# Singable Standards: A First Foray into Studying Jazz Song Translation

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**ABSTRACT**

This thesis serves as a first study on the topic of jazz song translation. As there seems to be no previous research by translation scholars on this topic, the aim is to take a broad approach that might serve as a point of departure for further research. The research question for this study is: "*Are there any similarities between the selected jazz song translations that could suggest a general translation strategy for jazz songs?*" which is answered through the analysis of three jazz song translations of varying language pairs, chosen to form a broad selection representative of the variety of the genre. The method of analysis is based on Johan Franzon's concepts of the five choices of a song translator and his three layers of singability, as well as - to a lesser degree - on Peter Low's Pentathlon Principle. By placing the songs in the framework of five choices and studying the different aspects of the music and lyrics as described by Franzon, the results for the three songs can be compared to detect any similarities that could suggest an overall pattern. Comparison of the analyses points out that the three songs do not have enough in common to suggest a general translation strategy. Nevertheless, this fits into the emphasis within jazz on improvisation, experimentation and individuality, and having ruled out a general strategy clears the way for future research to focus more on unique approaches to jazz song translation.

KEYWORDS*:* *jazz song translation, singability*

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# 1. Introduction

When I started my Translation master's program, I was made aware of the field of song translation. This subject, where two of my interests – music and translation – intersect, became the topic for this thesis. As a student of jazz vocals at the Royal Conservatoire in The Hague until very recently, the choice of centring this study on jazz song translation was obvious. It soon became apparent that within the field of song translation, much remains to be studied, and one of the topics that has until this point largely escaped the attention of translation scholars is jazz song translation. With not much to build on, I have decided on a very general approach, looking into whether there appears to be a strategy common to jazz song translations. The research question I have formulated for this purpose is the following:

> Are there any similarities between the selected jazz song translations that could suggest a general translation strategy for jazz songs?

For the purpose of analysis, I selected three song translations, each featuring a different language pair in order to represent a broad range of examples from the genre of jazz. Naturally, the scope of this thesis is limited, but hopefully it may serve as a first foray into the subject and a source of inspiration for others who are interested in jazz song translation.

The literature most central to this study are Peter Low's *The Pentathlon Approach to Translating Songs,* and Johan Franzon's *Choices in Song Translation*, as these two articles offer the methodology used for the analysis in this thesis. Low introduces his Pentathlon Principle, a method he has devised as a tool to help translators produce a singable TT (target text, the translated product). Franzon introduces five choices a translator has when faced with a song, as well as his concept of three layers of singability, which he connects to different aspects of the music and lyrics. Another author of importance to this thesis is Benjamin Givan, a musicologist who has written two articles on the work of French musician, lyricist and literary translator Mimi Perrin. Although Perrin's work does not involve song translation in the traditional sense – interlingual translation of song lyrics – her work is certainly of interest in the pursuit of a broader contextualisation of song translation. A scholar who is a proponent of the latter is Sebnem Susam-Saraeva, who was the editor of a 2008 special edition of *The Translator* on the topic of music and translation. In this special issue she offers information on the state of the field of song translation, which is discussed in chapter 2, the literature review.

The method of analysis is largely based on the aforementioned work by Franzon. The selected songs are each placed within his concept of the five choices of a song translator, after which the different aspects of the lyrics and music are considered as per Franzon's three layers of singability. In some cases, the results of this might indicate a prioritisation of one of Low's five criteria from his Pentathlon Principle. This method and the selection of songs are described in more detail in chapter 3, followed by the analysis in chapter 4, and the discussion and conclusion based on the results is featured in chapter 5.

# 2. Literature Review

As a sub-discipline of the already relatively small field of Translation Studies, song translation is a fresh field of research with many topics to be studied. Jazz song translation is only one example of this. Literature on the subject appears to be limited to two articles by Benjamin Givan on French musician, translator and lyricist Mimi Perrin, focussing on her work creating vocalese arrangements for her vocal jazz group Les Double Six. Vocalese is the practice of putting words to melodies of originally instrumental songs, in many cases imitating instrumental arrangements in great detail. Since this does not concern actual translation of existing song lyrics, Givan's work cannot exactly be considered literature on jazz song translation. Nevertheless, the articles contain relevant insights, so they are featured later in this chapter.

The chapter is divided in four sections concerning song translation and jazz. Section 2.1 describes the topics and challenges prominent in the field of song. Section 2.2 introduces two prominent song translation models, namely Peter Low's Penthathlon Principle and Johan Franzon's five options for song translation and the three layers of singability. Section 2.3 is a brief description of the history of jazz. 2.4 delves into jazz song translation and the work of Benjamin Givan.

## 2.1. Challenges in song translation and prominent topics

In an introductory article to the 2008 special issue of *The Translator* about translation and music, editor Şebnem Susam-Saraeva writes about the field of music and translation and its challenges, as well as examples of possible topics for future research. The difficulties that she describes, that are expanded upon below, may well be the reason why song translation as a topic has to date not yet been widely explored.

### 2.1.1. The matter of terminology

Studying music and translation, Susam-Saraeva writes, involves many challenges from a methodological and (multi)disciplinary point of view. For example, there is a distinct lack of clarity in the definitions of terms like *translation*, *adaptation*, *version*, *rewriting* and so on.[1] In response to this issue, Peter Low proposes a distinction between a *translation*, an *adaptation*,

[1] Susam-Sarajeva, Şebnem. "Translation and Music." *Translator (Manchester, England)* 14, no. 2 (2008):189.

and what he calls a *replacement text* (Low, 2013). He views a translation as TT (target text) that has a high degree of semantic fidelity to the source text, where "all significant details of meaning have been transferred".[2] In that way, he argues, it is a term that can be tested whilst preserving room for subjectivity on what is considered significant. TTs that do not qualify as a translation are either a replacement text or an adaptation. The latter is "a derivative text where significant details of meaning have not been transferred which easily could have been"[3]. It is clear that it was based on the ST (source text, the original text), but too much has been altered – unnecessarily so – that it can no longer be considered a translation. A TT that shows absolutely no relation to the ST, but which is put to the melody and music of the original song, is what Low proposes to call a replacement text.

While I believe that the term *replacement text* is a useful addition, I think that using semantic transfer as a criterion for what may be called a translation is too narrow. Low justifies his approach by stating that it "makes good sense etymologically: given that 'adapt' means make suitable while 'translate' means 'carry across' (*über-setzen*) […]."[4] This seems rather too vague an argument, considering that 'carry across' does not indicate what is carried across, nor how much or to what extent. One could just as well use this as an argument for saying that anything can be a translation, as long as something of the source is carried across. Low himself admits that narrow views of translation would not be useful. He describes that, although some traditional definitions require equivalence for something to qualify as a translation, in song translating one has to make compromises, and such definitions would result in very few 'singable translations'.[5] Considering the fact that songs present unique constraints to a translator that call for flexibility (for example the rhythm, rhyme and melody of the original song), in my opinion it is not very useful to define a translation by the amount of semantic transfer in the case of song translation.

Even if one were to accept Low's definition, it would not eliminate discussion on what could be considered the 'significant details of meaning'. Disagreement on these matters could also mean disagreement on whether something can be considered a translation. Additionally, the matter of whether something is a translation or an adaptation is, in many cases, not the main concern of a study. To opt only for subject matter that can strictly be seen as translations could potentially mean bypassing interesting insights, as is discussed more in the next section.

[2] Peter Low, "When Songs Cross Language Borders," *Translator (Manchester, England)* 19, no. 2 (2013): 231, 237.
[3] Low, *When Songs Cross Language Borders*, 237.
[4] ibid., *236.*
[5] ibid., 230.

Thus, adopting the term 'replacement text' is useful, as it indicates a phenomenon of which there are doubtless many examples. However, the distinction between a translation and adaptation might better be left in the margin of "gut feeling" that I believe to be ever-present in translation, particularly in the more creative branches such as literary translation, poetry translation and song translation.

### 2.1.2. Selecting research topics and deciding on approaches

One challenge of song translation is its multidisciplinary nature. To be able to study a song translation beyond just the textual dimension, one needs musical knowledge as well as knowledge of translation studies.[6] Analysing only the textual dimension of a song translation, ignoring the musical aspects of it, would mean denying the very nature of a song, arguably making the study redundant. As such, having some musical knowledge is essential to study song translations. Another issue with using musical material is the pervasiveness of covert and unacknowledged translations. This often moves song translation scholars to avoid genres where this regularly the case, instead deciding to study genres such as opera, where the translations are overt.[7] This is reflected in what music-related topics have been studied most by translation scholars. Rocio García Jimenez has analysed the general bibliography that is included in the 2008 special issue of *The Translator,* and gives a list of topics most studied (see Appendix 1). Looking at this list, it is clear that by far the most studies have indeed been conducted on the genre of opera. Nevertheless, a closer look at the dates of the publications suggests a trend towards more popular genres of music in recent years. There is no mention of jazz in the bibliography.[8]

Besides much of the research having been focused on opera, Susam-Saraeva also writes that much work on music and translation has centred around "practical strategies, loss and compensation and general translation criticism".[9] The question this research has mainly been trying to answer is *how* translation should be done, and not so much *why* something is translated. Susam-Saraeva deems the latter to be a crucial question, since understanding what the lyrics mean – or even the original intentions of the composer or song-writer – are not necessary for the listener to enjoy a piece of music.[10] Many scholars such as Johan Franzon

[6] Susam-Sarajeva, *Translation and Music*, 189-190.
[7] Ibid., 189.
[8] Johan Franzon, Marta Mateo, Pilar Orero & Şebnem Susam-Sarajeva (2008) Translation and Music, The Translator, 14:2, 453-460.
[9] Susam-Sarajeva, *Translation and Music*, 190-191.
[10] Ibid., 192.

and Peter Low have taken functionalist approaches, emphasizing the different *skopoi* (the goal of a translation) a translator might choose from and the options this provides.[11] While these approaches are focused on how the translation is done, the goal of the translation is at the core of the process, thus touching on Susam-Saraeva's need for the consideration of *why* a translation is made. These translation models (Low's Pentathlon Principle and Franzon's Five choices in song translation) are discussed in detail later in this chapter.

Susam-Saraeva expresses an expectation for future research to feature more functional approaches, more AVT (Audio-Visual Translation), as well as more interaction between translation studies and other disciplines such as musicology, theatre studies, film studies and semiotics.[12] Earlier in the article, she suggests that AVT would be the logical field within translation studies for the study of music and translation, considering the fact that music often goes paired with visuals in the form of music videos, films and stage musicals.[13] García Jimenez responds to this with her 2017 article comparing song translation and AVT. In the article, she concludes that AVT and song translation have much in common, such as the reception within translation studies and the kinds of industries both of these types of translation take place in (the film, television, computer and music industries). She further writes that song translation can sometimes be considered as a type of AVT, but there are some translation strategies that are unique to song translation and that set the two apart.[14]

García Jimenez has thus already confirmed Susam-Saraeva's prediction of AVT-related research, and Givan's work on vocalese is an example of consideration of translation through the eyes of another academic discipline. While Givan, as a musicologist, does not apply principles of translation studies, his musical insight could serve to inform translation scholars. Another way his work could inspire translation scholars is in the exploration of the boundaries of what might be considered translation. In her section containing suggestions for future research on music and translation, Susam-Saraeva explains that looking into "translation-related activities in a broader context [that undermine] more conservative notions of translation and mediation, [can] offer us a new perspective on who may act as a 'translator' under different circumstances".[15] A great example of this is Mimi Perrin, as described in

[11] Susam-Sarajeva, *Translation and Music*, 191.
[12] Ibid., 195.
[13] Ibid., 190.
[14] Rocio Garcia Jimenez. "Song Translation and AVT The Same Thing?" *Babel (Frankfurt)* 63, no. 2 (2017): 208-209.
[15] Susam-Sarajeva, *Translation and Music*, 191.

Givan's work. Perrin produced vocalese lyrics for her jazz ensemble Les Double Six, and later worked as a literary translator. Givan writes:

> Her translational philosophy was at all times highly creative: whether dealing with Anglophone literature or inventing vocalese lyrics, she keenly explored the imaginative possibilities that arose from sweeping art works into a new cultural orbit defined by the use of the French language.[16]

García Jimenez also considers music and translation in a broad way, going as far as to call music a language:

> Lastly, music acts at a global level, as its condition of universal language makes it one of humanity's most distinctive characteristics. Music defines us as human beings. Music is one of humanity's most outstanding creations. Music is, therefore, language. (my emphasis)[17]

If one accepts this notion of music as a language, studying vocalese as a translational act might not be so far-fetched.

Susam-Saraeva identified semiotics as another key field that she expected to play a role in future research on music and translation. Klaus Kaindl writes on the importance of semiotics in relation to popular songs in his contribution to a collected volume on song translation (Dinda L. Gorlée, 2005). He argues for a multidisciplinary approach, since song translations cannot be considered only on a textual level, as other aspects of musical production also impart meaning. The visual aspect of watching a musical performance (whether live or on video), cannot be separated from the experience as a whole.[18]

Since its beginnings, the study of song translation has largely focussed on opera. Much of these studies have also been focussed on *how* a translation was or should be done, rather than *why*. More recent studies have slowly been featuring other genres. Susam-Saraeva expressed her expectation for AVT to be increasingly featured in research. García Jimenez confirmed this through her 2017 article. Susam-Saraeva also mentioned the need for broader, multi-disciplinary approaches to song translation. Functionalist approaches that focus on the

[16] Benjamin Givan, "Dizzy à La Mimi: Jazz, Text, and Translation," *Journal of the Society for American Music* 11, no. 2 (2017): 123-124.
[17] Garcia Jimenez, *Song Translation and AVT The Same Thing?*, 201.
[18] Klaus Kaindl, "The Plurisemiotics of Pop Song Translation: Words, Music, Voice and Image" in Gorlée, Dinda L., and International Summer Institute for Semiotic Structural Studies. *Song and Significance : Virtues and Vices of Vocal Translation*, 235-236.

