bourdieu, 'Field' is a structured room of production where actors fight for set forms according to certain rules (see Bourdieu and Wacquant, 1992: 72).
2 The cultural change in translation studies was influenced by Toury (1995) and Vermeer (1996). The perspective of cultural studies as a kind of development of the cultural orientation of translation studies was strongly influenced by post-colonial approaches (Bhabha, 1994).
3 Only recently has the area of popular music been acknowledged by translation studies.

McMichael (2008) researched translations in the context of the soviet Russian rock scene and Öner (2008) researched the transfer of Kurdish folk tunes into Turkish.

4 I have explored the concept of 'mediation' in the context of the translation of popular music elsewhere (Kaindl, 2005: 240).

5 A comprehensive discussion of genre and discourse as instruments of analysis of popular songs can be found in Kaindl (2004: 181–4).

6 Hymne a l'amour. Paroles de Edith Piaf. Musique de Marguerite Monnot © Editions Raoul Breton. Reproduced by permission.

7 Reproduced by kind permission of the translator Michael Kunze.

8 Comprehensive information can be found on the homepage of Michael Kunze, http://www.storyarchitect.com/ (last accessed December 2010).

9 The complete text can be found at: http://www.lyricstime.com/ina-deter-hymne-an-die-liebe-lyrics.html (last accessed December 2011).

13

Transcription and Analysis as Translation: Perspectives from Ethnomusicology

Muriel Swijghuisen Reigersberg

This chapter aims to explore the relationship between music, text, transcription and translation from an ethnomusicological perspective. I define the term 'text' broadly in that I shall not concentrate on only written forms of translated text but also on examples where an ethnomusicologist needs to transcribe and translate musical and oral phenomena or sung words and metaphors from one musical language and culture to another. I employ the term translation broadly as ethnomusicologists work in inter- and cross-disciplinary settings where knowledge translation in relation to music is extremely important, especially in the applied and medical ethnomusicological domains. Here, distinct forms of cultural and disciplinary knowledge require translation for those from without the disciplines and cultures. I question what music means and to whom. I suggest that Eurocentric texts too often take the concept of what music is and what it means for granted. This is understandable if music and scholarly texts about music and translation aim to inform readers about specific European practices using Eurocentric forms of knowledge production. As I shall demonstrate, however, knowledge or definitions of music are by no means universally true, a fact which still is not often addressed or recognized in much Eurocentric scholarship.

First, I discuss how ethnomusicologists approach the translation of the word music as a concept. Then, a survey of historical ethnomusicological literature examines the use of linguistic models for the purposes of analysing and translating music. These explorations demonstrate that while humanity has the species-specific ability to make and enjoy music, music itself should not be considered a universal, and therefore translatable, language because it may be uncertain what music communicates at any given time on a cross-cultural level. Ethnomusicology's foray into linguistics can be seen as an attempt to try and employ universalist methods to culturally specific performative practices: there still exists a tension between musicological research which concentrates on culturally specific examples but makes universal claims about subsequent research outcomes. Culture and context is explored in relation to transcription and translation of text and performance. I outline the challenges faced by ethnomusicologists when trying to translate oral phenomena into written, text or score-based documentation. Various kinds of translation take place during these

endeavours: the first act of translation for an ethnomusicologist must always to be to ascertain what constitutes music and to whom when dealing with text and translation.

Ethnomusicology and definitions of music

At the heart of interlingual translation is an understanding, or an assumption, that there is content which means something and can therefore be defined and transmuted into a new context. But how can music be defined when it does not share the same semantic features as verbal language?

> Music is a product of the behaviour of human groups, whether formal or informal: it is humanly organized sound. And, although different societies tend to have different ideas about what they regard as music, all definitions are based on some consensus of opinion about the principles on which the sounds of music should be organized. No such consensus can exist until there is some common ground of experience, and unless different people are able to hear and recognize patterns in the sounds that reach their ears. (Blacking, 1973: 10)

Within ethnomusicology the first challenge a scholar faces when aiming to discuss the relationship between text, music, translation and transcription is to decide what qualifies as 'music' in the culture being studied. Definitions of what music is (what sounds, movements and actions it constitutes), differ from culture to culture, thus an ethnomusicologist needs to decide whether to use the term 'music' as defined by those culture bearers s/he is working with or whether to use definitions of his/her own background or design. These decisions on definition also need to be justifiable in terms of research methodology and analysis while being as free from ethnocentricism and cultural bias as possible. The practice of music, from the creation, performance and dissemination, is significant: like language, its applied nature makes for a changeable being which constantly adapts within its cultural frame.

The challenge of defining what music is, in some cases is complicated by the fact that the term music may incorporate other forms of artistic expression, such as dance. Dance anthropologist Grau notes that among the Tiwi of Melville and Bathurst Islands in northern Australia the term *yoi* is used by the Tiwi not only to define both what Western-trained scholars might describe as dance, but also the songs used for dance, the specific rhythm used for these songs and the act of singing for dance. The word *yoi* therefore incorporates the whole event including both the dancing and its songs (1983: 32). The Tiwialso use the word *kuruwala* which translates as 'to sing'. They do not use *kuruwala* when there is no dancing. So, *yoi* can be thought of as 'to sing as an accompaniment to dance' whereas *kuruwala* is simply 'to sing' (1983: 33).The word music, for the Tiwi, is based on performative and oral definitions of the tradition which are less influenced by a documented, written history or definitions. Theorizing about music and its relation to text takes place in oral discussion and debate for this group of Indigenous Australians (Australian Aboriginal cultural is very diverse and care must be taken not to make too many general statements about Indigenous performative practices in Australia). By contrast, other peoples in Japan, China and India do have a written, documented musical

history and practice. In these nations, indigenous music scholars have developed their own theories about what music is which complements their musical practices.

Ethnomusicologists understand musical cultures as not being isolated and untouchable, but as living traditions and practices which evolve and change because they are practised by people who are acting agents in their own right: they act and react to social contexts when making music. Baily established that while music can be 'humanly organized sound' it is also context sensitive and that some forms of 'humanly organized sound' may or may not be labelled as being music depending on the context in which they are made and by whom. He conducted a study in Herat, Afghanistan, which aimed to discover folk definitions of music. Using a tape recorder, prepared sounds were played to Herati interviewees. These sounds included a recording of thunder (a natural event); a dog barking; a chick-pea seller's call; and a beggar's call for alms (all incorporating the language of those interviewed). Interviewees included a diverse group of people from professional and amateur musicians to mullahs (religious leaders). Baily played the sound samples to respondents and then discussed the prepared sounds with them, asking whether these sounds were good, bad, nice or pleasant and whether they were considered to be music and why. Baily discovered that the interface between speech and music came at the chick-pea seller's call and the beggar's call for alms. Herati respondents felt that although both sound samples had *sor* (definite pitch) and prolonged stable pitch, they should not considered to be *khândan* (to sing/read) because the people making the sounds did not intend them to be so. It was the intent that mattered, not the sound per sé. Discussions with religious leaders (mullahs), demonstrated that definitions are also context sensitive. Mullahs did not consider the melodious recitation of the Koran to be music or singing despite the fact that this recitation had a scale and melody. This is because in Islamic religious contexts, vocal music cannot be labelled as *musiqi* or music as it would be against the Islamic code of practice. The subject is also controversial. Some Islamic theologians argue that if the intent is to praise Allah, then performing music may be permitted. If music of any kind seeks to divert attention from Allah, then its use may be more contentious. Setting Koranic texts to secular music is not deemed acceptable by many Muslims. Koranic texts are said to have come directly from Allah, and therefore are sacred and should not be set to secular pieces seeking to entertain. This has caused some problems in the computer gaming industry (http://news.bbc.co.uk/1/hi/7679151.stm, 2011). With the melodious recitation of Koranic texts, the aim is to inspire religious devotion. Subsequently, many religious leaders do not call it singing. If we look at, for example, the *Oxford Concise English Dictionary*, music is defined thus:

> … the art or science of combining instrumental or vocal sounds (or both) to produce beauty of form, harmony, and expression of emotion. The sound so produced … the written or printed signs representing such sound. (1999: 940)

Contrasting this with Blacking's definition raises various questions on the nature of musical beauty, emotion, harmony and form, and when a sound can be said to be 'so produced'. From a cross-cultural perspective, such aesthetic judgements must surely depend on not just the music itself, but on its listeners, the performers and the

performative context. Building on Blacking's definition, therefore, Baily concludes that, 'Sounds are symbols of the things that give rise to them. Evaluations might therefore be based on the sounds themselves, or on the agencies that have produced them' (1996, 170).

Ethnomusicologists therefore must familiarize themselves with the definitions and translations of the word music in the context in which they are working even before they begin the process of translating, interpreting and transcribing music, text and performance. By defining the word they are trying to understand the creative and performative context and to establish music's function and purpose. They must decide how they will use emic (insider) definitions and their own (often etic or outsider/reflexive) understanding of what is being performed for the purposes of answering their scholarly research questions. This initial process of defining what music is and what to transcribe and translate, more often than not requires a large amount of inter-disciplinary knowledge and reflexivity in order to make a well-informed decision. Moreover, it requires a reassessment of research questions and methodologies to ensure they reflect both an emic (insider) and an etic (outsider) understanding of what music is. This helps make certain that research outcomes reflect research participants' understandings alongside those of the researcher and how these may differ. As Baily writes:

> The importance of ethnomusicology as a field of human knowledge depends precisely on the inter-disciplinary syntheses it demands, challenging traditional Western epistemological categories as too arbitrary and culture-bound to cope with understanding one of the most highly complex forms of human behaviour. (1988: 122)

Ethnomusicology is still actively challenging Eurocentric epistemologies and paradigms in the areas of music translation, using increasingly cross- and interdisciplinary research strategies particularly in applied and medical ethnomusicology (Koen, 2008). Music and its accompanying text can have many (sometimes scientifically measurable) positive impacts on health and well-being. In Western music psychology and therapy research and practice contexts, however, descriptions of musical performance and their impact tend to be recorded using a Eurocentric, medicalized and scientific language which requires translation for the non-expert. Eurocentric research methodologies and understandings of what music is, what it does psychologically and physiologically, and what it signifies to performers and audiences, usually do not incorporate indigenous or non-Western understandings of these same issues. Equally, researchers in the medical sciences or music psychology and therapy may not be familiar with ethnomusicological discourse. Here again, trans-disciplinary as well as linguistic translation is required so that all scholars can engage in fruitful discussions about what music is, how text influences music and how these can promote health and well-being in culturally appropriate ways (Roseman, 2008: 35–6; Swijghuisen Reigersberg, 2011a: 121–4). This area of translation is of real, tangible, practical and ethical importance as it has implications which impact on the health and well-being of participants in cross-cultural music research-related activities and music therapy settings for example. These forms of translation are by no means

easy to undertake, as they must help to reconcile not only cross-cultural differences but also build bridges between the various Western disciplinary epistemologies which may vary considerably between the hard sciences and the social sciences. There still exists a tension within Western research where universal outcomes are thought to be more valid and worth investigating than the culturally specific and local.

