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FACULTÉ DES ÉTUDES SUPÉRIEURES
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FACULTY OF GRADUATE AND
POSTDOCTORAL STUDIES

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M.A. (Translation)
GRADE / DEGREE

School of Translation and Interpretation
FACULTÉ, ÉCOLE, DÉPARTEMENT / FACULTY, SCHOOL, DEPARTMENT

Musical Theatre in Translation : A Semiotic Analysis of Jacques Brel's *L'Homme de la Mancha*

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Musical Theatre in Translation:
A semiotic analysis of Jacques Brel's *L'Homme de La Mancha*

Jean-Frédéric Hübsch

Thesis submitted to the
Faculty of Graduate and Postdoctoral Studies
In partial fulfillment of the requirements
For the MA in Translation

School of Translation and Interpretation
Faculty of Arts
University of Ottawa

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Your file *Votre référence*
ISBN: 978-0-494-25788-3
Our file *Notre référence*
ISBN: 978-0-494-25788-3

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ABSTRACT

Translation of musical theatre has been afforded little academic study. This project aims to help fill this gap in order to develop the study of musical theatre in translation studies. This begins with defining the specificity of musical theatre as a form, using prior work in both the study and translation of theatre and of opera. The goal is to position musical theatre as an object for analysis and to outline the constraints attached to the translation thereof. An analysis of the effect on translation of some of these constraints follows based on notions from discourse analysis and music interpretation. Finally, this semiotic framework focussing on the use of isotopy is applied to a specific case of musical theatre translation, that of *Man of La Mancha* translated into French by Jacques Brel as *L'homme de La Mancha*.

RÉSUMÉ

La traduction de comédies musicales n'a pas fait couler beaucoup d'encre dans les cercles universitaires. Notre projet voudrait contribuer à combler cette lacune afin d'inclure l'étude des comédies musicales dans la traductologie. Nous commençons par définir la comédie musicale en tant que forme à partir d'études préalables sur le théâtre et l'opéra ainsi que sur la traduction de ces genres. L'objectif est de placer la comédie musicale en contexte en tant qu'objet d'analyse et de déterminer les contraintes imposées sur sa traduction. Nous proposons d'analyser l'incidence de ces contraintes sur le texte d'arrivée à partir de notions empruntées à l'analyse du discours et à l'interprétation musicale. Finalement, l'analyse sémiotique centrée sur la notion d'isotopie est appliquée à un cas particulier, celui de la comédie musicale *Man of La Mancha*, traduite de l'anglais par Jacques Brel sous le titre *L'homme de La Mancha*.

ACKNOWLEDGMENTS

Thanks to everyone who in any way helped make this possible.

To the musical and theatrical influences who unwittingly helped me conceive of this project: Al Eady at Nelson High School; Burlington Student Theatre and everyone there, past and present; my various piano instructors, especially Katika Isherwood and Frances Bindon; all others who fostered theatre and music in my life.

To the people who – through the undergraduate and graduate programs at the School of Translation and Interpretation of the University of Ottawa – for six years helped bring translation studies into my world.

To Annie Brisset for guiding me through this project – even when I was missing in action for lengthy periods – and for letting me do my own thing.

To my friends – who patiently tolerated my rants on everything from the nature of existence to the usage of footnotes – for helping me, encouraging me and being as excited about this whole venture as I am.

To my parents for always supporting me no matter the circumstances and for teaching me that life is for living, so I should enjoy it.

TABLE OF CONTENTS

TABLE OF CONTENTS.....	V
INTRODUCTION.....	1
1. THE MUSICAL THEATRE GAP IN TRANSLATION STUDIES	1
2. DEFINING THEATRE AND OPERA	3
3. WHAT IS MUSICAL THEATRE?	5
4. TRANSLATING MUSICAL THEATRE.....	8
5. THE MUSICAL THEATRE TEXT	9
6. A CORPUS OF CHOICE.....	11
7. OBJECTIVES AND METHODOLOGY	13
CHAPTER 1 – TRANSLATING MUSICAL THEATRE	16
1. SIGN SYSTEMS IN THEATRE AND OPERA	16
2. THE CASE FOR MUSICAL THEATRE IN TRANSLATION STUDIES.....	18
3. CRITICAL LITERATURE REVIEW OF THEATRE AND OPERA TRANSLATION.....	23
TRANSLATION AS APPROPRIATION, TRANSLATION AS ADAPTATION	24
THE NON-VERBAL IN THEATRE	27
PERFORMABILITY: THE ULTIMATE GOAL OF A DRAMA TRANSLATION?.....	28
THE INTEGRAL NATURE OF MUSIC IN OPERA TRANSLATION	33
4. CONSTRAINTS IN THEATRE AND OPERA TRANSLATION.....	35
CHAPTER 2 – DISCOURSE AND MUSIC.....	38
1. DISCOURSE ANALYSIS AND ISOTOPY.....	38
2. MUSIC INTERPRETATION AND ANALYSIS.....	43
3. PROPOSING AN ANALYTICAL FRAMEWORK.....	47
CHAPTER 3 – CASE STUDY	49
1. LITTLE BIRD, <i>SANS AMOUR</i>	51
SOURCE LANGUAGE ISOTOPIC ANALYSIS – “LITTLE BIRD”.....	51
Table 1a – Source language isotopic analysis – “Little Bird”	51
Table 1b – Outline of musical elements in “Little Bird”	52
TARGET LANGUAGE ISOTOPIC ANALYSIS – “SANS AMOUR”.....	54
Table 1c – Target language isotopic analysis – “Sans amour”	54
Table 1d – Outline of musical elements in “Sans amour”	55
2. AS THEY GO THINKING AND WORRYING ABOUT THEMSELVES	56
SOURCE LANGUAGE ISOTOPIC ANALYSIS – “I’M ONLY THINKING OF HIM”	56
Table 2a – Source language isotopic analysis – “I’m Only Thinking of Him”	56
Table 2b – Outline of musical elements in “I’m Only Thinking of Him”	58

TARGET LANGUAGE ISOTOPIC ANALYSIS – “VRAIMENT JE NE PENSE QU’À LUI”	60
Table 2c – Target language isotopic analysis – “Vraiment je ne pense qu’à lui”	61
Table 2d – Outline of musical elements in “Vraiment je ne pense qu’à lui”	62
3. AN IMPOSSIBLE QUEST	63
SOURCE LANGUAGE ISOTOPIC ANALYSIS – “THE QUEST”	63
Table 3a – Source language isotopic analysis – “The Quest”	63
Table 3b – Outline of musical elements in “The Quest”	64
TARGET LANGUAGE ISOTOPIC ANALYSIS – “LA QUÊTE”	69
Table 3c – Target language isotopic analysis – “La quête”	69
Table 3d – Outline of musical elements in “La quête”	70
4. BRINGING TOGETHER THE ANALYSIS	72
 CONCLUSION: CLOSING THE MUSICAL THEATRE GAP IN TRANSLATION STUDIES	75
 APPENDIX A – SONG LYRICS AND VOCAL SCORES.....	78
LITTLE BIRD / SANS AMOUR	79
I’M ONLY THINKING OF HIM / VRAIMENT JE NE PENSE QU’À LUI	84
THE QUEST / LA QUÊTE.....	95
 APPENDIX B – COPYRIGHT PERMISSIONS	100
 BIBLIOGRAPHY	103

INTRODUCTION

1. The musical theatre gap in translation studies

Be it on stage as a performer, backstage as a crew member, or in a seat as an audience member, the more time spent experiencing musical theatre, the greater the appreciation for its originality and its complexity. Moving from spoken dialogue into song, into more dialogue, then possibly into a song and dance number, and back into dialogue again – this is the standard in most musical theatre. In musical theatre, one sings, acts and dances. This impressive combination of skills requires years of practice and technical training and this is the great challenge of musical theatre. This combination also makes translating musical theatre a challenge.

While any form of ‘artistic’ text presents challenges in translation, musical theatre is perhaps the most complex due to the interweaving of so many forms of expression: dramatic dialogue, music, song, movement, choreography, etc. The “in-between” nature of musical theatre defines its uniqueness as an art form. Dramatic components from theatre are an integral part of musical theatre; the “book” of a musical is its dramatic core. Within this dramatic structure lies a series of songs that musically serve a dramatic function. It is this marriage of drama and song, along with many other aspects (e.g. the regular use of choreographed dance to accompany songs and incidental numbers) that makes musical theatre what it is.

That there is a “gap” in translation studies where musical theatre could be is unsurprising.

Musical theatre has generally played a marginal role in the literary/theatrical polysystem. In

terms of sheer volume, the production of modern stage musicals is a mostly Anglo-Saxon phenomenon, with the United States and Britain being the major contributors to the field. Within the U.S. context, for example, the musical has become even further marginalized within the literary/theatrical/entertainment polysystem due to television, cinema, the Internet, etc. Granted, this is a common, perhaps even cliché, excuse for the decline in many cultural and artistic forms, but it cannot be dismissed as a major factor in these declines. Regardless, musical theatre has generally been relegated to the fringes of theatre and literature, especially in academic contexts it seems. And, as translation studies always has a multitude of fields from which to draw (translation studies is no doubt among the most interdisciplinary of fields), a relatively marginal art form/literary form/textual form could easily be forgotten. And such is the fate of musical theatre at this time.

While much work has been done in theatre translation, opera translation and other forms of multimedial translation in the past few decades, very little study has been devoted to musical theatre.¹ Practically nothing has been written that specifically discusses musical theatre translation. Notable exceptions, though certainly not notorious, are McKelvey (2001) and Da Rocha (forthcoming). Other than those texts, and perhaps some in other languages that have yet to be acknowledged, little else has been written in translation studies that refers specifically to musical theatre or that even attempts to look at it as a tenable field for analysis.²

¹ “Multi-medial translation” – translation of “texts which have been written to be spoken or sung and are hence to a varying degree dependent on a non-linguistic (technical) medium or on other non-verbal forms of expression (graphic, acoustic and visual) for their full realization: verbal language is only part of a broad complex of elements” (Snell-Hornby 1997: 188, paraphrasing Reiss).

² In Italian, for example: Elena di Giovanni’s “Traducend sotta la pioggia : Ipotesi metodologica per lo studio dei film musicali.” *La traduzione multimediale : Quale traduzione per quale testo?* 1998 (2000).

One may argue that musical theatre need not be considered distinctly from theatre or opera in terms of translation. Admittedly, the study of musical theatre in translation must acknowledge the connections between theatre, opera and other forms of artistic expression. Therefore, while insisting on the acknowledgment that musical theatre is distinct from theatre and opera as a form, this study of musical theatre in translation will use previous work in both theatre and opera translation as a basis for investigation, as the corpus of work in these related fields is richer than that of the study of musical theatre translation. The endeavour here will be to help bring musical theatre into its own in order to spur a fully developed study thereof. I hope to add a brick to the slowly growing foundation of studies in the translation of musical theatre.

2. Defining theatre and opera

Theatre has oft been considered difficult to define. From such impossible statements as “I know it when I see it” (Blau 69), the desire to find a definitive definition for it has been extensive, and agreement on such a definition difficult (Pavis 1998: 387-90). Two definitions from the extensive entry on “Theatre Art” from Pavis’ *Dictionary of the Theatre* discuss this:

Although it has various different techniques available to it (acting and set design, for instance), and although it still contains an element of unchanging, prescribed actions, theatre is more than either of these aspects. It always presents an action...through actors who incarnate or show the characters for an audience gathered together to receive it at a time and place that may or may not be specified in advance. A text (or an action), an actor’s body, a stage, a spectator – this would seem to be the necessary sequence of all theatre communication. (1998: 388)

The Art of the Theatre is neither acting nor the play, it is not scene nor dance, but it consists of all the elements of which these things are composed: action, which is the very spirit of acting; words,

which are the body of the play; line and colour, which are the very heart of the scene; rhythm, which is the very essence of dance. (Pavis 1998: 389; quoting Craig 1905: 101)

From both these definitions, theatre is expressed as a combination of many factors that can play against each other or in concert with each other (*ibid.* 389). Indeed, Pavis cites a long list of necessary aspects in the study of theatre as proposed by Souriau, noting that even this “appears too timid” (*ibid.* 389-90). Theatre, then, in its most general sense, is a combination of certain systems that are presented in performance for an audience.

In an effort to further elaborate the notion of theatre, it is necessary to distinguish between theatre and drama, theatre being the actualization on stage of the dramatic text. What, then, is drama or a dramatic work? A dramatic work or text is complex to define, as the notion of “dramatic text” changes over time and at this point in the study of theatre “any text can be made into theatre provided it is used on stage” (Pavis 1998: 120). Pavis continues with some general characteristics of dramatic text, in an attempt to define it against other forms of text: the presence of dialogue and some form of stage directions, be they explicitly written or determined implicitly through performance; the presence of space, time, action and character; the creation of fictionality through stage utterance; and, the sharing of a dramatic universe of discourse, with attention to cultural, historical and ideological context (*ibid.* 120-1). Finally, Pavis states that “the text exists only upon completion of a reading, which is always situated in history. Such a reading depends on the reader’s social context and knowledge of the context and of the fictional text” (*ibid.* 121).

What relationship, then, does opera have to theatre and drama? First, to define “opera”:

The term is an abbreviation of *opera in musica*. Opera is a drama set to music to be sung with instrumental accompaniment by singers usually in costume. Recitative or spoken dialogue may separate the numbers, but the essence of the opera is that the music is integral and is not incidental [...]. (*Concise Oxford Dictionary of Music* 1996)

From this basic definition, the link to theatre as described by Pavis is immediately made, with reference to both drama and dialogue. Pavis makes explicit the link between opera and theatre: “using all the means available to theatre, as well as the prestige of voice and music, opera is theatre *par excellence* and takes pleasure in underscoring conventionality and theatricality” (1998: 243). While the notion of “theatre *par excellence*” is rather subjective, there is much shared between theatre and opera. Both share the notions of drama, of dialogue and of performance, the major point of non-correspondence being the difference in use of music. And even so, Pavis continues, “theatre and music are forming close and unexpected relationships” (*ibid.*). Indeed, one of these relationships between music and theatre is, appropriately enough, musical theatre.

3. What is musical theatre?

Musical theatre is how I refer to what is more commonly called simply a “musical.” While Pavis makes a distinction between “music theatre” and “musical comedy” (1998: 227), this seems to be a decision he makes based on the less prominent place of stage musicals in Continental European theatre and on a postmodern vision of “music theatre.” Indeed, while he makes this distinction, he provides no definition for “musical comedy” nor does he make any mention of “musicals”. Following the French usage of *comédie musicale*, Pavis’ reference to musical comedy can be adduced to referring to what I call musical theatre. Notwithstanding Pavis’ opinion, I will conflate the notions of musical comedy, musical

theatre and musicals to mean the same thing, as that is how I have come to understand them and that is what appears to be commonly understood in North America.

A musical, then, is “a stage, television or film production utilizing popular-style songs and dialogue to either tell a story (book musicals) and/or showcase the talents of varied performers (revues)” (Kenrick 2005). In this study, I will be focusing on a book musical and its French translation, *Man of La Mancha* and *L’Homme de la Mancha*, respectively. While musicals are not directly descended from opera, but rather operetta, vaudeville and burlesque (*ibid.*), opera and musical theatre bear enough resemblance to one another that the study of opera translation as a basis for further study in musical theatre translation is appropriate enough, at least for the scope of this study. This is also the case in terms of theatre and theatre translation in relation to musical theatre.

A brief history of musical theatre in both the American/British and French traditions is here in order. As stated above, “vaudeville, burlesque, and many other forms are the true ancestors of the modern musical” (*ibid.*). In addition, “the musical as we know it has some of its roots in the French and Viennese operettas of the 1800s” (*ibid.*). The operetta form remained popular throughout the 19th century in both continental Europe and in Britain. In America, the precursors to musicals were more firmly rooted in vaudeville and burlesque, hence the term “musical comedy” which was developed in the late 19th and early 20th centuries, and is still used by some today to describe musicals.