*skopos* of a translation, thus looking at the *why* of a translation, might be a basis from which to advance.

## 2.2. Translation Models

This section describes the translation models proposed by Peter Low and Johan Franzon. Since they are instrumental in the formulation of the method of analysis, the description is quite extensive. 2.2.1. introduces Low's Pentathlon Principle. Section 2.2.2. then introduces Franzon's five choices for song translation and his concept of the three layers of singability. Section 2.2.3. features a comparison of the two models.

### 2.2.1. Introducing Peter Low's Pentathlon Principle

In his contribution to *Songs and Significance*, Peter Low introduces his Pentathlon Principle. He takes a functionalist approach for this method, the selected *skopos* for this approach to translating being to produce a 'singable' song – i.e. a song that can "be sung, with the pre-existing music, to an audience who knows the target language".[19] Although there are song translations that are not meant to be sung, these TTs would not have the same constraints as a singable TT. Low argues that "a deliberate focus on function and purpose would help a translator to decide which are the features to prioritize in a given case and which are the features which may be sacrificed at less cost".[20] He discusses some instances where song translators shared something about their methods, but he deems these guidelines too unclear. He then goes on to introduce his Pentathlon Principle.

Low uses the metaphor of a pentathlon to explain the principle of balancing various aspects of a song translation, at one time prioritizing one over the other to end up with the best possible TT, just as a pentathlete might have to preserve energy at one event in order to get a better overall score. By keeping in mind the five criteria Low has established for his method – Singability, Sense, Naturalness, Rhythm and Rhyme – the translator might be helped in micro-decision-making and achieve the best possible result. In this endeavour, flexibility is key, and fidelity to the source text might sometimes have to be sacrificed in order to produce for example a more natural or a more singable translation.

[19] Peter Low, *The Pentathlon Approach to Translating Songs* in Dinda L. Gorlée 2005, Song and Significance : Virtues and Vices of Vocal Translation, Approaches to Translation Studies, Brill, Amsterdam, 186.
[20] Low, *The Pentathlon Approach*, 186.

Considering the *skopos* is to produce a TT that can be effectively performed, Low describes how the first criterion, Singability, must be given top priority. The translation must be able to convey the right meaning to the public. Another aspect of Singability is ease of pronunciation. Certain words are difficult to pronounce or sing, so a translator might choose a synonym to avoid issues for the singer, even if other options are semantically closer to the original. It is an example of Low's balancing principle, and in this case, ease of pronunciation would take precedence over semantic fidelity.[21]

The next criterion is Sense, which refers to the retention of the original meaning. The musical constraints that come with song translations make flexibility a necessity. Absolute fidelity to the ST in terms of semantics is simply not possible in the vast majority of cases. Although words and phrases might be replaced with others that serve a similar enough purpose, Low argues that sense should still be considered important, because this is a matter of interlingual translation, and the translator should be respectful towards the author of the ST.[22]

Next is Naturalness, which is "the criterion requiring a translator to use the TL in a reasonably natural way [which] involves various considerations such as register and word-order".[23] Although this does not mean that song translations should absolutely only use natural language, Low emphasizes this point because many song translations are very unnatural. Particularly classical music has many examples of this, perhaps tied to a strong emphasis on semantic accuracy. Although most people would agree that a TT should not be oversimplified to facilitate easy reading, the case of song translations is a bit different. After all, the audience of a performance cannot reread the text or go over it slowly. The lyrics are processed as they are heard, which slightly alters the translation criteria from those of for example a poem or a literary text.[24]

The fourth criterion is Rhythm, and Low writes that the existing rhythm of the song should be respected by the translator, as it determines how the song is performed. Some people, among whom Eugene Nida, argue that this a matter of maintaining the same number of syllables in TT as were in the ST. While he agrees that this is desirable, Low finds this too rigid an approach. In instances where keeping the same number of syllables would result in a particularly clumsy line, it would be acceptable to add or subtract syllables. However, this

[21] Low, *The Pentathlon Approach,* 192-194.
[22] Ibid.,194-195.
[23] Ibid., 195.
[24] Ibid., 195-196.

should only be done in places where it is suitable in the music. Adding a syllable on a melisma (a group of notes sung on one syllable of text) or taking one away on a repeated note would not be disturbing to the ear, but could greatly improve the flow of the translation. Sometimes it might even be necessary to add words or phrases to reach the correct number of syllables, which should be done with the theme of the original song in mind. But rather than syllable-count, Low argues, a more accurate indicator of rhythm is the stress pattern of the syllables. Lengths of notes and pauses should also be taken into account.[25]

Rhyme is the final criterion. Low writes that many song translations have been undermined by an undue prioritization of rhyme. He instead argues for flexibility, perhaps giving the TT a different rhyme scheme, or choosing a word with imperfect rhyme to maintain a higher degree of semantic accuracy. The TT might also have fewer rhymes than the ST. Low gives the example of a rhymed quatrain (a stanza of four lines), where most important rhyme is likely the fourth line. What line it rhymes with however, be it the first, second or third, does not matter. And the other two lines might not rhyme at all.[26] Low also writes about other options:

> A good account of these options, with snappy examples, is given by Apter, who speaks of "rhyme's cousins — off-rhyme (line-time), weak rhyme (major-squalor), half-rhyme (kitty-knitted) and consonant rhyme (slit-slat) — alone or in combination with other devices like assonance and alliteration" (1985: 309-310).[27]

With this list, Low gives alternatives to rigidly adhering to the rhyming structure of the ST while still maintaining a similar poetic effect.

To summarize, Peter Low's Pentathlon Principle is meant to provide translators with a system to balance the different aspects of a song, while keeping in mind the goal of producing a performable TT. By balancing the criteria of Singability, Sense, Naturalness, Rhythm and Rhyme – on occasion accepting a translation that is less than ideal on one aspect, but suitable in regard to an aspect that has a higher priority at that point – the song translator can produce the best possible translation for its particular *skopos*.

[25] Low, *The Pentathlon Approach,* 196-198.
[26] Ibid.,199.
[27] Ibid.,199.

### 2.2.2. Johan Franzon's Choices in Song Translation

This next translation model is introduced by Johan Franzon in his contribution to the 2008 *Translator* special. In this article, Franzon looks at the concept of singability and introduces five options he argues a song translator has. He also proposes that a song has three properties (music, lyrics and prospective performance) and music in turn does as well (melody, harmony and musical sense). This section describes these elements of Franzon's text.

Franzon proposes the following definition of a song translation:

> To avoid a categorical split between the optimal and the imperfect (or approximate), a song might be recognized as a translation if it is a second version of a source song that allows some essential values of the source's music and/or its lyrics and/or its sung performance to be reproduced in a target language.[28]

It will often prove to be impossible to adhere to all these aspects of the definition, which much room for interpretation, but Franzon uses it as a point of departure for defining the five options a translator has:

1. Leaving the song untranslated;
2. Translating the lyrics but not taking the music into account;
3. Writing new lyrics to the original music with no overt relation to the original lyrics;
4. Translating the lyrics and adapting the music accordingly – sometimes to the extent that a brand-new composition is deemed necessary;
5. Adapting the translation to the original music.[29]

These are theoretical categories, as real life examples might show that only one of the options is possible, or that the best outcome would be a combination of more than one. Although the inclusion of the first one might seem strange, Franzon explains that a translator deciding whether it is necessary for a text to be translated, can still be considered a 'translational

[28] Johan Franzon, "Choices in Song Translation," *The Translator*, 14:2 (2008), 376.
[29] Franzon, *Choices in Song Translation*, 376.

action' in the terms of Holz-Mänttäri.[30] This could be the case for a subtitler who has been commissioned for something like theatre or television. In this situation, translating a song might not be necessary because it is background music or irrelevant to the story, or it could be too time-consuming or not included in the brief, or perhaps it is not desirable to translate the song because it is significant or well-known in its original rendition.[31]

The second option of translating the lyrics of the song but not taking the music into account might apply when the audience is expected to know the song in its original form. This could be fans providing prose translations of lyrics, or album inserts or concert programmes containing translations of the lyrics to provide the listener with additional information.[32]

Option three is when the music is more important than the lyrics, warranting an entirely new set of lyrics to be written to accompany the original music. We could call this a replacement text, as proposed by Low. Although this is not "translation proper in the linguistic sense", Franzon still perceives this as a translational action, as it is "a result of importation and marketing of musico-verbal material between languages and cultures".[33]

The fourth option is to adapt the music to fit the translated lyrics. In this case, the lyrics are more important than the music. While a translation with a high measure of semantic fidelity in most cases would not result in a nice song, sometimes it is possible to achieve a satisfactory result by producing a relatively close translation and slightly altering the melody. Small changes such as "splitting, merging or adding notes and splitting or creating melismas" in inconspicuous places could greatly improve the end product.[34] More drastic changes in the music could also be decided upon, or entirely new music might even be composed according to the possibilities and interests of each party involved.[35]

Lastly, if the music cannot be altered in any way, it is up to the translator to make the new lyrics fit. This might mean the translator has to paraphrase certain parts or add something or take something away to make it fit into the rhythm. Sometimes the sense of the original lyrics might have to be sacrificed to an extent for the sake of the intended function of the TT.[36]

[30] Franzon, *Choices in Song Translation*, 377.
[31] Ibid., 378.
[32] Ibid., 378-380.
[33] Ibid., 380.
[34] Ibid., 384.
[35] Ibid., 381-385.
[36] Ibid., 386-389.

Option three till five from those described above would result in singable target lyrics, and the second section of Franzon's article introduces his theory of dividing singability in three layers. He sees music as having, "from the lyricist's point of view, three main properties: a melody, a harmonic structure, and an impression of meaning, mood or action."[37] These three properties embody the three layers of singability, as Franzon summarizes in the table featured in Appendix 2. The information in this figure warrants some further explaining. According to this theory, the lyrics can match the music in different ways, making up the three different layers of singability.

The first type is a prosodic match. Prosody is defined either as the patterns of rhythm and sound used in poetry or the patterns of stress and intonation in a language. Franzon uses the term 'phonetic suitability' in relation to prosodic matches, which involves making sure that the text is suitable for singing. By looking at the melody on the one hand and the syllable count, rhythm, intonation, stress and phonetic suitability on the other hand, one can see whether one can speak of a prosodic match.[38]

The second layer of singability is the poetic match. Franzon argues that the harmonic structure with its chords that each have a certain character, is reflected in the rhyme, in the segmentation of phrases/lines/stanzas, in parallelism and contrast and in the location of key words. That is to say, verbal stylistic figures can match stylistics of the music.

The third layer of singability is a semantic-reflexive match between the music and the lyrics. This refers to the meaning that the music is trying to convey being reflected in the lyrics and music. Franzon describes that the most obvious example of this is the phenomenon of word-painting:

> […] as Warren puts it, "[t]he musical depiction in a vocal work of the meaning of a word or of an idea associated with a word, for instance an ascending passage for 'exalted', or a dissonance on 'pain'" (1980:528). The principle may equally apply to a general likeness, such as the notion that happy lyrics should be accompanied by joyful music, or to instances where words reflect or feed on a musical movement and what it appears to express.[39]

Just like Low's Penthathlon Principle, the relevance of each layer of singability depends on the case. Since it might be impossible to sing a song if there is no prosodic match, for

[37] Franzon, *Choices in Song Translation*, 389-390.
[38] Ibid., 390.
[39] Ibid., 391.

example, this is likely to be more of a priority for a song translator than for example a sematic-reflexive match would be.

In short, Franzon introduces the concept of the five options a translator has when faced with a song. The latter three out of five options would result in singable translations, which leads to Franzon's concept of the three layers of singability. Three aspects of the music – melody, harmonic structure and expression – might be matched in the textual aspect of the song, resulting in a prosodic match, a poetic match, or a semantic-reflexive match.

### 2.2.3. Comparison of Low and Franzon

Having introduced these two translation models, we now look at how the two compare. Both of these models take a functionalist approach. For Low, this is expressed in the fact that his point of departure for the Pentathlon Principle is the *skopos* of producing a singable translation. For this reason, Singability is the highest priority out of the five criteria that are to be weighed depending on the situation.

Franzon introduces his concept of the five choices, which depends on the *skopos* of the translation. He then describes his three layers of singability, which of course indicates that Franzon also deems singability important. Another thing that these two translation models have in common is the fact that they consider not just the textual dimension of the song, but also look at musical aspects. For Low's Penthathlon Principle, this mostly consists of taking rhythm and syllable count or the number of notes in the melody into account. In Franzon's three layers of singability, the different aspects of music he identifies are more involved, as he has linked them to different aspects of the lyrics.

Now that we have identified some similarities, let us look at some differences between the two translation models. The first difference is that while Low's Pentathlon Principle is clearly practical in nature, Franzon admits that his five choices for a song translator are theoretical. In reality, only one of the options might be available to the translator, or the song translation is a combination of multiple categories. This ties into another difference, which is that while Franzon addresses different options, Low's translation model is specifically catered to the *skopos* of producing a singable song. Out of Franzon's five choices, the latter three would result in a singable translation. However, this does not match the definition that Low gives for a singable song, which is a song that can "be sung, with the pre-existing music, to an audience who knows the target language".[40] As Franzon's fourth option pertains to adapting

[40] Low, *The Pentathlon Approach*, 186.

the music, therefore altering the 'pre-existing music', this does not match Low's definition. Lastly, there is a fundamental difference in the way the two scholars consider singability. Both translation models emphasize the importance of singability, but where in the Pentathlon Principle it is one out of five criteria, in Franzon's translation model it is the overarching principle under which the various aspects of a singable song translation are divided into three categories. All of Low's criteria can be placed under Franzon's three layers of singability, with Rhythm and the pronunciation-aspect of Singability fitting under prosody, Rhyme and Naturalness under poetry and Sense and Singability (the aspects of performability and conveying the right meaning) under semantic-reflexivity.