The use of linguistic models for analytical purposes in ethnomusicology

In the past, ethnomusicologists, too, sought to explore and develop universal approaches to the analysis and translation of music and musical meaning. One such approach included using linguistic models as an analytical tool for cross-cultural musical translation and even musical prediction. Ethnomusicologists compared the overlap between musical and linguistic phenomena and analytical systems. The aim of these comparisons was to provide ethnomusicology with a means to minimize any subjective judgements about questions such as what constitutes 'tonality' and 'harmony'? Other goals included providing scholars or 'foreigners' with a set of 'instructions' on how to compose in an alien musical tradition or to supply ethnomusicologists with a means of predicting syntactically correct melodies in musical systems under investigation. Building on Nattiez's seminal ideas and later his text *Fondements d'une sémiologie de la musique* (1975), ethnomusicologists debated the merits and pitfalls of these ideas for the purposes of forming concepts about musical meaning cross-culturally (Bright, 1963; Feld, 1974; Blacking, 1982).

Bright (1963) stated that analytical approaches derived from linguistic analysis might help ethnomusicologists determine to what extent a musical performance can diverge from a set norm before it becomes unacceptable to its culture bearers. This might be especially helpful analytically in cultures which have oral traditions or where knowledge is passed on kinesthetically rather than verbally through practice and performance. With reference to the relationship between song text and melody, Bright observes that all peoples have a language and music and that both language and music are used in song. The extent to which music influences the language or vice versa can be hard to establish in unfamiliar music, however. This is especially the case, Bright notes, when documenting music from cultures which have languages that are tonal (in tonal languages the semantic meaning of words are determined by their pitch) such as Chinese dialects or Twi, a West African language. In these tonal languages, song text is fitted to the music in such a way that linguistic pitch and melodic patterns more or less coincide (1963: 26). Here again, linguistic models might help, Bright believes, preferably using models which build on the local language of performers and audience. I suggest, however, that this approach poses problems where no written or verbalized linguistic or musical theory exists and where the scholar will need to devise their own theoretical model of analysis for the language in question, then applying this linguistic model to analyze the music being studied. These processes are wide open to ethnocentricism. Equally, musical melodies or texts travel widely and

change, meaning that the relationship between music, text and translation and analysis changes too. There can therefore be no single meaning or analysis per melody.

Bright also discusses the structural correlations between music and language, acknowledging that both have form and content, but that these are hard to define and are context-specific. He writes that there are two types of linguistic content: exolinguistic, in which sentences are derived from outside the language or sentence in the form of actions, objects and relationships; and endolinguistic, in which content are derived from inside the sentence and its linguistic structure. Music can bring about emotional responses by extra-musical associations. These emotions are not inherent in the musical form or content, however, and can therefore be compared to exolinguistic features of linguistic meaning (1963: 28–9).

Determining what constitutes the extra-musical for an ethnomusicologist is complex. According to Feld (1974), the analytical, linguistic models served little purpose in helping to clarify musical structures or practices. The linguistic analyses were not appropriate for the translation or analysis of music cross-culturally. He demonstrates that the ethnomusicological models of analysis based on linguistics 'are not derived from a deductive theoretical posture about the nature of music or the most adequate way to analyse music' (1974, 199–200). Feld wondered whether, if a transformational grammar of a particular music were to be created, what claims it could make and how these could be evaluated in cross-cultural acts of musical documentation and translation. He questions:

> Does a transformational grammar of music account for analogues to linguistic competence? Specifically, is the grammar designed to explain native (a) knowledge of synonymy, (b) knowledge of ambiguity, (c) creative ability to produce novel utterances? …
>
> What is the musical counterpart of the 'ideal speaker-hearer?' Does this imply that all members of a culture share the same musical knowledge, and that skills of musical specialists are like skills of orators and public speakers? (1974: 205)

Musical 'meaning' and content, be they 'endo- or exo', are at best nebulous, unless concerted efforts are made to research music structure in conjunction with the context in which it is performed. Only then can a more accurate translation take place. This same translation, in turn, may only be valid for a certain period of time, as musical, linguistic and social contexts change and peoples respond. Unlike many (historical) musicologists, many ethnomusicologists, if they are not dealing with historical materials, do not work with a finite set of 'data' but frequently deal with 'data sets' that are in the process of change. Social and musical 'data' can be voluminous and constantly increasing. Theory, analysis and translation must therefore respond and change, if they are to be context sensitive and as free of ethnocentricism as is possible:

> Any single, supposedly universal method of analysing all music could never be scientific: it could only be dogmatic and ethnocentric … all 'ethnic perceptions of the semiotics of music' must be taken into account in discourse about music …

> In spite of the efforts of many ethnomusicologists, most analyses of music are still rooted in European concepts of music. (Feld, 1982: 15–16)

Linguistic analyses are an example of how ethnomusicologists sought out generalizing theories which they could apply to musics globally. Postmodern critiques in anthropology, however, have examined the ways in which scholars produce knowledge. They have concluded that the formation of epistemologies is culturally specific and historically placed both in the hard and social sciences.

Culture and context in relation to transcription as translation

The above theoretical synopsis demonstrates that the act of translation for ethnomusicologists begins with understanding the concept music in various contexts and then finding the right analytical model to analyze this music, or part of what is termed music. The process of translation and analysis may also include transcribing pieces of music and its accompanying linguistic text. This can mean transferring what are normally oral phenomena onto paper by creating a musical score or journal article or text, whereas under other circumstances the documented musical practices might remain in the oral and visual domains alone. Ethnomusicological theory relating to transcription needs introducing. Text, here, refers broadly to a transcribed score, written scholarly text or sung text.

The dilemmas which early ethnomusicologists faced in the process of transcription were concisely worded by Charles Seeger in his seminal article, 'Prescriptive and descriptive music writing' (1958). Here Seeger discusses the two purposes of musical notation. First, it forms a blueprint for the performer informing him/her what to play or sing. This is a prescriptive musical text and most often used by performers who have an intimate performative knowledge of a musical tradition. The translation of a prescriptive musical text into musical sound can be highly subjective. Second, the purpose of musical notation or a transcribed musical text is that it might aim to record, on paper, what occurred in sound. This is a descriptive text and often used by an outsider, or someone unfamiliar with the music, to help them understand the musical processes at work. This might be done for analytical and/or preservation purposes to inform scholars and performers. It is primarily in the descriptive variety of musical text where the majority of the translation takes place while it is being transcribed and subsequently read or used. A descriptive text usually aims to be more descriptive than a prescriptive one as it relies less heavily on preconditioned or learnt responses to the music being notated.

Using one musical notational language to document another, however, creates theoretical challenges. Hood writes, 'Perhaps the most fundamental deficiency of Western notation for purposes of transcription of non-Western music is the limitation of twelve fixed pitches within the octave' (1971: 86). In many cases, Western art music uses relatively equal pitch intervals of 100 cents per semi-tone. The cent is a logarithmic

unit of measure used for musical intervals. The 12-tone equal temperament scale thus divides the octave into 12 semitones of 100 cents each and Western art music notation is designed to reflect this division. This causes problems when trying to transcribe music which divides its scales differently, say into seven units (the heptatonic scale) or into five units (pentatonic scale). Assigning precise frequencies to these alternative scale divisions is problematical as the frequency intervals between notes do not always conform to a standardized set of proportions. Devising a notational system that can reflect this is difficult. Similarly, in Western staff notation and scores, tempo markings such as *adagio*, and terms like *dolce*, are relative. Equally, in Western art music notation there is an unwritten emphasis on notes stemming from performance practice. For example, in a straightforward 4/4 time signature the first and third beat of the bar are articulated more strongly. With regard to this transcription challenge, Seeger writes:

> In employing this mainly prescriptive [Western staff] notation as a descriptive sound-writing of any music other than the Occidental fine or popular arts, we do two things, both thoroughly unscientific. First we single out what appears to us to be structures in the other music that resemble structures familiar to us in the notation of the Occidental art and write these down, ignoring everything else for which we have no symbols. Second, we expect the resulting notation to be read by people who *do not carry the tradition of the other music.* The result, as read, can only be a conglomeration of structures part European, part non-European, connected by a movement 100% European. (1958: 186–7)

Ethnomusicologists historically, have vigorously debated transcription approaches. In the first decades of the twentieth century, scholars concentrated on establishing standard methods for objectively stating on paper what could be heard in sound, frequently using Western staff notation or modified forms thereof (see Abraham and von Hornbostel, 1909–10, trans. 1994). Towards the middle of the twentieth century, scholars experimented with machines which could transcribe music objectively. Seeger, for example, used the Melograph, model C. This was an electronic analyzer of musical sound which aimed to provide descriptive musical translations of performances. The translated text consisted of a photographic display consisting of pitch, loudness and timbre. This three-part photographic display ranged seven octaves. It measured amplitude and had a range of 40 decibels and a spectral range of 15'000 Hertz. There were several problems with this machine: it could not transcribe more than one melody line; it translated the recorded frequencies into a photographic text which required an extremely specialist, non-musical knowledge to interpret; and it transcribed all sound, even if inaudible by the human ear, causing a wealth of potentially superfluous information to be generated which did not aid the translation, notation or understanding of the music. The machine was of course also unable to offer information on the linguistic meaning of any accompanying text.

