

Södertörns högskola | Institutionen för kultur och kommunikation
Kandidatuppsats 15 hp | Engelska | höstterminen 2009

TRANSLATING SONG LYRICS

A Study of the Translation of the Three Musicals

by Benny Andersson and Björn Ulvaeus

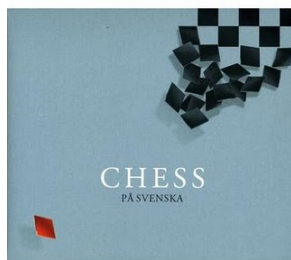
Av: Johanna Åkerström
Handledare: Harriet Sharp

ABSTRACT

The primary aim of the present study is to gain an understanding of the translation process involved when translating song lyrics by investigating to what extent 10 translation features occur in a corpus of 12 song lyrics from the musicals *CHESS*, *MAMMA MIA!* and *Kristina från Duvemåla*. Comparing the source texts to the translated texts, taking into account: number of words, syllables vs. words, word-for-word translations, additions/omissions, metaphors, rhymes, reorganization of text, paraphrases and last if there were any untranslated English words kept in the Swedish version – led to the conclusion that the translation strategy of using paraphrases (express something written in other words) was the most common translation strategy used when translating song lyrics. In addition, translating song lyrics also requires a translator who is musical, has good association skills, a large vocabulary and is also very good at playing with words.

Taking the findings into consideration it could be said that the word ‘translation’ should be avoided in reference to the act of transferring the song lyrics of a musical in one language into another language. More apt descriptive phrases for this process would probably be ‘*text arrangement*’ or ‘*interpretation*’.

Key words: musical, translation, word count, syllables, word-for-word, additions, omissions, metaphors, rhymes, reorganizations, paraphrases.



The above are the official logotypes of the translated version of the three musicals.

TABLE OF CONTENTS

ABSTRACT	2
1.0 INTRODUCTION AND AIMS.....	4
2.0 BACKGROUND	6
2.1 The History of the Three Musicals	6
2.2 Translating the Musicals.....	6
2.3 Previous Research.....	9
3.0 MATERIAL AND METHOD	11
3.1 Corpus Compilation.....	11
3.2 Research Method	12
4.0 RESULTS	13
4.1 Number of Words in the Primary Material.....	13
4.2 Syllables vs. Words.....	15
4.3 Word-for-Word Translations	16
4.4 Additions in Translated Text	18
4.5 Omissions in Source Text.....	19
4.6 Metaphors in All Text.....	20
4.7 Rhymes	22
4.8 Reorganization	24
4.9 Paraphrases	24
4.10 Keeping English Words in a Swedish Translation	27
5.0 CONCLUSIONS.....	27
LIST OF REFERENCES.....	30
Primary Material	30
Secondary Material	31
APPENDIX 1	32
Quotations in Scandinavian	32

*“Thank you for the music, the songs I’m singing.
Thanks for all the joy they’re bringing.
Who can live without it? I ask in all honesty.
What would life be without a song or a dance, what are we?
So I say thank you for the music, for giving it to me.”*

Benny Andersson and Björn Ulvaeus (1977)

1.0 INTRODUCTION AND AIMS

Music is truly an international language. When listening to a well-known song in another language you will probably find that you recognize it although you do not understand the words of that particular version and you are able to follow the melody from the text you know so well. Susam-Sarajeva argues that

no other non-religious [...] ‘text’ moves people as deeply as the **combination of lyrics and music**; [it] becomes an intrinsic part of their lives, acts as a shortcut to their memories (scenes from one’s childhood, holidays, previous relationships, close relatives who passed away etc.) and often bears witness to the various stages of their life.

Susam-Sarajeva (2008:188)

Until quite recently, music has generally been disregarded within the field of translation studies. According to Susam-Sarajeva, this might be due to people with a musical background not being familiar with “the concepts, tools and models available in translation studies” – while translation scholars might find musical matters quite complicated (2008:189-190). Compared to translation studies of literature, translations of singable songs pose specific demands on the translator. For instance, the translator needs to have a good sense of rhythm to make a successful translation, so that s/he does not put a long syllable on a short note, to mention but one example. Rhythms, note-values, harmonies, durations, phrasings and stresses are examples of features within music that simply cannot be ignored when translating lyrics (Low 2005:185).

The translator’s assignment is to make a singable translation of a song from any genre (pop, rock, folk music, musical comedy, opera, etc.) which a musician later must be able to perform credibly. Even though there is usually a spoken dialogue in a musical, the lyrics of the songs are part of a monologue, and the translator has to think about not changing too much, as s/he then changes the story of the musical. Translators have to consider several important factors when translating song lyrics. For instance, the song must be singable, and the text must sound as if it had been made for the music (Low 2005:190). Further, when choosing words, the translator must be semantically flexible and pay great attention to rhythm and rhyme in order to get a natural sound to the song (Low 2005:195). Another alternative is

translating only the spoken parts of a musical and leaving the songs untranslated (Franzon 2008:376) which was recently done in the Swedish version of *The Buddy Holly Musical*.

A skilled translator is thus a combination of someone who is linguistically competent and at the same time an expert within the area of the translation (for example technology, medicine or music). The importance of these qualifications has been widely discussed as the unique ability to learn new facts within a dedicated area is indeed individual (Ingo 1991:261).

This study focuses on translations of song lyrics from three musicals by Benny Anderson and Björn Ulvaeus, namely, *CHESS*, *MAMMA MIA!* and *Kristina från Duvemåla* which have been played on international stages and in different languages. The primary aim of this study is to compare source texts with their translated versions. The more specific research questions concern translation strategies and specific features used in the translation of six songs from the above musicals (two songs from each musical). By using the original song lyrics as a basis of comparison, I would like to find out the extent of the following 10 features in the corpus of song lyrics compiled:

1. **Word count**
2. **Syllables** vs. words
3. **Word-for-word** translation
4. **Additions** of words
5. **Omission** of words
6. Use of **metaphors**
7. Use of **rhymes**
8. **Reorganization** of words and lines of text
9. Use of **paraphrases**
10. Use of **English words** in the translations

The use of these particular features or translation strategies will be discussed further in section 3.2. When searching for information on the above area of research, it was found that it was quite an unexplored area. There was very little written about the translation of song lyrics.

Taking into consideration that the research material of the present study involves three musicals by Benny Anderson and Björn Ulvaeus¹, a short outline of the history of these musicals has been included in the next chapter. Chapter two also provides a general background to the challenges facing a translator when translating song lyrics into another language, with particular focus on the translations of the above mentioned musicals which

¹ 'Benny Andersson and Björn Ulvaeus' are henceforth referred to as 'Björn and Benny' which are their stage names as members of the pop group ABBA.

make up the primary material of this study. The chapter ends with an overview of some previous research in the chosen field.

2.0 BACKGROUND

2.1 The History of the Three Musicals

Björn and Benny developed an interest in “marrying music with drama” (Andersson et al. 2008:130) after having heard the album *Jesus Christ Superstar* by Andrew Lloyd Webber with lyrics by Tim Rice. During their tour with ABBA in 1977, they performed a simple 25-minute mini-musical, *The Girl with the Golden Hair*. Encouraged by the good response to their mini-musical, they eventually got in contact with Tim Rice and started working together on the musical *CHESS* in 1982. A successful record of the musical was released, but the stage performances never reached the same levels of success.

The next project by Björn and Benny was *Kristina från Duvemåla*, a musical in Swedish based on the epic novel *Utvandrarna* (*The Emigrants*) written by Wilhelm Moberg in the 1950s (Andersson et al. 2008:138). With assistance from Swedish Theatre Director Lars Rudolfsson, the musical became a great success in Sweden in 1997.

The first ideas for the musical *MAMMA MIA!* was born in the head of English Producer Judy Craymer as early as 1984. However, it was not until years later that ABBA songs were turned into a musical. The first performance was held in 1999, and it did not take long until there were requests to put up the musical in other places around the world (ibid.).