### 2.3. A very brief history of jazz

Even though jazz history is not the main focus of this thesis, a brief overview will provide context from which to consider the song translations within this genre. A slightly more in depth version is featured in appendix 3.

The story of jazz music starts in the city of New Orleans, when African slaves brought along the musical traditions from their home countries in West-Africa. From these influences – which could be expressed in the relatively lenient city of New Orleans – blues and ragtime developed, both of which informed early jazz music. Musical traditions around church services and a love for brass bands also served as influences. The music became more public and mainstream around the 1920s, with people like Ma Rainey and Louis Armstrong producing records which were hugely popular. Records sold by the millions in this era, and the 20s and 30s became known as the Jazz Age. As ragtime waned in popularity, bigbands took over, led by charismatic and musically gifted bandleaders such as Duke Ellington. The Great Depression ended this success for many musicians, aided by the popularisation of the cinema as a new source of entertainment, and the rise of radio, which meant that one band now played for many listeners, taking jobs of live performances from many a musician. Some few musicians benefitted from the popularisation of radio and its large outreach, becoming more famous than any jazz musician before. Benny Goodman was one of these people, and with his bigband he popularised a new style of jazz: swing. This type of music, meant for dancing, was wildly popular in the 30s and 40s, but a new style was developing among some musicians in their spare time. Focusing on experimentation, a quality that had always been a core component of jazz music, these people made music that was meant for listening, rather than dancing. This modern jazz became known as bebop, and it was full of complex rhythms,

melodies and harmonies. Although it eventually entered the public sphere, the initial reception was not positive, as it was too fast and too weird. Despite this, bebop was very influential in the jazz world, and it inspired many different movements and styles, some looking back to earlier jazz, others taking inspiration from other genres of music. The popularity of jazz never returned to the height it reached in the 30s and 40s, but to this day, jazz musicians continue to play, focussing on the principles that have been central to jazz throughout: experimentation, improvisation and individuality.

### 2.4. Jazz song translation and Givan's work on Mimi Perrin

Mimi Perrin (1926-2010) was a French singer, lyricist and translator. She got a degree in English literature at the Sorbonne, and entered the jazz scene in Paris in the 1950s playing the piano and singing. She was inspired upon hearing the Lambert, Hendricks and Ross vocalese album *Sing a Song of Basie* in 1959 and founded her own vocal jazz ensemble Les Double Six. Perrin composed vocalese arrangements of American jazz recordings, for which she wrote French lyrics. She produced vocalese versions of compositions by Quincey Jones, who attended some of the rehearsals, and Dizzy Gillespie who was featured himself on the album with Les Double Six. When she was forced to disband her group in 1966 due to illness, Perrin pursued a career as a literary translator. Besides science fiction and spy novels, she also translated a number of (auto)biographies of jazz musicians.[41]

In *Dizzy à la Mimi*, Givan draws a parallel between Perrin's approach to translating books such as Dizzy Gillespie's memoir *To Be, Or Not… To Bop*, and her approach to translating jazz instrumental tunes to French vocalese arrangements. He describes how, although certain things are culturally anchored and thus impossible to translated – like slang or dialect that heavily relies on familiarity and context – Perrin used linguistic devices like slang words and shortening or eliding words or phrases in order to retain some of the original character. She did this both in her work as a literary translator and in creating her vocalese lyrics, using vernacular idiom or 'jive talk' (jazz slang) to give her lyrics a colloquial quality.[42]

The particularly innovative and ingenious aspect of Perrin's work is the fact that she sought to produce lyrics that emulate the phonology of the instruments in the original recordings. She would listen to the recordings repeatedly, identifying important points in the

[41] Givan, *Dizzy à la Mim*i, 2-3.
[42] Ibid., 8-13, 19.

phrases, attaching syllables and words to the sounds, upon which she would write lyrics that made sense together. For this reason, Givan describes Perrin's work as a form of intersemiotic homophonic translation: homophonic because it transfers sounds rather than semantic meaning, and intersemiotic (rather than interlingual) because the transfer is between two semiotic systems (from instrumental music to sung text) and not between two languages. There are many instances where Perrin's lyrics start to sound like scat syllables, due to her technique of mimicking the instruments – which is what scat syllables traditionally do as well – and the fact that oftentimes the lyrics are crammed into very fast phrases, becoming unintelligible. This effect is even stronger for non-Francophone listeners. [43]

In his other text about Perrin, Givan mentions that Perrin's work with Les Double Six has had very little attention from jazz scholars. Part of the reason for this is that she was a white French woman in a genre that was predominantly comprised of African-American men. Givan further writes:

> "[…] Les Double Six were renowned for meticulously rehearsed arrangements and elaborate postproduction recording techniques rather than the sorts of live, spontaneous improvisation or compositional innovation that jazz critics and scholars have tended to esteem most highly […]."[44]

This emphasis on spontaneity might also be part of the explanation as to why jazz song translation has not really been studied before. Genres like opera or pop music are much more predictable in that the songs are always performed in the same form, with the complete text. A jazz singer might decide on the spot to leave out a verse, repeat something, improvise on half the form, and so on. The text might be considered as a tool rather than the focal point of the music, which would make it more complicated to study. Mimi Perrin's compositions on the other hand, complex and strictly arranged as they are, provide more accessible material for study. Another factor that might explain a disregard for jazz music in song translation studies is the fact that jazz as a genre has moved quite far away from the mainstream since bebop appeared. Louis Armstrong referred to jazz as 'a secret order', which seems apt for "an exclusive community that uses opaque musical and verbal codes" as Givan puts it.[45] With

[43] Givan, *Dizzy à la Mim*i, 13-14.
[44] Benjamin Givan, "How Mimi Perrin Translated Jazz Instrumentals into French Song," *American Music (Champaign, Ill.)* 34, no. 1 (2016): 88.
[45] Givan, How Mimi Perrin Translated Jazz, 97.

relatively few people involving themselves with this music, it makes sense that there are less people who would consider studying it, let alone a niche aspect like song translation.

## 2.5 Conclusion

One of the challenges of song translation is the lack of clarity in terms of terminology. Peter Low proposes a definition for translations that is based on the transfer of 'all significant details of meaning'. TTs that do not meet this high standard of semantic fidelity are adaptations, or, if nothing of the ST remains, a replacement text. Adopting the latter is useful, but Low's definition of a translation still leaves too much room for discussion.

Another challenge is the multidisciplinary nature of song translation, and its inherent need for basic musical knowledge. Genres with pervasive covert translations have been largely avoided in favour of opera, but more recent studies have been directed at other genres as well. Many studies have also been focussed on how something was translated, and not so much why. Susam-Saraeva deems this an important factor, and she also expects semiotics and interdisciplinary approaches to become more common in song translation, taking overall broader approaches to the field.

Two functionalist translation models are Low's Pentathlon Principle, and Franzon's five choices and three layers of singability. Low's Pentathlon Principle pertains the balancing of five criteria, compromising where needed in order to create the best possible, singable song translation. Franzon proposes five choices a song translator has when faced with a song, and a model of singability where three layers of the music - melody, harmonic structure and musical expression - are tied to different aspects of the lyrics. Both models emphasise singability, but for Low it is one of five criteria, whereas all of these five criteria can be places under Franzon's three layers of singability.

Jazz started in America through the influences of music brought along by African slaves. It continuously developed and adopted new influences and styles, entering the mainstream around the 1920s, rising to immense popularity in the 30s and 40s, for it to wane with the introduction of more experimental styles. Although not as popular as before, its development still continued and many new styles emerged. Core qualities throughout this history have been experimentation, improvisation and individuality.

Givan discusses the unique skills of Mimi Perrin, both as a producer of vocalese lyrics and as a literary translator. She always used linguistic tools such as eliding words and using slang terms to retain the original colloquial quality of the music and texts she worked with. In

her vocalese lyrics, she tried to copy the sounds the instruments were making in the original recordings, which made the words sound like scat syllables, and is the reason Givan refers to her work as intersemiotic homophonic translation. As a non-American white woman known for her meticulous arrangements, Perrin did not get much attention from jazz scholars, who tend to focus on improvisational and experimental jazz. The focus in the jazz world on these qualities ties into its status as an exclusive community, both of which might explain why jazz has not yet been studied by song translation scholars.

# 3. Method

This chapter serves to introduce the materials and method used for the analysis of this thesis. In 3.1. the songs that were chosen for analysis are described, as well as the reason for choosing them. Then the method for analysis is introduced in section 3.2., with the purpose of answering the following research question:

> Are there any similarities between the selected jazz song translations that could suggest a general translation strategy for jazz songs?

The methodology is based largely on the work by Franzon discussed in the previous chapter, but it is also informed by Low's Pentathlon Principle. Section 3.3. features the conclusion of this chapter.

## 3.1. Introduction and justification of materials: song selection

As there has not yet been any specific research on jazz song translation, a general initial exploration of the genre seems useful as a basis for future research. This is also reflected in a small selection of three song translations used for the analysis. The songs feature three language pairs to provide a varied selection: English-Spanish, English-Dutch and Portuguese-English. Even though I am not fluent in all of the languages featured in these pairings, with the help of translation tools, I am able to understand the lyrics in enough detail to be able to do the analysis. The aim of the analysis is to present a general starting point for research on jazz song translation.

The limited number of songs allows for a significantly in-depth analysis using the method described in section 3.2, and yields enough material for comparison. The following three songs have been selected:

- "Body and Soul" (as *Cuerpo y Alma* by Esperanza Spalding, featured on her 2008 album *Esperanza*), original English lyrics by Edward Heyman, Robert Sour and Frank Eyton
- "Summertime" (as *Alle Tijd* by Jan Rot, featured on his eponymous 2020 album), original English lyrics by DuBose Heyward
- "*Chovendo na roseira*" (Double Rainbow, as performed by Stacey Kent on the 2017 album "I Know I Dream"), by Antonio Carlos Jobim

Although this is a varied selection, the songs have in common that they are either translated from or to English, and that the TT is clearly derived from the original lyrics. While it would certainly be interesting to look at replacement texts, for this first exploration of jazz song translation, I have decided to limit myself to translations for the comparative analysis part of this thesis. The next subsections introduce the background of the songs in more detail.

### 3.1.1. Body and Soul

"Body and Soul" was composed in 1930 by Johnny Green. He was commissioned by British actress Gertrude Lawrence, who never ended up recording the song. The lyrics are attributed to Edward Heyman, Robert Sour and Frank Eyton, which Ted Gioia explains as follows in *The Jazz Standards: A Guide To The Repertoire*:

> Edward Heyman and Robert Sour continued to tinker with the lyrics after the song was copyrighted, and even the title was problematic – the word 'body' was considered edgy by NBC Radio, whose announcers initially refused to mention the song's name on the air or broadcast any vocal version.[46]

Gioia describes the song as an unlikely classic, that was nevertheless recorded by many great jazz musicians. The lyrics of the first recording in 1930 by Louis Armstrong differ slightly from those that are most used nowadays, likely the result of the 'tinkering' Gioia mentioned. As the Spanish lyrics most resemble these later lyrics, those are the ones that are used in the comparison.

One of the musicians who recorded this standard is American bassist, singer, songwriter and composer Esperanza Spalding. She has received five Grammy awards and has taught music at Berklee College of Music and Harvard University. For her second album *Esperanza* (2008), she recorded her Spanish version of "Body and Soul", titled "*Cuerpo y alma"*. It is unclear who produced the Spanish lyrics, but Spalding is not a native speaker of Spanish, so it might not have been her who did the translation. In a 2015 interview for news site The National, she mentioned the following about singing in other languages:

> "The trickiest thing about singing in another language is the poetic imagery. The words don't have the same association as a native speaker, so it can be a little tricky to really believe and see what you're singing. I definitely feel like Spanish, French

[46] Ted Gioia. 2012. *The Jazz Standards : A Guide to the Repertoire*. Oxford: Oxford University Press, 46.

and Portuguese feel more musical, because of the shape of your mouth when you're making the words – but then opera is in German, so hey."[47]

This suggests that her reasons for recording a Spanish language version of the standard are aesthetic in nature, perhaps meant to breathe new live in the – by that time – already nearly eight-decade-old song.

### 3.1.2. Summertime

Even those who do not listen to jazz music will likely recognize this 1935 composition by George Gershwin, written for the Broadway musical *Porgy and Bess*. Perhaps the most famous rendition of "Summertime" is Ella Fitzgerald and Louis Armstrong's version of the song on their 1959 album also named *Porgy & Bess*. Jan Rot's translated version of the song, published in 2020 and named "Alle Tijd", is very reminiscent of this version by these great jazz musicians.

The choice to include a Dutch rendition in the analysis came about when I saw an interview with the recently passed translator and singer-songwriter Jan Rot for the program *Volle Zalen* on Dutch television. A fragment where Rot is playing the piece was featured, and at a later point in the episode, when the terminally ill artist was asked what he would like to be remembered for, he replied that he was most proud of his skills as a song translator. Although Rot is not a jazz musician, the song is undeniably a jazz tune. By including this song - as a native speaker of Dutch - I can provide a more nuanced comparative analysis than I would be able to produce when dealing with a language I am not as fluent in.

### 3.1.3. *Chovendo na roseira*

"*Chovendo na roseira*", translated to English as "Double Rainbow", is a composition from 1971 by the father of the Bossa Nova genre, Antonio Carlos Jobim. While many of the lyrics of Jobim's songs were composed by poet Vinicius de Moraes, the lyrics for "*Chovendo na roseira*" were written by Jobim himself.[48] The English version first appeared on *Vintage 74*, an album by Brazilian musician Sérgio Mendes featuring covers of songs by Stevie Wonder and Jobim, among others. It seems that the translation of the Portuguese lyrics was done by

[47] Rob Garratt, The National, "Seven things you did not know about Esperanza Spalding", https://www.thenationalnews.com/arts/seven-things-you-didn-t-know-about-esperanza-spalding-1.657922
[48] Instituto Antonio Carlos Jobim, *"Chovendo na roseira,"* https://www.jobim.org/jobim/handle/2010/4770

Jobim and lyricist Gene Lees for this 1974 production. As Sérgio Mendes was popular in the United States in particular, it would not be implausible to assume that the song was translated into English to make it more accessible to the English-speaking public of the United States.