After 1955, ethnomusicology saw an increasing diversification of methods and ways in which transcription was used as part of research design. By the 1970s, transcription was characterized by a tendency to apply it to solve a particular musicological problem,

each problem generating a different method of transcription. Reid (1977) transcribed music for the *hichiriki* (a Japanese double-reed flute) using Japanese notation systems as a basis and then translating this to graph notation. His transcription approach was developed in response to a specific notational problem of the 'grace note' in Japanese *hichiriki* music for which Western notation has no equivalent. Koetting (1970) developed a graphical notation for transcribing West African drumming which he called the 'time unit box system'. It avoids reference to pitch but distinguishes between types of strokes and sounds and amounts of elapsed time between strokes. Koetting developed this system in response to the problem of transcribing the rhythmic drum patterns which were extremely complex and difficult to notate using Western staff notation. The time unit box system is capable of communicating what was performed during a single, specific performance, but can also quite easily be used as a means of instructing novice players from outside the West African tradition as the boxes are easily translated into audible, executable drum strokes. This is particularly significant as African drumming patterns can be used as language. The drum strokes, executed properly, result in specific sounds which carry linguistic meaning in an African tonal language. Where tonal languages are concerned, the transcription of tones can be very similar to linguistic translation and using the incorrect pitch might result in a change of linguistic meaning

From about the 1970s onwards, ethnomusicologists have also begun incorporating Indigenous understandings into their transcriptions of song texts and music. Toner, for example, working with the Australian Aboriginal Yolgnu of Arnhem Land, Northern Territory, Australia, transcribed and analyzed the intervallic relationships between pitches used in the melodic organization of the song genre *manikay*. He argued that there is a correlation between melodic organization and Yolgnu social organization and that transcribing and analysing the use of these distinctive melodies can help scholars better understand the multiple ways in which Yolgnu construct their social identities (2003: 69–70). Toner measured distinct melodic pitches in Hertz using special computer software which he then converted to standard pitches. Toner combined these measurements with Yolgnu ideas about melody to help him better understand not only melodic construction during performances, but also how different melodies are identified with particular Yolgnu patrifilial groups, called *bäpurru*. During performances, however, Toner discovered that singers strategically performed melodies which belonged to related patrifilial groups for contextual reasons. This melodic borrowing helped demonstrate how musical performances play a part in negotiating and constructing Yolgnu identities on several levels (2003: 84). Toner thus used musical transcription as translation to better understand the continuous shaping of Yolgnu identities through song. Transcription was used to help translate the cultural practices of a Yolgnu group for a (largely) non-Yolgnu readership: from oral phenomena to computerized scores and an academic journal text using an ethnomusicological interpreter.

Working in an Aboriginal Australian Yolgnu Christian context, Magowan also shows that the adaptation of Yolgnu ancestral spiritual song words to Christian ritual song masks their original meanings. Because the ancestral power is implicit at a deeper level in these spiritually powerful words, they are only recognized by those

who have the right knowledge, authority and seniority to control this power. This generates ambiguity when song texts are translated and their meanings sought by ethnomusicologists (1999: 15). Magowan describes how in the 1980s a new song style emerged which recounts the story of Christ's death and resurrection using the words, language and melodies of the Indigenous Yolgnu Ancestral Law. Offering a translation of a song text by a song creator, Burrminy, Magowan records the Yolgnu symbolism for water, honey and sunsets. Magowan, like Toner, acts not just as a linguistic, but also as a social, musical and even theological interpreter. Any person without the required knowledge may have interpreted the song melody and its text very differently, as regularly happens in Yolgnu society itself where an interpretation is dependent on one's age, gender, knowledge and kinship relationships which are constantly being shaped by performative contexts. The translation of Christian hymns during missionization also caused linguistic challenges. Concepts such as 'heaven' and 'the Devil' did not exist prior to missionization in many cultures, including Indigenous Australia. The lack of Indigenous equivalent words in some cases led to free, incorrect or harmful translations of Christian hymn texts which aimed to devalue or radically change local customs through musical practice (Swijghuisen Reigersberg, 2011b). As Indigenous theologians have become increasingly involved with the translation of hymn texts, though songs are composed using local idioms, this challenge is gradually being overcome. The work of the Summer Institute of Linguistics is a good example of this.

The above demonstrates that any transcription and translation of music and musical text cross-culturally should be undertaken with care and an understanding of local practices. The understanding should incorporate a reflexive approach which acknowledges the influence of the researcher's own cultural background and their specific place in history. An understanding of local practices may vary between the researcher and culture bearers and between different members of the culture-bearing society whose music it is. Interpretations and translations may vary across time. As epistemologies change and some theories are rejected, processes of interpretation and translation change. These concepts in themselves are not new. Despite this fact, however, many authors are as yet unwilling to embrace them to the extent where they regularly acknowledge this or even adjust their research methodologies accordingly and present Eurocentric theories and knowledge as being applicable to all musical cultures globally.

Conclusion

If a scholar is not familiar with what the word music denotes in the culture under analysis, they cannot determine how to frame research questions appropriately. Similarly, if scholars are unfamiliar with the performative contexts of music, songs, text and their deeper (social) exo-musical meanings, there is little hope that an understanding will be arrived at as to how music might be described, transcribed and translated across cultures. An ethnomusicologist, when studying music and trying to convey its intricacies, has to grapple with a multitude of subtleties that could be labelled translation. Debates that surround the practice of rendering musical

experience on paper and the hermeneutical challenges this presents have not been explored, but their multiple translation processes should be acknowledged. In many ethnomusicological situations, matters of translation, if interpreted as outlined above, can have a practical impact. Research methodologies chosen have ethical implications. These methodologies should be approached with care to avoid causing cultural misunderstandings at best. Scholars working in other musicological disciplines may be less at risk of committing ethical crimes or of facing cross-cultural dilemmas, but all scholars of music have an ethnicity and are therefore either all ethnomusicologists or musicologists in some form or shape. I suggest that music and translation scholars should be encouraged to take up their positions as global citizens who are able to acknowledge and account for their intellectual background reflexively and consistently.

14

Difficulty in Translation: Grappling with Ligeti's Musical Metaphors

Mark Shuttleworth

Introduction

Much has been written about the conceptual metaphors that underlie different types of texts and genres. The discourse of musicology is ripe for further critical analysis of conceptual metaphors, not only in music criticism but in the writings of the composers themselves. This chapter examines the metaphor-related issues that I encountered while translating a monograph on the contemporary Hungarian composer György Ligeti (1923–2006) from Russian and German into English. While some space is devoted to the nature of musical metaphor in general, I concentrate on issues raised by the set of metaphors which Ligeti applied to a discussion of his creative process: these metaphors are radically different from those which have traditionally been employed by writers and composers in Western art music. Since the translations are (in most cases) my own I do not offer an evaluation; rather, my aim is to use selected passages and items from both source text and target text as windows onto the issues that a translator confronts when working on a text of this type.

Investigations into metaphor in translation have centred on the relative translatability of bold and conventional metaphors; the interconnectedness of metaphor and culture; how these metaphor–culture connections complicate the translation process; and a search for different possible ways of classifying problems and procedures. Much of the attention has centred on literary texts, the assumption frequently being that these represent the only type of text whose metaphors are of any interest to the researcher because of the frequent focus hitherto on creative rather than conventionalized metaphor. Up to this point, contemporary metaphor theory has been worked on by relatively few translation scholars (Alexieva, 1997; Al-Harrasi, 2001; Dickins, 2005; Schaeffner, 2004). Yet there now seems to be a widespread perception that the important insights that it provides could cast significant light on the intricate problems of metaphor translation.

The text and the composer

The source text, a monograph entitled *D'yord' Ligeti: Stil'. Idei. Poetika* (*György Ligeti: Style, Ideas, Poetics*), consists of about 250 manuscript pages of Russian (with extended quotations in German) and also includes a collection of interviews with the composer, conducted in German, totalling about another 30 pages. It was written in the early 1990s by the Russian musicologist Marina Lobanova although was not published (in translation) until 2002. The main body of the text consists chiefly of detailed analyses of individual works by Ligeti and discussions of his musical ideas and the artistic and philosophical context in which they were forged. Its language is consequently very technical, and the style is decidedly academic. Not surprisingly, the work contains a large number of terms that relate either to the field of avant-garde music in general or to Ligeti's compositions in particular. Many of these terms rely on metaphor in their attempt to grasp the often highly abstract nature of what they are referring to. However, it should be pointed out that many of them are not originally native to Russian but derive rather from German, and possibly ultimately the composer's own native Hungarian. In this sense a translation of this work does not represent a single, clear-cut transfer of textual material that is all fully embedded in the source language, a fact that will not be without significance for what follows.

From the early 1960s, Ligeti was noted as a composer whose works drew on the resources and techniques of both the avant garde and traditional classical music. He is best known for his *Poème symphonique for 100 Metronomes* (1962), and for *Atmosphères* (1961), *Requiem* (1963–5) and *Lux aeterna* (1966), the three compositions that were used in Stanley Kubrick's film *2001: A Space Odyssey* (1968).

Ligeti conceptualized his music by means of non-musical concepts, and also for his frequent use of unusual metaphors. Floros (1996) devotes a few pages of his major study of the composer to this important aspect of his thinking. However, although he does, for example, note the composer's use of the adjectives *dünn* and *dick* (*thin* and *thick)* (1996: 34) to describe musical phenomena, he stops short of suggesting the underlying metaphorical conceptualizations that presumably led to such unusual linguistic usages; after all, his interests lie in musicology rather than metaphor. Griffiths goes so far as to describe the composer as 'a master of musical metaphors' (1995: 277), a judgement that is more than borne out, for example, in part of a much-quoted passage from one of Ligeti's own articles, in which the composer describes his highly idiosyncratic understanding of music in the following way:

> Sonorous planes and masses which interpenetrate, merge and alternate with one another, hovering networks which tear and become entangled, wet, sticky, gelatinous, fibrous, dry, brittle, grainy and compact materials, all kinds of snatches, snippets, scraps and splinters, imaginary buildings, labyrinths, inscriptions, texts, dialogues, insects, states, events, processes, blendings, transformations and catastrophes, disintegration and disappearance – all of these are elements of this non-purist music. (1967: 165, cited in, Lobanova, 2002: 8)

It is clear that in some respects synaesthesia provides an important starting point. The sheer extent of the metaphoric thought, however, by far exceeds what can be explained purely by reference to this phenomenon.