2.2 Translating the Musicals

When adapting a musical to a new language, one may translate the spoken dialogue and keep the song lyrics in the original language, or translate the song lyrics too. When a new slightly altered version of *CHESS* called *CHESS på Svenska*² (*CHESS in Swedish*) was presented to the Swedish audience in 2002, most of the songs from the original version were kept, but the songs had been given new lyrics in Swedish to fit the spoken dialogue better.

On the other hand, when *MAMMA MIA!* had been running for a couple of months “everyone who was interested in staging the show wanted the songs to be in English because they were so well known”, “the whole point of the show was to tell the story using the lyrics

² Literal spelling taken from the official homepage <<http://www.briggenteater.se/chess.aspx?pageID=15>> 21 Apr. 2009.

as the source material” (Andersson et al. 2008:228) At the same time, having the music in the same language as the spoken dialogue would reach a bigger audience (Andersson et al. 2008:230). So, the process of translating *MAMMA MIA!* was set in motion.

When translating the musical, cultural codes and customs also had to be taken into consideration. “A translator must take into account rules that are not strictly linguistic but, broadly speaking cultural.” (Eco 2001:17). For example, it was almost illegal for the characters Sophie and Sky to kiss on stage in Tokyo and in Seoul Donna was considered a whore since she had slept with three men in her youth (Andersson et al. 2008:232-235). For these reasons the translations of *MAMMA MIA!* came to reflect some cultural differences. For instance, the song title *Gimmie! Gimmie! Gimmie! (A Man after Midnight)* was translated into the equivalent of *Give Me, Give Me, Give Me (Some Hope in My Heart)* by the Japanese translator. When it was pointed out that this was not really a translation of the English words, the answer received was “a Japanese lady would never say this” (Andersson et al. 2008:232).

MAMMA MIA! was translated into Swedish in 2005 by Swedish singer songwriter Niklas Strömstedt and actor Peter Dalle. Since Swedes are generally very good at English, questions arose as to what parts of the songs should be translated: just a few lines, nothing at all or simply everything? Strömstedt, who translated the song lyrics, worked on getting a balance between fitting the translated songs into the show and making them strong enough to function on their own: “[i]t is important to find the same [...] key and the same [type of] language in Swedish as that used in English”, “[e]very syllable must be exact, it is almost like constructing a crossword” (Strömstedt 2007 *my translation*). To adapt the translation so that it conveniently fitted into the story of the musical was unthinkable for Björn, who wrote the original lyrics; “No, no, we should be as close to the original lyrics as possible even if it does not fit in with the show.” (Andersson et al. 2008:240).

In 2003, South African Lyricist Herbert Kretzmer started collaborating with Björn and Benny to work on the translation of *Kristina från Duvemåla*. The English translation is considered to be; “conservative but clever, displaying careful consideration for rhythm and articulation. The lyrics and delivery proved surprisingly fluid, considering the breadth of the piece and the limited time the creators and performers had to develop it in English” (Santilli 2009). In October 2009 a concert version of *KRISTINA* was performed two nights in a row, at the *Carnegie Hall* in New York. In an interview with Lars Rudolfsson in the *New York Post*, Rudolfsson points out that some of the jokes were lost in the translation from Swedish into

English: “it’s hilariously funny in Swedish because they say Swedish words that sound like English but are not right” – something that does not work once translated (Vincentelli 2009).

Translating English song lyrics into Swedish, meant that the translators also had to bear in mind that Sweden’s second language is English, a language all Swedes are exposed to from an early age, not only because Swedish pupils are required by law to learn it from the first grade of compulsory school, but also because it is a part of our daily lives. For example; a lot of music has lyrics in English, American TV shows and movies have subtitles instead of being dubbed into Swedish, and many computer and TV games have instructions in English. Moreover English words are often used instead of being translated.³

The phenomenon of using English words where – in theory – Swedish words might just as well do is exemplified in the translation of *The Dancing Queen*. One alternative when translating is a direct translation into Swedish, but as the Swedish phrase “*den dan-san-de drott-ning-en*” are three syllables longer than the English one, “*the Dan-cing Queen*”, a direct translation is really not possible. If the English words instead would be translated with something like “*vår dans drott-ning*” (in English “*our Dance Queen*”), which also has 4 syllables, it would match the original text perfectly.

To find out how a translator works with song lyrics Lars Rudolfsson, one of the translators of the musical *CHESS på Svenska* was interviewed. It was highlighted by him that a literal translation is seldom a good solution; instead you need to catch the sense of the source text. A successful translation is often an interpretation, somewhat free but yet containing the same ideas as in the original. According to Rudolfsson, when translating a text you need to find *the matching pictures* to the source text. Even if the texts will not become identical, it is important to find pictures with a similar intensity, feelings, or contents as those of the original.

As a translator you also need to be prepared to place important words in other places in the translated text compared to the original text, says Rudolfsson. Since the notes to which the lyrics must fit are already set, it is very important to adjust the new text to the rhythm, intonations and dynamics of the music. The new text must follow the music in every detail. For instance, you need to remember that open vocal sounds (for instance /a/) must be used on high notes, since high notes are otherwise hard to sing. A high note with a word in /i/ is to be avoided for this reason. (This is also substantiated by Snell-Hornby who points out that

³ For instance, the English word *body butter* (in Swedish *kroppssmör*) was introduced on the Swedish market with English, rather than a Swedish, name. Another example is the word *mail* which is used by Swedes when talking about e-mail, even though there is a perfectly good Swedish translation, *brev*.

vowels like /o/ and /u/ are good examples for low notes (2007:113).) When comparing the translation work with an ordinary text to a translation on song lyrics, it is evident that you are less free when it comes to rhythm, disposition of text and number of syllables. The text must match the music, be comprehensible and of course feel natural. The final results must be like an original – and not like a translated text.

The time needed for translating a song lyric could be some hours up to a couple of days. In the latter case, Rudolfsson recommends that you put the translation aside for a while and then resume the work. In this way you will get other perspectives and new ideas, and it is easier to see what can be improved.

As a translator of song lyrics you need working tools like dictionaries, books on synonyms, links on the Internet and personal skills. You need to have good association skills, a large vocabulary, and you also need to be good at word play. The most important challenge when working with a translation is to accomplish a translation which is equal to the original, or – even better than the original, says Rudolfsson.

2.3 Previous Research

Despite music being such a big part of our everyday life, song lyrics have not been an explored field within translation studies until quite recently (Susam-Sarajeva 2008:187). In reference to the new area of translation studies, Gorfée points out that “[v]ocal translation is an old art, but the interpretive feeling, skill, and craft have now expanded into a relatively new area in translation studies” (2005:7). Because there is little available research on the topic of this study, this section is more limited than it would have been had a more established field been investigated.

Among the scholars who frequently occur in articles about song translation is Johan Franzon at Helsinki University who is the only scholar who has specifically focused on translations of musical texts *from* English *into* Swedish. His doctoral dissertation is a comparative study of a Swedish, Norwegian, and Danish translation of the Broadway musical *My Fair Lady* from 1956. The aim of Franzon’s study is to describe the stages involved in the translation process, and the difficulties a translator might encounter when translating songs.

When describing the method used in his study Franzon “assumes that song translators may show fidelity to a source text in a different way than by semantic imitation, and that this fidelity must be related to the text, to the music as well as to the intended presentation”

(2009:11 *my translation*). One of the three aims of the method chosen by Franzon is to measure the semantic deviations from the source text. To determine this, Franzon uses a quantitative approach based on the selection of minimal units of the source text and then classifies each unit as an addition, a paraphrase (explanations in other words) or a metaphor⁴ (word-for-word translation) (*ibid.*). For example, the word ‘somewhere’ was selected as an example of a minimal unit in the English source text, translated to Swedish as ‘vrå’ and thereafter classified as a paraphrase by Franzon (2009:185-190). In addition to the above mentioned linguistic elements (additions, paraphrases and metaphrases) omissions and reorganizations are also referred to when working with translations of texts (Franzon 2009:252).