Perhaps most prominent among the precursors to musical theatre are the works of Gilbert and Sullivan. These were called comic operas by some, though the distinction between so-

called comic opera and musicals is moot, since, as Kenrick explains, “producers called these shows ‘comic operas’ to make them sound more high minded, but with the extended dialogue and melodies designed for the popular taste of that era, they were clearly musicals” (*ibid.*). It is from here, then, that we can speak of the advent of the musical.

The operetta-cum-musical remained popular through the 1920s, in both America (*ibid.*) and France (Brieu 2002: 11-12), with many European works making their way across the Atlantic to popular reception in the United States (*ibid.*: 31-2). In France, an interest in musical theatre, though less defined than in the 1920s and 1930s, would continue up until the 1960s, at which point the desire for musical theatre (i.e. stage productions) would wane into relative obscurity (*ibid.*: 12-13). Despite this apparent “falling out” with the stage musical – though operetta and *théâtre lyrique* would continue to be staged – the film *comédie musicale* would grow and thrive, with both dubbed versions of Hollywood productions (*Singing in the Rain* becoming *Chantons sous la pluie*) and original French musical films (*Les Parapluies de Cherbourg* and *Les Demoiselles de Rochefort*) (Chion 2002: 61-7). On Broadway, the decades following the Great Depression saw the beginning of a “Golden Age” in musical theatre that would continue until the mid-1960s, after which the social upheaval of the late 1960s and of the 1970s would force musical theatre to find new ways to grow and adapt.

The 1980s saw a resurgence of musical theatre in France, Britain and the United States. Success would come quickly with hits such as *Cats*, *Les Misérables* and *The Phantom of the Opera*, though more so on Broadway and in London’s West End; it would still take a while longer for this new generation of musicals to gain a foothold in France (some works did break through earlier, such as *Starmania*, and though *Les Misérables* was initially a French creation, it did not find its success in France until after its initial success in London and New

York (McKelvey 2001)). This changed in 1998 with the smash-hit production of *Notre Dame de Paris*, which once again brought musical theatre into the limelight in France: it was the advent of what Brieu calls “la re-naissance du théâtre en chansons” (2002: 10). Musical theatre now, as it has for the past several decades, remains in a state of reinvention and re-legitimization.

4. Translating musical theatre

With its roots in European operetta and burlesque, musical theatre was born out of translation (Kenrick 2005). Even as late as the 1920s and 1930s, works originally from Europe found success in the burgeoning world of American musicals (Brieu 2002: 31-2). Translation was part of the development of musical theatre from the very beginning.

Now, with the form of musical theatre developed, translation has played a reverse role, bringing the musical to the rest of the world. *Cabaret*, *Cats*, *Les Misérables*, *Man of La Mancha*, *My Fair Lady*, *Phantom of the Opera*, *Rent*—these, along with many others, are Anglo-American shows that have been translated and produced internationally.

Only a handful of projects (at most) have handled musical theatre translation head-on, including McKelvey’s 2001 study of *Les Misérables* based in polysystem theory (Even-Zohar 1990; 2004) and Da Rocha’s forthcoming study of the same musical, translated in Portuguese, based in the interpretive theory of translation. However, the translation of musical theatre presents many other challenges: from the very beginning there is the need to consider that it shares elements with many other forms by its very nature, meaning that the

translation of a musical requires skills that touch on many fields and involves a complexity worth exploring further.

5. The musical theatre text

To begin, it is necessary to ask a key question: what is a musical theatre text? The notion of text in general has generated great discussion. Remaining close to the idea of the written word, a text can be considered as “a written document of variable length that constitutes a whole when viewed from a semantic perspective” (Delisle 1999: 187). While this provides a relatively simple and comprehensible definition, the insistence on the written word denies other forms of expression the possibility of being considered text in the context of translation studies. The *Dictionnaire d'analyse du discours* provides a more comprehensive definition of text. It starts by explicitly stating “[l]e mot « texte » ... ne renvoie pas prioritairement à l'écrit,” going on to say that text is generally plurisemiotic and too complex to be defined by typologies and linguistic aspects alone (Charaudeau 2002: 570-1).

The same article goes on to cite Halliday and Hassan, who consider a text a “semantic unit ... [that has] ... a unity of meaning in context, a texture that expresses the fact that it relates as a whole to the environment in which it is placed” (*ibid.*; quoting 1967: 293). While the definition provided by Delisle *et alii.* seems to echo this one, Halliday and Hassan provide for a broader definition that adds the notion of context, without limiting text to a written document. The final section of the *Dictionnaire*'s discussion of text brings in the notion of text as a system of signs that have various degrees of relation to one another, creating a network of textual values (*ibid.* 572; quoting Weinrich 1973), leading directly to the idea of the discursive text, or text as discourse.

Rastier takes this notion further, providing an eminently useful definition of text: “*un texte est une suite linguistique empirique attestée, produite dans une pratique sociale déterminée, et fixée sur un support quelconque*” (2001: 21, italics in original). From this Rastier goes on to say that a text can be written or oral, can be represented in other conventional codes, e.g. Morse, and can interact with other semiotic forms, e.g. film (or more pertinently, musical theatre) (21). This definition provides for a text that is recognized (“attestée”) as such, that is part of social practice and that is based on a “support,” a broader term that does not limit the definition of text to a written form. From this, then, definitions of translation that insist on text as a written form (cf. Delisle *et alii*. 1999) quickly become obsolete, as the practice of translation, like the definition of text, has moved beyond the written word and come to acknowledge the wider possibilities of textual supports, such as the support of music that in this study will play an integral part.

So, the notion of text can be problematic, especially in a case such as that of musical theatre. However, with the evolution of the definition of text, it becomes clear that musical theatre does indeed fall within the discursive and diverse notion of text. Returning to the relationship between musical theatre and theatre more generally, I will briefly look again to Pavis for his take on text, as it refers to theatre and discourse:

The text has become a signifying matter awaiting meaning, an object of desire, one hypothetical meaning among other, which is tangible and concretized only in a situation of enunciation resulting from the combined efforts of audience and *mise en scène*.
(Pavis 1992: 61)

While some of the notions presented here remain to be explored, we see again the insistence on the semantic value of the text, its context and, most importantly in the case of theatre, its discursive nature.

As a text, with the already complex ideas of semantics, context and discourse, musical theatre provides further interesting challenges: constraints. As these will be explored in greater detail later, I will give only a brief outline: the general aspects of the musical theatre text are lyrics, dialogue and stage direction, and music; within these individual aspects come to bear constraints such as tempo, rhythm, key, phrasing, rhyme and metre. These must all be considered in the musical theatre text and in the translation of the musical theatre text, they must be confronted. This confrontation will be the object of my analysis.

6. A corpus of choice

For the purposes of this analysis, I have selected a musical that I have known for many years:

Man of La Mancha (or *L'homme de La Mancha* in French).³

Man of La Mancha, written by Dale Wasserman with music by Mitch Leigh and lyrics by Joe Darion, opened on November 22, 1965, at the ANTA Washington Square theatre in New York. In the words of Wasserman,

Man of La Mancha is not, as most people believe, an adaptation of *Don Quixote*, but a play about a few hours in the life of a playwright, Miguel de Cervantes. It invokes certain characters and situations of his creation, but emphatically it is not a version of the novel, nor is it meant to be. It's a drama written originally for television and later musicalized for a broader range of expression.

³ I have performed in and been a crew member for it in community theatre, and have seen professional productions of it in both English and French.

My man of La Mancha is *not* Don Quixote; he is Miguel de Cervantes. (2003: 9)

Man of La Mancha is in contention as being one of the most popular musicals of all time: there are between 300 and 400 productions of it a year worldwide; it has been translated into over 25 languages; it has been performed in over 40 countries (*ibid.* 12-3, 321, 323).

Translated into French by Jacques Brel, “*L’Homme de La Mancha* opened at the Théâtre des Champs-Élysées on December 11, 1968, following a break-in engagement at the Monnaie Royale theatre in Brussels” (*ibid.* 164). It was one of the few works of musical theatre (in the North American sense) to find success in France after *Irma la Douce* in 1956-1957 (Brieu 2002: 14).

The story of how *Man of La Mancha* came to be translated into French is interesting enough.

As Blau recounts:

Man of La Mancha ... appealed to [Jacques Brel] for a very special reason. [...] Brel related strongly to this musical, for he thought that *Man of La Mancha* could please [French-speakers] deeply and thus serve to open the French stage to other American musicals. He felt this because Don Quixote is a living literary figure for the European; Quixote is close to the French heart. And the heart is always Brel’s prime target. (1971: 27)

Once Brel had secured the rights to *Man of La Mancha*, he translated it, produced it and played the title role to great success (*ibid.*).

The translation process, however, was rather difficult it seems. Not so much in a strictly linguistic or musical sense, but the conflicts that arose between Brel and Wasserman (et al.) during the process led to a translation that was unsatisfactory to Wasserman as it “fell into

the category of adaptation rather than translation” (Wasserman 2003: 164) and to Brel as “he had to settle for work below his standard” due to the insistence that the translation very closely follow the original text (Blau 2002: 27). A specific example cited by Blau is that of the line “I am a poet” which Brel translates to “Je suis presque poète”: Wasserman felt it a betrayal of the original; Brel explained it as being necessary in Gallic culture, as poets are highly respected and to call oneself such would be considered arrogant. For Wasserman, the original text must be closely adhered to without exception. For Brel, however, translation was a process of creating a text to which his audience could relate and that would be acceptable in its target culture. This presents an interesting clash of ideas on translation that is often mirrored in studies on theatre translation and that will be explored in the later discussion of translation versus adaptation.

7. Objectives and methodology

Thus far, a general overview of musical theatre has been given, including some of its relationships to theatre and opera, its historical background in both the English-speaking and French-speaking worlds and its definition as text through Rastier’s discursive notion of text and through Snell-Hornby’s notion of the multimedial text.

To ensure the place of musical theatre in translation studies, its definition is further refined in chapter one by first discussing it in relation to theatre and opera, outlining the sign systems that delineate musical theatre as a form related to, though different from, its theatrical and operatic kin. The discussion then moves into translation proper, providing a theoretical basis for the study of musical theatre as a multimedial text in translation, acknowledging it as “intersemiotic translation,” i.e. “an interpretation of verbal signs by means of signs of

nonverbal sign systems” (Jakobson 1959; in Venuti 2004: 139). This study of the translation of musical theatre relies on prior work in theatre and opera translation from, among others, Susan Bassnett-McGuire, Mary Snell-Hornby, Ortrun Zuber-Skerritt, Henri Meschonnic, Georges Bastin, Theo Hermans and Patrice Pavis. From these works, certain pertinent notions, preconceptions and debates are analyzed, specifically the questions of translation versus adaptation, the treatment of the non-verbal in theatre and the notion of performability. Finally, having established a framework for the study of musical theatre in translation, the last section of the chapter discusses the possible constraints in the translation of musical theatre as described through further work by Ronnie Apter, Mark Herman, and Dinda Gorlée, to name a few.

The framework for a more concrete discussion of the musical theatre text in translation is built in chapter two, beginning with discourse analysis. Most simply defined, discourse analysis is the “study of language beyond the level of the sentence” alone (Hatim 1998: 67). A discussion of specificities relating to discourse analysis, with writings from Basil Hatim, François Rastier, Patrick Charaudeau and Dominique Maingueneau, and others, further explain and expand on the notion. With the initial concept of discourse analysis laid out, isotopy is brought into the framework, defined as the unordered recurrence of language units within discourse that, alone or in relation to one another, form sense (Rastier 1972: 82-3; based on Greimas 1966). Isotopy is here demonstrated as a useful concept and object for analysis in discourse analysis given the widespread possibilities of its application, enabling the study of semantic units beyond words and sentences alone by considering, for example, rhythmic and musical units of meaning. A discussion of music analysis, with references to

work by John White and Eero Tarasti, then rounds out the proposed analytical framework to support the application of discourse analysis and isotopy to multimedial musical texts.

Following this, a case study is presented in chapter three: a comparative isotopic analysis of *Man of La Mancha* and its French translation *L'homme de La Mancha*. Starting with a source text analysis of possible isotopies formed by lyrics and music of certain songs, the translations of these songs are analyzed with these initial isotopies in mind. Since isotopy as an analytical form considers elements beyond the lexical and acknowledges the discursive nature of text, isotopic analysis is here presented as a concept that is perfectly suited to the analysis of multimedial texts – i.e. musical theatre – and to the translation of such texts.

Altogether, the theoretical gap in translation studies where musical theatre should be will be narrowed, a broader foundation for further study in the translation of musical theatre will be laid, and the usefulness and importance of discourse analysis – represented by isotopic analysis specifically – in musical theatre translation and, more generally, multimedial translation will be demonstrated.

CHAPTER 1 – TRANSLATING MUSICAL THEATRE

1. Sign systems in theatre and opera

Having established a general framework for musical theatre as a form of text, the next step is to look into the sign systems within that text. The definitions of theatre and opera presented above provide a solid starting point for determining these systems. From these, theatre and opera are presented as being composed of a large array of sign systems, all of which impact on the text – using Rastier’s expanded notion of the discursive text – and on the interpretation thereof.

Many translation scholars have identified the various systems at play in theatre and opera. Indeed, Bassnett-McGuire encourages the acknowledgment of the importance of the study of systems in theatre, saying that “the study of how meaning can be expressed through signs, gesture, and expression, as well as through words, should be of enormous importance to the live theatre” (1980: 47). Signs, gesture, expression, words – these are all systems at play in theatre and opera. Anne Ubersfeld provides an initial framework for the analysis of these systems:

- 1) [...] le *texte* théâtral, s’il n’est pas un langage autonome, est analysable comme tout autre objet à code linguistique selon :
 - a. Les règles de la linguistique,
 - b. Le procès de communication, puisqu’il a incontestablement un émetteur, etc.
- 2) [...] la *représentation* théâtrale est un ensemble (ou un système) de signes de natures diverses, relevant sinon totalement, du moins partiellement, d’un procès de communication, puisqu’elle comporte une série complexe d’émetteurs (en liaison étroite les uns avec les autres), une série de *messages* (en liaison étroite et complexe les uns avec les autres, selon des codes extrêmement précis), un *récepteur* multiple, mais situé en même lieu. (1996: 20)

Ubersfeld here presents a separation between text and performance in theatre. This differentiation forms a major preoccupation in the study of theatre translation, of the place or importance of the text in the complex of theatrical systems, and of the study of theatre as a dialectical entity, with specific attention paid to the interrelationships of verbal and non-verbal systems (*ibid.* 21). Indeed, “interaction...between verbal and non-verbal signs [or sign systems]...is the key word in dramatic discourse” (Snell-Hornby 1997: 193).

The presence of both verbal and non-verbal systems in theatre and opera form the basis of the study of theatre and opera as intermedial (Gorlée 1997) or multimedial (Snell-Hornby 1997). Snell-Hornby defines these as “texts which have been written to be spoken or sung and are hence to a varying degree dependent on a non-linguistic (technical) medium or on other non-verbal forms of expression (graphic, acoustic and visual) for their full realization; verbal language is only part of a broad complex of elements” (*ibid.*: 188, paraphrasing Reiss 1971: 34, 49; 1976: 15; 1990).

Following this same line of thought in terms of the multimedial nature of the text, “Tadeusz Kowzan (1975) proposes five semiotic systems that underpin all performance, and may be present together or separately, according to the type of performance being staged”: spoken text, for which there may or may not be a written script; bodily expression; the actor’s physical appearance (height, gestures, features, etc.); the playing space (size, shape, lighting, props, etc.); non-spoken sound, including music. Further, Kowzan determines thirteen subsections among these systems: words, intonation, mime, gesture, movement, make-up, hairstyle, costume, props, décor, lighting, music, and sound effects, which he classifies as either auditive or visual signs (Bassnett 2000: 97). The systems that make up theatre and

opera are neatly outlined by Kowzan and, given the broad sweep of the five major systems and thirteen subsections therein, adequately represent those systems that are at play in theatre and opera.