Lobanova's text also relies heavily on metaphorical modes of expression. Furthermore, since many of the conceptual metaphors on which it draws are rather unusual, it makes for challenging reading. A very significant proportion of the difficulty for the translator lies in finding an appropriate way to handle this almost unremitting metaphoricity: by far the greater number of the text's problematic lexical items involve some innovative kind of metaphorical extension of meaning and therefore prove beyond the reach of most dictionaries and other reference material. And yet, as has been stated above, the metaphorical aspects of the text do not merely find reflection on the level of individual lexical items. This situation in fact reveals what appears to be a gap in many of the standard classifications of both metaphors and possible translation procedures utilized or suggested in articles about metaphor in translation.

Metaphor in translation studies

A number of important older sources (Newmark, 1985; Dagut, 1976; van den Broeck, 1981) emphasize the tendency of metaphors to recur or to be extended over a long stretch of discourse, or the coherence that may exist between the individual metaphors within a text. Thus Newmark discusses the translation of five types of metaphor – dead, cliché, stock, recent and original (1985: 299) – but only in the context of individual metaphorical expressions. All in all, it is clear that this focus on single, free-standing metaphors will not serve us very well for our present purposes. In contrast to these scholars, in her analysis of the translation of biblical metaphors, Crofts proposes a scheme that can accommodate a much broader range of metaphorical phenomena by identifying the five categories of incidental, repeated, extended, semantic ('runs through all scripture') and symbolic ('involve "religious" terminology') (1982: 16). Stienstra, also exploring the translation of biblical metaphor, reinforces this perception (1993: 215–16). Alexieva (1997) does not offer a classification as such, but her whole underlying conception of metaphor is as something systemic rather than piecemeal; in line with this, she sees the problems caused by metaphor in translation as the result of conflicting patterns of interaction between the source and target domains as they are manifested in the two languages.

Much the same can be said regarding the various categorizations of translation procedures. Newmark's scheme can be taken as typical. He proposes a total of eight procedures (reproducing the same image in target language, replacing the image in source language with a standard target language image, converting the metaphor to sense) (1985: 304–11). It is of limited use, however, for our present purposes as once again it does not accommodate the textual nature of metaphor. Alexieva again provides no expanded or alternative taxonomy, but argues simply that the procedure should be sensitive to the different ways in which the relevant domains are structured in Source Language and Target Language (1997: 145). For his part, Al-Harrasi

arrives at a radically different typology, largely based on two important concepts from metaphor theory, the image schema and the rich image (2001: 277–88; see also Kövecses, 2006: 207–8, and Lakoff, 1987: 444–56).

In spite of the limitations described above, there has been an increasingly broad consensus among translation scholars interested in the problems of metaphor in translation that the factors that determine the relative 'translatability' of a given metaphor – or alternatively, that influence the choice of translation procedure – are highly complex in nature. Thus for Dagut, for example, they include 'a combination of the accumulated cultural experience of the members of that language-community and the "institutionalised" semantic associations of the items in their lexicon (either separately or in combinations)' (1976: 32). However, it was Snell-Hornby who first started to give detailed consideration to metaphor as a *text*-based phenomenon. Arguing along similar lines to Dagut, she states that in its concrete realization, metaphor is 'closely linked with sensuous perception and culture-bound value judgements', and hence 'undoubtedly complicated by language-specific idiosyncrasies' (1988/1995: 62). However, she also crucially identifies 'the structure and function of the metaphor within the text' (ibid.: 61), as an important factor in determining the relative translatability of a given metaphor. The question of function is one that has been considered in the literature (see van den Broeck, 1981; Pisarska, 1989). However, to date the structure of metaphor has probably not been given the consideration that it deserves. Yet this is potentially a very important factor in the text currently being discussed, in which the conceptual content is utterly dependent upon metaphorical modes of expression and where we seem to find a kind of intertwining or interplay between the many lexical offshoots of a limited number of underlying private conceptual metaphors, juxtaposed with each other within a single stretch of text (see below).

The cognitive theory of metaphor was first proposed by Lakoff and Johnson (1980). This theory states that many of the abstract concepts that permit us to interpret the world in which we live are shaped by specific, sometimes conflicting analogies with other, apparently unrelated concepts stemming from different areas of experience (Lakoff and Johnson, 1980: 56), while a large proportion of the metaphorical expressions that can be found in any language simply reflect these underlying conceptual metaphors, often (but not always) in a fairly routine, unobtrusive manner. In this way, metaphor – like all kinds of language-based categorization – can be said to construct 'a representation of experience on the basis of selective perception and selective ignoring of aspects of the world' (Goatly, 1997: 3). According to the cognitive theory of metaphor, underlying metaphorical mappings are largely predicated on the physical sensations and experiences of early childhood (see Johnson, 1987: 23, and Lakoff, 1987: 453).

Particularly important for the study of translation, however, there is also a considerable body of evidence that many conceptual metaphors are characteristic of a particular language or derived from a certain culture (see, for example, Gibbs, 1999; Dobrovol'skij and Piirainen, 2005; Kövecses, 2005, 2006; Goatly, 2007). As is well known – and amply demonstrated by the present text – conceptual metaphors are not only engendered by the body's experiences in early childhood or by a particular

linguistic or cultural system, but may frequently derive from a different, more specific source. For example, underlying metaphorically-encoded assumptions may frequently typify various types of scientific or academic discourse. Indeed, it is even possible for a given conceptual metaphor to be restricted to a single text. In addition, an author may use particular sustained metaphors as a means of reflecting his or her private world-view. In the case of this particular text, it is the last of these three possibilities that is most relevant, although it is not the author herself so much as the composer whom the monograph is about whose private metaphors inform the work.

Not all the metaphorical expressions contained in a language can be ascribed to one or other functionally significant conceptual metaphor. In fact, in the next few sections I argue that the metaphors contained in the text can be divided into three broad categories. First, there are 'underlying', conceptual metaphors that are central to the meaning of the text. Second, numerous lexical items reflect one or other conceptual metaphor on the micro-level and serve as a kind of ad hoc metaphorical terminology for talking about the abstract concepts involved. Finally, a significant number of other conventional single-item metaphors do not appear to relate to any particular significant conceptual metaphor, but seem to apply to a very wide range of abstract entities (what Goatly refers to as 'general reification'; see 1997: 46). I consider each of these categories in turn.

Conceptual metaphors

Broadly speaking, a 'conceptual' metaphor is an association, existing in both thought and language, which links a particular concept with a different domain of experience. In view of the defining role played by this first type, such metaphors act as a kind of framework that has a strong shaping function in the text, and around which the translator has to work. This is particularly the case since, as already stated, the metaphors in terms of which Ligeti conceptualizes music are highly distinctive in that they tend to contrast sharply with those that have generally undergirded the Western musical tradition.

The metaphorical nature of the way in which we experience, and talk about, music has been the subject of much discussion in recent years. And indeed, the present debate stems from a fascination that goes back many years, if not centuries. The type of question that is typically asked concerns the extent to which music is expressive in and of itself rather than as a result of the cognitive and cultural constructs that are placed on the sounds that the listener hears. Such constructs, it is argued, are largely metaphorical in nature. Thus Lawrence Zbikowski argues that the metaphoricity of musical understanding 'is not only inescapable, but is in fact connected with the establishment of musical cultures' (online, 1998), while Roger Scruton's aesthetic study expresses doubt as to whether it is possible to eliminate metaphor from the way in which we think about music, and if not, investigates what it can tell us about the nature of musical experience (1983: 101).

Like a number of other scholars (including Guck, 1991/1994), Scruton and Zbikowski identify metaphors of movement and space within their music-centred

discourse – among others – as being particularly significant for the manner in which we perceive and describe music. Such metaphors are deeply ingrained in our culture's understanding of music, to the extent that most people would probably not be aware of their metaphorical nature. For example, focusing on the analogy that permits us to arrange musical pitch according to relative highness or lowness, Scruton points out that there is in fact no intrinsic reason why certain notes in a melody should be considered 'higher' than others (1983: 101). Very much in line with this, but taking possibly a more radical line than Scruton, Zbikowski points to a number of rival metaphorizations of pitch: 'higher' and 'lower' notes have been variously considered as 'sharp' and 'heavy' in ancient Greece, 'small' and 'large' in Bali and Java, and 'young' and 'old' among the Suyá of the Amazon basin (1998: 3.5; see also 2009).

There are of course dozens of further metaphors used to describe musical phenomena, many of which recur time and again within both musicological and more popular types of writing. Any list of the metaphors that shape Western musical writing would need to include, for example, MUSIC IS A LANGUAGE, A PIECE OF MUSIC IS A PAINTING (and A COMPOSER IS A PAINTER), A PIECE OF MUSIC IS A BUILDING, A COMPOSER IS A CRAFTSMAN, MUSICAL FORM IS RIGID AND HIERARCHICAL and A PIECE OF MUSIC IS A DIALECTIC (see Störel, 1991: 37–8, for the first four of these).[1]

The rapid evolution of musical modes of expression that this century has witnessed has no doubt been partly due to a rejection – or at least a modification – of such fundamental metaphors. However, in the case of Ligeti this shift was probably more pronounced than with most other modern composers, if only because of his natural inclination to think in his own metaphorical terms. So what are the metaphors that can be said to model the way Ligeti's music is talked about? Although none are ever stated explicitly (as indeed one would expect with conceptual metaphors), I suggest that a comprehensive list would need to include items such as MUSIC IS A TANGIBLE OBJECT, MUSIC IS A THREE-DIMENSIONAL OBJECT, MUSIC IS FABRIC, TIME IS SPACE, MUSIC HAS LIGHT-EMITTING OR RETAINING QUALITIES, A PIECE OF MUSIC IS EITHER A CLOCK OR A CLOUD, A PIECE OF MUSIC IS A PLANT and MUSICAL DEVELOPMENT IS VEGETATIVE GROWTH. It is metaphors such as these that are reflected in numerous lexical items that occur in the text.

I claim that the transfer of these conceptual metaphors from one language to another is in most cases essentially unproblematic. This has nothing to do with their being inspired by bold, original images, as certain writers argue (following Kloepfer, 1967: 116). Neither is their lack of embeddedness in the source culture a factor, nor indeed the fact that the consequences for the target text of altering such an essential textual feature in any way would be so far-reaching as to make such a move quite impossible to countenance. Rather, the simple fact is that they do not need to be *translated* at all, since their presence in the text can only be inferred from the presence of numerous supporting metaphorical expressions on the micro level. It is when the translator starts to deal with this substantial 'metaphorical terminology' that these unusual conceptual metaphors generate that the problems *do* begin. And here they are considerable.