This song is included because Bossa Nova is an important subgenre of jazz, and so many of the Portuguese originals have English versions. Many of these English versions seem to be replacements texts inspired by the title of the Portuguese original, so I was happy to discover that in this case the English lyrics are clearly derived of the Portuguese lyrics, thus allowing me to include it in the selection. The recording used for the analysis is Stacey Kent's version of "Double Rainbow" from her 2017 album *I Know I Dream*.

### 3.2. Introduction and justification of methods

The next chapter features a comparative analysis of the aforementioned selection of songs. The method for this analysis is mostly based on Johan Franzon's work discussed in the previous chapter. While Peter Low's Pentathlon Principle is a very useful concept, in terms of practicality and uniformity of the analysis of the different songs, the notions of five translation options and three layers of singability as explained by Franzon are better suited. This is due to the fact that Franzon provides a clear categorization and description of specific aspects of a song translation to look at (such as rhythm and syllable count for prosodic matches, or rhyming structure for poetic matches), which makes this an easier, more systematic method to replicate for the analysis procedures. The results of studying the aspects of the lyrics as are mentioned in Franzon's method are then considered through the lens of Low's concept of prioritizing one of five aspects over the others at any given time, which is indicative of the strategy the translator seems to have adopted.

#### 3.2.1. Franzon's five options for song translation

In keeping with Johan Franzon's work, the first step of the analysis is to see whether the song translation fits into one of the following five categories:

1. Leaving the song untranslated;

2. Translating the lyrics but not taking the music into account;

3. Writing new lyrics to the original music with no overt relation to the original lyrics;

4. Translating the lyrics and adapting the music accordingly – sometimes to the extent that a brand-new composition is deemed necessary;

5. Adapting the translation to the original music.[49]

As Franzon describes when presenting the five options, these are theoretical and the reality likely is not as clear-cut as sorting everything into one of these five categories. The three songs in this analysis are: 1. translated, 2. performed to music, and 3. selected because they are not replacement texts. As such, they will not fit into the first three categories. Nevertheless, fitting the selected songs into this framework helps to gauge the fundamental approach to translating the song.

### 3.2.2. Franzon's three layers of singability, supplemented by Low's five criteria

The next aspect of the analysis is to look at the different elements of the three layers of singability as per Franzon, since all three of the selected song translation prioritize singability to some extent. By looking at elements of the text in relation to the music, the analysis will point out whether the different song translations portray a prosodic, poetic or semantic-reflexive match. This also indicates whether certain aspects of the translation were prioritized over other aspects.

In terms of prosody, the following aspects are studied:

In comparison to the *melody*: syllable count; rhythm; intonation; stress; sounds for easy singing

If these aspects are very similar in the TT and the ST, for example because the number of syllables is very similar or if the placement of the stressed syllables is the same, that would suggest a prioritization of Rhythm, as well as the phonetic suitability-aspect of Singability terms of Peter Low's Pentathlon Principle.

The poetry of the songs is studied according to the following aspects:

In comparison to the *harmonic structure:* rhyme; segmentation of phrases/lines/stanzas; parallelism and contrast; location of key words

[49] Franzon, *Choices in Song Translation*, 376.

Seeing to what extent the TT has adopted the rhyming structure of the ST shows whether Rhyme was a priority. A disregard of Naturalness for the sake of poetry is another indication of the level of importance of the poetry of the ST.

The last layer of singability is semantic-reflexivity, which indicates to what extent the TT lyrics reflect the mood or expression of the music, as seen in the following aspects:

> In comparison to the *expression of the music*: the story told, mood conveyed, character(s) expressed; description (word-painting); metaphor

This is another aspect of Singability according to Low, and one might argue that a high degree of semantic-reflexive match could suggest a prioritization of Sense. While some might relate Sense mostly to semantic fidelity of the TT to the ST, replacing a certain phrase with something that fits well into the music and portrays the character of the original lyrics in the target language can definitely be seen as an act that preserves the Sense of the original song.

Through studying the abovementioned aspects of the song translations, the aspects that seem to have been prioritized by the translator suggest the translation strategy used. This provides the answer to the research question of whether the selection of songs have a translation strategy in common that might suggest a general translation strategy for jazz songs.

### 3.3. Conclusion

In order to identify whether a general tendency exists regarding translation strategy for jazz song translation, three songs have been selected for comparative analysis. These songs, "Body and Soul" translated from English to Spanish, "Summertime" translated from English to Dutch and "*Chovendo na roseira*" translated from Portuguese to English, are analysed using a method based largely on Johan Franzon's concepts of five choices for song translation and three layers of singability, informed by Peter Low's five criteria from his Pentathlon Principle. First the song translation is placed within the framework of five choices, followed by an analysis of individual aspects of the lyrics in relation to the music, as described by Franzon in his explanation of prosodic, poetic and semantic-reflexive matches. Comparing the results of the analyses of the individual songs points out any similarities that might be indicative of a general translation strategy for jazz song translation.

# 4. Analysis

This chapter features the comparative analysis of the aforementioned three song translations: Body and Soul as *Cuerpo y alma*, Summertime as *Alle Tijd* and *Chovendo na roseira* as Double Rainbow. The analyses are done in this order, following the method described in the previous chapter. The back-translation for *Cuerpo y Alma* was done with the use of machine translation tool DeepL, and helpfully corrected by Spanish-speaking fellow student Selena Gallardo Torres. The prose translation of the Portuguese original lyrics of *Chovendo na roseira* was done using DeepL, as well as two different translations by native speakers of Portuguese, both of which are cited. I received help from Jack Huddlestone, jazz piano student at the Royal Conservatoire of The Hague, for the rhythmical notation of the phrase in the third analysis.

## 4.1. Body and Soul

The first song translation to be analysed is Body and Soul. As described in the Methods chapter, the three songs can be placed under the last two of Franzon's five choices. This song fits into option four, which is adapting the music to fit the lyrics. This is due to a very high degree of semantic fidelity, which can be seen when comparing the TT and a back-translation of the ST, both of which can be found alongside the ST in appendix 4.

### 4.1.1. Prosodic match

Next, we look at Franzon's three layers of singability, starting with prosody. First, we look at the syllable count. Figure 1 shows the number of syllables per sentence of the original lyrics and the translated lyrics.

| | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| *English original lyrics* | 7 | 9 | 6 | 8 | 7 | 9 | 6 | 8 | 5 | 6 | 7 | 5 | 6 | 11 | 7 | 4 | 5 | 6 | 8 |
| *Spanish target text* | 10 | 12 | 6 | 9 | 9 | 12 | 6 | 9 | 8 | 7 | 8 | 6 | 7 | 10 | 11 | 6 | 4 | 7 | 9 |

Fig. 1. Syllable count per sentence

The figure shows that the Spanish target text has more syllables in most of the sentences. The connection of some of the syllables in the Spanish vocalization has been taken into account in this figure. An example would be the first line, '*mi corazón esta triste y solo'*, where the second syllable of '*triste'* is connected to '*y'*, making it a two-syllabled *tris/te-y*. Similarly, the line '*si al menos tuviera un chance más'* has ten syllables rather than eleven, because Spalding connects '*si-al'* in the recording. It must be noted that the number of syllables does not necessarily reflect the number of notes sung in the phrase, as several notes can be sung to a single syllable.

All of these extra syllables in the Spanish lyrics have to fit somewhere in the music. While there are notable differences between the English version of the song and Spalding's Spanish rendition, she generally follows the original melody. In most cases where there are more syllables than notes in the original melody, Spalding repeats a motive of the melody to accommodate. Since the motive is already part of the original melody, this tactic is not disruptive. Creating melismata or repeating notes is another tactic that Spalding uses to accommodate for extra syllables. Figures 2 and 3 show the musical notation of the first line of the song in the original version, followed by Spalding's version.

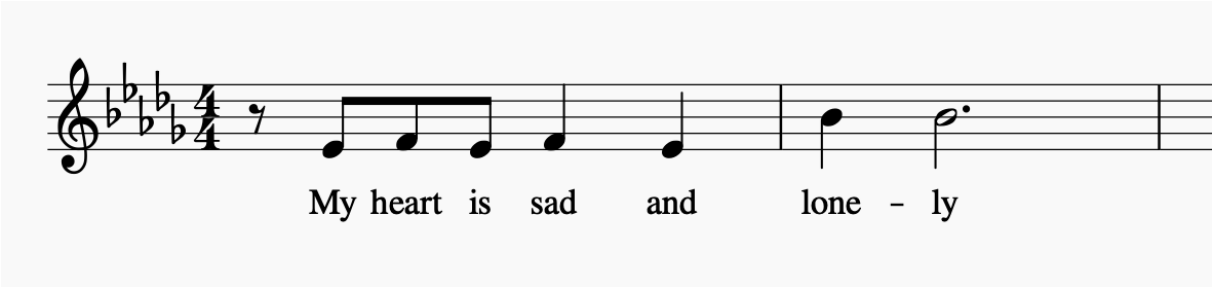


Fig. 2. Notation of the first line of Body and Soul

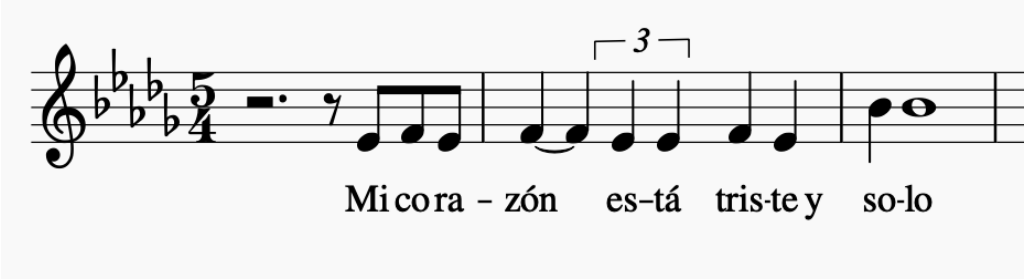


Fig. 3. Notation of the first line of *Cuerpo y Alma*

The melodic movements are the same for 'my heart is sad' and '*mi corazón'*, moving between E flat and F. After that, the single note that corresponds with 'and' in the English lyrics is repeated by Spalding to fit the bi-syllabic word '*está'*. Then the motive from the beginning of the line, moving between the notes of a major second, is added in for '*triste y*'. The lines then match once again at the end.

There are some notable instances where Spalding deliberately diverges from the original melody. One of these is at the end of the second line of the verses. In the original melody, the downwards movement on the last two notes – 'on-ly'/ '*so-lo'* and so on – is a whole step, but Spalding consistently makes this a half step. Spalding also deviates quite a bit from the original in the line 'that you'd turn away romance' / '*que tú rechaces mi amor'*, to the point where only the first two notes of the melody match the original. Finally, the original melody on 'one more chance to prove, dear' moves downwards and then jumps up in pitch at the last note, but Spalding does not include this upwards jump.

It is clear that the rhythm is very different in Spalding's version. Disregarding the extra syllables and the fact that jazz musicians tend not to play or sing the melodies exactly as written to begin with, the biggest reason for the rhythmical changes is the fact that the version by Spalding has a different time signature. Instead of the original 4/4 (four beats per bar) *Cuerpo y Alma* is performed in 5/4 (five beats per bar), creating a different feel and resulting in a different distribution of notes.

The stress patterns deviate too, since the words are placed differently in the melody compared to their English counterparts. There are two instances in the Spanish version where the emphasis on a particular syllable sounds a bit unnatural. These are '*que'* in '*Y me pregunto por <u>que</u> me haces esto'* and '*más'* in '*si al menos tuviera un chance <u>más'</u>*. In the first case, '*que'* is emphasized when to the melody jumps from a lower note to a higher note. In the English version, this emphasis falls on 'me' in 'and wondering why it's <u>me</u> you're wronging', which sounds natural. In the Spanish version however, stressing '*que'* makes for an awkward pronunciation, which semantically is not the most obvious choice. The second case feels unnatural because the short vowel of '*más'* is placed on two long, drug out notes. This goes against the natural pronunciation of the word, making its placement less than ideal.

With the many deviations in terms of syllable count, rhythm and stress patterns in comparison to the original English version, we cannot speak of a prosodic match for this song translation. Clearly, retaining the original Rhythm was not a high priority (as is emphasized by introducing a different time signature). The pronunciation aspect of Singability was also

not been a high priority, since the translator could have made different choices to avoid slightly unnatural moments such as the two discusses above.

### 4.1.2. Poetic match

Next, we look at the aspects related to Franzon's poetic match. In terms of rhyme, the English lyrics consistently rhyme at the end of the first two lines of every stanza: lonely – only, longing – wronging, believe it – conceive it, pretending – the ending, making – taking. The Spanish lyrics have not adopted this rhyme scheme, nor has any other rhyme been integrated.

Since the Spanish lyrics are semantically so close to the English lyrics, the segmentation of the lines is also very similar. While the lines are not of the same length in the Spanish target text, the music offers enough space to keep the same division. The one difference is that in the last verse, not all the lines of the English lyrics are a complete sentence by themselves. 'You know I'm yours' has to be connected to 'for just the taking' for the latter to be a correct sentence, as is the case with 'I'd gladly surrender' and 'myself to you, body and soul'. The Spanish lines however, make more sense by themselves.

The contrast in the lyrics of 'I / me' versus 'you' and 'body' versus 'soul' has been transferred into Spanish. In fact, I would argue that the Spanish '*yo para ti'* (I for you) in the last sentence is stronger than 'myself to you'.

Since it has been entirely eliminated from the translation, the translator did not prioritise Rhyme. Still, I would argue that there is a relatively high degree of poetic match as compared to the ST, since the segmentation of the lines has been mostly conserved, as have the instances of contrast in the lyrics.