Speaking specifically of various aspects that affect the translation of theatre and opera, Zuber-Skerritt lists differences in language, culture, time period, style, genre, medium, emotion, presentation (verbal/non-verbal) and audience as being of importance (1988: 486). Aspects that are not necessarily expressed linguistically must be also considered in translation, thereby acknowledging the effect of these other theatrical and operatic systems on the interpretation of the text. From this array of linguistic and extra-linguistic aspects of theatre and opera, the systems relevant to the translation thereof within the scope of this study include lexical systems such as dialogue and lyrics, and non-lexical systems such as music, including rhythm and phrasing.

Before venturing specifically into these theatrical and operatic systems affecting translation, however, the relationship of these systems to musical theatre must be established. In addition, a more thorough discussion of previous work in theatre and opera translation must take place in order to ensure a solid base and logical framework for the analysis to come.

2. The case for musical theatre in translation studies

As a multimedial text form, musical theatre contains the sign systems represented in both theatre and opera. There are differences in the sign systems in musicals, however – not so much in the presence or lack thereof, but in their scope and usage.

Perhaps the most notable differences among theatre, opera and musical theatre are in the presentation of dialogue and in the use of music and song within each. In theatre, dialogue is spoken; in opera, dialogue is sung. In musical theatre, dialogue is spoken and may be sung, depending on how the writer(s) present their work. Further, songs in musical theatre are not written to replace dialogue, but rather to complement it. They are integrated into the flow of the spoken dialogue to punctuate an idea or event.

Theatre, opera and musical theatre each use and express dialogue differently. In most theatre, dialogue forms the essential basis of the theatrical representation: that which is to be presented on stage, one way or another, finds its source in the text.⁴ Spoken word – focusing here on the aural system specifically – holds the meaning in a theatrical production.⁵ Most everything else comes of the spoken dialogue. In opera, dialogue is sung – the words hold meaning with music and both words and music are always presented together. They form a marriage of textual-musical systems that, in performance, must be maintained (Apter 1985; 1991). Theatre, then, relies on dialogue as the auditive system at play, whereas opera relies heavily on the music, with words/dialogue presented within the musical system.

In musical theatre, the use of dialogue falls somewhere between that of theatre and opera. A musical contains both spoken and sung dialogue, contains sections consisting entirely of spoken word and sections consisting entirely of sung lyric. In musical theatre, singing may complement dialogue or replace it, or may not come into play at all in a given section of a

⁴ Some forms of theatre, such as mime and pantomime, do not necessarily involve dialogue. However, dialogue is a major component of theatre in its most common and widely understood forms.

⁵ As well as other productions, e.g. radio plays, where sounds are used as props to move along the story. This, however, is beyond the specific scope of this project.

musical – the presence of singing in musical theatre is selective. The conscious selection of dialogue over lyric or lyric over dialogue is one of the factors that define musical theatre separately from theatre and opera.

Moving from dialogue to singing, Szondi provides a useful view on the use of singing in theatre as opposed to its use in opera: “singing is thematic in Drama [or theatre] in which a song is sung but formal in opera. Therefore, the *dramatis personae* can applaud a chanteuse, whereas the figures in an opera must not show awareness of their singing” (Szondi 1987: 48-9). Musical theatre, once again, places itself at once both in theatre and opera: singing can be used thematically or formally, depending on the decisions made by the composer-lyricist-writer ensemble. A song in musical theatre may be a natural part of a scene, with a character breaking into song as if it were an everyday activity; conversely, in a later scene a song may play a more thematic role.

An excellent example of this in *Man of La Mancha* is the difference in role of the Padre’s *Psalm* and Sancho’s *A Little Gossip*, both of which are sung at different points within the penultimate scene of the musical. The *Psalm* is thematic – it is not treated as part of the regular action, it is treated as a song unto itself in the show, underscoring Quixote’s death. *A Little Gossip*, sung earlier in the scene, replaces dialogue entirely and is used as a formal aspect of the scene, where the fact that Sancho is singing is treated as though he were speaking. The Padre is conscious of the act of singing; Sancho is not, treating song as dialogue. Musical theatre, yet again, proves distinct from both theatre and opera by virtue of its place both within and without the confines of each.

Suzanne de Grandmont, discussing the difficulties of translating musical theatre, remarks on the difference between the use of singing in opera and its use in musical theatre:

Nous savions aussi que les chansons d'une comédie musicale font partie intégrante du dialogue et de l'action dramatique et qu'il ne fallait pas les traiter comme des morceaux de bravoure d'un opéra ou d'une opérette où les grands airs servent à mettre en valeur les acrobaties vocales des artistes, désireux de conquérir l'auditoire en poussant un contre-ré étourdissant. (1978: 98)

That musical theatre treats song as an integral aspect within the dramatic action and within the dialogue, without a necessary consciousness of singing as separate from dialogue, is precisely that which defines it as being distinct from both opera and theatre.

Aside from the systemic differences in performance, musical theatre is also worth considering separately from both theatre and opera for its developmental and historical differences. The historical background of musical theatre in vaudeville and burlesque having already been described, the development of musical theatre separately from its source forms, especially since 1950, provides a much clearer view of musical theatre as a genre of work in its own right.

As with theatre and opera, musical theatre is not a monolithic form. The differences in the English-language and French-language musical theatre traditions – i.e. Broadway and West End musicals versus the French tradition of operetta, film, lyric theatre, and the more recent rock spectacles out of Quebec – are a primary confirmation of this. Further, the development of musical theatre, from its establishment as a legitimate and popular form in the 1950s to its current and constant state of flux, saw major shifts in the attitudes and reception of musical theatre, as well as in the selection of themes covered by composers, lyricists and writers.

Kenrick succinctly describes this progression and the oppositions therein following the initial acceptance and apparent legitimization of the form in the 1950s:

At first, the 1960s were more of the same, with Broadway turning out record setting hits (*Hello, Dolly!*, *Fiddler on the Roof*). But as popular musical tastes shifted, the musical was left behind. The rock musical ‘happening’ *Hair* (1968) was hailed as a landmark, but it ushered in a period of confusion in the musical theatre.

Composer/lyricist Stephen Sondheim and director Hal Prince refocused the genre in the 1970s by introducing concept musical – shows built around an idea rather than a traditional plot. *Company* (1970), *Follies* (1972) and *A Little Night Music* (1973) succeeded, while rock musicals quickly faded into the background. The concept musical peaked with *A Chorus Line* (1974), conceived and directed by Michael Bennett. *No, No, Nanette* (1973) initiated a slew of popular 1970s revivals, but by decade’s end the battle line was drawn between serious new works (*Sweeney Todd*) and heavily commercialized British mega-musicals (*Evita*).

The public ruled heavily in favour of the mega-musicals, so the 1980s brought a succession of long-running ‘Brit hits’ to Broadway – *Cats*, *Les Miserables*, *Phantom of the Opera* and *Miss Saigon* were light on intellectual content and heavy on special effects and marketing. (1996-2005)

In approximately thirty years, musical theatre moved from popular form to radical form to ideological form to spectacular entertainment form.⁶ In this same time, musical theatre saw the creation of divisions within musical theatre “theory” that still hold. Indeed, that a “battle line” could be drawn demonstrates the scope of musical theatre as a legitimate form, and as a form that provides ample fodder for academic study, including, naturally, the study of musical theatre in translation.

While musical theatre shares many, if not most, if not almost all systemic aspects of both theatre and opera, this does not mean it must fall within the study of theatre and opera, to the

⁶ Not that these are necessarily mutually exclusive.

exclusion of a more specific analysis. The ‘third-way’ uses of dialogue and song demonstrate musical theatre’s ability to find its way separately from the conventional constraints of theatre and opera, while still working within the systems that it shares with them. Further, the development of musical theatre separate from that of theatre and opera – moving quickly to both adapt to popular desires and to challenge those desires – brings to light its very different nature.

While its relation with theatre and opera can most certainly not be severed, musical theatre does therefore present a new place to apply what studies of theatre and opera have brought. In terms of translation studies, then, musical theatre can legitimately be discussed using both theatre and opera as a base.

3. Critical literature review of theatre and opera translation

Bassnett says it clearly: “translating for the theatre...remains probably the least explored field in Translation Studies and there are very few serious examinations of the complexities of transferring a play across cultures” (2000: 96). In relation to many other examinations within translation studies, this is indeed the case – theatre has been largely neglected; opera even more so. In a wider context, this may be more an appearance of neglect than anything, given the probability of articles and works that discuss translation outside the field of translation studies or those published by more peripheral sources. Putting aside for the time being this present lack of an in-depth interdisciplinary consideration of the field, there does exist a small(ish) body of work in translation studies on theatre and opera translation.

Translation as appropriation, translation as adaptation

Foreignizing or domesticating? Source-oriented or target-oriented? Translation or adaptation? These questions are constant fodder in translation studies. In theatre and opera specifically, further questions on readability, speakability and performability are also commonplace. Indeed, all these questions have become omni-present, bordering on cliché at times. Any discussion of translation, however, must acknowledge the importance of these questions to the task of the translator and to the translation itself.

An oft-cited definition of translation, which seems to well represent (prevailing?) views of translation comes from Loren Kruger. In her 1986 Ph.D. thesis, Kruger defines translation as “the production of a target text through the appropriation and interpretation of a chosen source text, where the target text is collectively received as an appropriate representation/representative of the source text, in a situation of enunciation significantly different from that of the text’s initial production” (62). The key to this definition is the notion of “appropriation” – that a text is taken into the target situation and represented to that situation as an acceptable representation of the source. A translation is not simply a transfer of the source text into a target text through a clear filter – it is the result of an interpretation of a source text from a point of view that will bring that source situation into a form acceptable to the target situation.

In terms of theatre and opera, this idea of appropriation by a target situation, while very much applicable, has led to attempts to distinguish between apparent degrees of translation. This has brought about the discussion of the merits of adaptation as opposed to translation. Henri Meschonnic provides a clear presentation of this opposition:

Je définirais la traduction la version qui privilégie en elle le texte à traduire et l'adaptation celle qui privilégie (volontairement ou à son insu, peu importe) tout ce hors-texte fait des idées du traducteur sur le langage et sur la littérature, sur le possible et l'impossible (par quoi il se situe) et dont il fait le sous-texte qui envahit le texte à traduire. (1990: 1)

Here, the difference between translation and adaptation is described as an opposition between a source-oriented, text-based act and an act in which the interpretation of the translator is at play. From this point of view, adaptation is where the appropriation of a source text takes place and translation, somehow, does not involve subjectivity, thereby ignoring the individual representation of both the translating subject and the translated text – i.e. the act of interpreting a text. This view, unfortunately, ignores the manners in which a translator inscribes his or her own points of view on the possibility of translation, presenting an essentialist view of translation that, given the broad definition of text adopted here, is too constricting. Bastin goes on to say that, “strictly speaking, the concept of adaptation requires recognition of translation as non-adaptation, as a somehow more constrained mode of transfer” (1998: 5). Adaptation is then problematically defined separately from translation, with adaptation involving the conscious manipulation of the source text while translation apparently does not. Here, then, is the core of the question of degrees of translation: if translation is “more constrained” whereas adaptation is, by opposition “less constrained,” where is the line drawn between the two? This definition-by-degrees is especially confounding since all translation is constantly torn between the source text and culture and the target text and culture. Depending on the situation of the text, culture and translator, what may be called adaptation in one case is translation in another. Essential differentiation between adaptation and translation then becomes an ill-defined and impossibly fruitless task.

Fortunately, we have another point of view on translation that helps move beyond the semantic exercise of translation versus adaptation: “From the point of view of the target literature, all translation implies a degree of manipulation of the source text for a certain purpose” (Hermans 1985; in Snell-Hornby 1997: 199). And here is where both translation and adaptation hearken back to Kruger’s appropriation, and come essentially to cover a single, broader conception of translation. As Bastin goes on to put it, “some scholars prefer not to use the term ‘adaptation’ at all, believing that the concept of translation can be stretched to cover all types of transformation as long as the main function of the activity is preserved” (*ibid.*: 8).

In order to define translation and adaptation as completely separate concepts, some universally acceptable line between translation and adaptation would need to be drawn. This line would also have to somehow consider that, in addition to the possibilities of translation versus adaptation at the level of the text as a whole, various levels of manipulation are possible within a portion of text, even a sentence, further complicating the possibility for differentiation. Given the elusiveness of universality – especially considering the range of possibilities within the notion of text and within the act of translation – drawing a line between adaptation and translation is an elusive endeavour.

Having defined translation, including in it adaptation-as-translation, what is the role of the theatre translator? Ortrun Zuber, a pioneer of theatre translation studies (or “drama translation science” as Zuber then called it), provides an interesting definition with which to begin:

The task of a translator as well as that of a producer of a modern play should be to transpose the play in such a manner, that the message of the original and the dramatist's intention be adhered to as closely as possible and be rendered, linguistically and artistically, into a form which takes into account the different traditional, cultural and socio-political background of the recipient country. (1980: 95)

While this definition presents problems – i.e., a very prescriptive and arguably naive perspective of translation that speaks of ill-defined “message” and “intention” and what the translator “should” do – the separate question of how a translator “linguistically and artistically” accomplishes the feat of theatre and opera translation is worth exploring. Before moving to a more text-based discussion, the aspects within this artistic method need to be explored: non-verbal aspects, performance and music.

The non-verbal in theatre

The non-verbal aspects in theatre and opera are central to the difficulties in translating these texts. In theatre and opera translation, it is not enough to consider only the verbal, since the verbal is but one system among many, and “theatre is above all a collaborative process, and the final performance is the result of interaction between different sign systems and different individuals. The spoken text (or written text, if there is one at all) exists as only one element of the collaboration” (Bassnett 2000: 97). As Kruger puts it, “translating a theatre text must then also entail translating ‘theatre’” (1986: 3-4). Not only the verbal aspects of the text need be considered, but also the systems outside the text that are integral to theatre and opera. As a form of translation on its own:

The translation of a play requires more consideration of non-verbal and non-literary aspects than does the translation of novels or poetry. A play depends on additional elements, such as movements, gestures, postures, mimicry, speech rhythms,

intonations, music and other sound effects, lights, stage scenery. In particular, a play is dependent on the immediacy of the impact on the audience. (Zuber 1980: 92)

From this complex of systems comes the argument that the place of the non-verbal in theatre is paramount. Indeed, this is the trouble facing theatre and opera translators. How – if “the basic theatrical sign is visual and/or acoustic, but not verbal” and “[the verbal is] valid not in isolation or in its own right, but only by virtue of its position within a constellation of non-verbal factors” – can the theatre or opera translator accomplish his or her task (Snell-Hornby 1997: 189)? This, of course, is the question most often asked and attempted to be resolved in discussions of theatre and opera translation. This attempted resolution of the complexities of this form of translation has led to debate in both theatre and opera studies.

Performability: the ultimate goal of a drama translation?

Steeped in the primacy of the non-verbal in theatre and opera is the notion of performability. The idea of performability comes out of recognition of the various sign systems in theatre and the manner in which they interact. In discussing the translation of theatre, that the text is only one element of the theatrical sign became central to the argument for performability. According to its proponents, the interactions between the text and the rest of the theatrical sign systems must be factored into translation: as Zuber writes, “...the translator of a play should not merely translate words and their meanings but produce speakable and performable translations. In the process of translating a play, it is necessary for him to mentally direct, act and see the play at the same time” (1980: 92). The requirement for “speakability” hearkens back to the notion of fluency in a text, which is a rather subjective aesthetic; this then moves to a larger question of whether a speakable text is necessarily a

performable text and whether the notion of “speakability” is even applicable in certain theatrical aesthetics. Further, the insistence on the non-verbal in theatre and the need to translate with a performance in the translator’s mind’s eye is a difficult situation to confront and resolve. Given the wide range of systems that must be considered in theatre and opera creation and translation, and the fact any apparent performance a translator envisions will necessarily involve a subjective interpretation, the creation of a universally acceptable performable text is a difficult venture at best.