Metaphorical terminology

Although conceptual metaphor transfer does not represent a significant problem for the translator, I have devoted space to these conceptual metaphors because without them, this second category would not exist. This second type consists of individual lexical items belonging to a semantic field associated with one or other conceptual metaphor. The density with which these often occur, together with the tendency for items relating to different conceptual metaphors to co-occur in the same stretch of text, as in the extract quoted above, means that at times the translator will be faced with passages containing many lexical items that are highly heterogeneous in nature. Inevitably, some of these items will be more translation-resistant than others, depending on various factors, all of which influence the relative viability of possible target-language solutions. In fact, I argue that it is the treatment of this category of metaphors that represents the greatest challenge to a translator tackling a text of this kind.

Feld, an ethnomusicologist who has studied the music of the Kaluli, a small ethnic group who live on the Great Papuan Plateau, makes a number of observations that are highly relevant in this connection. Among other things, Feld argues that 'owing to the universality of polysemy as well as to the ongoing creative inventions of speech communities', a particular lexical field, in this instance that of music, may embody not merely 'a random assortment of "words for things"', but 'a set of metaphors interlocking the terms with principles of systematic thought' (1981: 23). In other words, the choice of terminology used within a given area of knowledge is determined by the interrelations set in motion by a number of defining metaphors. Similar processes undoubtedly occur within other traditions; Guck, for example, argues that 'Western music's technical vocabulary is rooted in metaphor' (1991/1994: 1).

The most fundamental problem for the translator who is faced with this type of metaphorical terminology is simply that of determining the meaning of some of the items involved. As stated earlier, not even the most specialized dictionaries or glossaries are likely to offer much assistance as it is not always easy to decide which particular sub-meaning or entailment of an item is giving rise to the problematic usage. The translator is usually aware that it is being used in a highly specialized way, and yet is unsure precisely what image it is utilizing. Once an interpretation has been decided upon, the translator ensures that his or her proposed solution fits in with target language collocational patterns, is compatible with existing target language usage, and also produces a reasonably euphonious effect. In addition, when dealing with a group of terms it is necessary to avoid producing an unintentional mixed metaphor. Viewed from a higher level, lack of attention to wording on the micro-level might conceivably result in one or other conceptual metaphor being weakened or even modified, with all the consequences for the overall shape of the text that that entails.

The remainder of this section analyzes examples of this type of metaphor in translation. First of all, in order to illustrate the type of terminological density described above I intend to examine a specific passage from Ligeti (1967: 165) along with two separate translations. I then consider a number of individual problematic lexical items relating to one particular conceptual metaphor, before moving on to the third and final category of metaphors in the next section.

In each of these three versions of the text that are being analyzed, items that can be classified as belonging to the different conceptual metaphors are indicated as follows:

- bold for **music is a tangible object**;
- italic for *music is a three-dimensional object*;
- small capitals for A PIECE OF MUSIC IS A PLANT and MUSICAL DEVELOPMENT IS VEGETATIVE GROWTH;
- single underlining for music is fabric;
- double underlining for a piece of music is either a clock or a cloud;
- and dotted underlining for time is space.

Original:

> Klingende **Flächen** und Massen, die einander ablösen, durchstechen oder ineinanderfließen, – schwebende *Netzwerke*, die zerreißen und SICH VERKNOTEN, – **nasse, klebrige, gallertartige, faserige, trockene, brüchige, körnige und kompakte Materialien**, – Fetzen, Floskeln, Splitter und Spuren aller Art, – *imaginäre Bauten,* Labyrinthe, Inschriften, Texte, Dialoge, Insekten, – Zustände, Ereignisse, Vorgänge, Verschmelzungen, Verwandlungen, Katastrophen, Zerfall, Verschwinden, – all das sind Elemente dieser nicht-puristischen Musik. (Ligeti, 1967: 165)

Translation A:

> Sonorous planes and masses which interpenetrate, merge and alternate with one another, *hovering networks* which tear and BECOME ENTANGLED, **wet, sticky, gelatinous, fibrous, dry, brittle, grainy and compact materials**, all kinds of snatches, snippets, scraps and splinters, *imaginary buildings,* labyrinths, inscriptions, texts, dialogues, insects, states, events, processes, blendings, transformations and catastrophes, disintegration and disappearance – all of these are elements of this non-purist music. (Lobanova, 2002: 8)

Translation B:

> Sounding planes and masses, which may succeed, penetrate or mingle with one another – *floating networks* that get torn up or ENTANGLED – **wet, sticky, gelatinous, fibrous, dry, brittle, granular and compact materials**, shreds, curlicues, splinters and traces of every sort – *imaginary buildings,* labyrinths, inscriptions, texts, dialogues, insects – states, events, processes, blendings, transformations, catastrophes, disintegrations, disappearances – all these are elements of this non-purist music. (Griffiths, 1983: 32)

This is a passage of particularly high metaphorical density, with six out of the seven conceptual metaphors listed above arguably represented. In addition, a number of items can be attributed to two different metaphors (although categorization is always subjective). There is an approximate matching between the configuration of metaphorical items in the original and in each of the two translations, although there

are a number of interesting discrepancies. For example, 'Fetzen' loses its connection with MUSIC IS FABRIC in Translation A (it is not clear which item, if any, translates it), while 'zerreißen' loses the same associations in Translation B. Interestingly, the use here of the phrasal verb 'torn up' is more resonant of paper than fabric, so that the translator's choice at this point in fact introduces a further conceptual metaphor, MUSIC IS PAPER.

The loss or gain of a single association is not of course likely to have a significant impact on the translation as a whole or the overall integrity of the underlying metaphors. A consistent failure to pick up on the relevant references of key terms, however, could lead to a significant loss of information on the metaphorical level. What considerations might a translator face when considering specific items relating to one particular conceptual metaphor, MUSIC HAS LIGHT-EMITTING OR RETAINING QUALITIES? An important term inspired by this particular metaphor is the Russian adjective *raduzhny* (rainbow-like) and the related abstract noun *raduzhnost*, радужность in Cyrillic (rainbow-like quality). It occurs a total of six times in the text; at each occurrence, the translator is likely to weigh the relative suitability of all the possible solutions according to the kinds of criteria listed above. Here is one typical occurrence:

> Отдельные голоса микроканонов, растворенные в ткани и остающиеся неслышимыми, создают … 'радужную' звуковую краску.
>
> The individual voices within the 'microcanons', which are lost in the musical texture and remain inaudible, create … a 'many-hued' tone colour. (Lobanova, 2002: 119)

The reference to a rainbow could be drawing on a number of different entailments, some of which will be stronger and some weaker (see Gutt, 1991); which should be given the highest priority is the translator's choice. Is it the fact that a rainbow is made up of many different colours? That its colours blend into each other? That it shimmers? Or something else perhaps? A number of items need consideration (e.g. *rainbow-like*, *rainbow-coloured*, *multihued*, *many-hued*, *many-coloured*, *iridescent*, *shimmering*, *spectral* or *kaleidoscopic*), each of which will possess a different selection of entailments ('rainbow-like' being the most neutral in this respect). It is only once a comparison has been made with the other handful of instances in which this word occurs and with the distribution of other items with similar associations that its relevance to this particular conceptual metaphor can be seen and the best solution arrived at.

As with *raduzhny*, the pair of terms *proyasnenie*, прояснение (brightening) and *zamutnenie*, замутнение (muddying, dulling) occur only a few times in the text, usually together. Here is one example:

> Звуковысотная организация Continuum сходна с ритмической: в произведении чередуются *зоны* 'прояснения' *и* 'замутнения', подобные синхронности-асинхронности. (Emphasis original)
>
> The organization of pitch in *Continuum* is similar to that of rhythm: throughout the piece zones of 'clarification' alternate with patches of 'blurring', like the synchronicity and asynchronicity described above. (Lobanova, 2002: 164)

These terms were used by Ligeti (1983) in an interview that was originally conducted in Hungarian (though access to this has proven impossible). The version explored here, in Russian, has a number of different, partially overlapping entailments. *Proyasnenie* is used to describe the weather (a sunny period) and *zamutnenie* to talk about murky water. However, they can both be used to refer to a person's mental state ('a lucid interval' versus 'a befuddled state'). Possible translations might therefore include *clarification*, *brightening* and *lucidity* on the one hand, and *cloudiness*, *clouding*, *thickening*, *mistiness*, *muddying*, *dullness*, *turbidity*, *opaqueness* and *murkiness* on the other. Translators will most likely cross-refer with the other instances in which these terms occur and attempt to retain a clear, obvious contrast between the two, and to avoid items that produce a mixed metaphor (for example, *lucidity* versus *mistiness*).

The final example involves the German word *getrübt*, which occurs in the following context:

> Das Netzwerk is von hier ab unwiederbringlich verändert: die stationären Klänge, die vorher lediglich von schwachen internen Vibrationen getrübt waren, werden von nun an zerzaust. (Ligeti, 1967: 169).

> From this point on the network is irretrievably altered: the stationary sounds which up to now have only been ruffled by weak internal vibrations now become downright dishevelled. (Ligeti, 1967: 169, quoted in Lobanova, 2002: 72)

Standard bilingual dictionaries are likely to suggest a number of possible entailments, such as that of a liquid becoming cloudy, a sky overcast or the surface of water ruffled. All of these would be more or less in line with the conceptual metaphor in question, although the close proximity of the word *dishevelled* with its own entailments limits the translator's freedom somewhat.

Other single-item metaphors and figurative usages

Finding solutions to the problems presented by the second category of metaphor represent the greatest sustained challenge. Compared with them, the third category of metaphor – in which I include all miscellaneous single-item metaphors that are not associated with any of the conceptual metaphors that I have identified – is not nearly so consistently problematic. Indeed, for most of the items in this category, translators are generally able to reword, on the micro-level, wherever they consider this appropriate.