In his thesis Franzon has been able to demonstrate that translations from one source text into Swedish, Danish and Norwegian may differ considerably – even though the translators worked under similar conditions and they all aimed at creating a “close reproduction of the original” (2005:265). Example (1) below shows a comparison of three translations of a piece from the song *All at once am I / sev’ral stories high*. In order to highlight the differences, a literal back-translation (*my translation*) into English was made.⁵ Attention should be paid to how different the translated texts turned out to be:

Example 1: A comparison of three translations

<u>English original:</u>	“But the pavement always stayed beneath my feet before. All at once I am sev’ral stores high, Knowing I’m on the street where you live.”
<u>Swedish translation:</u>	“nothing special with the stones that I have been walking upon, but now each house is standing in a magical light, because I am in your block.”
<u>Danish translation:</u>	“I was only walking here – as anybody else – without knowing you. But tonight I am anchored here by the house on the street, where you live!
<u>Norwegian translation:</u>	“but I was walking on stones, and I had never been floating before. Get away against all senses I am now walking on air, because I am walking in the block where you live.”

Example (1) above shows that when a text is translated into different languages, the translator needs to be flexible when it comes to word choice, since a particular sentiment may be

⁴ The expression “metaphrases” is used by Franzon in his doctor’s dissertation, as a synonym for “word-for-word translation” (Franzon 2009:187).

⁵ The Swedish, Danish and Norwegian original translations are presented on page 86 in Franzon (2009). In this essay, they are presented in Appendix 1.

expressed in different ways in different languages. However, at the same time, s/he must also ensure that the story remains more or less the same. Although the translated words in the three versions are not identical to those of the original text, it is evident that the situation interpreted in each language is very close to that intended in the original text.

Franzon concludes in his thesis that important rewordings of the source texts are made by translators in the translation process, and that additions are often made in the translated texts (Franzon 2009:196). Although the number of deviations from the source texts may be high, important factors (like the satisfied spectator of a musical, or the spectator who is more concerned of the sociolinguistic aspects of the translated song texts) have to be taken into account when determine how functional the translated texts really are (Franzon 2009:197).

In the next chapter I will present how I compiled my corpus of primary material, the song lyrics that make up the corpus, as well as the research method applied in this study.

3.0 MATERIAL AND METHOD

3.1 Corpus Compilation

As the primary research material of this study I have selected six songs from the official sheet music of the three musicals investigated. These songs (two from each musical) make up the corpus of texts I have analyzed in this study. Four of the songs are translations from English into Swedish, and two represent translations from Swedish into English. The common denominator for the songs chosen is the fact that they are written by the same people (Björn and Benny). On the other hand, the songs have been translated by different translators. In what follows next, I will first present what songs I selected for the corpus, and then what I did in order to obtain a balanced corpus of texts.

From the musical *CHESS* I chose a short song, *Anthem/I Mitt Hjärtas Land*, performed by a male character and a duet, *I Know Him So Well/Jag Vet Vad Han Vill*, sung by two women. From *MAMMA MIA!* I picked two quite uncomplicated songs; *Lay Your Love On Me/I Tryggt Förvar Hos Mig*, a joyful duet between a young woman and a man, and *The Winner Takes It All/Vinnaren Tar Allt*, a sad ballad performed by a woman. Least but not last, I took two very powerful songs from *KRISTINA*; the first sung by a woman, *Du Måste Finnas/You Have To Be There*, and the other sung by a man, *Guldet Blev Till Sand/Gold Can Turn To Sand*. Unlike the other four songs which were originally written in English, these two songs were written in Swedish and translated into English.

To be able to make comparisons between the six songs selected, I needed to ensure that they were of the same length in terms of number of words. The combined number of words in the first two source texts (*Anthem* and *I Know Him So Well*) was approximately 350 words and this number became the target for the comparative texts selected. The two songs from *MAMMA MIA!* exceeded 350 words, and this made me cut a few repeated lines out of them. I also had to delete repeated lines from the two songs from the musical *Kristina från Duvemåla*, as well as cut the last two verses in the second song in order for the number of words to be comparable. Despite this, the total number of Swedish words in the two songs totalled 371, i.e. 21 words too many, but on the whole, I considered this a marginal difference. The words of the original source texts amounted to a total of 1071 words and the translated texts totalled 1062 words. In total, my primary material thus amounted to 2132 words.

3.2 Research Method

This study is primarily a quantitative translation study, although qualitative aspects will be discussed to some extent where relevant. Nine of the ten features or translation strategies singled out for closer study were selected because they were some of the features/strategies investigated/described in Johan Franzon's dissertation from 2009 on *My Fair Lady* where he studies Scandinavian translations of the Broadway musical. However, Franzon's study is more focused on text approximation by the use of three translation strategies (metaphrases, paraphrases and additions) (2009:188) and by comparing translation differences between Swedish, Danish and Norwegian (see section 2.3) as alternative solutions in the translation process (2009:3). Therefore the results by Franzon make it difficult to serve as a fair basis of comparison for the findings of the present study.

As described in 2.1, the first step in the pre-analysis phase was to select the texts and to obtain a balanced corpus of texts consisting of texts of comparable lengths (around 350 words). When I had a finished corpus of texts, the words in each row were counted (using the word count function in my *Word* processing program) of the song lyrics of the original sheet music, comparing the number of words in English to the ones in Swedish, to see if I could find any interesting differences.

As part of the qualitative analysis of the primary material, I searched for **syllables vs. words** in both the original language and the translated version to see if I could find a pattern

revealing evidence of the translation process. Although the **word-for-word translation** does not change the story, I wanted to ascertain if this type of translation strategy was rare or not. Furthermore, I was curious to know if it was common or not to **add/omit** words, and to use **non-literal figurative language**. A particular challenge in translations of poems, also relevant in song translations, is **rhymes**. Rhymes make a literal translation impossible (Franzon 2009:185-186) and for this reason I decided to investigate how translators handle rhymes in song texts, and I investigated all rhymes found in the two versions of each song. In addition, I wanted to find out if **reorganisation** of words/rows had been made in comparison to the source text, and if the percentage of **paraphrases** was high or low. I also was interested to know if any **English words were kept** in the translated texts.

To further understand the characteristics of the translated text, I now and then had to **read the sheet music** (i.e. the transcribed notes) of the songs. That is, in order to understand the translation strategy used it was not sufficient to read the translated lyrics to find similarities/differences between the two versions I compared; the musical score itself had to be taken into consideration. In short, as part of my analysis, I compared the texts, counted words, sung the texts; analyzed differences found and documented my findings.

When having analyzed the material, I decided that the best way to present my results was to use colour-and-pattern-coded column chart figures which clearly illustrate the differences found in the material. It should be noted that throughout the next chapter, the colour *red* (dotted diamond) is used for the source texts and *blue* (small confetti) is used for the translated texts, while *yellow* (light upward diagonal) is used for comparisons of particular features. When presenting data from *both* the source and the translated texts, I have used a *gradient* of the colours red and blue. To make the presentation even clearer, I added figures over the bars. In the next chapter I will present the results of my analyses.

4.0 RESULTS

4.1 Number of Words in the Primary Material

The first analysis carried out of the primary material was a comparison of the number of words in the six original source texts and in the translated versions of these song lyrics. The results are presented in figure 1 below.