Moving into performance, Pavis proposes the idea of the theatre text as a performance text, meaning that it only comes to its full realization in performance with an audience. Pavis contends that the process of translation involves a *mise-en-jeu* first of the source text and of the target text, before reaching a final product; he is essentially saying that the translator must envision the work in performance – not just on the page as text – over the course of the translation process (*ibid.* 34). As mentioned earlier, a difficult task indeed. This *mise-en-jeu* in the translator’s mind’s eye stems from the notion that words in a text can evoke visual presentations: language-body (*ibid.* 35). Language-body is the representation of movement and words as a whole in performance that, depending on how adequately a work of theatre is translated, determines the performability of the text, i.e. if the translation evokes an adequate language-body, the text is performable and will “translate” well from the text to the performance (*ibid.* 36). While he admits that culture is inscribed into words and gestures (*ibid.* 42), he discusses a universality of gestures that enables the harmonization of performance between source and target cultures (*ibid.* 40-1). It is this universality of gesture that Pavis believes makes performable theatre translation possible and which enables the translator to not only translate text, but an entire language-body which will be successfully

brought on stage in performance. As with Zuber's definition above, the introduction of the "language-body" as a universal concept further complicates matters, as it ignores the subjective nature of interpretation. From all this, theatre translation is apparently based on the dramatic "intention" of the source text and a problematic notion of gestic universality that results in a relevant "performable" target text.

Expanding on this notion, Susan Bassnett's early work in theatre translation discusses the idea that a theatre text is in fact a combination of language, gesture and timing—various systems within the theatrical sign—that work in balance between words and actions, tempo-rhythm and movement (Bassnett-McGuire 1978: 161, 171). Bassnett reprises gesture-in-language, stating that the theatre text exists as something more than just words on a page (1981: 38). She relates the gestic text and performability, noting that they go hand-in-hand and further states that text is not proprietary and is not invariable; working towards theatre translations therefore, should be a collaborative effort between the translator and the production team to ensure the highest level of performability possible in translation (*ibid.* 39). Snell-Hornby sums up the apparent nature of performability, stating that "the performability of the verbal text depends on its capacity for generating nonverbal action and effects within its scope of interpretation as a system of theatrical signs" (1997: 191). Again, this is an attempt at an undefinable universal since, in addition to the already subjective nature of gestural interpretation, various forms of theatrical text, e.g. surrealist theatre, do not involve necessary relationships between the verbal and nonverbal. The means to adequately attain a seemingly performable text, then, are elusive given the lack of a solid framework for the determination of performability.

Coming upon a similar conclusion in terms of the applicability of performability, shifting her point of view on the matter entirely and denouncing performability, Bassnett moves towards a more text-focused approach to theatre translation in her 1985 paper, "Ways Through the Labyrinth: Strategies and Methods for Translating Theatre Texts." She acknowledges the dialectical relationship between text and performance, but immediately finds that the idea of a translator being responsible for translating not only linguistic codes but also other "hidden" codes is nonsensical (Bassnett-McGuire 1985: 87, 89). Stating that translations are time- and culture-bound, she writes that theatrical and gestic conventions are not necessarily equitable between source and target cultures, meaning that the very idea of a gestic text does not hold (*ibid.* 92). Constraints change from source to target cultures and staging is based on more than solely the text. And, if anything, any gestural patterning in a text exists only in deixis (*ibid.* 94-8). This deictic nature of the theatre text is also discussed by Anne Ubersfeld: acknowledging the interplay of verbal and non-verbal systems in theatre, she notes that the verbal in theatre can command some level of performance, through the basic act of speaking the lines of a play, as well as through the deictic nature of the spoken text that can directly and indirectly condition action (1996: 191). This still comes very close to the gestic patterning of performability, though there is distance from the universality of gesture that is proposed by proponents of performability. Regardless, Bassnett's stance post performability, in direct opposition to Zuber's assertion above, is clear:

The notion of the gestic text that is somehow encoded into the written in a way that so far has defied any definition is particularly problematic for the interlingual translator. If this concept is accepted, then...the translator is being asked to do the impossible, that is, to treat a written text that is part of a larger complex of sign systems, including paralinguistic and kinesic signs, as if it were a literary text created for the page and read as such. The task of the translator thus becomes superhuman – he or she is expected to translate a text that *a priori* in the source languages is incomplete,

containing a concealed gestic text, into the target language which should also contain a concealed gestic text. [...] [T]he assumption in the translation process is that this responsibility [of decoding the gestic text] can be assumed by the translator sitting at a desk and imagining the performance dimension. Common sense should tell us that this cannot be taken seriously. (Bassnett 1991: 100)

Indeed, if a universal gestic text were to exist, there could be only one “true” stating of any theatrical work, a notion that again ignores the subjective nature of interpretation. Bassnett’s argument continues to the extent that given the lack of focused discussion on performability and the lack of solid criteria for determining performability – criteria which, even if developed, would necessarily “vary, from culture to culture, from period to period and from text type to text type” – the translator should focus on primarily linguistic problems in the text instead of “an abstract, highly individualistic notion of performability” (*ibid.*: 102; 111). Indeed, this is all the translator can realistically accomplish. A translator works mainly within the system of the text and, while acknowledgment of the myriad of other systems at play in theatre is necessary, the ultimate task of the translator is to provide a translation of a text at a linguistic level, as this is where the translator in fact translates.

The matter of performability remains ill-defined and likely never to be fully defined in theatre translation. Where the theatre text-as-text is heavily based in a verbal system with non-verbal systems contributing thereto, the opera text includes a second component that must always be treated alongside the text – music. It is not only words on a page that must be translated, but words in conjunction with music.

The integral nature of music in opera translation

Herman and Apter state the case plainly: “only a fully *performable* translation of the libretto, re-creating the subtleties of the plot, the nuances of character, and the *interplay* of words and music can carry an opera across the language barrier” (1991: 102). Setting aside the idea of “performable,” this necessary “interplay” brings about the debate on which system must be considered primary in opera translation.

Gorlée asserts that “opera translators break up the original dramatic unity of language and music, replacing it with a whole new one. Since it is generally agreed that the words shall subserve the music, opera translators work under multiple constraints” (Gorlée 1997: 236). Further, “the text...is usually subordinated to the musical text and is rarely intended to lead an independent life” (*ibid.* 237). As Arthur Graham writes, speaking of the translation of songs in general (which is easily extended to the translation of opera), “line-by-line faithfulness to an original text serves little purpose in most song translations and is unnecessarily constricting” since “the framework for translation must be the music, not the original poem” (Graham 1989: 31; 33). Indeed, the necessity of music in opera – and thus the necessity of the consideration thereof in translation – is central to the very form of opera. The text (libretto in opera; book or libretto in musical theatre) cannot stand alone, since “the music” – concretely, the score – “must add dramatic sweep, complex characterization, poetic beauty, and depth of meaning. Otherwise, the libretto ought to be a play” (Apter 1989: 36). Music, then, is the prime factor in defining the operatic text.

Despite this acknowledged necessity for music, a debate remains on how translation is to be approached. There are two seemingly opposing points of view relating to translating verbal

and musical discourse together: logocentrism and musicocentrism (Gorlée 1997: 239). The main criticisms put forward by Gorlée in this context, however, reduce this opposition to near irrelevance. The relative ease with which any method can be deconstructed into either musicocentric or logocentric questions the necessity for such an opposition. Indeed, in rhetorically questioning even the necessity for translating opera, Herman and Apter outline the contradictory and irrelevant nature of this theoretical divide:

Should opera be translated at all? There are many who say no. An old argument is that the words are too unimportant. A more recent argument states the exact opposite: the words are too important. [...] The first argument holds that the music is paramount, and the words of little importance. [...] The second argument holds that the words are indeed part of the music, and therefore should not be translated or otherwise changed. This line of reasoning has led to the current practice of performing operas in their original language. In many opera houses, translated summaries of the lyrics are also projected above the stage for the benefit of the uncomprehending audience. This neatly, and illogically, combines both arguments: the words are so important they cannot be changed in any way; the words are so unimportant that the audience does not have to understand them except in summary form. (Herman and Apter 1991: 100-1)

So, the opposition between musicocentrism and logocentrism, while perhaps an interesting theoretical exercise, is generally moot. Regardless of how one approaches opera translation, both music and words must be considered, not as separate entities, but as a combination of systems, ultimately inseparable one from the other: “words and music form a collaborative union, which may be called ‘intermedial transcodification’” (Gorlée 1997: 243). This, in essence, is verbal-musical translation. Music can take the verbal, or connotative, meaning of text and express it equally, providing two instances of “meaning”, one verbal, one musical. However, the denotative meaning is not expressed in music (i.e. the musical score). This dependence of one system upon the other, and the manner in which each system

complements the other in expressing meaning, is that which the translator takes into consideration translating an operatic text. That the musical and verbal must work together, however, is also the source of the various constraints imposed upon the translator in translating an opera – or any form of intermedial/multimedial – text.

4. Constraints in theatre and opera translation

Having considered various discussions on theatre and opera translation, and in order to move forward in the discussion of musical theatre translation proper, it may be helpful to bring together both theatre and opera translation and move into musical theatre translation by elaborating on a common thread that runs through them all – the notion of constraints.

For McKelvey, “‘constraints’ are the peculiar difficulties of a given text that the translator must take into consideration in order to achieve a successful translation” (2001: 38). These constraints vary across various languages, cultures and text types. Without getting caught up in the question of defining a “successful translation,” this definition of constraints is based heavily in the more “technical” aspects of multimedial translation, such as vocal constraints, and tends to set aside a notion of constraint based on socio-historical norms. Zuber provides examples of constraints in theatre translation – connotation, rhythm, tone and imagery; semantic, cultural, historical, socio-political and formal aspects of theatre – that explicate the notion of constraints a little beyond the strictly technical (1980: 92). To all this must also be added questions of intertextuality, interdiscourse and aesthetic interplay. Finally, in addition to these systems are the many non-verbal systems in theatre as described earlier, all of which together impact on the translation of the theatre text. Any number of these many constraints

may come into play in theatre translation, as different dramatic forms work within different combinations of these norms and constraints.

Adding to this mix, Apter describes the task of the opera translator specifically. While opera translation shares many constraints with theatre translation, the opera translator, unlike the theatre translator, is constrained to the verse form of the original work due to the presence of music in opera. As opposed to the translation of verbal texts without music, “the opera translator must not only find the right meaning; he must place the right meaning on the right note” (Apter 1985: 309). Goriée further expands on this notion, describing several constraints specific to opera translation: the anatomy of the mouth and vocal chords and how low and high pitch can render certain sounds better than others – a constraint that could be missed by those unaware of it – as well as prosodic pattern matching, meter and stanza, rhyme and melodic phrasing (1997: 247).

With all these constraints to contend with, the translator of musical theatre has a seemingly enormous task to take on. However, the need to consider all these constraints within the systems at play in musical theatre is precisely that which provides the translator with the tools to successfully acquit the task of translation. As Gaudreault and Marion put it:

Toute démarche d’expression, et singulièrement d’expression artistique, doit donc se situer par rapport à la contrainte du matériau expressif choisi. C’est dans cette mesure que l’expression est toujours un corps à corps. Contrainte, mais non limite ; car cette contrainte est aussi source – condition, sans doute – de créativité. (1998: 35)

The creative enterprise inherent in musical theatre translation is a direct result of the need to work within certain constraints and systems within a text. The translation of a constrained

text requires various analyses on the part of the translator, using the various tools at his or her disposal. The analysis of discourse in a text and the analysis of the music attached thereto is the direction this study will now take.

CHAPTER 2 – DISCOURSE AND MUSIC

The previous chapter demonstrates that musical theatre is a worthy object for analysis and highlights certain theoretical concepts in the translation of other texts – i.e. theatre and opera texts – that have sufficient similarities with musical theatre texts to provide a starting point for the analysis of musical theatre in translation. Having thus defined the scope of musical theatre, here we will move into building a base for the analysis of musical theatre translation using tools available from discourse analysis and music analysis.

1. Discourse analysis and isotopy

The previous chapter's theoretical framework for the study of musical theatre in translation discussed the various systems that make up musical theatre. Much of the analysis presented there was semiotic in nature, based on the identification and interpretation of sign systems and on the constraints that arise therefrom. In *Languages of the stage*, Patrice Pavis defines theatre semiotics as

a method of analyzing text and/or performance that focuses on the formal organization of the text or the show as a whole, on the internal organization of those signifying systems that make up both text and performance, on the dynamics of the processes of meaning and establishment of sense through the participation of theatre practitioners and audience. (1982: 13)

As evidenced by the extension of concepts from theatre and opera above, this same definition can easily apply to musical theatre. As an analysis based on all the aspects presented in this definition is very much beyond the scope of this project, a look at relationships within a limited number of systems in a given text and how they may establish meaning will here be the goal. So, the analysis now shifts slightly to a specific field where “le niveau d’analyse

n'est plus [exclusivement] celui des signes, mais celui des contenus" (Rastier 1987: 103).

Here, then, we move into discourse analysis and certain analytical tools associated therewith.

Defining discourse analysis has proven complex, given the wide range of views on precisely what discourse analysis is meant to be. In a very general sense, discourse analysis

refers to approaches to the study of language that examine the conditions of possibility of particular statements and their effects. Discourse analysis, in this sense, situates specific instances of language use within larger discursive formations, which define the limits, variations, and effects of what can be said or written in a given context. (*Dictionary of the Social Sciences* 2002)

Later in the same entry, an additional definition is given, where discourse analysis has a "technical meaning in linguistics that refers to the study of elements of language larger than a sentence" (*ibid.*). Following in the vein of this specific definition, Hatim states that "the study of language beyond the level of the sentence may in fact be just about the only thing that unites" those working in discourse analysis (1998: 67).

The term "discourse analysis" itself was first used by Z. Harris in 1952 to describe this "extension des procédures distributionnelles à des unités transphrastiques" (Charaudeau and Maingueneau 2002: 41). Charaudeau and Maingueneau go on to outline four major "pôles" in discourse analysis:

(1) les travaux qui inscrivent le discours dans le cadre de l'*interaction* sociale; (2) les travaux qui privilégient l'étude des *situations* de communication langagière, et donc l'étude des genres de discours; (3) les travaux qui articulent les fonctionnements discursifs sur les conditions de *production* de connaissances ou sur des *positionnements idéologiques*; (4) les travaux qui mettent au premier plan l'organisation textuelle ou le repérage de *marques* d'énonciation. (*ibid.* 44)

Evidently, the range of possibilities for studies based in discourse analysis is vast. In terms of translation, however, Hatim offers two main approaches based on somewhat differing views of the meaning of discourse: “the first of these is concerned with...product and form, sequential relationships, intersentential structure and organization and mapping[;] the second...[,] negotiative procedures, interpretation of sequence and structure, and the social relationships emanating from interaction” (*op. cit.* 67-8).

Having sorted through all this, the current study will be based on a form of discourse analysis that is more closely related to the fourth model described by Charaudeau and Maingueneau, and which generally corresponds to the first approach indicated by Hatim. Thus, I will be focusing on relationships within texts – specifically sign systems – that can shape their interpretation and, ultimately, their translation.