For example, most expressions that belong to this category can just be altered so as to fit in with accepted target language patterns:

> Изучение музыки Веберна и анализ сериальных и алеаторических композиций, углубившие ощущение внутренних музыкально-структурных закономерностей, плодотворное общение с Кенигом и Штокхаузеном повлияли на творческое становление Лигети, одновременно укрепив его убежденность в собственной независимости …

> His study of the music of Webern and his analysis of serial and aleatory compositions, which sharpened his awareness of internal structural mechanisms, together with his fruitful encounter with Koenig and Stockhausen, all left their mark on the formation of Ligeti's compositional thinking, while at the same time deepening his belief in his own independence … (Lobanova, 2002: 37)

In this example the source text image of *deepening* is changed to one of *sharpening* in target text, while that of *strengthening* is in turn replaced by *deepening*. This may seem an uncontroversial point, but for the sake of completeness it needs to be made. Unless due attention is exercised there is a danger when translating, or indeed analysing translations, of falling victim to what is sometimes termed the 'translator's illusion', described by van den Broeck as 'the fallacy that highlights every word of the source language and causes it to have a consciousness which it has never had, or which it has lost at any rate' (1981: 82; see also Keesing, 1985). This danger is of course particularly acute when the source text is rich in metaphor.

However, in a number of instances problems of entailment do still occur, as the following two examples demonstrate. First, the precise entailment of the word *zhizn'*, 'life', as used in the following sentence needs to be decided, and a suitable solution found:

> Объяснить присутствие и жизнь идей, константных для эстетики, поэтики и техники композиции Лигети, можно, на мой взгляд, лишь прочитав его творчество одновременно как отдельные 'малые' тексты … и как особый единый 'большой' художественный текст.

> In my opinion it is only possible to explain the existence and development of the ideas which are constant for Ligeti's aesthetics, poetics and compositional technique if his work is simultaneously read both as a collection of 'small' individual texts … and as one single 'large' artistic text. (Lobanova, 2002: 1)

As with English *life*, Russian *zhizn'* is rich in associations. However, unlike its Russian counterpart it cannot easily be slotted into this context. The translator is consequently likely to substitute another item that captures the desired entailment.

Second, the item *utolshchonny*, 'reinforced', needs to be handled carefully in the following sentence:

> Пять хоровых групп трактуются как утолщенные линии, голоса-пласты, каждый из которых расщеплен на четыре партии, образующие канон в приму.

> The five choral groups are treated as 'thicker' lines, layers of voices, each of which is split into four parts which form a unison canon. (Lobanova, 2002: 115)

Given the strength of its collocation with *concrete*, the translator may well decide to avoid the word *reinforced* altogether.

Conclusions

The preceding analysis has offered both an external and internal view of the translation process, having explored both the finished translation product and the factors that affect the translator's decision-making. The observation has been made more than once that a large proportion of the difficult words in the text were metaphorical in nature. I have argued that metaphor is the main root of the difficulty that this musical monograph presents for the translator. The existence (or successful identification) of significant conceptual metaphors can help the translator to decide how to deal with individual metaphorical expressions. In other words, to the extent that it is possible for translators to see the conceptual woods for the lexical trees while engaged with a text of this type, a willingness to bear the underlying conceptual metaphors in mind will make their decisions centripetal rather than centrifugal by ensuring that a larger number of important entailments are interpreted coherently than might otherwise be the case.

This study has raised important questions regarding the translation of musical and creative metaphors which are often very personal as they reflect the personal understanding of the composer's own perceptions. The text is unusual, first because of the central role that metaphorical modes of expression play (not only in identifying musical features but in describing creative process); second, because it relies on such a large number of conceptual metaphors; and finally, because they are of an original nature in which a Hungarian background informs metaphors constructed in Russian and German. The cultural setting of this text sets it apart from other monographs.

Metaphors in translation and in musical discourse are complex topics that permit a wide range of different research approaches. The study of translation – both the process and the product – is not only an important end in itself, but also a potentially powerful tool for deepening our understanding of this intriguing subject.

Note

1 In this article I am following the convention of marking all underlying conceptual metaphors in small capitals and verbalizing them in the form of A IS B statements.

15

Making Music Television Accessible to a Hard-of-Hearing Audience

Mark Harrison

As a provider of subtitles for music programming, I am always asked why anyone with a hearing impairment would want access to music. Provision of access services (subtitling for the deaf and hard-of-hearing, HoH) for audio-visual material, be it on TV, the Web, DVD, mobile, cinema or otherwise, is about inclusion: in other words, it gives an audience with hearing impairments, whatever their degree of hearing loss, the choice to access and experience whatever content their hearing peers have access to, to enjoy and discuss.

The boom of new media in recent years has ushered in many changes to the television industry. In order to maintain viewer loyalty and ratings, television has had to become more responsive to the tastes of its audience, more diverse in its offerings across networks and more specialized in what it offers. No genre of television has seen more diversification in order to maintain an audience than music television. Music television first appeared in 1981 with the launch of MTV in the USA. By 1987, MTV had spread to Europe and by 2010 the UK had almost 30 24-hour channels dedicated solely to music, ten of which are run by Viacom International Media Networks and seven by Box Television (Bauer Group).

It is true that the way people use and watch television and audiovisual content has changed in recent times. Landmark music programmes such as *Top of the Pops*, *The White Room* and *The Tube* no longer dominate the UK's television schedules. Since the turn of the twenty-first century, music has disseminated across channels and now sits almost exclusively on dedicated music channels. Music is now also seen on youth channels such as BBC Three (festival coverage) and E4 (day-time music slots), arts channels such as Sky Arts (live concert coverage), BBC Two and BBC Four (*Later … with Jools Holland*) or regular performances from popular current artists. These all now sit within the plethora of reality television programming which has come with the return of weekend variety programming, most notably *The X Factor* and *Strictly Come Dancing*. This shift has meant that viewers go to music channels to fill a void left by the departure of programmes such as *Top of the Pops*. With the rise in popularity of new media, people want more music, sooner, faster and all the time. Audio-visual media is rapidly becoming a location-free and international medium with the rise of Internet viewing.

The UK music television industry is a competitive one. Although the audience share is relatively low compared to its non-commercial or terrestrial counterparts, the ratings war between music broadcasters is cut-throat. As a result, music programme scheduling is considered reactive and eleventh-hour. The play lists for music video blocks are decided the day before transmission so as to be able to reflect the chart position of a music track or enable the insertion of a new music video on an exclusive basis before any other channel can transmit it. The usual lead time between delivery of content and transmission of content for non-music programming would be several weeks: a schedule is decided upon between six and twelve weeks in advance, allowing the subtitling provider plenty of time to ensure that subtitles are ready ahead of transmission. With music programming, the provider has between one day and a couple of hours to get subtitles ready for transmission. The subtitler can never be sure what the next day's music schedule will carry until the end of the day before, leaving little time to prepare.

Much has been published covering the translation of music lyrics for many different media, but little has been done to analyze the specific needs of music television audiences when it comes to accessibility. Using my first-hand experience in subtitling music television, I explore the content, methods and problems facing subtitlers of this specific medium. It must be recognized that such language transfer goes beyond linguistic content; the textual attempts to transfer the audio content as well. In order to ascertain what type of music content is being subtitled, a real world situation is analyzed: a sample study of music videos is selected to illustrate quality, reading speeds and genre differences.

The reality of music content

It is normal practice in subtitling to edit sentences down if the reading speed exceeds 180 words per minute (wpm), the average reading speed for an adult. The duration of the subtitle is the difference between the in-time and out-time, the time codes where the subtitle appears on screen and disappears from the screen. The standard practice of editing text down for reading speed cannot be employed in the case of subtitling song lyrics. For example, if a subtitle contains more words than this allowance, words are deleted to create a coherent segment of text which retains the same meaning as the complete original phrase but which can be read in the allotted time. With music subtitling, the subtitling of song lyrics, any form of deletion or reduction may not only contravene strict rules regarding publishing rights but also render the text meaningless or change the meaning altogether.

Of the usual methods of text reduction, paraphrasing or condensation would be the only two methods available to the subtitler in this case. Paraphrasing is not usual practice in intralingual subtitling, and deletion and condensation would contravene copyright rules and could alter the intention or change the meaning of the original lyrics altogether. When song lyrics are subtitled for a hard-of-hearing (HoH) audience, they need to be subtitled 100 per cent verbatim. This practice is by no means commonplace and contravenes a number of standard rules usually adhered to when subtitling most genres of programming. On the one hand, this rule makes

the subtitler's job easier as a time-consuming but creative stage is removed from the process. However, on the other hand, this could inhibit the viewer's comprehension and enjoyment of the piece. What use are the subtitles if they cannot be followed due to high reading speeds?

A survey was sent out by the author using Survey Monkey in August 2011 to users of subtitles on music television using Facebook groups, online forums and word of mouth. The aim was to see if there are any links between the preferences and reactions to subtitled music and the practicalities of the approach to subtitling music content by the broadcasters and subtitlers in question. For example, is there any specific genre of music which is found to have a higher than recommended reading speed and, if so, do viewers find the subtitles too fast? Does intralingual subtitling for music content ultimately break the rules to such an extent that it cannot be enjoyed adequately? Should there be alternative guidelines for subtitling music that all practitioners and providers of subtitling should adhere to?

To complement the survey and allow us a comparison between broadcaster provision and audience reaction, 100 music videos subtitled between June and August 2011 for Viacom International Media networks were catalogued and analyzed for genre, number of subtitles per subtitle file, the highest reading speeds and the overall average reading speed. The content analyzed for this study was made up exclusively of music videos, single stand-alone music clips of between two and six minutes, which are scheduled together on television to create 'music blocks'. Videos such as this are considered promotional material which accompanies the release of a music track by a specific artist. What follows is a brief breakdown of findings.

Genre

While this category remains relatively unimportant in the grand scheme of music video subtitling provision, this is catalogued for practical reasons since each genre generally relates to specific channels. For example, pop music would generally be found on channels such as Viva, MTV Hits, 4Music and The Hits while urban music would be found on MTV Base, dance music on MTV Dance and so on.