Figure 1: A comparison of number of words in the source texts and translated texts

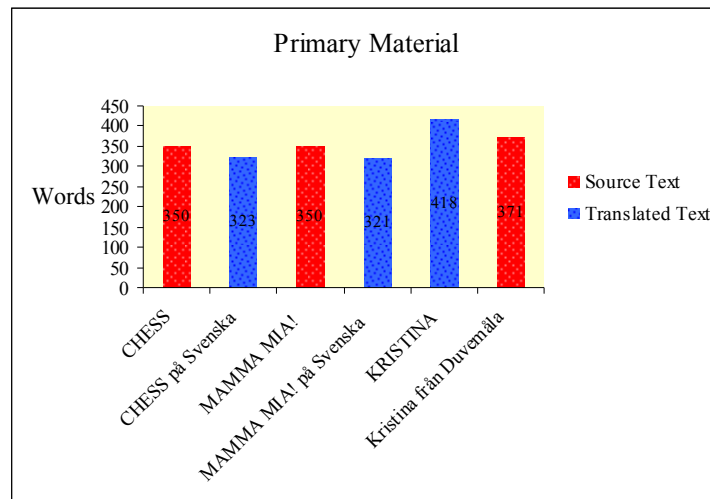


Figure 1 above indicates that the total number of words in the English source texts are 700, and in the translated versions 644. The English original songs (from *CHESS* and *MAMMA MIA!*) thus contain fewer words than the translated Swedish versions (from *CHESS på Svenska* and *MAMMA MIA! på Svenska*). The difference in number of words is approximately 9% (144 words). To give a definite reason for the observed differences is difficult. This difference could be a result of the fact that English uses a separate definite article (*the*) whereas Swedish uses end-of-word suffixes. On the other hand, English offers the possibility of linking words with apostrophes (such as *I've* and *he's*), word forms which are counted as one by the word count program, while the Swedish translated texts require two words (*jag har*, and *han är*) to express the same meaning. An additional reason for why the English translations contain more words could be that the English words chosen are *generally* shorter compared to the Swedish words. Example 2 below shows a comparison of words in a piece of text from the song, *Lay Your Love On Me/I Tryggt Förvar Hos Mig*:

Example 2: A comparison of two sentences

English original: “I've had a few little love affairs. They didn't last very long and they've been pretty scare.”
(17 words/72 letters = an average of 4.2 letters per word)

Swedish translation: “Jag har haft killar naturligtvis, men ingen som har betytt nått speciellt precis.”
(13 words/67 letters = an average of 5.1 letters per word)

When reviewing the figures presented for the individual songs, the analysis shows that the translations of the two songs from the *KRISTINA* musical differ significantly from the other translations in that they contain notably more words. These two songs contain a total of 418 words in English which is 13% more words than in the original versions of *Kristina från Duvemåla* which contains a total of 371 words. A reason for this could be that the Swedish language in the source text is partly rather complicated reflecting the period of time in which the musical is set. For instance, it contains words that are not commonly used nowadays, such as “Du fördrev mig Gud” (“You have banished me”) and that more words are needed in the translated text to interpret the contents of a line of text to accurately convey its meaning or feeling. More research is needed to give a definite reason for why the English texts contain more words.

4.2 Syllables vs. Words

When translating song lyrics, the number of words is of no importance as such; it is the number of syllables that matter since the text is to be sung and must fit the music. Figure 2 below shows the extent to which the number of words differs from the number of syllables in the source texts and in their translations.

Figure 2: A comparison of number of syllables vs. words

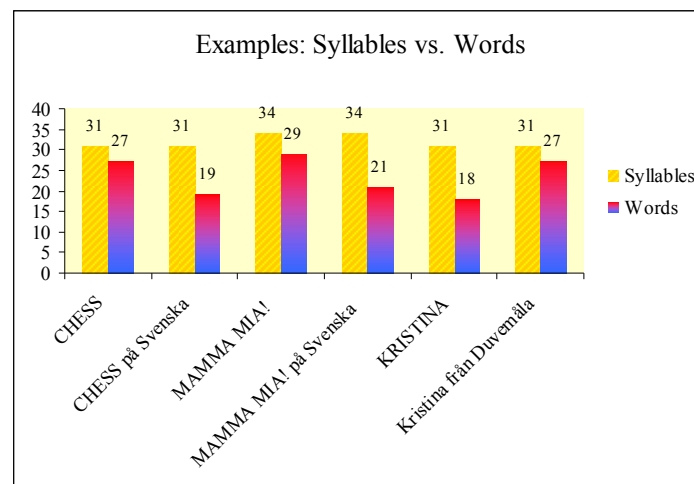


Figure 2 shows that the number of syllables in the source texts and their translations are exactly the same in all 12 songs investigated (see numbers on top of the *yellow* columns); whereas the number of words differs slightly (see *red and blue* columns). That the translators

pay attention to the number of syllables in order to accommodate to the music and get a good flow is shown in example 3 below which shows a translation of a line from the song *Lay Your Love On Me/I Tryggt Förvar Hos Mig*:

Example 3: A comparison of syllables vs. words

English original: “I’ve had a few little love affairs. They didn’t last very long and they’ve been pretty scarce.” (22 syllables vs. 17 words.)

Swedish translation: “Jag har haft killar naturligtvis, men ingen som har betytt nått speciellt precis.” (22 syllables vs. 13 words.)

When counting syllables in my research material, I noted that it is possible to increase/decrease the number of syllables when this is needed. One such example is linking English word forms together, ‘you have’ is written as ‘you’ve’. In the song *Lay Your Love On Me/I Tryggt Förvar Hos Mig* this is shown in the following example (4):

Example 4: Use of syllables

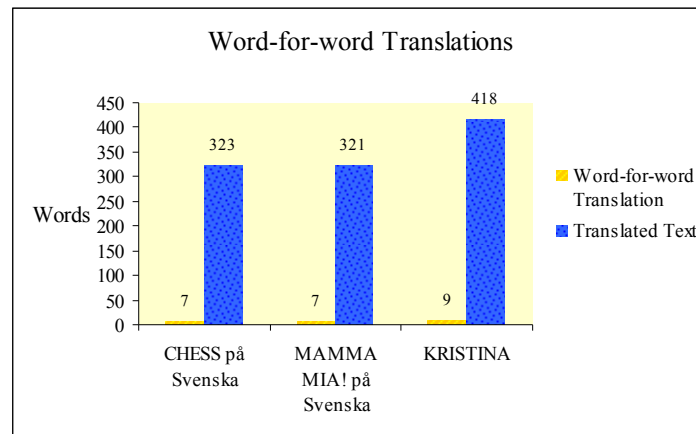
English original: “I still don’t know what you’ve done with me.” (9 syllables.)

Swedish translation: “Hur har du lyckats förföra mig?” (9 syllables.)

4.3 Word-for-Word Translations

Having ascertained the number of words and syllables in the source texts and their translations, I was interested in finding out to what extent translators follow the English text exactly and translate word-for-word the English lyrics. Using the word as a basis of comparison, the source texts were compared to the translations. When comparing the words I only accepted literal translations like (a) “I cross over borders” vs. “[j]ag går över gränser”, (b) “[i]t makes the truth even more incomprehensible” vs. “det gör sanningen ännu mera ofattbar” och (c) “på ett mörkt och stormigt hav” vs. “on a dark and stormy sea”. The results of this analysis are found in figure 3 below:

Figure 3: Number of word-for-word translations



In view of the fact that English and Swedish are two closely related languages, it could be assumed that word-for-word translations are relatively common. However, the analysis proved that the opposite was the case. Only 7 words (2%) in the translations of 4 songs from *CHESS på Svenska* and *MAMA MIA! på Svenska* were word-for-word translations. In *KRISTINA*, where the translation is from Swedish into English, there were 9 words (also 2%) that were word-for-word translations.

In the study by Franzon where he compares 16 songs from the musical *My Fair Lady* the text approximation (translation of source text mainly based on metaphrases, paraphrases and additions) it is shown that metaphrases (word-for-word translations) represents an average of 48% of the translated text when taking into account the translations made from English into Swedish, Danish and Norwegian (Franzon 2009:198). When only taking into account the translation from English to Swedish, the average of metaphrases in the translated text decreases from 48% to 41%. However, when comparing the average of metaphrases in translated song texts of the present study (2% as indicated above) to the results by Franzon; it is indeed a great difference. This is probably due to the fact that the strategies in the two studies were very different from one another as all words in the primary material in the present study were selected for comparison while Franzon selected smaller units of the song texts and then made comparisons between the source texts and the translated texts (2009:11 and 188).