This is where the specific concept of isotopy comes into play. As Jean-Michel Adam states, “le concept d’isotopie s’est imposé en raison de la nature polysémique du contenu et de la nécessité...d’opérer à un niveau transphrastique” (1976: 97). This seems a rather fitting tool for analysis, then, given Hatim’s assertion regarding the extra-sentential nature of discourse analysis mentioned earlier. Isotopic analysis enables the analysis of text at any level, be it in terms of units smaller than the lexeme (phonemes, for example) or units beyond the lexeme (sentences or other, even larger, units). Further, as a discursive tool, isotopic analysis can move beyond the written word and consider elements of discourse related thereto – in the case of this study, music. In addition, isotopy enables apparently disparate elements within a given discourse to form sense through interrelationships that may otherwise be overlooked

through other forms of analysis. Isotopy is therefore an eminently appropriate tool within discourse analysis, especially when considering multimedial texts.

François Rastier – following the initial proposition of the notion of isotopy by A. J. Greimas in *Sémantique structurale* (1966) – defines isotopy as

toute itération d'une unité linguistique. L'isotopie élémentaire comprend donc deux unités de la manifestation linguistique ; cela dit, le nombre des unités constitutives d'une isotopie est théoriquement indéfini. [...] Une isotopie a une définition syntagmatique, mai non syntaxique : elle n'est pas structurée ; en d'autres termes, il s'agit d'un ensemble non ordonné. [...] Une isotopie peut être établie dans une séquence linguistique d'une dimension inférieure, égale ou supérieure à celle de la phrase. Elle peut apparaître à n'importe quel niveau d'un texte; on peut en donner des exemples très simples au niveau phonologique : assonance, allitération, rime ; au niveau syntaxique : accord par redondance de marques ; au niveau sémantique : équivalence définitionnelle, triplcation narrative.... (1972: 82-3)

Isotopy, then, is the unordered recurrence of language units (e.g. phonemes, morphemes, lexemes) across various levels within discourse, some of which have an inherent sense and some of which develop sense only in repetition or through other relationships.

Returning to the notion of isotopy in *Sémantique interpretative* (1987), Rastier discusses various aspects of the definition above. He reiterates that isotopy is the recurrence of all types of language units in a given discourse and goes on to state that these units, and their related isotopies, “ne procèdent pas uniquement du système fonctionnel de la langue, mais aussi de normes idiolectales et sociolectales” (*ibid.* 12). As is true of any discourse, social and individual aspects come into play in the units of isotopic analysis; isotopy, therefore, considers these along with any other possible semantic aspects. Rastier also returns to the notion of isotopies as unordered series, stating that, at any level in discourse, the units within

these series are related by “une relation d’identité qui exclut évidemment toute relation d’ordre, puisqu’elle est symétrique” (*ibid.* 96). The units that make up an isotopy are not hierarchized, but are rather treated as elements of equivalent value within that isotopy. This allows for analysis that is less concerned with assigning importance to one unit over another, and rather treats related ones at an equivalent level to other units within a same isotopy. Further, the possibility of a given unit working within more than one isotopy is possible, as is the possibility for more than one interpretation; as Rastier states, “tout sens résulte d’une interprétation complexe” (*ibid.* 106). Finally, returning to the famous need for moving beyond the sentence level in discourse analysis, “une théorie de l’isotopie ne peut se limiter aux phrases, ni aux paires de phrases, ni aux suites de phrases” (*ibid.* 102). All this – unordered recurrence of language units across various levels of discourse – places isotopy well within the needs of discourse analysis and provides a very useful object for analysis. Indeed, “isotopy allows us to take the part for the whole...because it allows us to conceive the part as isomorphic to the whole” (Schleifer 1984: 30). Wider interpretations can be demonstrated through isotopic relationships, thereby providing further possibilities for the analysis and comprehension of a given discourse.

From Rastier’s statement that isotopy need not be limited to the lexical level alone, a basis for the study of isotopy in music can be developed. As Tarasti, recapitulating Gremais, states: “isotopy designates a set of semantic categories whose redundancy guarantees the coherence and analyzability of any text or sign complex” (1994: 6). Following Rastier’s own definition of the discursive text, and the definition of isotopy outlined above, isotopic analysis is possible on many levels and on various forms of discourse – on “any text or sign complex.” As a musical theatre text by nature involves various systems interacting with one

another, an adequate analysis of discourse in a musical theatre text must take into consideration these systems as they work together.

As a proponent of the use of isotopy in music analysis, Tarasti further states that “in music, isotopies mean the principles that articulate musical discourse into coherent sections” (*ibid.*). This is then developed with a very discursive analysis in mind, where “isotopies are levels of signification, but they are not static units. Rather, they are moving, growing, diminishing, dynamic entities by which inner tensions and narrative utterances of a musical work can be depicted” (*ibid.* 31). Isotopy in music analysis works in very much the same way as it does in lexical analysis, demonstrating semantic relationships within discourse, and interpreting that discourse therefrom. Indeed, “the concept of isotopy is one of the most fruitful structuralist ideas, and it remains valuable for semiotical analysis of music” (*ibid.* 7).

Of course, in order to analyze music, one must understand how music analysis is conducted. Before moving into an isotopic analysis proper, then, it would be further fruitful to define certain aspects of music interpretation and thereby discuss certain forms within music analysis that can help define isotopies.

2. Music interpretation and analysis

The elements of music are traditionally categorized as rhythm, melody, harmony and sound. While all musical events are combinations of these, no single element can be separated from the others, and in most instances, a category cannot be defined without invoking one or more of the other categories (White 1994 (2003): 21). White defines each category according to the various components that comprises it: rhythm includes not only durations, accents, tempo

and meters, but also finite formal units such as phrases and periods; melody is comprised of pitch, rhythm, dynamics and timbre; harmony is not only a vertical structure (chords or sonorities) but also broad harmonic and/or tonal relationships, as well as counterpoint or polyphony; and finally, sound is made up of timbre, texture and dynamics (*ibid.* 22). He goes on to describe the creation of “meaning” as a piece of music progresses:

Music’s progress through time is like a flowing stream or river. Much of the meaning that a piece of music imparts to a module of time is found in the gestures or events that occur at calculated points during its flow. Phrases defined by cadences, tonal relationships, affective qualities (emotional responses of the listener), tension versus calm perceived in all of the musical elements – all of these and more, occurring throughout the generative process, define the shape or form of a piece of music. (*ibid.*)

Here we can already see how isotopy can fit into the music analysis process: White mentions relationships among various units within music – phrases, cadences, tonal relationships – all of which serve as semantic markers in a musical composition. These musical units – some of which are described below – help form isotopies in music.

First, melody: “a melody...is a series of single tones organized to convey a musical meaning” (*ibid.* 117). Melodies contain motives, which are “the smallest structural unit possessing thematic identity”; motives, however, are rarely complete by themselves, and there can be several motives within a melodic phrase (*ibid.* 62). A melodic phrase is “the smallest musical unit which conveys a more or less complete musical thought” (*ibid.* 73). The melodic aspect of music, however, is more than just a series of tones: “melodic phrasing – key words, climaxes, caesuras, pauses, enjambment and, last but not least, rhyme – clearly conveys meaning” (Gorlée 1997: 247). Melody is organized by the presence of musical elements

together, and by this organization produces musical shape (White 1994 (2003): 62, 117). In addition to – and working simultaneously with – these elements are dynamics in music. Essentially equivalent to the general notion of intensity, dynamics “encompass all the levels and gradations of loudness and softness to be found in music” (*ibid.* 232). Dynamics, within and across melodic phrases and in conjunction with the duration and tempo of rhythm, can shape the expressive elements of music, increasing or decreasing tension and dramatic effect. Dynamics are often indicated in a musical score to guide the performance of a piece, though they can also be based on a performer’s interpretation. So, with melody, rhythm and dynamics working together, a musical composition can take on various levels of interpretation.

This possibility of interpretation brings about another possible level of musical analysis – that of modalities. Modalities “denote all the intentions by which the person who voices...an utterance may colour his or her ‘speech’, i.e., modalities convey evaluative attitudes (such as will, belief, wishes) toward the content of an utterance” (Tarasti 1994: 38). Tarasti goes on to say that modalities form a network which “guarantees the continuity” and “forms the cohesive force” of a musical text (*ibid.* 42-3). Given that songs in both opera and musical theatre are interpreted from two perspectives – both the character being portrayed and the performer doing the portraying have an interpretation of their sung words in mind; in performance, the performer internalizes the character’s apparent interpretation – this notion of modalities provides another layer to the possibility of musical analysis. In addition to modalities on the level of interpretation, there are three further levels for the analysis of musical units: spatiality, temporality and actoriality. These categories overlap with the elements of music defined above and serve as a useful form of segmentation for musical

analysis. Spatiality at the inner level involves tonal centres and tonality/atonality, while at the outer level, register of music in sound space; temporality involves the elements of the musical syntagm at the inner level, and rhythmic and metric analysis at the outer level; finally, actionality involves the thematic or other “anthropomorphic” elements of the text, as well as the distinction of theme-actors (*ibid.* 48). With these tools as defined by Tarasti, music analysis can fit very well within the framework of discourse analysis.

3. Proposing an analytical framework

Given the various elements that help produce “meaning” in music and, with the interpretive aspects of modalities and the various levels of analysis within spatiality, temporality and actoriality, musical texts offer many avenues for analysis. Bringing together the notion of isotopy in discourse analysis and various notions of music interpretation, we now get to how the case study in this project will be conducted.

The discussion here will focus on the combination of music and words in musical theatre – concretely, songs – since, as McKelvey mentions, they are among most difficult texts to translate due to the high degree of constraints, musical and otherwise, that come into play. And, what is more, songs in musical theatre are by nature dramatized, adding another dimension to their initial creation and to their re-creation in translation (2001: 38). A brief recapitulation of the constraints affecting the creation of lyrics – and their translation – in musical theatre is here worthwhile. The various systems that come into play in a musical theatre text are as much constraints for the lyricist as they are for the translator. As Gordon states, “word and sound are intimately related” in musical theatre, with the impact of the songs being defined by the lyrics in conjunction with the music; indeed, “the words of a libretto are as essential as the notes to which they are set” (Gordon 1992: 12). She goes on to explain the craft of lyric writing in musical theatre:

The lyricist’s task is difficult because he or she has to charge each word with significance. Lyrics can possess all the complexity of poetry, exploring both the connotative and denotative resonances of each word. In addition, the music itself adds further depth and different levels of meaning. (*ibid.* 13)

This complex marriage of words and meaning in the creation of musical theatre forces both the lyricist and the lyric translator to work with and within lexical and musical constraints to

build “meaning” within a musical theatre text. As semantic relationships are thus constructed in musical theatre, an analysis of the lexical and musical aspects of a musical theatre text seems appropriate.

The method is relatively straightforward: conduct an analysis of a given musical theatre text in the source language using certain tools outlined above, and then compare this analysis with the analysis of the translation of the same text. The main thrust of both analyses is to identify isotopies at the lexical and musical levels, discussing how each affects the other throughout the analytical process. The relationships within and between the words and the music are the objects from which the analysis will be drawn. This will then provide an indication of how a source isotopy may be considered in translation and how the translation may be constrained by certain aspects that form that isotopy.

CHAPTER 3 – CASE STUDY

With theoretical aspects of theatre and opera translation as a base for the study of musical theatre in translation having been discussed, and with an outline of isotopic analysis in terms of both words and music in place, a case study is in order. The analysis here will look at the isotopies in certain songs from a work of musical theatre, looking specifically at various lyric and musical aspects. Songs are used for various purposes in musical theatre: describing a situation or providing context, moving the action along, externalizing a state of mind, changing the setting and so on. These various purposes can be expressed in many ways, be it through musical dialogue, storytelling, or simply songs, whether directed at another character or event or directed to the audience.

In *Man of La Mancha*, and its translation *L'homme de La Mancha*, songs are used in all these ways. *Man of La Mancha*, by Dale Wasserman, Mitch Leigh and Joe Darion (writer, composer and lyricist, respectively), was first performed at the ANTA Washington Square Theater in New York on November 22, 1965. *L'homme de La Mancha*, Jacques Brel's French translation, was first performed at the Beaux-Arts theatre in Brussels in 1968. In both languages, the show well represents musical theatre as a form; indeed:

The genius and unique appeal of *Man of La Mancha* is that it managed to be both...a great Golden Age musical and a great Next Age musical...at the same time. [...] It pointed up the virtues of the craft, tradition, and professionalism while it simultaneously celebrated the value of eccentricity, originality, and abandon. Few shows in the history of the American musical theatre have had the opportunity to do so, and fewer still have taken advantage of such an opportunity in so complete and successful a manner. (Robert S. Sennett in Wasserman 2003: 140)

The musical tells the story of Miguel de Cervantes, and of his famous knight errant, Don Quixote de La Mancha. The songs selected for analysis fall at various points in the musical. The first, “Little bird”/“Sans amour,” is a song sung by a group of muleteers at an inn, where much of the action of the show takes place; the second selection, “I’m Only Thinking of Him”/“Vraiment je ne pense qu’à lui” is sung by the niece and housekeeper of the title knight errant – a pair who are concerned only for themselves – in a confessional to the local padre; the final song for analysis, “The Quest”/“La quête” is the statement of Quixote’s purpose as a knight errant, and is sung as part of his vigil before he is properly dubbed a knight.

The following analysis will consider possible isotopies in each song separately, first in the English lyric and in the music with that lyric, then in the French lyric with the music. A broad isotopic analysis of the text would take into consideration elements such as lexemes, phonemes, rhythms, musical dynamics and phrasing, tempo, rhymes, musical intervals and scoring. However, for the purposes of this project, the scope of the analysis will limit itself mostly to relationships between lexemes in the lyrics, and relationships between these lyric lexemes and musical sememes such as dynamics, phrasing and rhythm. Once conclusions from the source language and target language analyses have been drawn separately, a discussion of the correspondences between the isotopies in the songs will ensue.

All English lyrics are from a performance script of *Man of La Mancha*, all French lyrics are from the libretto of *L’homme de La Mancha*, and all musical references are from the vocal score of *Man of La Mancha*. The full song lyrics and vocal scores of the selections discussed below are found in appendix A.

1. Little bird, *Sans amour*

The first song for analysis, while not a wholly integral part of the story, provides for a change of setting and of mood in the action, therefore playing an important role in maintaining the flow of action on stage. In English, the song is titled “Little bird”; in French, “Sans amour.”

Source language isotopic analysis – “Little bird”

Two isotopies present themselves in the English text, as follows:

Table 1a – Source language isotopic analysis – “Little Bird”

Isotopy 1 – Bird	Isotopy 2 – Love Lost
bird (repeated)	bird (repeated) – messenger
tree/here (repeated) – location of bird	tree/here (repeated) – reminder of love
sing – action of the bird	bring – something lost from away is being brought
song – result of bird’s singing	word – possible message of love
fly – action of the bird	one/her/we/me – reference to lovers
	know – acknowledgment of previous relationship
	learned – former action of other and self together (past tense)
	love – lingering love (present tense)
	cry – together as lovers (present tense)
	met – former action of lovers together (past tense)
	kissed – former action of lovers together (past tense)
	cold – warmth of love gone
	moonless – light of love gone
	said – former action lovers together (past tense)
	goodbye – final words between lovers
	pity – for love lost
	bring back – hope for return of love
	waited – longing for love lost
	without – emptiness due to lost love
	song – message of love
	tell – go to find lost love to send message
	so – that there is still love longed for (message to be told)

The repetition of “bird” and its related units present a basic surface-level isotopy for the song, as they are referred to directly. A second isotopy, however, is more prevalent

throughout the song, with many more possible relationships present, as demonstrated in the table above (1a). This isotopy of love lost brings together a host of lexemes, some of which refer directly to love lost, and some of which can be determined as such only through their relations to the other units. Further, both isotopies make simultaneous use of the image of the bird; where the first isotopy indicated makes direct reference to the image presented, the second uses these units as representations that relate to the other units in that isotopy. Here, then, the correlation between the two isotopies demonstrates how the same units within a given discourse can refer to different isotopies. In this selection in particular all units of one isotopy are contained within the other more dominant isotopy.