### 4.1.3. Semantic-reflexive match

The third of Franzon's layers of singabilty is that of semantic-reflexivity. Overall, the story of the TT is the same as the ST: someone tries to convince the object of their affections to give their relationship another chance, because this person is their everything, and life is just no good without them. Musically speaking, the sense of desperation in this song is expressed differently in *Cuerpo y Alma* than it is in most English recordings. Where many of the English recordings of Body and Soul are ballads, conveying a kind of melancholy romanticism, Esperanza Spalding has produced a more energetic version: there is still a sense of desperation, but rather than someone singing a mournful ballad in a last-ditch effort to convince the other to end their emotional suffering and take them back, this version gives off

the impression of someone who puts all their effort into seducing the one they love into giving them another chance.

Notwithstanding the difference in musical character, there is a high level of semantic fidelity between the ST and TT. Some of the Spanish lines differ from the English lyrics in terms of what is said exactly, but the meaning always fits into the story. An example of this is in the first line of the second verse, where the subject of the sentence has shifted from 'I' to 'my days / *mis días*', and longing has become sadness. While the emotion is a little different, it still fits with the first line of the song, 'my heart is sad and lonely'. Other semantics deviations from the English lyrics are of a similar nature and consist of shifts to a synonym or something which fits into the story of the song.

One line that has an awkward translation is 'it looks like the ending / *que pareces al final*'. The Spanish can be translated as 'how you appear in the end' or 'what you ultimately seem to be', the latter of which is a freer translation. It is not a logical sentence, especially within the context of the surrounding lines. The reason for this translation is not immediately clear. The syllable count points out that having more syllables than the original English lyrics was not necessarily an issue for the translator. Perhaps other options had too many syllables to fit in the music, or they were too awkward to pronounce.

Overall, while *Cuerpo y Alma* is not a ballad like most recordings of Body and Soul, and thus has a slightly different musical character, the story is the same, and is not incongruent with the music. As such, this song translation shows semantic-reflexivity, as well as a high degree of semantic fidelity, with only minor changes in phrasing. This suggest a prioritisation of Sense.

### 4.2. Summertime

The second comparative analysis is of the song Summertime. For the ST, TT and back-translation of Summertime, see appendix 5. In this case option five of Franzon's five choices applies, which becomes clear when listening to the recording of *Alle Tijd*, Jan Rot's Dutch version, as compared to Summertime performed by Ella Fitzgerald and Louis Armstrong. The version by Jan Rot is very reminiscent of the latter, and the melody is nearly identical to the original. The next section shows that the syllable count also corroborates this.

### 4.2.1. Prosodic match

Figure 4 points out that the syllable count of the Dutch TT is very similar to the original English ST. Only two lines of the TT have with one less syllable than the ST, making it very easy to maintain the original melody and rhythm.

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| *English source text* | 10 | 10 | 12 | 9 | 12 | 11 | 11 | 9 |
| *Dutch target text* | 10 | 10 | 11 | 9 | 11 | 11 | 11 | 9 |

Fig. 4. Syllable count per sentence

In the two places where the TT has one less syllable than the ST, the rhythm changes. The following images show the original musical notation of Summertime, and the same line in *Alle Tijd*. As mentioned, jazz musicians tend not to perform a song exactly as written. Nevertheless, their variations originate from the sheet with the melody and chords as point of departure. For the sake of convenience, both lines are shown in the same key. The rhythms of Jan Rot's rendition are my best approximation. Other people might not agree with my notation, and the tempo of Rot's version consisting of vocals accompanied by piano is more organic than a steady metronome would be. Nevertheless, this illustrates changes that have occurred in the rhythm as a result of the changes in syllable count.

Figures 5 and 6 show the musical notation of the third line of the song:

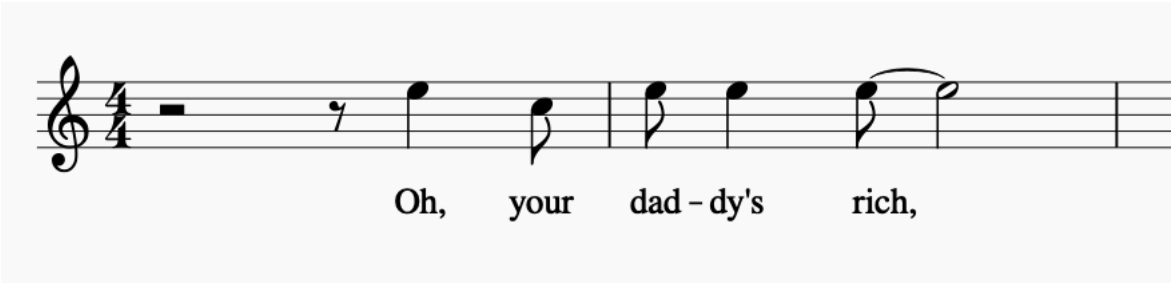


Fig. 5. Musical notation of the third line of Summertime

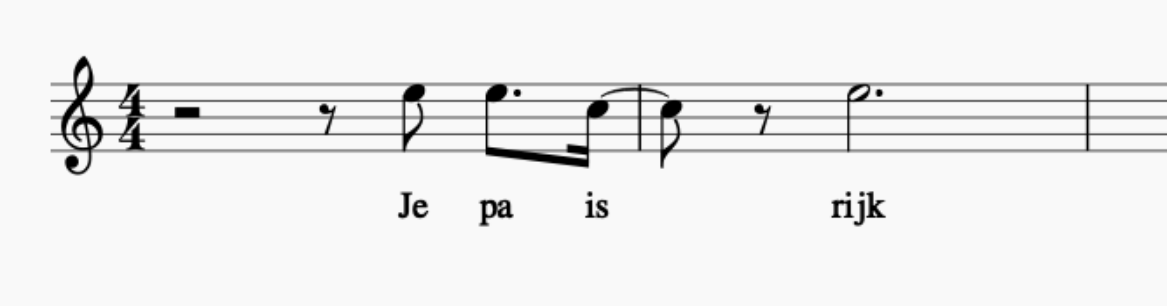


Fig. 6. Musical notation of the third line of *Alle Tijd*

Since there is one less syllable – eleven instead of twelve in the ST – there is also one less note. There is a pause before the last note on which 'rich / *rijk'* is sung, however it is not as simple as the missing note having been replaced by a rest. Where there is a comma in the ST between 'oh' and 'your daddy's rich', a natural place for a brief pause, in *Alle Tijd* a pause is placed before '*rijk'*, emphasising the word. The rhythm is also changed, giving the notes different lengths, thus placing them in different places in the bar. Another deviation from the original notation of the music is the fact that where the original melody jumps from E down to C on the first and second note, Rot's version does on the second and third note. It is not a disruptive change, and the melodic line is essentially the same. Still, these slight changes have been made to accommodate for the different text and are important to point out in this analysis.

When looking at the fifth line of the song, we can see that the TT also has eleven syllables where the ST has twelve:

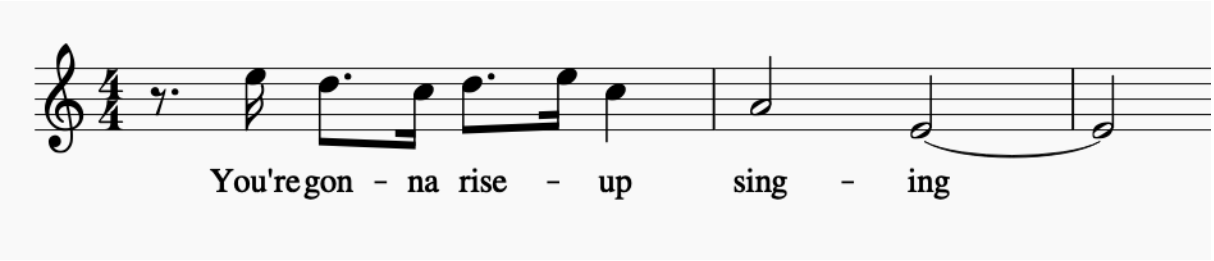


Fig. 7. Musical notation of the fifth line of Summertime

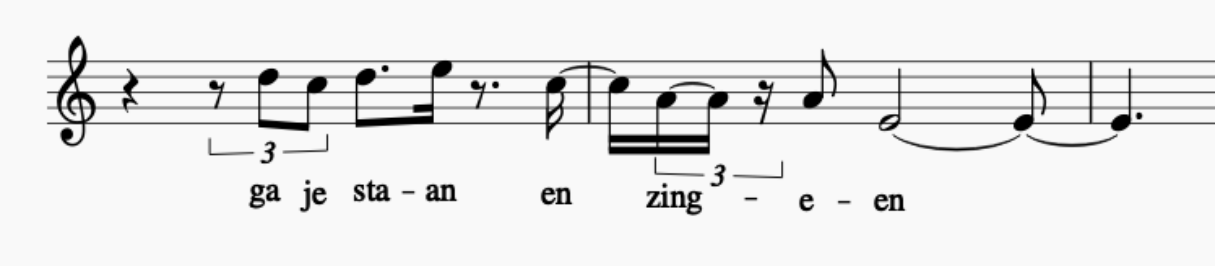


Fig. 8. Musical notation of the fifth line of *Alle Tijd*

Here, the difference between the two versions is more notable than in the first example. The line in English is continuous. The Dutch version has a break between '*ga je staan'* and '*en zingen*'. Although there is a sixteenth rest written in the melismatic '*zingen'*, this is more to indicate a sense of hesitation in Rot's vocals, and not so much a pause like in the bar before. The rhythm has also changed, but more of the notes coincide with the original than in the previous example. The only difference in the melodic line is the omission of the first note sung on 'you're' in the English version. Changing the rhythm, starting later and adding in the pause in the first bar accommodate for the missing syllable.

In terms of phonetic suitability, the TT has two instances that are somewhat unnatural. The first is '*je pa is rijk'* in the third line. This part has a slightly stunted feeling due to the missing syllable and the two short-syllabled words '*pa'* and '*is'* being sung on short notes. Changing '*pa'* to '*pap'*, (something akin) to 'da' and 'dad'), would eliminate the glottal stop, making the pronunciation easier. The second instance of uneasy pronunciation is the word '*staan'* in the first line of the second verse. The long, open vowel of the double 'a' is cut short by the 'n' at the end of the word. Sung on a short note, this part too has a slightly stunted feeling to it. And again, this is the place where there is a syllable missing compared to the original lyrics. In both cases, perhaps because the rest of the song so closely matches the original melody, the missing syllable makes the parts stand out to some degree.

*Alle Tijd* , with a nearly identical syllable count and very similar melody, portrays a high degree of prosodic match to the original song. As a result of the similar syllable count, the rhythm is also followed closely, except where there is a need to compensate for a missing note. Apart from two sections in the Dutch lyrics, there are no phrases or words that are difficult to pronounce, suggesting a high priority of Rhythm and, perhaps to a lesser degree, of Singability.

### 4.2.2. Poetic match

The ST shows a very simple rhyming pattern of the last word of the second line rhyming with the last word of the fourth line, in both verses. This results in the following rhymes: 'high – cry' and 'sky – by'. These pairings of rhyming words also rhyme with each other. Jan Rot has maintained this rhyming pattern: '*paradijs – gekrijs'* and '*reis – speelpaleis'*. Although the rhyming words are no longer monosyllabic, it is impressive that Rot has managed to maintain the rhyming pattern with words that have similar-sounding vowels.

The TT basically maintains the segmentation of the lines as it is in the ST, aided by the similar syllable count. While not all of the commas in the ST are preserved in the TT, where there is no comma but the musical phrase has a pause, it is not unnatural to implicate that pause. An example is 'fish are jumping, and the cotton is high / *hartje zomer in ons klein paradijs*'. While there is no comma in the Dutch line, placing a pause after four syllables as there is after 'fish are jumping', which results in '*hartje zomer | in ons klein paradijs*', is not unnatural.

Key words in the lyrics that have been emphasised through the music and their placement in the sentence, are to some degree placed in the same locations in the TT. For example, 'summertime' and '*alle tijd'* and 'easy' and '*makkie*' in the first line are in the same places, as are 'rich / *rijk'* and 'hush / hush' in the same stanza. The translation of the second verse diverges more from the ST semantically speaking, so here the keywords do not match so well. 'One' and 'rise' can be seen as keywords in the first line of the second verse. Of these, 'rise' coincides with '*staan (*stand up)*'* in the Dutch text. These are similar enough, but 'wings', 'sky' and 'harm' are not as nicely reflected in the TT. 'Sky' coincides with '*reis* (journey)', which are of course different words, although they have the same role in both versions. The latter is also the case for the word 'harm', which coincides with the first syllable of '*zorgen* (worries)*'*.

Considering the fact that the rhyming pattern is maintained and even has similar-sounding syllables in the Dutch version, as well as the fact that the segmentation of the lines is basically the same, it can be said that this translation also portrays quite a high degree of poetic match. However, poetry is not the most notable aspect of this song, so the poetic match is of less importance than the prosodic match of the previous section.

### 4.2.3. Semantic-reflexive match

The song Summertime is a lullaby written for the 1935 Gershwin opera Porgy and Bess, which was based on the 1925 novel *Porgy* by DuBose Heyward. As a lullaby, it is meant to soothe a child, reassuring the baby that all is well, the living is easy and mother and father will look after you until you are ready to take on the world. Although not all TT lines show direct semantic transfer, the general mood and meaning are the same. The line that deviates most from the ST is 'fish are jumping, and the cotton is high / *hartje zomer in ons klein paradijs* (mid-summer in our little paradise)*'*. The content of these lines is not the same, but both allude to a similar ambiance. The original line paints a picture of living carefree, with plenty of fish to catch and the cotton looking to be a good harvest. In the Dutch lyric, this carefree character is reflected in the reference to one's own personal paradise. The words '*hartje zomer* (mid-summer)' make up for the omission of summer in the translation of 'summertime' in the first line. Here Rot has chosen to translate it as '*alle tijd*', literally "all (the) time". In other words, all the time in the world, which again fits into the theme of being carefree. Another line that deviates from the ST is 'with daddy and mammy standing by / *in vader en moeders speelpaleis* (in father and mother's play-palace)', but this too fits into the character of encouraging the child to be carefree while the parents watch over them. Other changes in the lyrics are more a matter of saying the same thing in different words. For example, a literal translation of 'hush, little baby' would have been 'hush, *kleine baby*'. The TT line 'hush, *kleine kruimel*' is more marked than the ST, but it essentially means the same thing.