While carrying out this study, it was noted that popular music currently has such a significant amount of 'cross-over' artists and tracks that it was difficult to break down genre any further than seen below. For example, while Akon might normally be considered an urban artist, he also appears on a great number of pop tracks as a featuring artist contributing a hip-hop element or verse to a song. Alternatively, a hip-hop track may also feature a heavily pop-influenced chorus or bridge, for example, B.o.B featuring Hayley Williams, *Airplanes* or Bad Meets Evil, featuring Bruno Mars *Lighters*. The breakdown of the genre of the videos analyzed demonstrates the volume of tracks being released for each genre during July and August 2010, play listed by the MTV Music Programming team. Urban came out with the most releases at 31 per cent, dance 26 per cent, pop 25 per cent, R&B 10 per cent, rock at 5 per cent and jazz and easy listening at just 3 per cent.

Number of subtitles

The number of subtitles per music video subtitle file was recorded to give an indication of the number of subtitles per file. While this is not a common means of measurement, it does give us an idea of the concentration of subtitles in a given genre or file. The aim here was to demonstrate how much work it is to view from an audience perspective. After all, watching content with subtitles should not be hard work for the viewer nor should they feel like they are 'reading a programme'. Good subtitling is watched effortlessly. The hypothesis here was that genres such as jazz and easy listening and pop would have fewer subtitles per file since the song structure tends to be more conventional and structured with regular repetition, the pace is slower and more even and there may be longer instrumental sections than, say, a hip-hop or R&B track.

By breaking down the number of subtitles per file per minute by genre, a better guide of how music subtitling compares to the conventional subtitling found on non-music programming such as drama, comedy or documentary can be seen. Urban music came out on top with the highest number of subtitles per minute with 24. R&B follows close behind with 22; then pop, 19, rock, 15, jazz and easy listening 14 and dance music with 12 subtitles per minute.

Using these figures, it is clear that some genres have a disproportionately high concentration of subtitles when compared to other types of programming. For example, a subtitler might expect a 90-minute scripted feature film such as *Super 8* to contain around 1000 subtitles (11 subtitles per minute) and a 22-minute unscripted reality programme such as *The Hills* might contain approximately 300 subtitles (14 subtitles per minute).

Highest reading speeds

The intention of collecting the highest reading speeds for each of the 100 music videos in the study was to garner some idea of the exceptions to the rule, to be able to see why the average reading speeds are as they are and to better understand the rhythm of the subtitles. For example, a pop track with hip-hop interludes may have an average reading speed of 180wpm due to the fact that the pop lyrics are slower than 180wpm but the hip-hop interludes exceed the recommended 180wpm.

As seen in the graph below, the only genre to have 100 per cent of its subtitles below the recommended reading speed of 180wpm is jazz and easy listening. This was to be expected due to the pace and rhythm of most jazz and easy listening tracks. Quite literally, they are easy to read and 'listen' to in their written form. Urban, on the other hand, has instances of subtitles with a reading speed of almost double the recommended rate. Can we expect this to inhibit the viewers' enjoyment of the content?

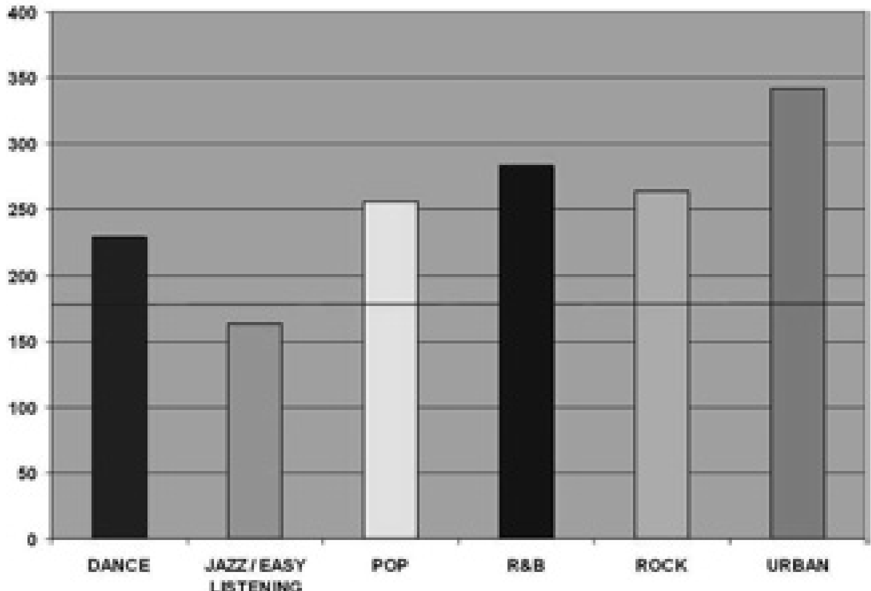

Table 15.1 Illustration of highest reading speeds by genre

Average reading speed

The average reading speed for each genre was measured by totalling the reading speed rate for each subtitle in each file and dividing it by the total number of subtitles. While this may not be the most accurate representation of the overall reading speed, it does give us a clear figure with which to work approaching the comparison between the realities of the subtitle files and audience feedback.

The graph below shows the average reading speed for each genre. Not surprisingly, urban music comes out on top with an overall average reading speed of 185wpm, 5wpm over the recommended rate. All other genres sit well below the 180wpm threshold with rates ranging from 86wpm to 138wpm. Should our hypothesis, therefore, be that viewers who tend to watch urban music channels, such as MTV Base, find the subtitles too fast or that viewers perceive subtitles as being too slow even though they are timed to match the video and audio?

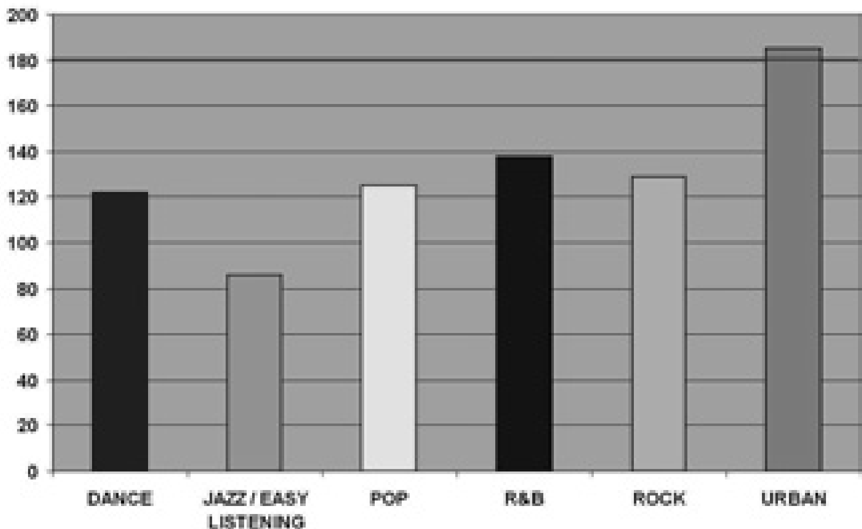

Table 15.2 Graph to illustrate average reading speeds by genre

Getting to know the audience

The intended target audience demographic for music channels in the UK is 16–34 year-olds. However, for the purposes of this article, adults between 16 and 60 will be discussed since respondents to the survey were of all ages.

In the UK, there are 2,474,000 people aged between 16 and 60 who are deaf or HoH (source: RNID), around a quarter of the total number of deaf or HoH adults. Looking at audience share of music channels in the UK, we are left with a relatively low percentage of subtitle users in the UK who would regularly watch music channels with subtitles (most music channels have an audience share of less than 1 per cent). Nevertheless, any amount of viewers is a significant one since provision of access services is about inclusion and allowing viewers the same access as their hearing peers regardless of the channel or genre.

In order to better gauge who is using the subtitles on music television, an online survey was sent out by the author to MTV subtitle users who had previously contacted MTV UK & Ireland, online deaf and hard-of-hearing groups and Facebook groups during the summer of 2010. The survey achieved a total of 53 respondents over a three-month period. The majority of respondents were aged between 25 and 40 (58.5 per cent), with a significant amount of responses from those aged 16–24 (20.8 per cent) and 41–55 (15.1 per cent).

Of the respondents, over 77 per cent described themselves as deaf, with the other 23 per cent describing themselves as having some degree of hearing loss. Thirty-four per cent were native BSL users, indicating that a significant percentage of music television subtitle users were reading the subtitles in their second language, adding

another level of language transfer to the process. Native BSL users are considered to use English as their second language.

All respondents were asked to list the genres of music that they like to watch on music television. They were asked for multiple answers since it is rare for someone to like only one type of music. Pop music lived up to its name and came out as the most popular genre of music with over 62 per cent of respondents stating that they like to watch this on music television. Urban came out bottom with 23.5 per cent of respondents saying that they preferred it. Interestingly, however, urban had the highest number of unique answers (those who chose urban music as their preferred genre did not pick other genres as well), showing that urban music fans are consistently the most devoted to their favourite artists and music type.

The survey asked the audience which music channels from Viacom International Media Networks and Box Television they watched. Again, multiple answers were asked for in this question since it would be unusual for a viewer to only watch one channel – the music television audience is known for its channel hopping habits. MTV came out on top with 63 per cent of viewers saying they watched music content on this channel; MTV Hits (pop) and MTV Dance (dance) came out second and third with 42 per cent and 40 per cent respectively. This gave an overall indicator of the spread of viewers who use subtitles across the two networks, Viacom International Media Networks receiving an overall share of 63 per cent of the audience preference while Box Television received 37 per cent.

The next question posed the idea of speed. According to Ofcom's publication entitled *An Issue of Speed?*, 'speed is not a top-of-mind concern for most subtitle users' (Ofcom, 2005). However, the approach of subtitling verbatim for music content is a topic that not only has not received much discussion or research but also is an exceptional case for music since we are dealing with such dramatic hikes in the average reading speed when looking at urban music, for example. The word–music collaboration dictates a musical tempo and not, foremost, a textual reading or spoken tempo.

Contrary to what the music video study suggests, with its evidence of high reading speeds and fast-paced subtitle files, almost half of all respondents (49 per cent) stated that they felt the speed was just right and only 9 per cent stated that they felt it was too fast. None of this 9 per cent stated that they watched urban music channels or preferred urban music as a genre over others, indicating that there is little to no link between reading speeds being higher than the recommended 180wpm and audience dissatisfaction.