4.4 Additions in Translated Text

In the next phase of the analysis, I started investigating the extent to which words are added or omitted (see section 4.5) in the translations compared to the source text. However, it soon became apparent that it was difficult to differentiate between an addition/omission and a **paraphrase**, i.e. cases where you say something in different words. However, when words were added/omitted and the translation was very different from the source text, then it was concluded that it was a case of paraphrase rather than an addition/omission. This is demonstrated in example 5 below which shows a translation of a line from the song *I Know Him So Well/Jag Vet Vad Han Vill*.

Example 5: A comparison of additions

English original: “And though I move my world to be with him, still the gap between us is too wide.”

Swedish translation: “Så släpp Din man och ge ett liv till oss, Du är ändå nummer två i kön.”

In the case of example 5 I came to the conclusion that the translation in Swedish was an addition because the translated contents were not the same as was conveyed in the source text. Figure 4 below shows the results of the analysis of additions in the translated versions:

Figure 4: Number of added words in the translations

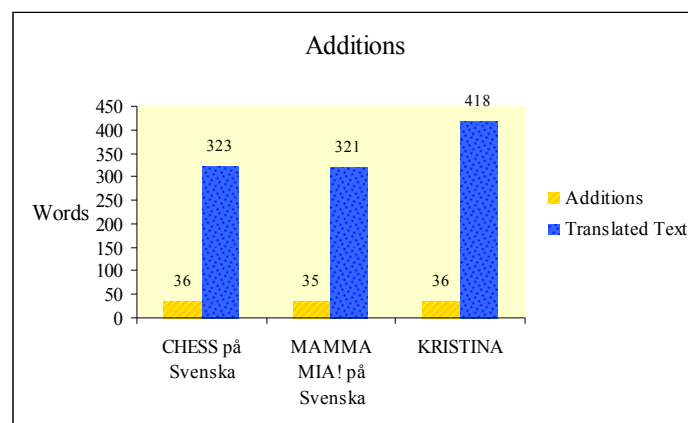


Figure 4 above indicates that additions were not so common in the translated song texts. In *CHESSE på Svenska* and *MAMMA MIA! på Svenska* 11% of all words (35 and 36 words

respectively) were additions, and in the slightly longer texts from *KRISTINA* the percentage was 9% (36 words).

In the study by Franzon it is shown that additions represents an average of 33% of the translated text when taking into account the translations made from English into Swedish, Danish and Norwegian (Franzon 2009:198). However, when only taking into consideration the translation from English to Swedish, the average of additions in the translated texts increases to 38%. Nevertheless, comparing the average of ~10% (see Figure 4) in the present study to the value of 38% shown by Franzon, the difference is considerable. As already addressed (see section 4.3), the reason for this is probably due to the two different strategies chosen when setting up the studies.

4.5 Omissions in Source Text

Parallel to the analysis of additions, I also investigated to what extent words in the source texts were omitted in the translations. The results are presented in figure 5 below.

Figure 5: Number of omitted words in the translations

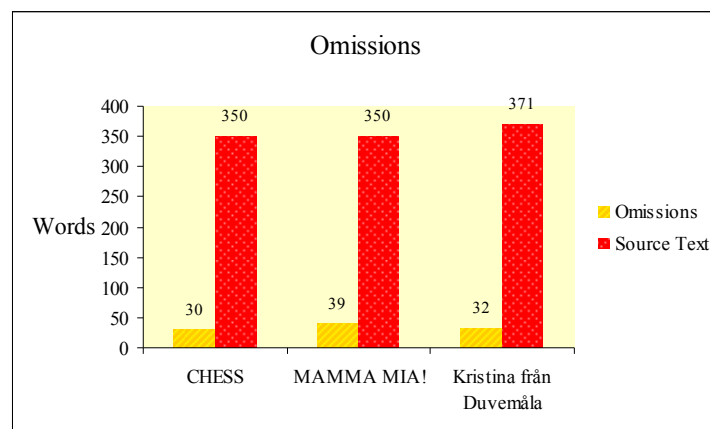


Figure 5 shows that omissions were exactly as rare as additions. In the texts from *CHESS* and *Kristina från Duvemåla* 11% of all words (30 words and 32 words respectively) were omitted and in *MAMMA MIA!* the percentage was 9% (39 words), i.e. only marginally lower. This is shown in the next example (6), the song *Du Måste Finnas/You Have To Be There*:

Example 6: A comparison of omissions

Swedish original: “Jag vore ingenstans Jag vore ingenting om Du inte fanns”

English translation: “Too far, too far from land The waters drag me down
I reach for your hand”

Example 6 above shows that it is not always apparent if an omission really is an omission or if it is a rephrasing, i.e. a paraphrase, of the source text. In the example above the translated text is, however, too far from the original text, and has therefore been classified as an omission.

4.6 Metaphors in All Text

A metaphor is defined as something being expressed in the format of a picture. In the Cambridge Dictionary it is described as “an expression which describes a person or object in a literary way by referring to something that is considered to have similar characteristics to the person or object you are trying to describe” (Cambridge Dictionaries Online 2010). For example the ‘*Eve of Life*’ is a metaphor for ‘old age’.

Figure 6: Number of metaphors used in the translated texts

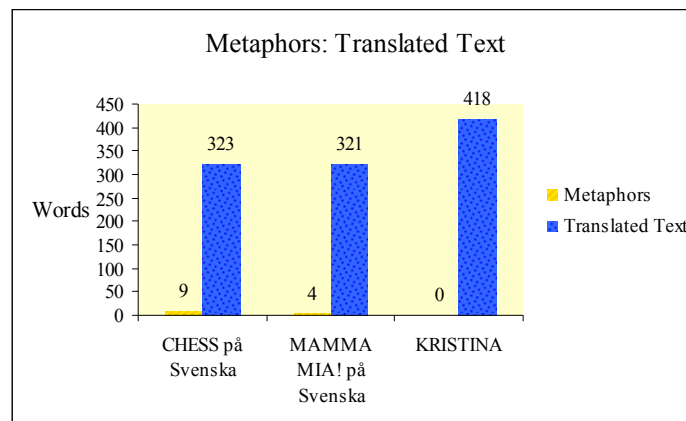


Figure 6 above illustrates that the use of metaphors in my research material was not at all frequent in the translated texts. *CHESS på Svenska* only contained 3% metaphors (9 words), *MAMMA MIA! på Svenska* 1% (4 words), and *KRISTINA* contained no metaphors at all.

It was also noted that a source metaphor was never translated with a corresponding metaphor although in places this *could* have been possible (see example 8 below). However, this was not practiced as the need for finding matching rhymes in the translated text was more important. As demonstrated in example 8 below, the rhymes ‘duck’ and ‘stuck’ had to have the corresponding *rhymes* in the translated version which in Swedish were the words ‘mål’

and ‘stål’. Example 7 below is taken from the song *Lay Your Love On Me/I Tryggt Förvar Hos Mig*:

Example 7: A comparison of metaphors

English original: “It was like shooting a sitting duck.
(A little small talk, a smile, and baby, I was stuck.)”

Swedish translation: “Jag var försvarslös, ett öppet mål.
(Jag som var känd för att ha en vilja gjord av stål.)”

The above findings related to metaphors in the translated texts made me interested in finding out to what extent metaphors were used in the source texts. The results of this analysis are presented in figure 7 below.