The song does not portray word-painting. There are no instances where the text is reflected in a musical motif, and in a broader sense, the mood of the music does not directly relate to the lyrics. While the lyrics paint a picture of a carefree existence, the accompanying music has a melancholy quality, underscored by frequent minor chords. This context of why this song was composed, explains this. As mentioned, it is part of the opera Porgy and Bess, set in a township in segregated Charleston in the 1920s. Summertime is the lullaby that one of the women living in the township sings to her baby. Controversial as the opera might be and has been since its creation – was it a racist stereotype or an opportunity for black musicians to be heard? – it can be said that the living was not easy in a segregated African-American community in the southern United States.[50] As such, the bittersweet nature of this lullaby can

[50] Michael Cooper, 'The Complex History and Uneasy Present of 'Porgy and Bess',' on *The New York Times*, https://www.nytimes.com/2019/09/19/arts/music/porgy-bess-gershwin-metropolitan-opera.html

be understood. From this perspective, there is a certain disconnect from the origins of the song in Jan Rot's version. His translation is part of an album featuring 'the best songs ever', as is written in the description of the YouTube video for the song. In the video, we see footage of the singer as a new-born baby in Indonesia in the late fifties. While I do not believe that there is anything wrong with Rot's cover – clearly born out of appreciation for the song – there is a distinct difference between a young black mother living in a racist society, trying to soothe her baby, and a white woman garbed in a dress and pearls smiling at the camera, showing off her new baby with sunshine and flowers in the background. In the latter case, the music becomes nostalgic rather than melancholy.

Considering the disconnect between the lyrics and the mood of the music, this song portrays no semantic-reflexive match. Neither the ST nor the TT feature a direct relationship between the meaning of the text and the meaning of the song overall. One needs background information to understand the dissonance between the story and the music. While the context is different, the overall story of the lyrics is similar, which suggests a consideration for the Sense of the original song.

### 4.3. *Chovendo na roseira*

The last of the analyses is of the Bossa Nova song *Chovendo na roseira* by Antonio Carlos Jobim. The ST, an English prose translation of the ST, and the TT can be found in appendix 6. As Franzon mentioned, a translation in real life might not fit neatly in one category. At some points the music was slightly altered to fit with the TT, but at other times the TT seems to have been fitted to the original music, which places this song translation somewhere between option four and five.

#### 4.3.1. Prosodic match

The first aspect to consider in light of prosody is syllable count. In this case, the syllable count is presented per stanza, because the lines are not always divided in the same way, and there are quite a few verses, which would not fit neatly in one figure. In the first stanza, the first three lines correspond, but where there are four short lines in Portuguese, there is one long sentence in English. The count is as follows:

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| *Portuguese source text* | 11 | 9 | 10 | 5 | 5 | 4 | 4 |
| *English target text* | 2+9 | 9 | 11 | 17 | - | - | - |

Fig. 9. Syllable count of the first stanza

The overall syllable count is close to the English TT, with one syllable more for line three and one syllable less for the fourth line that covers the last four of the Portuguese lyrics.

The ST and TT syllable count of verse two is nearly identical, apart from the fifth line of the TT which misses a syllable. The division of lines is the same:

| | | | | | |
|---|---|---|---|---|---|
| *Portuguese source text* | 14 | 14 | 11 | 9 | 9 |
| *English target text* | 14 | 14 | 11 | 9 | 8 |

Fig. 10. Syllable count of the second stanza

The third stanza has some discrepancies between the ST and TT, as the first line of the TT starts a bar earlier, the words '*olha'* – the first word of the ST line - coinciding with 'rainbow', which is the last word of the first TT line. The rest of the first ST line then coincides with the second TT line. Effectively, the lines match as follows:

| | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Look | at | the | dou- | ble | rain- | bow. | The | rain | is | sil- | ver | in | the | sun- | light. |
| | | | | | *Ol-* | *ha,* | *que* | *chu-* | *va* | *bo-* | *a* | *pra-* | *zen-* | *tei-* | *ra.* |

Fig. 11. Line one and two of TT and line one of ST lined up as they coincide

This means that the TT has five extra syllables, but there are also three instances where the TT has one less syllable than the ST:

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| *Portuguese source text* | | 11 | 9 | 8 | 5 | 5 | 4 | 4 |
| *English target text* | 5 | +2 +9 | 9 | 7 | 4 | 4 | 4 | 4 |

Fig. 12. Syllable count of the third stanza

In the last stanza, the lines match up, however in the third line there are eleven syllables in the ST but only seven syllables in the TT:

| | | | | | |
|---|---|---|---|---|---|
| *Portuguese source text* | 11 | 9 | 11 | 7 | 7 |
| *English target text* | 11 | 9 | 7 | 7 | 7 |

Fig. 13. Syllable count of the fourth stanza

Overall, there are quite a few instances where the syllable count does not match. Nevertheless, the English version mostly follows the original melody. In many cases, there is only one syllable difference, which is easily solved by singing two shorter notes for one longer one, starting a beat earlier or later, or extending a note.

Disregarding the five extra syllables on the upbeat of 'rainbow / *olha'*, the biggest difference is between the eleven syllables of '*se lança em vasto rio de águas calmas'* and the seven syllables of 'flows into a vast river'. However, this is easily solved in the music, as the melody consists of repeating the same note, except to move a major second up and back down on the last two notes. There is quite a bit of space in the music at the end of this line, so it does not matter very much if the line is shorter or if there are less notes. How the notes are placed into the rhythm is up to the musical sensibilities of the singer.

A side by side comparison of two lines in musical notation illustrates changes that occur in the rhythm and the melody. A suitable example is the latter part of the first verse. Rather than the four short sentences of the ST, the TT for this part consists of one long sentence that covers the entirety of the same melodic phrase.

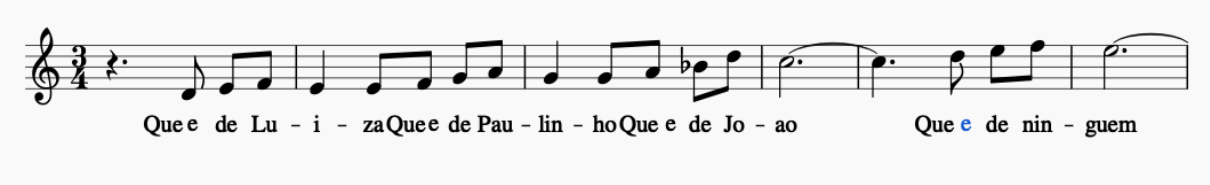


Fig. 14. Musical notation of the latter part of the first stanza of *Chovendo na roseira*

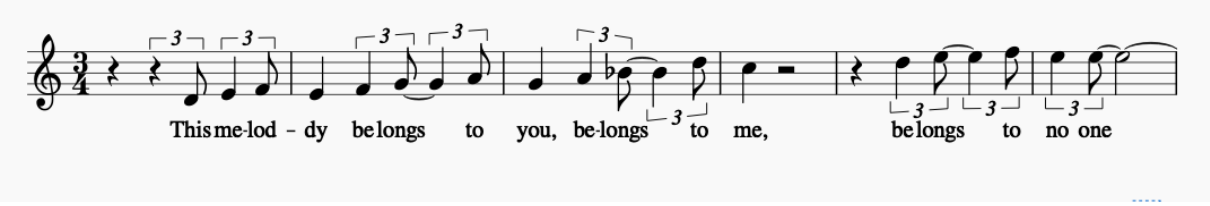


Fig. 15. Musical notation of the latter part of the first stanza of Double Rainbow

For ease of reading, I provide both lines in the same key. The melodic line is the same, with an extra note in the Portuguese phrase to fit the names Luiza and Paulinho, and an extra syllable in the English version to fit 'no one'. However, the rhythm is different. For the Portuguese version, the rhythm is more simplistic, and the short sentences follow the ascending and then descending motif in the melody, a brief musical comma in between. In the English version, the rhythmic feel is different, due to the triplets and the fact that the text is aligned differently with the melody. Despite a brief pause at the comma between 'you' and 'belongs', the English line has a certain drive that the Portuguese version does not. The original has a jumpy character, and the translated version has more of an undulating feeling.

Although the language is very different, the English TT for a large part copies the stress and intonation of the Portuguese ST. For example, the stressed syllables of this line in Portuguese coincide with stressed syllables when sung in English:

***Ol**ha, está cho**ven**do na ro**sei**ra* / **Lis**ten! The rain is **fal**ling on the **ro**ses

In both cases the stressed syllables are the first, the sixth and the tenth. Since semantic fidelity was not the highest priority, there was room to find a translation solution that fit the melody and rhythm.

The English lyrics are generally easy to pronounce, with the exception of three instances. First, there is the part 'the fragrance drifts' from the first line of the first stanza. Because of the recurring 'r'-sounds, this part becomes a bit dense and difficult to articulate. The second example is 'no one' in line four of the first stanza. The issue here is the clashing vowels, two successive 'o'-sounds, sang on the same note. This is less of a problem in the last

two lines, where the same words are repeated, but sang on two separate notes. The last example is 'swells the streams' in line five of stanza three. With the repetition of the 's'-sound, it becomes a bit of a tongue twister.

Despite some few pronunciation issues and the absence or addition of some syllables, we can speak of a prosodic match. The melody and the matching original rhythm are maintained in many of the lines, and the majority of the text is easy to pronounce to the melody, which suggests a prioritization of Singability.

### 4.3.2. Poetic match

The ST lyrics do not display a consistent rhyming pattern. Where there is rhyme, the last word of a phrase rhymes with the last word of the next phrase: '*roseira'* with '*cheira'* in the first stanza, '*vento'* with '*pensament'* and '*ao lado'* with '*molhado*' in the second stanza, '*prazenteira'* with '*roseira'* with '*criadeira'* in the third stanza, and none in the fourth stanza. The irregularity is evident, which is also reflected in the English TT. In the first stanza of the TT, 'melody' rhymes with 'me', but these are not last words of the phrases. Then in the second stanza, the rhyming words 'blows' and 'knows' *are* the last of the phrases. In the third and fourth stanzas, there is no rhyme.

Although there is not a lot of rhyme in these lyrics, there is another stylistic feature that occurs quite often in the ST: repetition. A clear example is the latter half of the first stanza, where all four sentences follow the same pattern of '*que é de …*'. Similarly, in the latter half of the third stanza all sentences follow the pattern of '*que* [verb] *o* [noun]'. The word '*olha'* is repeated several times throughout the song, and the last line of the song is also repeated. Much of this is reflected in the TT. Although the second half of the first stanza differs quite a bit from the ST, the stylistic feature of repetition is preserved by the repetition of 'belongs to'. The other instance of four lines following the same pattern in stanza three is copied in the English TT, where it becomes 'that [verb] the [noun]'. The equivalent of '*olha'* appears multiple times in the shape of 'see how', and the last line is also repeated.

Disregarding the two places already discussed – the second half of the first stanza, and the added upbeat to the beginning of the third stanza – the segmentation of the lines is the same in the TT and ST. The placement of key words is however not the same. This is due to the fact that the TT does not always portray a high degree of semantic fidelity to the ST. While the TT is clearly derived from the ST, there are instances where it deviates quite significantly. Furthermore, even in the places where there is a higher degree of semantic

transfer, the construction of the English sentence often differs from that of the Portuguese sentence.

All in all, there is some degree of poetic match, considering the transfer of many instances of repetition from the ST to the TT, as well as the inclusion of rhyme, albeit not all in the same places. Still, as it is not such an important factor in the ST, I would not say that Rhyme was a high priority for this song translation.

### 4.3.3. Semantic-reflexive match

Finally, we look at semantic-reflexivity. In terms of the story that is told in the lyrics, the TT sometimes diverges from the ST. For example, in the first stanza of the ST, the lyrics describe how it is raining on the rosebush, which is pink but does not smell of fresh raindrops. Then the lyrics continue with a repetition of 'the one from Luiza/Paulinho/João/no one', presumably referring to the '*frescura* (freshness)', since that is the only thing that fits, grammatically speaking. These lyrics have a poetic character that no doubt makes sense to native speakers of Portuguese, but when the text is literally translated into English, it gets lost. To remedy this, the translator seems to have changed the lyrics in such a way as to try to retain the whimsical and poetic character of the song, while also producing something that is more familiar to an Anglophone public. Now the roses do smell, and the fragrance that drifts across the garden is reminiscent of 'some forgotten melody' that belongs to everyone and no one. The story has changed slightly, but the element of some indeterminate nostalgia – familiar to everyone but exclusive to no one – remains.

Similar changes have occurred in verse two, the most notable example being that the tico-tico, a bird native to Brazil, has been replaced with the more familiar robin – a clear example of domestication. The third verse of the TT contains some lines that truly have no relation to the ST, but that nevertheless fit into the overall mood of the song. Most notable is the introduction of the double rainbow, which also lends the song translation its name. It is an appealing visual that works well with the mood of a pleasant but rainy spring morning in the garden, not to mention it makes for a better song title than 'Raining on the rose bush' – the literal translation of the original title – would have been. The 'nice pleasing rain (*chuva boa prazenteira*)' of the ST has become 'silver in the sunlight', and a new animal, a fleeting fox, has been added in the TT. Slightly closer to the ST is then the reference to 'sweet loving mother rain', which ties into the ST description of 'good nurturing rain (*chuva boa*

*criadeira*)'. The translation of the fourth stanza adequately conveys the notions of a blooming jasmine tree and a small stream merging into a big river, albeit in slightly different wording.