Analysing practices

When it comes to the physical creation of the subtitles for music videos, it is technically straightforward. Usual conventions surrounding line-breaks, punctuation, timing around shot changes and matching the in-time to the audio must be rigidly adhered to. As previously detailed, editing or paraphrasing of lyrics is not permitted due to rigid copyright laws. All subtitles for sung lyrics within music videos must start each line within a subtitle with a capital letter and do not take terminating punctuation for clarity, aside from question marks and exclamation marks where

appropriate. Commas are used within sentences where needed as per usual punctuation rules. Each subtitle begins with a # symbol to indicate it is sung (standard practice across UK broadcasters) and the final subtitle also ends with # to indicate the end of the music.

On some HD platforms in the UK, the # has now begun to be decoded as a music note symbol at the viewer end (♫) marking a move into allowing more graphical representations of sound on television. However, this also means revision of legacy subtitles is needed to ensure that if # has been used to indicate 'number', for example, this is not decoded as ♫ (for example, 'It's the #1 selling drink in the country' may be seen as 'It's the ♫1 selling drink in the country').

Colours should always be employed to indicate which band member or person on screen is singing, rapping or speaking at that moment. The standard Teletext colours available are the familiar white, yellow, cyan, green, magenta, dark blue, black and red. For clarity against a black box background and to remain in line with other broadcasters and Ofcom guidelines, channels such as MTV use white, yellow, green, cyan and magenta: the colours which provide the best contrast. UK digital broadcast platforms such as Freeview, Sky and Virgin, for example, transmit subtitles in a slightly different way which means some colours may appear to be very similar; for example, white and yellow are not as distinct on a Freeview box as they are on a Virgin HD box. It is suggested, therefore, that the basic style guide show in Table 15.3 is followed for providers of HoH subtitling and closed captioning of music programming.

But what of the actual music? How much of the music's rhythm, pace and style is integral to the enjoyment of the music video if you cannot hear?

> Video music is by definition audio and visual, where both are equally important and balance. This does not mean that they are inseparable. Words are not usually the most important feature although they can appear orally or graphemically. (Zabalbescoa, 2008)

If, as Zabalbescoa states, the audio and visual are equally important, then the approach to subtitling a music video for the HoH audience would be extremely complex. By including just the lyrics to a song without musical description, the subtitler is already overloading the viewer with information since reading speeds are unusually high. So does this leave much room for other information? Is more information musical required? As the visual content of music videos often represents a great deal, from showing the instruments, the singer, rhythm and stylistic features of the music, the musical cues the aural. Performance videos often show instruments being played: Coldplay, *Viva La Vida* (2008) cues visual images to the music, placing bell, guitar, drum or singer centre screen at significant entries. Hip-hop videos often contain dancers dancing on the beat of the music as in Kelly Rowland's *Motivation*, featuring Lil Wayne (2011). Pop videos usually tell a story relating to the song, such as the memories illustrated in Madonna's *Papa Don't Preach* (1986) or Michael Jackson's *Thriller* (1982). Jazz and easy listening videos often convey the sense of tranquillity or sophistication that their accompanying tunes imbue: Michael Buble's *Haven't Met You Yet* (2009) and Paolo Nutini's *Candy* (2009).

Maximum number of lines per subtitle	2
Min. duration	1 second
Max. duration	6 seconds or the duration of the held note or long phrase
Line breaks	Always grammatical and logical Every line begins with a capital letter
Use of #	Always begin each subtitle with # End the final subtitle of the song with #
Punctuation	No terminating punctuation except ! and ? Usual comma use within subtitles permitted
Colour use	Use colours consistently between songs by the same artist in the following order of priority: white, yellow, cyan, green, magenta, red Do not use dark blue for foreground colours Avoid using only white and yellow together
Lyrics	Must always be 100% verbatim and sourced from approved location, preferably a record label
Timing	Time to shot and fix to audio even if extending beyond the 6 second maximum rule Be as frame accurate as possible.
Reading speed	Extend out-times where possible 180 wpm cannot always be achieved

Table 15.3 Style guide for HoH subtitling

As for the timing of the subtitles, video editing is on the side of the subtitler. It is rare for music videos to be edited out of time with the music: in other words, scenes change with the start of a new melodic phrase. Therefore lyrics rarely need to cross-shot changes, start in the middle of a shot or hang into new scenes. This allows the subtitler to stick to timing subtitles around shot changes. In doing this, the subtitles not only fit the original cutting but also the musical structure. Subtitles which hang on into the next scene could indicate both the scene change and a change in subtitle, thus assuming repetition. Subtitles which remain on screen too long may be re-read and detract attention from the visual content. The subtitle must become a representation of the audio by means of staying on screen for the duration of a long phrase or held note. Such synchronization is paramount to allow for fluid subtitles with little jarring, producing an integral part of the experience. To the deaf or HoH viewer, the subtitles need to be as central to the viewing experience as the audio is to a hearing viewer.

Making music television *audible*

An interview conducted by the author in August 2011 with Dame Evelyn Glennie, a world-famous and profoundly deaf percussionist, explored her reactions to accessibility on music television. The interview was conducted via telephone with the aid of a lip-speaker. The questions asked, aimed to establish whether she felt that the current provision of access services on music programming catered well for the hard-of-hearing audience. The interview focused on issues regarding how musical sound was projected, whether, for example, the 'sound' of music was retained in some form, or whether, on the other hand, it was required? The importance of the lyrics in songs and arias were discussed.

Glennie emphasized that a live environment enables the best understanding as the music can be felt: the vibrations in a performance space are very different to television dissemination. Significantly, Glennie noted that live music is not available to most HoH viewers, and as such, television holds a vital place in reaching this audience. The quality, and experience, of sound is affected when music is transferred from a live event to a broadcast environment. In a televisual environment, the visual aspect becomes all-important since audio needs to be configured differently for broadcast compared to a live environment. Range, quality and depth may be compromised. Glennie offered a personal example to illustrate this discussion: when sound engineers are working with the marimba, they may assume that it works in much the same way as the xylophone. Its resonance may therefore be lost on TV, but it remains present during live performances. A deaf and HoH audience need to feel the vibrations in conjunction with the visual image in order to be able to experience the music in the same way: a way that is adept to their own sensory and aural experience. Subtitles, Glennie claims, may become arbitrary and lost in the experience of the visual scene and the audio vibrations. As such, it must be asked whether subtitles remain relevant to the musical experience if they detract from the other visuals.

A period of consumerism is demonstrated by the size of televisions today. As televisions get bigger, visuals get bigger. If a deaf or HoH person is watching music TV, it can be assumed that vision is the main sense in action. The viewer no longer gets the physical somatic sensation from the TV. This is in contrast to the experience gained from attending a cinema screening where the experience of sitting in a 'pool of sound' in the auditorium creates a suitable physical experience which accompanies the visual experience of the big screen. Glennie agrees that music on television should accompany and complement the visual and live experience, rather than replace it. Taking this into account, could subtitles therefore become signals rather than descriptions, indicators of the sound and rhythm of the music much like a metronome in classical music?

The intralingual subtitles on the annual BBC Proms were described by Glennie as a 'boring and uninspiring experience' due to the focus on visual description. The camera focuses on the orchestra (or band) in its entirety, rather than offering many close-up shots which would give details of how the instruments are played. A close-up focusing on the violinist's face during a solo would allow the viewer to understand the meaning and sensation of the piece of music, to 'see' and 'feel' it. The interview with Glennie placed the somatic experience in the foreground for deaf and HoH viewers.

At live pop or rock concerts, emotion seen in the face and movement in the body of the artists coupled with elaborate video displays and creatively set and lit stages already give the expression that deaf and HoH people need to experience in the same way. Attending a string quartet performance with allocated seating is not at all like a rock or pop concert where one can move around and find the optimum place for the best visual and physical experience of the music. That is to say, some scenarios work better than others for appreciation of music in a live environment. At a live pop concert, not much more access is actually needed: every sense is awakened in an already very emotive setting.

Glennie, however, pondered the possibility of providing too much access and information. Should deaf and HoH viewers and audience members try to work on their own sensory experience and make music enjoyable in their own way using the senses and feelings already available to them? Would this, in turn, allow them to grasp more depth in the music? If music is open to subjective interpretation then it is relevant, Glennie notes, to remember that deaf and HoH people often have heightened other senses to rely on. A reliance on the same forms of access may result in an experience which ignores the other senses. The best way to facilitate access to music, in her opinion, is for young deaf and HoH people to attend live music events to experience the feel and environment of the event. In attending a rock concert, one is able to feel the vibrations and see the emotions of the music first-hand. This provides someone watching the same music event subtitled on television at a later stage a very different sensory experience. One's understanding and appreciation of music is dramatically increased by feeling vibrations in the spatial context of the live performance.

Conclusion

The subtitling industry is only ever going to be a growing one due to the ever-increasing quotas imposed by regulators. While this will always be a good thing for deaf and HoH audiences, it does mean that providers of music subtitling need to be sure they are catering well to the needs of the audience rather than simply fulfilling regulatory obligations. The present research has shown that it is a challenging genre for subtitlers and viewers alike. Strict laws govern not only how much needs to be subtitled on music television but also the copyright rules and regulations surrounding use of lyrics. With the inability to edit lyrics or paraphrase, the subtitler has to produce work with reading speeds much higher than usual. As a result, the viewers' enjoyment and comprehension is, in theory, hampered.

While research shows that the audience is not fazed by the reading speed of subtitled music, their main concern is the availability of subtitles on their favourite music content. Giving this audience full access to the similar material as their hearing counterparts creates inclusion and is, after all, the primary reason access services exist in the first place. Subtitles need to be clear, employing the minimum of punctuation, clear line-breaks, consistent colour use and 100 per cent verbatim and accurate lyrics which reflect the type of language and vernacular used in the original audio, even if the source language is not English, for example, Bonde Do Role's *Solta O Frango*

(2007) and Yolanda Be Cool's *We No Speak No Americano* (2010) which are sung in Brazilian Portuguese and Neapolitan Italian respectively.

The development of a specialist music television programme for deaf and HoH viewers could be considered. In an ideal world, it would contain performances shot in a way that allows deaf and HoH viewers to gain a more rounded and emotive experience, employing on-screen representation of music, pitch, rhythm and beat using open graphics and animations. Audio would be mixed in such a way so as to allow for maximum enjoyment and perception of rhythm and bass by viewers whatever their degree of hearing loss.

Is music not another way of expressing what words alone cannot? Its purpose is to nurture, inspire, uplift and tell a story. It is more than just lyrics.

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