Figure 7: Use of metaphors in the source texts

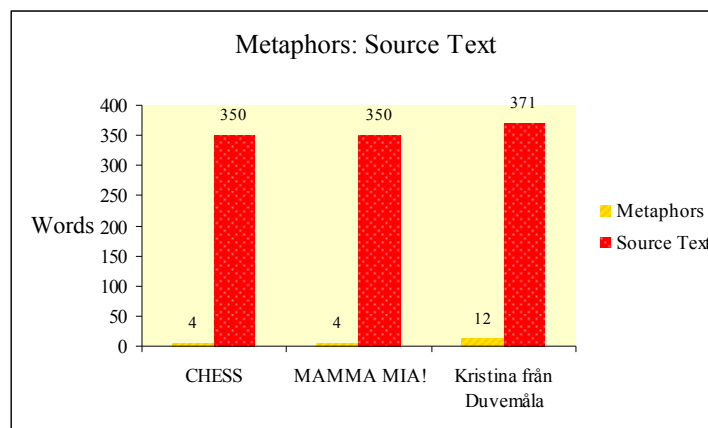


Figure 7 shows that although there were some more examples of metaphors in the *total* material of the source texts (20 words) compared to all translated texts (13 words), the differences were very small when comparing each musical with its translated version. For example, *CHESSE på Svenska* contains 3% more metaphors compared to 1% in the source text, whereas *KRISTINA* contains 3% more in the source text than in the translation (which contained 0%). On the whole these marginal differences support the finding that metaphors are seldom used in the song lyrics of these musicals – neither in the source text nor in their translations.

4.7 Rhymes

During the initial review of my research material, I noticed that rhymes appeared to be frequent. In some songs the rhymes seemed to have a certain pattern, and when reading the notes I understood that the rhymes were important for the specific stress of notes. The results of the analysis of rhymes are presented in figure 8 below.

Figure 8: Number of rhymes used in the source texts and the translations

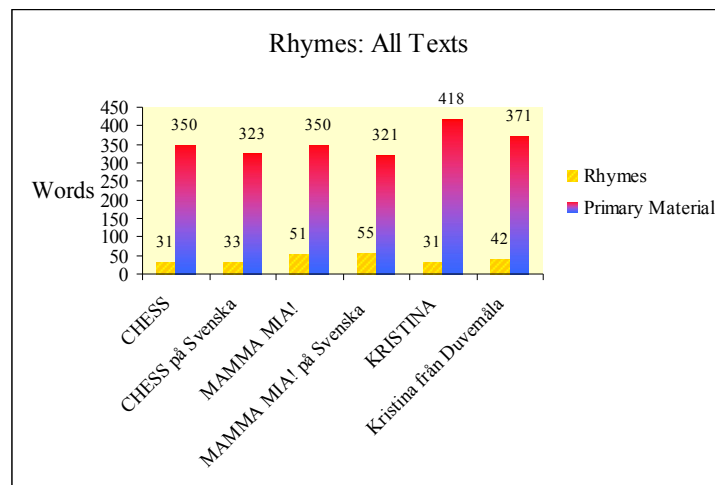


Figure 8 above shows that the number of rhymes per musical varies between 7% in the English translation of *KRISTINA* to 17% in *MAMMA MIA! på Svenska*. Trying to understand the reason for this, I came to understand that *meter*, i.e. the basic rhythmic structure of a verse, was the decisive factor. For example, a rhyme could be present at the end of every two rows, every second row, every third row – or in some cases rhymes were even present two or three times within the same row. I also found that the number of rhymes were not always identical in the two matching texts. For example in the source texts, I found a few examples where words were not *true* rhymes: ‘there’ was rhymed with ‘there’ and ‘you’ was rhymed with ‘you’. However, the corresponding rhymes in the translated texts were, interestingly enough, true rhymes. Example 8 on the next page shows the rhyme pattern (meter) in some lines taken from *The Winner Takes It All/Vinnaren Tar Allt*. The rhyming words are marked in italics.

Example 8: A comparison of rhymes/pattern

English original: “I was in your arms, thinking I belong *there*,
I figured it made *sense*, building me a *fence*,
building me a home, thinking I’ll be strong *there*,
but I was a *fool*, playing by the *rules*.”

Swedish translation: “Jag var bara din, trodde att jag *visste*
var din trohet *låg*. Trodde att jag *såg*
mannen i mitt liv, den förste och den *siste*.
Men jag hade *fel*, allting var ett *spel*.”

When comparing the matching musicals to one another, it is interesting to note that the rhymes are not equal in terms of number (and percentage). The percentages and numbers of rhymes in the primary material are as follows:

- 9% (*CHESS* – 31 words)
- 10% (*CHESS på Svenska* – 33 words)
- 15% (*MAMMA MIA!* – 51 words)
- 17% (*MAMMA MIA! på Svenska* – 55 words)
- 7% (*KRISTINA* – 31 words)
- 11% (*Kristina från Duvemåla* – 42 words)

When analyzing the rhymes, I realized that one of the challenging tasks in the translation process is finding the *right* rhymes, and to match them to the rhythm of the song lyrics. Beneath follows a clarifying example (9) from the song *Lay Your Love On Me/I Tryggt Förvar Hos Mig*:

Example 9: A comparison of rhymes/rhythm

English original: “But now it isn’t *true*, now ev’rything is *new*
and all I’ve learned has overturned. I beg of *you*.”

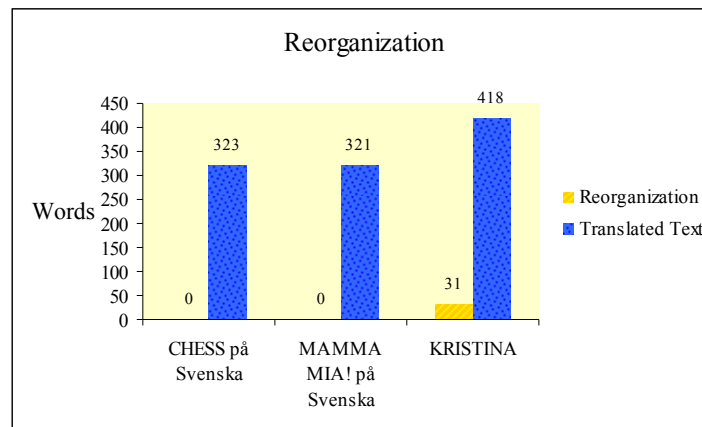
Swedish translation: “det stämmer inte *mer*, för allt är upp och *ner*.
Logik och *sans* är ur *balans*. Jag ber och *ber*.”

In the above example the rhyme has to be adapted to the dynamics of the song lyrics, in this case a crescendo. This is especially noticeable when *singing* the above song lyrics.

4.8 Reorganization

As ‘reorganization’ I have counted cases where words in a line of text are not placed in the same spot in the translation. For instance, in the original lyrics taken from the *Kristina från Duvemåla* musical the line “*jag är så liten på jorden*” is in the translated version of *KRISTINA*, found 10 lines further down (“*I am so small on this earth*”). The results of the analysis of reorganizations are presented in figure 9 below.

Figure 9: Number of reorganizations in the translations



Reorganization of words in the translations investigated was not common at all which is indicated above. Figure 9 illustrates that there were no cases of reorganizations at all in *CHESSE på Svenska* and *MAMMA MIA! på Svenska*. On the other hand, in the Swedish-to-English translation of *KRISTINA* there were 31 reorganizations (7%). The reason for this is maybe mere chance, or perhaps translations into English from Swedish force the translator to reorganize the text more. Regrettably, due to the scope of this study, this is something which will have to be investigated in a future study.

4.9 Paraphrases

The Cambridge Dictionary describes paraphrases as “to repeat something written or spoken using different words, often in a humorous form or in a simpler and shorter form that makes the original meaning clearer” (Cambridge Dictionaries Online 2010). Deducting all word-for-word translations, additions, omissions, metaphors and reorganizations, I concluded that what was left were paraphrases, i.e. expressing what is written/sung in another way. Before giving

examples of paraphrases, the results of to what extent paraphrases occur in the translations are presented in figure 10 below.