Table 1b – Outline of musical elements in “Little Bird”

> Main theme repeated “freely” throughout the song, using consistent notation (2 eighth notes-1 quarter note-2 eighth notes-1 quarter note or sustained whole note)
> “Beneath this tree”: sung <i>f</i> , height of tension built through use of quarter notes and interval from G to high E; phrase repeated on “For here we met”
> “And here one cold and moonless night we said goodbye”: diminishing phrase to the final “goodbye” on G
> “Do you bring me word/Of one I know”: tension building through upward moving phrases from G to D and G to E; phrase repeated on “I have waited too long/Without a song”

In terms of musical isotopy, the score provides few indicators that either add to or differ from those of the lyric. Firstly, the song is sung “freely;” much of how the song is conveyed is based on the interpretation of the actors singing and playing it.

ANSELMO:
mf freely
Lit-tle bird, lit-tle bird,

CERVANTES:
mf
Lit-tle bird, lit-tle bird,

(Strumming freely)

Tension is built, however, through the use of longer quarter-notes instead of eighth-notes and the natural crescendo due to the upward movement of the melody in both “Do you bring me word/of one I know?” and “I have waited too long/without a song,” both of which then lead into the repetition of “Little bird, little bird.”

Do you bring me word of one I know?

Do you bring me word of one I know?

The musical score consists of two vocal staves and a piano accompaniment. The vocal staves show a melody with quarter notes and a natural crescendo. The piano accompaniment features a rhythmic pattern with triplets.

The bridge section of the song, where the song moves from *mf* to *f*, is the height of the song’s tension and the place of memory within the song: “Beneath this tree...”, etc.

f PEDRO: (ALDONZA appears)
Be - neath this tree,

ANSELMO:
Be - neath this tree,

The musical score for the bridge section shows two vocal staves and a piano accompaniment. The vocal staves are marked with a forte (*f*) dynamic. The piano accompaniment features a rhythmic pattern with triplets.

The bridge then diminuendos to a softer level of song, as “And here one cold and moonless night we said goodbye” moves downward melodically.

And here one cold and moon - less night we said good - bye.

And here one cold and moon - less night we said good - bye.

The musical score for the second system shows two vocal staves and a piano accompaniment. The vocal staves show a melody with quarter notes and a natural decrescendo. The piano accompaniment features a rhythmic pattern with triplets.

The end of the song repeats the “Little bird” refrain of the first part, with a *pp* textured “Little bird” sung underneath the main lyric line, which then fades out as the song concludes.

Ultimately, the rising and falling tensions in the music provide a basic framework that moves with the dominant lyric isotopy. However, the music does not build an isotopy that contributes to or varies from the isotopies of the lyric. Here, it is the lyric itself that bears most of the song’s sense.

Target language isotopic analysis – “Sans amour”

In “Sans amour,” the bird singing in the cinnamon tree has flown and gone. Instead, a more explicit mention of love is presented; however, within these explicit mentions, other isotopies can be detected.

Table 1c – Target language isotopic analysis – “Sans amour”

Isotopy 1 – Lacking/Emptiness	Isotopy 2 – Water	Isotopy 3 – Love/Sexual Relations
sans (repeated) – lacking	ramblas – channel that has water only in the rainy season	amour (repeated)
vide – emptiness	fleurs – requiring water to survive	cœur – loving relations
misère – lack of pleasure	fleuves – referring to ramblas	corps – sexual relations
guère – lacking	pleurent – tears of water	vivre – possible with love
sans (repeated) – lacking	pleuvent – drops of water	ramblas – open meeting place
		fils – male
		cueillir – pick among those in the ramblas
		filles – female
		enfer – due to sexual relations outside marriage
		fleurs – women; virginity; vaginal intercourse
		fleuves – referring to ramblas
		hommes – men
		femmes – women

While, arguably, all units in the poem are ultimately related to the isotopy of love, it is worth noting that, even within what seems to be a unified isotopy, several possibilities for

interpretation remain. The isotopy of emptiness can convey on its own part of the central theme of the song, which is that of love and of inaccessible love. Further, the isotopy of water, in some ways, acts as a foil to the isotopy of emptiness, since, where there is water, there is no emptiness; conversely lack of water results in emptiness. These two isotopies, while recognizable separately, are intimately intertwined. Finally, the most complete isotopy in terms of density of reference is that of love and of sexual relations. Indeed, the title tends to gear one towards a reading that seeks out an isotopy of love; however, much of the content of this isotopy is somewhat indirect and provided, as before, by context-specific references. The dominant isotopy in “Sans amour,” then, is indeed that of love, with the other isotopies identified contributing to this dominant one, while maintaining their possibility as distinct from it.

Table 1d – Outline of musical elements in “Sans amour”

> “Sur les ramblas”: sung <i>f</i> , height of tension built through use of quarter notes and interval from G to high E
> “Et des ramblas,/Y en a guère/Dans La Mancha”: diminishing phrase to the final “Mancha” on G
> “fils de roi” on second line of bridge, follows tension of “sur les ramblas”
> “fils de misère” introduces diminishing phrase of “Et des ramblas...”
> “J’ai le vide au cœur,/Le vide au corps””: tension building through upward moving phrases from G to D and G to E; phrase repeated on “Je vis sans fleurs,/Je vis sans fleuves”

As indicated in the brief musical analysis in the source language section of the study of this song, the music provides only some additional support to the lyric isotopy. The main point of interest in the translation is that since much of the tension is built in the bridge – in French, the lines beginning “Sur les ramblas” – the focus of the song is very much on the search for love and the emptiness of life without it. Musically, then, the first lyric isotopy presented

above – emptiness – plays as integral a role in the song as the apparent dominant isotopy of love and sexual relations.

The isotopy of love in various forms is present in both “Little bird” and “Sans amour.” Where the English uses a bird as a messenger of love along with several other images to demonstrate love lost, the French transposes this same image from one of desire to one of emptiness. Musically, while the song follows the general flow of the lyric isotopies, with tension and release taking place at appropriate moments, it provides little additional information to apply to an isotopic analysis. The music supports the heavily lyric isotopy of the song, providing a moment in the show that, though beautiful musically, is most pertinent lyrically.

2. As they go thinking and worrying about themselves

The next selection for analysis is in English “I’m Only Thinking of Him” and in French “Vraiment je ne pense qu’à lui” – the sung quasi-confessions of the niece and housekeeper of the man who calls himself Don Quixote.

Source language isotopic analysis – “I’m Only Thinking of Him”

The lyric of this song is an attempt by the characters involved to convince the Padre – and themselves – of their concern for their uncle/master, under the guise of a confession. The isotopies presented below contradict one another, which, it seems, is indeed the intent.

Table 2a – Source language isotopic analysis – “I’m Only Thinking of Him”

Isotopy 1 – Piety/Selflessness	Isotopy 2 – Selfishness/False Piety
only (repeated) – singular concern	I/my/me (often repeated) – reference to self and self-interest

thinking (repeated) – caring thought	only (repeated) – singular concern
him/he/his (repeated) – reference to object of concern	thinking (repeated) – mental operation over loving heart-felt operation
not – negate selfishness	body – concern with physical
worrying (repeated) – concern for other	selfish – direct response to possible selfishness
fear (repeated) – concern for other	worrying (repeated) – concern for self
heaven – positive, pious	told – indirect information
love – for other	fear (repeated) – concern for self
if – non-pious action not a certainty	groom – third party, not direct party to concern for other, direct party to concern for self
swear – oath-like affirmation	he – reference to groom, not uncle
true – verity, honesty	heaven – mention of godly realm in vain
dear (repeated) – affirmation of affinity and understanding	but – caveat on love
of course (repeated) – affirmation of verity	done – concern for action inflicted on self
understand (repeated) – sympathize with concern for other	take – remove other
Christian – selfless	lock – imprison other
charity – selflessness	away – at a distance
god – benevolent force	of course (repeated) – questioning of verity of statements
honour – purity	understand (repeated) – recognize concern for self
saintly – holy, pious	may – questionable probability, assumption
plaintive – humble	trouble – subjective view of situation
plea – prayer	they – second-hand information
comfort – peace of mind	god – used in vain
pure – purity, piety	forbid – prevent action of other
	madness – subjective view of situation
	ever – negate possibility
	surely – without room for discussion
	grimly – with despair
	cry – for own situation, not that of other
	woe – for own situation
	they – referring to confessors as central
	comfort – personal comfort
	motives – conscious reasons for doing
	go – as if carrying on

The first two sections of the song begin with both the niece and the housekeeper, in turn, singing “I’m only thinking of him” several times over. In this phrase alone the first isotopy of piety and selflessness seems to be at the fore. However, these same repetitions become ironic commentary as the song progresses – hence the contradiction in isotopies. Throughout the song, a pattern of apparent piety becoming implied or explicit selfishness makes it possible for so many units within the isotopy of piety to be found simultaneously in the isotopy of selfishness. Similarly, the padre’s words fit into this framework of contradictory

isotopies, where his commentary provides similar commentary within both isotopies. The song is built around two isotopies that each present very different perspectives on the lyric being sung.

Table 2b – Outline of musical elements in “I’m Only Thinking of Him”

> Main theme repeated using consistent notation, with “ <i>only</i> ” and “ <i>worrying</i> ” falling on longer quarter notes; verity of statements is questioned by the presence of an E-natural that is out of key with the melody on the final “ <i>thinking</i> ”
> Crescendo on “In my body it’s well known/There is not one selfish bone” (Antonia) and “In the very heart of me/There is Christian charity” (Housekeeper), building tension, marking apparent importance of statements
> Tempo changes from 4/4 to an alternating 6/8-3/4 on “I’ve been told...” to “...lock him up and throw away the key” (Antonia) and “Oh, I think he’s been to lonely...” to “...God forbid that in his madness he should ever think it’s me!” (Housekeeper), which speeds up the lyric, builds sense of urgency
> Return to 4/4 and upward movement of melody to “true” leading into repetition of refrain
> Harmonic E-natural falls on “ <i>about</i> ” for both Antonia and the Housekeeper > Harmonic E-natural falls on the Padre’s “ <i>understand</i> ,” an ironic comment on the statements he has heard
> Return to 4/4 on “If he should try/I’ll surely die/And I will grimly guard my honour as I cry” (Housekeeper) and upward movement of melody to “cry”; here selfishness is emphasized
> Repetition of main refrain melody in a new key > Crescendo on “What a comfort...pure”, building tension, marking reaction to initial instances of the refrain

As the song evokes liturgical music, it immediately works within the isotopy of piety. This initial isotopic relation, however, is almost immediately turned around to better relate to the second isotopy of selfishness by an E-natural on “*thinking*” that seems to question the verity of the statement. This E-natural, then, works directly within the isotopy of selfishness presented in the lyric. Indeed, as with the previous selection, the music supports the isotopic relations of the lyric by providing isotopic units of its own.

on - ly think - ing of him!

Hns., Trbs

W.W.

p

Moving into the verse, the tempo shifts from the standard 4/4 of the refrain to an alternating 6/8-3/4, speeding up the movement of the lyric, building a sense of urgency.

I've been told he's chas - ing drag - ons and I

B

W.W.

As the verse continues at this speed, the apparent concern of the niece for her uncle turns quickly to concern for her own situation; indeed, the views expressed in this urgent manner by the niece again draw a relationship to the isotopy of selfishness.

one thing that I swear will still be true...

Hns., Trbs

W.W.

p

The isotopy in the music returns again to the original 4/4 tempo, and, seemingly, to the first isotopy of piety. Here again, however, this isotopy is questioned by yet another E-natural, this time on both the padre's "understand" and the niece's "I'm only thinking and worrying about him" closely following one another.

wor - ry - ing a - bout him.

un - der - stand.

The next section of the song, that of the housekeeper, follows this same pattern, with one exception. Towards the end of the verse, where both the lyric and music return to 4/4 tempo and a more pious isotopic framework, in the case of the housekeeper, only the music returns to the isotopy of piety – the housekeeper continues on the isotopy of selfishness. Musically, then, there is dissonance: not in terms of the notes being sung, rather in terms of the isotopy presented by the music versus the isotopy presented by the lyric.

A. Woe woe woe

H. Woe - - ee woe - - ee

P. on - ly think - ing of him, They're

The conclusion of the song, sung in a new key with more possibilities for various forms of dissonance, brings the confrontation between the two lyric isotopies to a head. The niece and the housekeeper chant woefully on various notes that at times play against each other, while the padre sings his own refrain. The isotopies of piety and selfishness are intertwined at this point, more so even than they have been at any other point in the song. The words and music, working within their own isotopies, together build a framework that demonstrates the contradiction between the lyric isotopies of piety and selfishness.

Target language isotopic analysis – “Vraiment je ne pense qu’à lui”

The French translation, “Vraiment je ne pense qu’à lui,” tends to closely follow the English lyric isotopy.

Table 2c – Target language isotopic analysis – “Vraiment je ne pense qu’à lui”

Isotopy 1 – Piety/Selflessness	Isotopy 2 – Selfishness/False Piety
vraiment (repeated) – asserts verity of statement	je/mon/moi (often repeated) – reference to self and self-interest
lui/il (repeated) – reference to object of concern	comme – as everyone else, not on own concern
comme – concern shared among family	tremble – with concern for self
tremble – with pious tension	prie – for own concern
prie – for object of concern	vieillis – concern for own aging
veille – watch over	même – concern is constant
même – concern is constant	mais (repeated) – caveat on concern
peur – fear for object of concern	on – second-hand information
adore – love for other	peur – fear for own concern
oncle – acknowledgment of family bond	promis – third-party, not directly related to concern at hand
jure – oath-like affirmation	tomberaient – loss of third party more important
saints – holy	terre – concern for earthly things
martyrs – pious missionaries	attrapait – as a criminal
chère – affinity and sympathy	joie – malicious joy at incarceration
comprends – sympathy, understanding	enfermerais – incarceration
dieu – evoked as benevolent	profound – deep, distant
vraiment – asserts verity of confessors	catacombes – deep, complex, dark
esprit – holy, faithful	martyrs – self-identification as martyr
sans - selflessly	vous – central concern among confessors
	comprends – comprehend underlying self-interest
	grossis – concern for own weight/body image
	comprends – based on second-hand information
	trop – subjective view of situation
	folie – assumption on nature of other
	dieu – used in vain
	tourment – for own cause
	mourirais – from own concern
	diamant – concern for improbable event, reference equation of honour with material wealth
	hélas – for own situation
	vraiment – questions verity of confessors
	elles – affirms central concern for selves over other
	esprit – corrupted
	sans – without regard for other

The isotopy of piety is again represented through the repetition of various phrases. However, the movement to the isotopy of selfishness seems to come more swiftly, with the French lyric indicating “vieillis” and “grossis” early on. The lyric isotopy of selfishness is further maintained, even directly commented upon, at the conclusion of the song, when the padre stated, “Même quand elles ne pensent qu’à elles, elles ne pensent qu’à lui.” Indeed, the lyric

in French seems to favour the second proposed isotopy – that of selfishness – over the apparent initial isotopy of piety.