In terms of the character that is expressed in the music and text combined, there is a difference between the English version by Stacey Kent and the 1974 recording by Jobim and Elis Regina. Both versions share a sense of whimsical intimacy, but where the Portuguese version is rather simple and kept small, the English version is a bit more dramatic. The instrumentation of Jobim's version is limited to drums, bass and the quintessential Bossa Nova guitar, with the occasional addition of keys and flute. The arrangement of Kent's Double Rainbow is a bit more dramatic, featuring drums, bass and piano, a saxophone solo, as well as orchestral elements like a string section, a harp, and a flute. It has a smoother, sweeping character as compared to the simpler, more candid version in Portuguese. This is also reflected in the lyrics, as the imagery in the ST is a bit simpler than the occasionally slightly theatrical, if not somewhat cliché TT.

This song also displays some examples of word-painting. The first example is the imagery of the scattering rose petals in the first line of the second stanza, which is mirrored by the scattered melody, descending while jumping back and forth in parallel fifths. Another example is the last lines of stanza two and three, which are accompanied by an ascending melodic line. Here, the music builds up to the coming of spring, and to the blue sky. The second line of the last stanza is another example, as the melody ascends and descends in an undulating line that is very reminiscent of streaming water. The last example of word painting only occurs in TT, on the line 'look at the double rainbow'. Here the melody makes an ascending and descending motion, like the arc of a rainbow. While this melodic line does exist in the original composition, it is only an instrumental motif, and the imagery of a (double) rainbow is exclusive to TT.

This song translation displays a high degree of semantic-reflexive match, considering the examples of word-painting, and the mood of the story being reflected in the music, albeit in slightly different ways. This could suggest a prioritization of Sense, depending on one's opinion on the importance of semantic fidelity is in this respect. Furthermore, the changing of the story and rephrasing it so that it resonates more with an Anglophone public can be interpreted as a prioritization of Naturalness.

# 5. Discussion and Conclusion

This last chapter features a discussion of the results of the analysis in relation to the research question, which is as follows:

> Are there any similarities between the selected jazz song translations that could suggest a general translation strategy for jazz songs?

First, we compare the results of the analyses to answer the research question in 5.1, followed by a discussion of what this might mean, and further research possibilities in 5.2, and then finally there is a concluding paragraph, which is 5.3.

## 5.1. Comparing the results

The aim of this analysis was to see whether there is any evidence that would suggest a translation strategy or pattern that jazz song translations have in common. Simply put, the answer to this question is: not really. Let us look at the results of the analysis, starting with Franzon's five choices for a song translator. The first song, Body and Soul, fit into the fourth choice of translating the lyrics and adapting the music accordingly. The second song, Summertime, fit into the fifth category of adapting the translation to fit the music. The third song, Double Rainbow, is a combination of these two aforementioned categories. While this shows that all three of the songs fit into one of the three categories that would lead to a singable song translation, this does not actually say much. The first three options were not available, since all of the songs were selected for being song translations, which takes out option one and three of not translating the song and producing a replacement text, and all of the songs were produced in a context where someone performs them, thus taking out option two of translating the lyrics without regard for the music. If all three of the song translations would have fallen in the same category, it might have suggested a pattern that could have been further studied, but this small study of three examples already shows that this is not the case.

Next, let us look at the three layers of singability, starting with prosody and the melody of the song. While all three examples mostly follow the original melody, we cannot speak of a prosodic match in all three cases. In Body and Soul, the syllable count of the TT does not match that of the ST. There are quite some instances where there the TT has more syllables than the ST, which then need to be fit into the music. While this is done in a way

that is not disruptive, the rhythm does change, even more so because of the change in time signature from 4/4 to 5/4. Along with some examples of awkward pronunciation, there is no prosodic match for the first song. The complete opposite is the case for Summertime, where the syllable count of the TT is very similar to the ST, and the melody is followed much more closely. While the rhythm is changed slightly in places where there is a syllable more or less than in the ST, this song translation is a very clear case of a prosodic match. Double Rainbow, the third example, lies somewhere between the first two examples in terms of prosodic match, much like it does in terms of the choices of a song translator. While the syllable count deviates from that of the ST on quite a few occasions, the number of syllables added or subtracted is usually only one, and the original melody is followed quite closely. The rhythm is changed sometimes, but not disruptively so, and the stress and intonation of the TT lyrics is quite similar to that of the ST lyrics. There are some instances where the pronunciation is a bit awkward, but overall, we can speak of a prosodic match for Double Rainbow.

The second layer of singability is that of poetry and the harmonic structure. While all three of the songs show some degree of poetic match, the reasons for this are different. For example, in the translation of Body and Soul, no rhyme was adopted whatsoever, while the translation of Summertime portrays a high prioritisation of Rhyme. For Double Rainbow, the rhyme in the original song is inconsistent, as is the rhyme in the TT, but efforts were made to include rhyme in the lyrics. The TT of Body and Soul is still deemed to contain a degree poetic match, because the segmentation of the lines and the contrasts in the lyrics are maintained. In case of Double Rainbow, the TT shows a degree of poetic match because of its inclusion of the repetition present in the ST, and the similar segmentation of the lines.

The third layer of singability is that of semantic-reflexivity and the expression of the music. In the case of Body and Soul, we can speak of a semantic-reflexive match. Due to the high degree of semantic fidelity in the TT, the story that is told in both the ST and TT is very similar. Although the musical expression the ST and TT is different, changing from a ballad to a more energetic version of the song, both work well with the story of the lyrics. The mood is slightly different, but the story is the same. In the case of Summertime, once again, the opposite is the case. Here we cannot really speak of a semantic-reflexive match, since the story told in the lyrics does not match up with the mood of the music. Since fitting the translation to the music has gained priority over semantic fidelity in this case, the TT lyrics sometimes differ from the ST lyrics, but the overall story is very similar. Nevertheless, the music that accompanies it is very melancholic, which makes sense in the case of the original

song, but the translated version does not evoke a similar context, creating a disconnect between the story that is told in the lyrics and the accompanying video, and the music. The third song, Double Rainbow, portrays a high degree of semantic-reflexive match, but once again the reasons differ a bit from those for the first song. In this case, the story that is told in the TT lyrics at times deviates from the ST, probably the most out of all three songs. Nevertheless, it fits into the character of the song. The mood is retained, even if the story in the lyrics is a bit different, and the musical expression is more theatrical than the original version, which is more subdued and minimal. The thing that really indicates that there is a semantic-reflexive match in this song, are the examples of word-painting found in the original song and retained in the translation.

To reiterate, there is not much overlap between the analysis results of the three songs that would suggest a pattern that might be applied to jazz song translation as a whole. The three songs do not all fit into the same category when it comes to Franzon's five choices for a song translator. There also is not much overlap in terms of Franzon's three layers of singability, as in all the instances where two or more songs exhibit a certain degree of prosodic-, poetic- or semantic-reflexive match, the reasons for this differ. As such, the answer to the research question (Are there any similarities between the selected jazz song translations that could suggest a general translation strategy for jazz songs?) is no.

## 5.2. Discussion

Although the answer to the research question was negative, this of course does not mean that there is no more research to be done on the subject of jazz song translation. A possible lane of research that comes to mind is whether there exists a correlation between the choice a translator makes out of Franzon's five choices, and whether there is a prosodic match in the resulting song translation. In this study, with the song where option four of translating the lyrics and adopting the music applies (Body and Soul), there is no prosodic match. The next song (Summertime) is translated according to the principle of adapting the translation to fit the music, and here there is a very high degree of prosodic match. The third song (Double Rainbow) is a mix of adapting the music to the lyrics and vice versa. Its score on the degree of prosodic match is also somewhere in the middle. It makes sense that a song which is translated in keeping with the principle of producing a TT that fits the original music would portray a high degree of prosodic match, and one translated to prioritise the lyrics over the

music would not portray a prosodic match. Likely as this theory is, it might still be interesting to test its veracity.

Something which should be addressed is the fact that all of the songs for this thesis were selected because they were clearly based on the ST. However, there are quite a few examples of replacement texts, particularly in the case of Bossa Nova songs. George Lang describes how Bossa Nova, which literally means 'new wave', was not a product of traditional Brazilian music. Instead, it came into being as a somewhat puzzling mixture of the influence of American popular music in the 1950s, and high literary culture.[51] Since this means that Bossa Nova was essentially based on popular jazz music of the 40s and 50s, it is not surprising that many Bossa songs have become jazz standards. Nevertheless, in order to present this music to an American public, it had to be translated into English. Many of the Portuguese lyrics contain themes that were common in the poetry and literature of the time, often having a certain intimate, pastoral quality.[52] References to famous poems would be recognisable to the Brazilian public, but as I mentioned when analysing the translation of *Chovendo na roseira*, this poetry would not translate well if it were represented literally to an English-speaking audience that does not share the same context. Lang also writes that – at least at first – the singer was de-emphasised in Bossa Nova, as if they were an instrument, which is underlined by the frequent usage of scat syllables.[53] These two factors that move the focus away from the Portuguese lyrics, likely paved the way for American musicians and lyricists to decide on writing a replacement text – often inspired only by the title of the original song – rather than to create a song translation based on the ST. Although such practices as writing replacement texts and vocalese lyrics might not be considered song translation in the traditional sense, they are definitely a part of the jazz genre and its translation from its original context to other iterations. As such, it would be a shame to disregard these elements of jazz, as studying them can provide insight in cross-cultural interactions within the context of jazz music.

Central as improvisation, experimentation and individuality are to jazz music, it is perhaps not surprising that the song translations share this quality. Nevertheless, I believe it is valuable to have ruled out the likelihood of a common approach to jazz song translation. This opens up the way for other research to be done more geared to mapping out unique approaches. Perhaps someone might study the work of one particular translator of jazz songs,

[51] George Lang, "Cannibalizing Bossa Nova." *Critical Studies (Amsterdam, Netherlands)* 19, no. 1 (2002): 181.
[52] Lang, Cannibalizing Bossa Nova, 185.
[53] Ibid., 187.

or compare the work of several individuals. Some of the translations might be done by people who only translate, while others are done by people who are jazz musicians themselves. This might result in a different approach.

Differences between various language pairs are also worth studying. The song selection for this study features three different language pairs in an attempt to represent the variety that exists across the genre. However, the scope of this thesis did not allow me to include a discussion on how these languages relate to one another, or what influence a particular language might have on the translation. It might be fruitful to study jazz song translation in different languages from the perspective of Even-Zohar's polysystem theory, particularly considering the dominant role of the United States in the field of jazz.

Comparisons of jazz song translations to translations of other genres could also be interesting. Perhaps the nature of jazz leads to less semantic fidelity as compared to other musical genres, with translators taking more creative liberty as is customary for this music. It seems to me that the emphasis on improvisation is what sets jazz apart from other genres. While this potentially makes it more difficult to study the genre, it is an important part of what makes jazz so interesting to many, and it might encourage people to consider alternative methods to studying music and language.

### 5.3. Conclusion

While this first foray into studying jazz song translation did not yield a common translation strategy to be tested by future researchers, it is my hope that is still sparked some inspiration. Jazz is a rich genre, and its inclusion in the repertoire of song translation research could yield some very interesting insights if one is able to accommodate to its improvisational nature. Broader, multidisciplinary, approaches are becoming more common in song translation research, which look not just at the textual aspects of a song translation, but also the many factors surrounding this, such as the music, the visual performance, the poetry, the meaning, the social and historical context, and so on. Functionalist approaches that consider not just the *how*, but also the *why* of a translation such as those by Low and Franzon which this thesis is based on, are just one method for this. This is only a small study based on three songs, and the possible lanes of future research discussed above are simply those that came to mind. Many more possibilities exist, and hopefully others will see to it that more facets of jazz song translation are explored in the future.

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# APPENDICES

of MA Thesis “Singable Standards: A First Foray into Studying Jazz Song Translation”

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# Appendix 1

García Jimenez's list of most-studied topics in song translation, based on the 2008 special issue of *The Translator*:

- Opera and libretto translation: Apter (1989, 2000), Dürr (2004), Filippi (1995), Fodor (2007), Gorlée (1996, 1997, 2002), Honolka (1975, 1978), Irwin (1996), Kaindl (2002) or Virkkunnen (2001, 2004).
- The translations of musicals: Di Giovanni (2000) or Franzon (2005).
- Code switching and language choice (referring, mainly, to pop music): Berger and Carroll (2003), Cepeda (2003), Davies and Bentahila (2006, 2008) or Mitchell (1996, 2003).
- Hymns and religious chant translation: Anderson (2005) or Gorlée (2005).
- Hip hop and rap translation: Perullo and Fenn (2003) or Mitchell (2003). [54]

[54] Rocio Garcia Jimenez. "Song Translation and AVT The Same Thing?" *Babel (Frankfurt)* 63, no. 2 (2017): 202.