Figure 10: Number of paraphrases in the translations

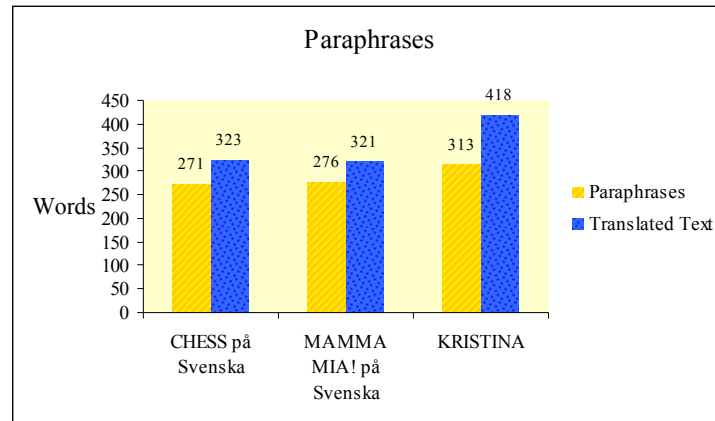


Figure 10 shows that there were 84% (271 words used in paraphrases) in *CHESH på Svenska*, 86% (276 words used in paraphrases) in *MAMMA MIA! på Svenska* and 75% (313 words used in paraphrases) in *KRISTINA*. Using paraphrases is thus the most common translation method in the material I have investigated. Below follows some significant examples (example 10), one from each of the six songs:

Example 10: A comparison of paraphrases

(a) *Anthem/I Mitt Hjärtas Land*

English original: “And you ask me why I love her through wars, death and despair.”

Swedish translation: “Och jag älskar henne ännu, trots krig, armod och nöd.”

(b) *I Know Him So Well/Jag Vet Vad Han Vill*

English original: “No-one in your life is with you constantly, no-one is completely on your side.”

Swedish translation: “Ingen kan bli älskad i oändlighet, varje lycka når till slut sitt krön.”

(c) *Lay Your Love On Me/I Tryggt Förvar Hos Mig*

English original: “I wasn’t jealous before we met. Now ev’ry man that I see is a potential threat.”

Swedish translation: “Var aldrig svartsjuk och misstänksam,
nu ser jag möjliga hot i varje annan man.”

(d) *The Winner Takes It All/Vinnaren Tar Allt*

English original: “The gods may throw a dice, their minds as cold as ice,
and someone way down here, loses someone dear.”

Swedish translation: “Och gudarna har makt, det blir som dom har sagt.
En människa står kvar, mister allt hon har.”

(e) *Du Måste Finnas/You Have To Be There*

Swedish original: “Du fördrev mig Gud, från mitt hemland slets jag bort”

English translation: “You have banished me, from the land where I was born”

(f) *Guldet Blev Till Sand/Gold Can Turn To Sand*

Swedish original: “Ofta grät han och bad: Ta mig tillbaka!
Men jag vägrade alltid fast jag tvekade ibland”

English translation: “He grew weak and he leaned on me to guide him
Oh I doubt in our future in that God forsaking land”

Just as Lars Rudolfsson (see section 2.2) points out, a successful translation is often an *interpretation*, somewhat free but yet containing the same ideas as in the original. This is clearly demonstrated in the above examples.

In the study by Franzon it is shown that paraphrases represents an average of 19% of the translated texts when taking into account the translations made from English into Swedish, Danish and Norwegian (Franzon 2009:198). For comparison the translation from English to Swedish was also taken into account but the average of paraphrases in the translated texts remained the same (19%). However, when comparing the average of ~82% (see Figure 10) in this study to the one obtained by Franzon (19%), the difference is highly significant but as pointed out above (see section 4.3) this is probably due to the different strategies chosen when setting up the studies.

4.10 Keeping English Words in a Swedish Translation

I had expected to find some English words being kept untranslated in the text translated into Swedish (like the example from *the Dancing Queen* discussed in section 2.2). However, the result of the analysis of English words used in a Swedish translation was a negative one; there were no cases at all where the translator chose to keep the English phrase. Although I found a number of examples of English words being kept in the translated texts of the English musicals (*CHESS* and *MAMMA MIA!*), the samples selected for this study did not contain this feature at all, and the result could also indicate that translators generally tend to avoid keeping phrases from the source language. Further research on this area is needed.

In the next chapter I will sum up the aims of this study and the main results obtained in my analysis of the primary material.

5.0 CONCLUSIONS

The primary aim of this study was to gain an understanding of the translation process involved when translating song lyrics. More specifically, I wanted to find out to what extent 10 translation features occur in a corpus of 12 song lyrics from the musicals *CHESS*, *MAMMA MIA!* and *Kristina från Duvemåla*. The features investigated in this study were:

1. **Word count**
2. **Syllables** vs. words
3. **Word-for-word** translation
4. **Additions** of words
5. **Omission** of words
6. Use of **metaphors**
7. Use of **rhymes**
8. **Reorganization** of words and lines of text
9. Use of **paraphrases**
10. Use of **English words** in the translations

I will now outline in brief the main results of this investigation. The initial word count revealed that the English original songs (from *CHESS* and *MAMMA MIA!*) contained fewer words than the translated Swedish versions (9%), while the opposite was true for the Swedish original songs (from *Kristina från Duvemåla*) where the translated English texts contained more words compared to the source texts (13%). The reasons for this are inconclusive, but

could depend on the fact that English has a separate definite article (*the*), and that the length of words was slightly shorter in the English texts.

When investigating the use of the word-for-word translation strategy in the translated versions of the song lyrics, it was found that this strategy was rare. Only 2% word-for-word translations were found. However, when translating song lyrics, the number of words is less important than the number of syllables as the latter must fit the music. Whereas the number of words differed slightly, it was found that the number of syllables in the source texts and their translations were exactly the same in all songs investigated. Furthermore, the analysis of additions of words, and the opposite omissions of words, in the translations showed that these were not particularly common either, and the percentages varied from 9% to 11%.

A comparison of the use of metaphors in the source texts and the translated texts showed that the differences were very small (varying from 0 to 3 percent) when comparing each musical with its translated version, something which supports the finding that metaphors are seldom used. As for the use of rhymes, it was demonstrated that the number of rhymes per musical varies from 7% to 17%. This could be explained by the specific meter or rhyme pattern used in the song verses of each song. For example, a rhyme could be present at the end of every two rows, every second row, every third row – or even be present two or three times in the *same* row.

When analysing to what extent words and lines of text are reorganized when translated, the results indicate that there were no cases of reorganizations at all in two of the three musicals investigated. The Swedish-to-English translation of *KRISTINA* accounted for all reorganizations (7%). This could partly be explained by the fact that the language used in *Kristina från Duvemåla* reflects the old-fashioned language of the immigration era something which may have forced the translator to reorganize the text somewhat to express the same meaning and sentiments.

It was concluded that the translation strategy of using paraphrases (express something written in other words) was the most common translation strategy used when translating song lyrics. The percentages of paraphrases were high: (84% for *CHESS på Svenska*, 86% for *MAMMA MIA! på Svenska* and 75% for *KRISTINA*). Whereas this study found numerous examples of paraphrases, this study found no examples at all of English words being kept in the translated versions of the song lyrics. Whether or not English words are actually avoided in Swedish song translations, is impossible to say based on the small scope of this study.

When comparing the results presented in this study referring to metaphrases, paraphrases and additions in translated song texts, it is evident that it was not possible to

confirm the results by Franzon (the only scholar who has specifically focused on translations of musical texts from English into Swedish). It could however be assumed that this is due to the fact that two very different translation strategies were chosen when setting up the research models. As Franzon points out, the number of deviations from source texts to translated song texts may be high but other important factors (like the satisfied spectator of a musical, or the spectator who is more concerned of the sociolinguistic aspects of the translated song texts) have to be taken into account when determine the functionality of a translated song text.