Table 2d – Outline of musical elements in “Vraiment je ne pense qu’à lui”

> Main theme repeated using consistent notation, with “vraiment” and “à rien” falling on longer quarter notes; verity of statements is questioned by the presence of an E-natural that is out of key with the melody on “je ne”
> Crescendo on “Pour lui je tremble, pour lui je prie,/Pour lui je veille et je vieillis” (Antonia) and “ Pour lui je tremble, pour lui je prie,/Pour lui je veille et je grossis ” (Housekeeper), building tension, marking apparent importance of statements, drawing attention to them
> Tempo changes on “Mais on dit...” to “...je l’enfermerais/Au plus profond des catacombes” (Antonia) and “Je comprends qu’il soit parti...” to “...Dieu fasse qu’à son retour/Il ne s’en prenne pas à moi” (Housekeeper) from 4/4 to an alternating 6/8-3/4, which speeds up the lyric, builds sense of urgency
> Return to 4/4 and upward movement of melody to “Martyrs” leading into repetition of refrain
> Harmonic E-natural falls on “qu’à lui” for both Antonia and the Housekeeper > Harmonic E-natural falls on the Padre’s “je vous comprends,” an ironic comment on the statements he has heard
> Return to 4/4 on “Ah quel tourment,/J’en mourirais/S’il s’en prenait à mon diamant” (Housekeeper) and upward movement of melody to “diamant”; apparent selfishness is emphasized
> Repetition of main refrain melody in a new key on “Que c’est beau l’esprit de famille,” and “Je les envie, ce sont des saintes,/Sans un murmure, sans une plainte” (Padre) > Crescendo on “Je les envie...plainte”, building tension,
> “Même quand elles ne pensent qu’à elles,/Elles ne pensent qu’à lui” uses identical melodic line from refrain as direct comment, explicating the initial instances of the refrain

In translation, the musical isotopy effectively matches the lyric isotopy, as in the English. The placement of words on certain notes, mainly the E-natural, builds the same isotopic framework, as do the changes in tempo and the change in key. Interestingly, since the musical isotopy presented through the use of the E-natural, the tempo changes and the key change so strongly convey the intended effect of the text, the words in the translation here remain generally close in placement and meaning to that of the original. The musical isotopy here ensures the conveyance of contradictory lyric isotopies and, in translation, stands well enough that the tools that convey isotopies in the lyric can be used in similar fashions between the source and target languages.

3. An impossible quest

This final analysis will discuss a song that has become popular even outside its context with *Man of La Mancha* and for which both the music and the lyric play an integral role in terms of isotopy, both in the original and the translation. Called “The Quest” in the English script or “La quête” in the French, it is more widely known as “The Impossible Dream.” This song is the climax of the show, where Don Quixote states his *raison d’être* – his quest.

Source language isotopic analysis – “The Quest”

Wasserman’s Quixote, through Darion’s lyric, is on a quest for a “heavenly cause” that demonstrates isotopies through statements of purpose and through chivalric references.

Table 3a – Source language isotopic analysis – “The Quest”

Isotopy 1 - Purpose	Isotopy 2 – Chivalry
to (repeated) – statements of intended actions (infinitive)	fight (repeated) - as a knight errant
dream – purpose as ethereal, beyond the earthly alone	unbeatable – fight against all odds, virtue of bravery
impossible – yet will still pursue the quest	foe – object of knight’s scorn
fight (repeated) – for the quest	brave – chivalric virtue
unbeatable – yet will still pursue the quest	dare – result of bravery
bear – to achieve the purpose of the quest	go – questing as a knight
unbearable – yet will still pursue the quest	wrong – ultimate foe of chivalric knight
run – towards the goal	love – ultimate goal of chivalric knight
right – improve the situation of the world	pure – chivalric virtue
unrightable – yet will still pursue the quest	chaste – chivalric virtue
love – to bring love to the world	unreachable (repeated) – continue despite all odds
try – to complete the quest	quest – knight’s purpose
reach (repeated) – as the ultimate goal of the quest	hopeless – continue despite all odds
unreachable (repeated) – yet will still pursue	far – go where necessary to succeed in quest
star – ultimate goal of quest	right – ultimate outcome of chivalric venture
quest – a purposeful venture	without – no questions asked
follow – to quest after the star	march – as a knight would
no matter – pursue without fail	heavenly – crusade-like quest
hopeless – will pursue despite hopelessness	true – reference to virtue
far – will go any distance	glorious – as the successful exploits of a knight
willing – purpose is constant	heart – where love resides
hell – ultimate sacrifice for attaining goal	peaceful – once quest is successfully completed
cause – ultimate purpose	calm – once quest is successfully completed

world – intended beneficiary of quest	better – outcome of chivalric ventures
still – despite any limitations or roadblocks	scorned – as a knight by foes
strove – to achieve the purpose	scars – from battle
last – pursue to the very end	courage – chivalric virtue
stars – ultimate purpose of quest	

The beginning of the song is composed entirely of statements that develop the isotopy of purpose:

To dream the impossible dream,
 To fight the unbeatable foe,
 To bear with unbearable sorrow,
 To run where the brave dare not go.

To right the unrightable wrong,
 To love, pure and chaste, from afar,
 To try, when your arms are too weary,
 To reach the unreachable star!

Within these same statements, however, are references to chivalric virtues that form the second isotopy of the song: Quixote sings of “fight[ing],” of “sorrow,” of “the brave,” and of “love, pure and chaste, from afar.” Following the establishment of these initial isotopic frameworks, Quixote explains his quest throughout the remainder of the song using further reference to both his purpose and to the virtues of chivalry. The two lyric isotopies presented are intimately interrelated in “The Quest.”

Table 3b – Outline of musical elements in “The Quest”

> Step-by-step increase in melodic phrasing of initial stanza
> Small crescendo and diminuendo phrasing on “To bear with unbearable sorrow”
> “To run where the brave dare not go” increases to a sustained A
> Melodic line moves upward to a sustained high C at “To reach the unreachable star”
> Crescendo to <i>f</i>
> Bridge remains <i>f</i>
> “Know” and “true” fall on sustained E-flat
> Melodic line begins to fall and diminuendo at “To this glorious quest”
> Diminuendo to “rest,” which falls on a harmonic G-flat
> Same step-by-step increase in verse reprise as in opening phrasing
> Allargando <i>f</i> on “To reach”
> Caesura: music cuts out to let sung “the unreachable” stand alone
> Music back in for final flourish on “stars”
> <i>ff</i>

The musical composition of “The Quest” builds an isotopy of purpose that moves closely with the lyric intensity of the song. Indeed, the reprise of this same song, which ends the show, is marked partway through as being sung “with conviction.” As we will see, the music of the song has purpose built into it, which is represented isotopically through the phrasing and tonal movement of each line and stanza.

The song opens directly out of dialogue, a continuation of the spoken words sung in order to emphasize their importance – very much a trademark of musical theatre. As it comes out of a dialogue, it opens with some force already behind it, at *mf*. Each line of the first stanza moves up by small steps, “To dream” on D and F, “to fight” on F and G, and so on. This slowly builds the isotopy of purpose in the song, with the upward movement of the melody. The third line – “to bear with unbearable sorrow” – is marked with a crescendo at “to bear” and a diminuendo at “sorrow.” This further builds the drama of the song and fits closely to the lyric “sorrow” as it falls in the diminuendo.

dream the im-pos-si-ble dream, To fight the un-beat-a-ble

fee, To hear with un-bear-a-ble sor-row, To

This slight increase in tension then leads to the final line of the stanza, which moves melodically along “to run where the brave dare not go,” ending on a sustained A, the longest held note thus far, building the dramatic effect of the isotopy to its first climax. The first three lines of the next stanza more or less follow this same pattern, without the crescendo-diminuendo combination in the third line. This phrasing is omitted in the second instance since the final line of this second stanza leads into the climactic bridge of the song and for the first time states the ultimate purpose of the quest: “to reach the unreachable star.”

the un-reach-a-ble star! This

2nd Hn.
Tuba.

Timp.

This final line moves higher melodically and dynamically than any of the previous lines, ending on a sustained C which crescendos to a *f* directly into the bridge.

The bridge stays higher melodically as Quixote states his purpose, maintaining the tension behind the musical isotopy. The melodic line falls on “hopeless”, though only slightly, and stays at that slightly lower melodic level until it builds and crescendos to “to be willing to march into hell for a heavenly cause” which brings the song to its most musically climactic lines thus far:

And I know,
 If I'll only be true
 To this glorious quest
 That my heart
 Will lie peaceful and calm
 When I'm laid to my rest

The highest note here comes immediately after the crescendo, a sustained high E-flat falling on “know” and repeated on “true.”

The melodic phrase then falls slightly leading into “glorious quest,” and continues to move down until the end of the stanza, completing the phrase on a harmonic G-flat which, again closely following the sense of the lyric, falls on “rest.”

The final stanza returns to the main theme from the first two stanzas and repeats the melodic phrasing on the first three lines as in the second stanza. The final line of the song, the climax, then immediately crescendos to *f* on “To reach,” at which point “Allargando”⁷ is indicated, there is a caesura, the “the unreachable” is sung more slowly and without orchestral accompaniment to emphasize the climax, and, finally, Quixote sings the very last word – “stars” – *ff*, the most intense moment of the entire song, at which point the orchestra comes back in to complete the dramatic sweep.

In “The Quest,” the musical isotopy provides a very strong framework for building purpose, and works very closely with the same lyric isotopy. Throughout the song, the isotopic relationships in the lyric are closely related to the isotopic relationships in the music. The lyric isotopy is matched by the musical isotopy.

⁷ “Enlarging. Getting slower and broadening, without loss of fullness in tone.” Concise Oxford Dictionary of Music, 1996.

Target language isotopic analysis – “La quête”

While the English Quixote sings of chivalry in a broad sense, the quest for Brel’s Quixote is more specific. It is still very much a chivalric quest, but it seeks one chivalric goal among many: love.

Table 3c – Target language isotopic analysis – “La quête”

Isotopy 1 – Purpose	Isotopy 2 – Love/Chivalry
rêver – purpose lies beyond the material world	chagrin – sadness at initial sally forth into the world
impossible – yet will still go on	départs – constant goodbyes that are part of questing
porter – carry along on the quest	fièvre – of passion
brûler – with passion	aimer (repeated) – ultimate virtue and purpose of chivalry
possible – the possibility of success	trop – to excess
partir – on the quest	mal – as a yearning
personne – though no one else would go	force – succeed without physical support
aimer (repeated) – to keep one’s passion	armure – succeed without need of outside support
même (repeated) – despite anything	inaccessible (repeated) – the quest continues regardless
trop (repeated) – despite excess	étoile (repeated) – the ultimate goal
mal (repeated) – despite pain	quête – the search for ultimate love
tenter – proceed to the best of one’s ability	désespérance – the quest continues regardless
sans (repeated) – without question or hesitation	toujours – without cease
atteindre (repeated) – attain the final goal	damner – willing to make the ultimate sacrifice for success
inaccessible (repeated) – yet still go on	or – preciousness
étoile (repeated) – ultimate goal	mot – expression
quête – a purposeful voyage or search	amour – love
suivre – go wherever the goal may lead	héros – one to succeed in the quest
importe(nt) – go regardless of consequence	cœur – where love resides
chances – regardless of possibility of success	tranquille – at the receipt of a word
temps – regardless of time	éclabousseraient – the purpose it so spread the quest to all
désespérance – regardless of despair	bleu – as the sky, where the stars are found; represents chivalric virtue of purity
lutter – continue forward	brûle – with passion and love
toujours – without cease	bien que – despite anything that comes in the path
damner – willing to make the ultimate sacrifice for success	
éclabousseraient – the purpose it so spread the quest to all	
brûle – burn with love	
bien que – despite anything that comes in the path	

The French isotopy relies on the use of the infinitive to build the sense of purpose: “rêver,” “porter,” “brûler,” “partir,” “tenter,” “atteindre,” “suivre,” and “lutter.” In addition, the central purpose of the quest is in the infinitive: “aimer.” The isotopy of love in “La quête” comes out from almost the very beginning, and is then expanded upon in the stanzas leading into the bridge. The first stanza’s “chagrin des départs” and “brûler d’une impossible fièvre” are the first indications of the isotopy of love, which becomes only clearer in the second stanza, with the repetition of “aimer.” Here Quixote seeks to “atteindre l’inaccessible étoile,” a singular star of love. As the quest for love is similar to the quest for chivalric virtue generally, the third stanza interestingly enough, closely matches the isotopies presented in the source language until the final line:

Telle est ma quête,
 Suivre l’étoile
 Peu m’important mes chances
 Peu m’importe le temps
 Ou ma désespérance
 Et puis lutter toujours
 Sans questions ni repos, se damner pour l’or d’un mot d’amour

The isotopy that relates the quest for the star of love closely resembles the quest for chivalric virtue, except that instead of marching “into hell for a heavenly cause,” here the cause is “l’or d’un mot d’amour”: the quest here is a quest for love. The song ends with this quest still in mind, with the dominant isotopy of love expressed in the final stanza.

Table 3d – Outline of musical elements in “La quête”

> Step-by-step increase in melodic phrasing of initial stanza
> Small crescendo and diminuendo phrasing on “Brûler d’une possible fièvre”
> “Partir où personne ne part” increases to a sustained A
> Melodic line moves upward to a sustained high C at end of second stanza on “D’atteindre l’inaccessible étoile”
> Crescendo to <i>f</i>
> Bridge remains <i>f</i>
> “Sais” and “héros” fall on sustained E-flat

> Melodic line begins to fall and diminuendo
> Diminuendo to “malheureux,” which lands on a harmonic G-flat
> Lead in to final stanza with “Brûle encore” using same melodic line from first stanza
> Allargando <i>f</i> on “Pour atteindre”
> Caesura: music cuts out to let sung “l’inaccessible” stand alone
> Music back in for final flourish on “étoile”
> <i>ff</i>

The quest remains a noble chivalric venture, as demonstrated by the consistent isotopy of love. In relation to the music, the use of infinitives at the beginning of each line matching the main theme (stanzas one, two and five) fits very well with the isotopic composition of the music, with the same increase in intensity by steps. The bridge, again, builds the isotopy, with “mes chances” and “malheureux” on falling melodic phrases, as well as “cœur serait tranquille” on the falling phrase that in English is on “glorious quest,” before leading into downward melodic shift to the final stanza. The line “sans questions ni repos, se damner pour l’or d’un mot d’amour” again works within the musical isotopy that exhibits a purposeful drive, finishing on the main goal of the quest: love. The final line of the lyric in French works in conjunction with the music, maintaining a close relation to the crescendo-caesura-flourish of the climax of the musical isotopy. The relationships between the musical and lyric isotopies in the French are as strong as those in the source language, meeting each lexical unit within the isotopies with a corresponding part of the musical isotopy of purpose.

Both the original English and the French translation highlight the noble ideal being sought, both lyrically and musically. While the lyric isotopies vary to some degree – the English seeks chivalric virtue in general whereas the French lyric is more strongly connected to an isotopy of love - both work closely with the purposeful movement and phrasing of the musical isotopy, equally conveying the nature of Quixote’s quest.

4. **Bringing together the analysis**

Each of the selections above demonstrates various degrees of isotopic relationships between lyric and musical systems. By providing an analysis of these relationships it is possible to see how lyric isotopies can be supported by music, how musical isotopies can extrapolate on the initial lyric isotopies, and how both the musical and lyric isotopies can form and work closely together.

The first selection above provides an example of a lyric isotopy built on indirect referential relationships in English, and more explicit relationships in French. Both effectively present the same dominant isotopies – that of longing for love – though from different perspectives. Musically, “Little bird” and “Sans amour” follow the basic building and release of musical tension that functions within the framework of the lyric isotopies, without necessarily providing an additional isotopic presence. The music alone does not provide clearly defined isotopic relationships within itself, but supports those presented in the lyric isotopies.

In “I’m Only Thinking of Him” and its French translation “Vraiment je ne pense qu’à lui,” the lyric isotopies of each can be considered very similar, with the French providing some explicitation of the isotopy of selfishness in certain lyric lines. The contradictory isotopies of piety and selfishness, however, are firmly based in how the musical isotopy of the song, with the use of harmonic notes and tempo changes to represent isotopic relationships between the lyric and the music, indicating to the listener that the lyric being sung is to be interpreted in a certain manner – e.g. a harmonic E-natural signals doubt. Here the lyric and the music work closely together, though the music plays an integral role in the isotopic whole of the song.

Without the music, the lyric isotopy would still be present, but would likely not hold the same semantic weight as it does in conjunction with the musical isotopy.