# Appendix 2

| **A singable lyric achieves** | **by observing the music's** | **which may appear in the text as** |
|---|---|---|
| **1. a prosodic match** | *melody*: music as notated, producing lyrics that are comprehensible and sound natural when sung | syllable count; rhythm; intonation; stress; sounds for easy singing |
| **2. a poetic match** | *structure*: music as performed, producing lyrics that attract the audience's attention and achieve poetic effect | rhyme; segmentation of phrases/lines/stanzas; parallelism and contrast; location of key words |
| **3. a semantic-reflexive match** | *expression*: music perceived as meaningful, producing lyrics that reflect or explain what the music 'says' | the story told, mood conveyed, character(s) expressed; description (word-painting); metaphor |

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

# Appendix 3

## A marginally less brief history of jazz

Prefacing her 2016 Whitehouse performance, Esperanza Spalding referred to jazz as "America's classical music".[55] Originating in the city of New Orleans, the story of jazz can be divided into a timeline of a number of styles. Jazz, like so many things in the United States, is a melting pot of many different cultural influences, but the principal influence to its conception came from enslaved Africans being brought to the Americas. These people brought with them the myriad of West-African musical traditions, most of which shared the characteristics of call-and-response, and an emphasis on rhythm, dancing, improvisation and spontaneity.[56] Particularly New Orleans in the 19th century was a place where these influences had opportunity to take root, as it was rather more tolerant than other cities at the time, allowing slaves to engage in religious and ritualistic dances, accompanied by music.[57]

From this, the blues emerged, introducing quintessential 'blue note' – so-called 'bent' notes that create tension by voicing for example a minor third in a place where a major sound is expected – and what would develop into the twelve-bar blues. [58] From the impromptu informal performances of the country blues developed a genre that entertained the masses in the 1920s, with recordings being made featuring famous singers like Ma Rainey, accompanied by great jazz musicians such as Louis Armstrong and Coleman Hawkins.[59] Along with blues, another type of music also developed that became wildly popular with the public: ragtime. This genre of mainly piano music featured many syncopations and intense rhythms. It is most well-known through ragtime composer Scott Joplin, and it had a great influence on early jazz.

Early jazz in New Orleans likely also developed from the musical traditions tied to church services, as well as through the love for brass bands. These brass bands had a very varied repertoire, playing dance music popular in the 19th century like polkas, mazurkas and two-step, but also playing ragtime tunes as the genre rose in popularity. This blending of styles and genres contributed to the creation of jazz music.[60] Although the birth of the genre lies in New Orleans, by the 1920s, most of the big names of the time like Jelly Roll Morton,

[55] 'Esperanza Spalding performing 'On the Sunny Side of the Street' (2016)' on *YouTube*, https://www.youtube.com/watch?v=TQtXo4tiZxs
[56] Ted Gioia, *The History of Jazz* (New York: Oxford University Press, 1997), 9.
[57] Gioia, *The History of Jazz*, 7.
[58] ibid., 13.
[59] ibid., 17.
[60] ibid., 31-33.

Freddie Keppard, King Oliver, and Louis Armstrong moved north to cities like Chicago.[61] In the 1920s and 30s, a period often referred to as the Jazz Age, jazz was played everywhere and phonograph records aided in the widespread dissemination of jazz music. Singer and trumpet player Louis Armstrong in particular exerted a great influence on the genre at the time. His virtuoso solos, great rhythmical feel and innovative scat solos inspired jazz musicians across the board, both instrumentalists and singers. Bing Crosby, Fats Waller, Billie Holliday and Ella Fitzgerald are some examples of singers who were inspired by Armstrong.[62] During the 20s, the popularity of blues and ragtime, a fundament of the New Orleans tradition, waned, and in its place popular songs were increasingly adopted by jazz musicians.[63] Big bands took over from the smaller New Orleans style ensembles, with bandleaders like Duke Ellington and Fletcher Henderson.

Where the 1920s had brought success to jazz musicians, popularised by records sold by the millions, the Great Depression decimated the industry. Many musicians came to be without a job, and record sales declined dramatically. Movie theatres became a popular form of entertainment and largely replaced live music shows, reducing work opportunities for musicians. With the ending of the Prohibition in 1933, speakeasy's – a place where jazz music was commonly performed – were turned into legitimate businesses. While this ultimately helped to improve the reputation of jazz, it took away the excitement of the experience. Alcohol could now be purchased legally and consumed at home while listening to records or the radio. Big bands became commonplace, helped along by the lower wages that meant more musicians could be hired. Although many musicians suffered because of these developments, a select few benefitted from the rising popularity of radio, becoming more famous than any jazz musician before. Bandleader and clarinet player Benny Goodman is one such example, and he popularised a new style of music: swing.[64]

Dubbed the 'King of Swing', Goodman mainly played medium and up-tempo songs in swinging 4/4, sometimes converting songs to fit this swing feel, like he did to Irving Berlin's waltz 'Always'. The Encyclopedia Brittanica defines swing as follows:

> Swing, in music, both the rhythmic impetus of jazz music and a specific jazz idiom prominent between about 1935 and the mid-1940s—years sometimes called the swing era. Swing music has a compelling momentum that results from musicians'

[61] Gioia, *The History of Jazz*, 45.
[62] ibid., 56-58, 62, 67.
[63] ibid., 76-77.
[64] ibid., 135-137.

> attacks and accenting in relation to fixed beats. Swing rhythms defy any narrower definition, and the music has never been notated exactly.[65]

The entry furthermore describes that swing also brought respectability to jazz, as it had previously been associated with disreputable locales such as speak-easy's. There is also a dimension of racism involved, as to become a successful bandleader like Benny Goodman, one essentially had to be white. While Goodman was certainly talented, the real king of swing was Duke Ellington, with Count Basie coming in second place. As black musicians however, they were not as easily accepted by the general public as white musicians like Goodman and Glenn Miller were.[66]

While swing music was taking the nation by storm, a new style was developing outside the public eye in the 1940s. Modern jazz, or bebop as it came to be known, was an underground movement centering on experimentation and intricate rhythms, melodies and harmonies. Rather than the accessible popular swing tunes suitable for dancing, bebop was meant to be listened to. Players, often black musicians, wanted to be accepted as artists rather than entertainers. The tempo was often very fast, and the melodies and harmonies complex. Mastery of one's instrument was more important than ever before. Chord progressions of existing standards were often used and built upon with unconventional and experimental chord voicings (which notes one decides to play for a particular chord, and in what order), often featuring flatted nines and sharp elevens. Content was more important than form, and instrumental solos were a central feature of a bebop performance. The bebop scene was obscure, and major players like Charlie Parker, Dizzy Gillespie and Thelonius Monk – all very famous names in the jazz world nowadays – were sidemen, band members of famous swing bands led by people like Louis Armstrong, Duke Ellington and Cab Calloway.[67]

Bebop started to move more into the mainstream when jazz clubs started to attract public, legitimizing the genre now that it was played in "respectable" venues, rather than only in backrooms and so on. Initially, the reception of bebop was not very positive, with big names of mainstream jazz denouncing the genre, calling the chords weird, with melodies you cannot remember and rhythms you cannot dance to. Nevertheless, people were intrigued by this new jazz, and recordings and radio broadcasts helped disseminate the style.[68] With the

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[65] *Britannica Academic*, s.v. "Swing," accessed June 29, 2022, https://academic-eb-com.ezproxy.leidenuniv.nl/levels/collegiate/article/swing/70661.
[66] Gioia, *The History of Jazz*, 142.
[67] ibid., 198-204.
[68] ibid., 216.

controversial nature of bebop, and the inherent characteristic of jazz to embrace experimentation and incorporate new influences, it is no surprise that other styles emerged in response to bebop. The late 1940s saw a surprising renaissance of traditional jazz, and another response to the 'hot' style of bebop was 'the cool'. Many different styles emerged in the 1950s, and followers of these various styles were in constant debate about what constituted 'real jazz'.[69] As Ted Gioia describes it, jazz styles fragmented from the 50s onward, developing into various styles including hard bop, post-bop, soul jazz, free jazz and postmodern jazz. Bossa Nova was another style that gained popularity. It originated in Brazil in the late 50s, but it was not until saxophonist Stan Getz recorded Bossa Nova tunes in the early 60s that it really started gaining attention from the American public.[70]

Although jazz has never recovered its popularity of the 30s and 40s, jazz musicians still experiment with the genre, each finding their own interpretation, taking inspiration from past styles or incorporating new influences, still honouring the core principles of experimentation, improvisation and individuality.

[69] Gioia, *The History of Jazz*, 277-278.
[70] ibid., 286.

# Appendix 4

The following figure shows the English ST, the Spanish TT and the back-translation of Body and Soul:

| *English source text* | *Spanish target text* | *Back-translation* |
|---|---|---|
| My heart is sad and lonely!<br>For you I sigh, for you dear only<br>Why haven't you seen it?<br>I'm all for you, Body and Soul | Mi corazón está triste y solo<br>Por ti suspiro cariño por ti solo<br>Por que no has visto<br>Soy para ti cuerpo y alma | My heart is sad and lonely<br>For you I sigh, honey, for you alone<br>Why haven't you seen<br>I am for you body and soul |
| I spend my days in longing<br>And wondering why it's me you're wronging<br>I tell you, I mean it<br>I'm all for you, Body and Soul! | Mis días pasan con tristeza<br>Y me pregunto por que me haces esto<br>En serio te digo<br>Soy para ti cuerpo y alma | My days go by with sadness<br>And I ask myself why you do this to me<br>I tell you seriously<br>I am for you body and soul |
| I can't believe it<br>Its hard to conceive it<br>That you'd turn away romance | Es tan difícil de creer<br>No puedo imaginar<br>Que tú rechaces mi amor | It is so hard to believe<br>I cannot imagine<br>That you reject my love |
| Are you pretending?<br>It looks like the ending!--<br><br>Unless, I can have<br>one more chance to prove dear.. | Acaso pretendes<br>Que pareces al final<br><br>Si al menos tuviera un chance más | Or are you pretending?<br>What you ultimately seem to be<br>If only I had one more chance |
| My life a wreck you're making!<br>You know I'm yours<br>For just the taking | Mi vida la está haciendo pedazos<br>Lo sabes soy tuya<br>(Uyyy) puedes tomarme | My life is being torn to pieces<br>You know I'm yours<br>You can take me |

| | | |
|---|---|---|
| I'd gladly surrender<br>Myself to you, Body and<br>Soul! | Felizmente me rindo<br>Yo para ti, cuerpo y alma | I happily surrender<br>I for you, body and soul |

# Appendix 5

The following figure shows the English ST, the Dutch TT and the back-translation of Summertime:

| *English source text* | *Dutch target text* | *Back-translation* |
|---|---|---|
| Summertime, and the living is easy.<br>Fish are jumping, and the cotton is high.<br>Oh, your daddy's rich, and your ma is good-looking.<br>So, hush, little baby, don't you cry. | Alle tijd, en het leven een makkie.<br>Hartje zomer in ons klein paradijs.<br>Je pa is rijk en je ma mag er wezen.<br>Dus *hush* kleine kruimel, geen gekrijs. | Plenty of time, and life is a piece of cake.<br>Mid-summer in our little paradise.<br>Your pa is rich and your ma's a looker.<br>So hush, little one (lit. little crum), no bawling. |
| One of these mornings<br>you're gonna rise up singing.<br>Yes, you'll spread your wings and you'll take to the sky.<br>But 'til that morning, there's nothing can harm you.<br>With daddy and mammy standing by. | Misschien al morgen<br>ga je staan en zingen<br>Slaat je vleugels uit en begint aan je reis.<br>En tot die dag schat, leef je zonder zorgen.<br>In vader en moeders speelpaleis. | Perhaps already tomorrow<br>you'll stand up and sing<br>Spread your wings and start your journey.<br>And until that day, darling, you'll life without worries.<br>In father and mother's play-palace. |
| | Dus *hush* kleine kruimel, geen gekrijs. | So hush, little one (lit. little crum), no bawling. |

# Appendix 6

The following figure shows the Portuguese ST, an English prose translation of the ST, and the English TT of *Chovendo na roseria*:

| *Portuguese source text* | *English prose translation*[71] | *English target text* |
|---|---|---|
| Olha, está chovendo na roseira<br>Que só dá rosa, mas não cheira<br>A frescura das gotas úmidas<br>Que é de Luisa<br>Que é de Paulinho<br>Que é de João<br>Que é de ninguém | Look, it is raining on the rose bush<br>which only has roses but no scent<br>of the freshness of wet drops<br>The one from Luisa<br>The one from Paulinho<br>The one from João<br>The one from nobody | Listen! The rain is falling on the roses<br>The fragrance drifts across the garden<br>Like the scent of some forgotten melody<br>This melody belongs to you<br>Belongs to me, belongs to no one |
| Pétalas de rosa carregadas pelo vento<br>Um amor tão puro carregou meu pensamento<br>Olha, um tico-tico mora ao lado<br>E passeando no molhado<br>Adivinhou a primavera | Rose petals carried by the wind<br>A love so pure carried my thoughts away<br>Look, a tico-tico lives next door<br>And it passes through the wetness<br>It predicted spring | See the way the crimson petals<br>Scatter when the wind blows<br>Ah! The secret sigh of love<br>That suddenly the heart knows<br>See how a robin's there among the puddless<br>And, hopping through the misty rain drops<br>He's come to tell us it is spring |
| Olha que chuva boa prazenteira | Look, what nice pleasing rain | Look at the double rainbow<br>The rain is silver in the |

[71] Fan translations of the text are found on these two webpages: https://lyricstranslate.com/en/chovendo-na-roseira-its-raining-rose-bush.html and https://www.lyrtran.com/Chovendo-Na-Roseira-id-130730

| | | |
|---|---|---|
| Que vem molhar minha roseira<br>Chuva boa criadeira<br><br>Que molha a terra<br>Que enche o rio<br>Que limpa o céu<br>Que traz o azul | That comes to wet my rose bush<br>Good nurturing rain<br><br>That wets the earth<br>That floods the river<br>That cleanses the sky<br>That brings the blue | sunlight<br>A fleeting fox is in the garden<br>Rain, sweet lovin' mother rain<br>That soaks the earth<br>That swells the streams<br>That cleans the sky<br>And brings the blue |
| Olha o jasmineiro está florido<br>E o riachinho de água esperta<br>Se lança em vasto rio de águas calmas<br>Ah, você é de ninguém<br>Ah, você é de ninguém | Look, the jasmine is blooming<br>And the stream of lively water<br>Throws itself into a vast river of calm water<br>Ah, you are nobody's<br>Ah, you are nobody's | See how the jasmin tree is all in flower!<br>The little brook of clever waters<br>Flows into a vast river<br><br>Ah! you belong to no one<br>Ah! you belong to no one |