At the end of this project, I have understood that translating song lyrics so that the original sense, the atmosphere and the dynamics of the source texts are kept intact is a very complex process which requires the use of many different translation strategies. However, only some of these strategies have been addressed in this study. In addition, translating song lyrics also requires a translator who is musical, has good association skills, a large vocabulary and is also very good at playing with words.

Although the translated song lyrics in this study are quite different from the original source texts, I have found that they truly do their originals justice by being admirably accurate reflections of the original lyricist's intentions. To successfully transcribe senses, feelings, and pictures into a comprehensive text, and matching the text to the dynamics of the music, does indeed require a skilled translator. It is my opinion that the translators who have worked with the texts in my research material, Lars Rudolfsson, Jan Mark, Niklas Strömstedt, Herbert Kretzmer and Björn Ulvaeus, have accomplished their tasks extremely well, and have succeeded in achieving successful translations of the original song lyrics.

Before the final words of this essay, I would like to point out that I am fully aware of the fact that my study is very limited in scope for sake of time, and it should be noted that the results obtained only refer to the corpus of texts I have worked with. Further research is very much needed in the unexplored area of translating song lyrics.

Finally, in the Cambridge Dictionary, *translating* is described as “to change words into a different language” (Cambridge Dictionaries Online 2010). A common interpretation of this statement implies that one word is replaced by the equivalent word in a different language. This study has shown that this is not at all the case when it comes to the translation of song lyrics. In fact, it could be said that the word ‘translation’ should be avoided in reference to the act of transferring the song lyrics of a musical in one language into another language. More apt descriptive phrases for this process would probably be ‘*text arrangement*’ or ‘*interpretation*’.

LIST OF REFERENCES

Primary Material

- Andersson, Benny, Time Rice and Björn Ulvaeus. *CHESS*. [Album] London: 3 Knights Ltd., 1984.
- *Selections from CHESS*. [Sheet Music] Milwaukee: Hal Leonard Corporation, 1990.
- Andersson, Benny, Time Rice and Björn Ulvaeus. (Swedish Lyrics by: Lars Rudolfsson, Jan Mark and Björn Ulvaeus.) *CHESS på Svenska*. [Album] Stockholm: Mono Music AB, 2007.
- *CHESS på Svenska (Urval)*. [Sheet Music] London: Wise Publications / Music Sales Ltd., 2002.
- Andersson, Benny and Björn Ulvaeus. *Kristina från Duvemåla*. [Album] Stockholm: Mono Music AB, 1996.
- *Kristina från Duvemåla (Urval)*. [Sheet Music] Stockholm: Mono Music AB, 1997.
- *MAMMA MIA! THE MUSICAL*. [Album] London: Polydor Ltd., 1999.
- *Play the Songs that Inspired MAMMA MIA!*. [Sheet Music] Van Nys: Alfred Publications Co., 2002.
- Andersson, Benny and Björn Ulvaeus. (English Lyrics by: Herbert Kretzmer and Björn Ulvaeus.) “Gold Can Turn To Sand.” *You Tube Homepage*. 9 Nov. 2009. <<http://www.youtube.com/watch?v=6jVCaWxxCIY>>.
- “You Have To Be There.” *Raw at Town Hall*. [Album] Valley Village: Kritzerland Inc., 2007.
- Andersson, Benny and Björn Ulvaeus. (Swedish Lyrics by: Niklas Strömstedt and Björn Ulvaeus.) *MAMMA MIA! på Svenska*. [Sheet Music] Stockholm: Gehrmans Musikförlag, 2005.
- *MAMMA MIA! på Svenska*. [Album] London/Stockholm: Universal Music AB/Mono Music AB, 2005.
- Cambridge Dictionaries Online. 13 Jan. 2010. <<http://www.dictionary.cambridge.org/>>.

Secondary Material

- Andersson, Benny, Björn Ulvaeus and Judy Craymer. *MAMMA MIA! How Can I Resist You?* London: Phoenix Illustrated, 2008.
- Eco, Umberto. (Translated by: Alastair McEwen.) *Toronto Italian Studies: Experiences in Translation*. Toronto: University of Toronto Press Inc., 2001.
- Franzon, Johan. "Musical Comedy Translation: Fidelity and Format in the Scandinavian *My Fair Lady*." *Song and Significance: Virtues and Vices of Vocal Translation*. Ed. Dinda L. Gorlée. Amsterdam, New York: Rodopi, 2005. 263-297.
- . "Choices in Song Translation: Singability in Print, Subtitles and Sung Performance." *The Translator: Translation and Music*. 14:2. Ed. Şebnem Susam-Sarajeva. Manchester: St. Jerome Publishing, 2008. 373-399.
- . *My Fair Lady på skandinaviska: En studie i funktionell sångöversättning*. Helsingfors: Helsingfors Universitet, 2009.
- Gorlée, Dinda L. "Prelude and Acknowledgements." *Song and Significance: Virtues and Vices of Vocal Translation*. Ed. Dinda L. Gorlée. Amsterdam, New York: Rodopi, 2005. 7-15.
- Ingo, Rune. *Från Källspråk till Målspråk: Introduktion i Översättningsvetenskap*. Lund: Studentlitteratur, 1991.
- Low, Peter. "The Pentathlon Approach to Translating Songs." *Song and Significance: Virtues and Vices of Vocal Translation*. Ed. Dinda L. Gorlée. Amsterdam, New York: Rodopi, 2005. 185-212.
- Santilli, Peter. "ABBA's Song-Writing Team Brings English-Language *Kristina* to New York." *The Examiner*. 24 Sep. 2009.
<<http://www.washingtonexaminer.com/entertainment/abbas-song-writing-team-brings-enlgish-language-kristina-to-new-york-61228557.html>>.
- Snell-Hornby, Mary. "Theatre and Opera Translation." *Topics in Translation: A Companion to Translation Studies*. 34. Ed. Piotr Kuhiwczak and Karin Littau. Clevedon: Multilingual Matters Ltd., 2007. 106-119.
- Strömstedt, Niklas. "Vi Översätter MAMMA MIA! Till Svenska". *MAMMA MIA! The Official Swedish Homepage*. Jan. 2007.
<<http://www.mammamiathemusical.se/nu-pa-svenska.aspx>>.

Susam-Sarajeva, Şebnem. "Translation and Music: Changing Perspectives, Frameworks and Significance." *The Translator: Translation and Music*. 14:2. Ed. Şebnem Susam-Sarajeva. Manchester: St. Jerome Publishing, 2008. 187-200.

Vincentelli, Elisabeth. "Chatting with *Kristina* Director Lars Rudolfsson." *New York Post*. 22 Sep. 2009.

http://www.nypost.com/p/chatting_with_kristina_director_lvsgRojEryvu9Xn9C9P8KL.

APPENDIX 1

Quotations in Scandinavian

2.2 *Translating the Musicals*

Niklas Strömstedt in *Vi Översätter MAMMA MIA! till Svenska: Niklas om Översättningen*: "Det gäller att hitta samma [...] tonart och samma språk på svenska som det är på engelska", "[v]arenda stavelse måste vara exakt, det är lite som att konstruera ett korsord."

2.3 *Previous Research*

Johan Franzon in *My Fair Lady på skandinaviska: En studie i funktionell sångöversättning*, page 11: "utgår således från att sångöversättare kan visa trohet mot en källsång på ett annorlunda sätt än genom semantisk efterbildning, och att denna trohet måste relateras till såväl texten, musiken som ett tilltänkt framförande", and page 86:

Example 1: A comparison of three translations

Swedish translation: "inget särskilt med de stenar som jag trampat på,
men nu står vart hus i ett magiskt ljus,
för jag är ju i dina kvarter."

Danish translation: "Bare gik her – lisom andre – ud'n at kende dig.
Men iaften er jeg forankret her
ved det hus på den vej, hvor du bor!"

Norwegian translation: "men jeg gikk på sten, og hade aldrig svevet før.
Stikk mot all fornuft går jeg nu på luft,
for jeg går i det strøk hvor du bor."