The final selection represents a text where the lyric and musical isotopies are intimately linked and equally strong. The lyric isotopies presented in both “The Quest” and “La quête” clearly demonstrate the nature of the quest and the virtue that lies therein. The musical isotopy, through its use of progressive melodic increases and strong dynamics, builds its own sense of purpose. Together, the semantic whole of the song is presented through both the lyric and musical isotopies as a “glorious quest,” full of purpose and virtue.

This study demonstrates concretely the definition of isotopy established above: recurrence of language units across various levels within discourse, some of which have an inherent sense and some of which develop sense only in repetition or through other textual or intermedial relationships. Also, the notion of musical isotopy presented earlier by Tarasti is shown, with the semantic relationships in music as “moving, growing, diminishing, dynamic entities by which inner tensions and narrative utterance of a musical work can be depicted” (*op.cit.*). Further, the transphrastic nature of isotopy is here presented through an analysis of text-as-discourse that moves beyond a lyric level and into relationships between different systems. In addition, the wide-ranging possibilities for isotopic analysis are demonstrated – indeed, there likely are isotopies that have not been explored herein and that could be object for further study. Finally, isotopies may be associated with various translation constraints, in this case especially due to the nature of certain musical isotopies (e.g. dissonance in a melody line). However, as there may be constraints due to isotopic relationships, isotopic analysis can provide for a range of interpretations, thereby acknowledging the complex nature of

discourse and possibly providing some leeway in translation: it is possible to not translate each item within isotopic relationships, but provide a translation that ensures the overall semantic whole will be well represented. In such cases – as with the songs above (especially “Sans amour”) – isotopy as a whole may serve as a guideline for a translation project.

From all this, then, isotopic analysis of song lyrics and of the related musical compositions is indeed a useful tool in the translation of musical theatre. It can bring together the ideas behind a given lyric and musical composition and provide a framework for translation based thereupon. Indeed, isotopic analysis is key to ensuring translation that well respects the semiotic structures behind a source text: without close analysis of this kind, relationships within a text and between different systems within text could easily be lost.

CONCLUSION: CLOSING THE MUSICAL THEATRE GAP IN TRANSLATION STUDIES

“It’s easy to invent fantasies in La Mancha, to believe that here men might go mad and invent worlds not yet made” (Wasserman 2003: 33). Granted, “invent[ing] worlds not yet made” may be a putting it a little strong, yet this project has hopefully opened the door to a little-studied world in translation studies.

This was not the first attempt to study musical theatre from the perspective of translation studies, nor should it be the last. With this study having gone through a labyrinthine path – from general definitions, through theatre and opera translation theory, to a detour into discourse and music analysis, and finally a case study – later work should now be able to focus on musical theatre based on its own merits.

Musical theatre provides a complex text for analysis, with interweaving systems that rely upon one another to build a semantic whole. Lyrics and music are but two of these systems, and while they remain very relevant to any later work in this field of translation studies, there is more to consider. Indeed, this project could continue further, with a lengthier study to complete the isotopic framework of this text, or another similar text, by taking into consideration more isotopic units, such as phonemes, musical intervals and scoring, to name just a few. Further, the possibility of an analysis across an entire work of musical theatre could demonstrate isotopies that encompass a work as whole, not only selected songs. Finally, shifting the perspective entirely from a logocentric view to a more musicocentric view could offer very different conclusions in terms of possible isotopies and interpretations

of discourse, be it through analyses of modalities or other aspects more closely related to music interpretation.

In addition, questions relating to the objectives of a translation project and to adequacy versus acceptability in translation have been broached in passing in this study. While Wasserman may argue that *L'homme de La Mancha* is too much an “adaptation,” Brel would argue that he translated for his specific audience. In either case, the social and cultural situation of the product – be it source or translation – would have to have been considered. Indeed, the social and cultural implications of translation need to continue to be considered, both at the practical and theoretical levels.

Further, this study put into question the lexico-centric view of “text”: when properly considered, discourse is more than words on a page. In pedagogical contexts, an acknowledgment of the necessarily discursive nature of the text would likely prove very helpful to those training to become professionals in the field of translation, as they will be better prepared to face the constantly expanding variety of text types that each require consideration of very different sets of constraints, be they multimedial Internet texts or audiovisual projects that require attention to not only written word, but the proper placement of words based on specific visual cues (e.g. dubbing). An analytical framework based on text-as-discourse could also be considered, be it for pedagogical, evaluative or practical purposes. Discourse analysis, as it is so ideally suited to the discursive text, provides a deep well of possibilities for many different translation-related contexts and an in-depth mechanism for analyses in these contexts.

The world of musical theatre in translation studies, then, does indeed have a future. It's just a matter of letting oneself "go mad" once in a while.

APPENDIX A – SONG LYRICS AND VOCAL SCORES

LITTLE BIRD

Little bird, little bird,
 In the cinnamon tree,
 Little bird, little bird,
 Do you sing for me?
 Do you bring me word
 Of one I know
 Little bird, little bird,
 I love her so,
 Little bird, little bird,
 I have to know,
 Little bird, little bird.

Beneath this tree,
 This cinnamon tree,
 We learned to love,
 We learned to cry;
 For here we met
 And here we kissed,
 And here one cold
 And moonless night
 We said goodbye

Little bird, little bird,
 Oh have pity on me,
 Bring her back to me now
 'Neath the cinnamon tree,
 I have waited too long
 Without a song
 Little bird, little bird,
 Please fly, please go,
 Little bird, little bird,
 And tell her so,
 Little bird, little bird.
 Little bird, little bird.

SANS AMOUR

Sans amour, sans amour,
 Sans amour à venir,
 Sans amour, sans amour,
 Qu'est-ce que vivre veut dire ?
 J'ai le vide au cœur,
 Le vide au corps,
 Sans amour, sans amour,
 À quoi me sert ?
 Sans amour, sans amour,
 De vivre encore ?
 Sans amour, sans amour,

Sur les ramblas
 Être fils de roi,
 Cueillir des filles,
 S'offrir l'enfer ?
 Mais suis comme toi
 Fils de misère
 Et des ramblas,
 Y en a guère
 Dans La Mancha

Sans amour, sans amour,
 Sans amour à venir,
 Sans amour, sans amour,
 Qu'est-ce que vivre veut dire ?
 Je vis sans fleurs,
 Je vis sans fleuves,
 Sans amour, sans amour,
 Les hommes pleurent,
 Sans amour, sans amour,
 Les femmes pleuvent,
 Sans amour, sans amour,
 Sans amour, sans amour.

No. 8a Change Of Scene

47

Little Bird, Little Bird

See: The prison light comes on. CERVANTES responds with MULETTERS,
 bowing over to ANSELMO by exit.

ANSELMO:
mf freely

lit - the bird, lit - the bird, _____ In the cin - na - mon

CERVANTES:
(Screaming freely)

lit - the bird, lit - the bird, _____ In the cin - na - mon

Guitar
 (on stage)

A
 tree, _____ lit - the bird, lit - the bird, _____

C
 tree, _____ lit - the bird, lit - the bird, _____

A
 Do you sing for me? _____ Do you bring me

C
 Do you sing for me? _____ Do you bring me

A
 word _____ of one I know? _____ Lit - the bird, lit - the

C
 word _____ of one I know? _____ MULETTERS:
 lit - the bird, lit - the

♩♩ A tempo $\text{♩} = 110$
 (SERVANTES enter)

Soprano: bird, I love her so, Lit-tle bird, lit-tle bird, I have to
 Alto: bird, Lit-tle bird, lit-tle bird,
 Bass: *(Instrumental accompaniment)*

Soprano: know. Lit-tle bird, lit-tle bird. **A** *f* **PERBON** *CREWAGES appear* Be - seath this tree,
 Alto: Lit-tle bird, lit-tle bird. *f* **ANHELM** Be - seath this tree,
 Bass: *(Instrumental accompaniment)*

Soprano: this eln-na-mea tree, We learned to
 Alto: this eln-na-man tree, We learned to
 Bass: *(Instrumental accompaniment)*

Soprano: love, we learned to cry; For here we
 Alto: love, we learned to cry; For here we
 Bass: *(Instrumental accompaniment)*

15

P. *mf* and here we kissed,

A. and here we kissed,

P. And here one cold and moon-less night we said good -

A. And here one cold and moon-less night we said good -

ANSELMO:
Cavaleros MULETTERS:

bye. Lit-tle bird, lit-tle bird,

FEDEO + MULETTERS: *pp*
Lit-tle bird, lit-tle

A. Oh have pit-y on me, Bring her back to me

S. bird, Lit-tle bird, lit-tle bird,

I'M ONLY THINKING OF HIM

I'm only thinking of him,
 I'm only thinking of him,
 Whatever I may do or say,
 I'm only thinking of him!
 In my body, it's well known,
 There is not one selfish bone –
 I'm only thinking and worrying about
 him

I've been told he's chasing dragons
 And I fear it may be true.
 If my groom should hear about it,
 Heaven knows what he will do!
 Oh, I dearly love my uncle
 But for what he's done to me
 I would like to take and lock him up
 And throw away the key!

But if I do...
 But if I do...
 There is one thing that I swear will still
 be true...

I'm only thinking of him,
 I'm only thinking of him,
 I'm only thinking and worrying about
 him

I know, I know, my dear;
 Of course you are, my dear;
 I understand.

I'm only thinking of him,
 I'm only thinking of him,
 Whatever I may do or say,
 I'm only thinking of him!
 In the very heart of me
 There is Christian charity.
 I'm only thinking and worrying about
 him

Oh, I think he's been too lonely
 Living years without a spouse,
 So when he returns I fear
 I may have trouble in the house;

VRAIMENT JE NE PENSE QU'À LUI

Vraiment, je ne pense qu'à lui
 Vraiment, je ne pense qu'à lui
 J'y pense comme toute la famille
 Vraiment, je ne pense qu'à lui
 Pour lui je tremble, pour lui je prie,
 Pour lui je veille et je vieillis,
 Et même quand je ne pense à rien, je ne
 pense qu'à lui

Mais on dit qu'il chasse les sorcières
 Et j'ai peur que ce ne soit vrai
 Si mon promis l'apprenait
 Ses promesses tomberaient à terre
 Oh vraiment j'adore mon oncle,
 Mais si vraiment on l'attrapait
 C'est avec joie que je l'enfermais
 Au plus profond des catacombes

Enfin je veux dire...
 Enfin je veux dire...
 Je vous jure que sur tous les saints Martyrs,

Vraiment, je ne pense qu'à lui
 Vraiment, je ne pense qu'à lui
 Et même quand je ne pense à rien, je ne
 pense qu'à lui

Je sais, je sais, ma chère
 Je sais, je sais, ma chère
 Je vous comprends

Vraiment, je ne pense qu'à lui
 Vraiment, je ne pense qu'à lui
 J'y pense comme toute la famille
 Vraiment, je ne pense qu'à lui
 Pour lui je tremble, pour lui je prie,
 Pour lui je veille et je grossis,
 Et même quand je ne pense à rien, je ne
 pense qu'à lui

Je comprends qu'il soit parti
 Il vivait trop solitaire
 Et sans femme à satisfaire
 Les hommes deviennent folie

For they say he seeks a lady
 Who his own true love shall be;
 God forbid that in his madness
 He should ever think it's me!

If he should try
 I'll surely die,
 And I will grimly guard my honour as I
 cry –

I'm only thinking of him,
 I'm only thinking of him,
 I'm only thinking and worrying about
 him

I know, I know, my dear;
 Of course you are, my dear;
 I understand.

Woe, woe, etc.

Woe!

Woe!

They're only thinking of him,
 They're only thinking of him,
 How saintly is their plaintive plea –
 They're only thinking of him!
 What a comfort, to be sure,
 That their motives are so pure –
 As they go thinking and worrying about
 him!

Je sais qu'il recherche l'amour
 La femme qui l'enflammera
 Dieu fasse qu'à son retour
 Il ne s'en prenne pas à moi

Ah quel tourment,
 J'en mourirais
 S'il s'en prenait à mon diamant!

Vraiment, je ne pense qu'à lui
 Vraiment, je ne pense qu'à lui
 Et même quand je ne pense à rien, je ne
 pense qu'à lui

Je sais, je sais, ma chère
 Je sais, je sais, ma chère
 Je vous comprends

Hélas, etc.

Hélas!

Hélas!

Vraiment elles ne pensent qu'à lui
 Vraiment elles ne pensent qu'à lui
 Que c'est beau l'esprit de famille
 Vraiment elles ne pensent qu'à lui
 Je les envie, ce sont des saintes,
 Sans un murmure, sans une plainte,
 Même quand elles ne pensent qu'à elles,
 elles ne pensent qu'à lui.

28
 No. 5 Change of Scene

I'm Only Thinking Of Him

Herzog: THE DUKE: The most serious I've ever heard!

Car: THE GOVERNOR: Continue your defense!

Moderately

Keep until one: CERVANTES: ... This is only thinking of him!

Git.
 D.B.

CERVANTES: ... But in spite of the trouble which the Spanish madness may bring upon her head, you may be sure she is only thinking of him!

ANTONIA (*apassionately*): *(Realizes—sings)*

I'm on - ly think - ing of him, I'm

W.W.

on - ly think - ing of him, What - e - ver I may do or say, I'm

A

su - ly think - ing of him! In my bod - y, it's well known, There is

Hsa, Trbo

not one sel - fish bone... I'm su - ly think - ing and wor - ry - ing a - bout

Hsa, Trbo

B

him! I've been told he's chas - ing drag - ons and I

Hsa, Trbo

90

four it may be true. If my groom should hear a - bout it, heav-en

knows what he will do. O.K. I dear-ly love my on-ly, but for

what he's done to me, I would like to take and lock him up - and

throw a-way the key! But if I do... But if I do... There is

one thing that I swear will still be true... I'm

Ex. 113.

W.W.

ANTONIA:
 on - ly think - ing of him; I'm on - ly think - ing of her; I'm

FACRE:
 I know, I know, my dear; Of course you are, my dear;

HOUSEKEEPER:
 on - ly thank - ing and wor - ry - ing a - bout him. I'm

I un - der - stand.

W.W.

42

[E]

on - ly think - ing of him. I'm on - ly think - ing of him, What -

W.W.

- u - ver I may do or say, — I'm on - ly think - ing of him! In the

Has. Take

W.W.

[E']

very heart of me — There is Christ - ian char - i - ty. I'm

Has. Take

W.W.

un - ly think - ing and wor - ry - ing a - bout him! Ob. 1

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics 'un - ly think - ing and wor - ry - ing a - bout him!'. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and single notes.

think he's been so lon - ly, liv - ing years with - out a spouse, So when he re - turns I

Har. Flute

mp

The second system continues the vocal line with the lyrics 'think he's been so lon - ly, liv - ing years with - out a spouse, So when he re - turns I'. The piano accompaniment includes a marking 'Har. Flute' above the treble staff and 'mp' below the bass staff. The piano part features a consistent eighth-note bass line and a treble line with chords and melodic fragments.

feared I may have trou - ble in the house; For they say he seeks a la - zy, who has

W.W.

The third system continues the vocal line with the lyrics 'feared I may have trou - ble in the house; For they say he seeks a la - zy, who has'. The piano accompaniment includes a marking 'W.W.' above the treble staff. The piano part maintains the eighth-note bass line and features a treble line with chords and melodic lines.

own true love shall be; God for - bid that in his mad - ness he should ev - er think it's

The fourth system concludes the vocal line with the lyrics 'own true love shall be; God for - bid that in his mad - ness he should ev - er think it's'. The piano accompaniment continues with the eighth-note bass line and a treble line with chords and melodic lines.

mel If he should try I'll sure-ly die, And I will

W.W.
Hiss.
Tuba.

Dr.

grin - ly guard my ho - nor as I cry... I'm

Hiss., Tuba.

W.W.

Dr.

III ANTONIA:
Wee wee wee wee wee wee

on - ly think - ing of him; I'm on - ly think - ing of him; I'm

PAIRS:
I know, I know, my dear; Of course you are, my dear;

III

A. *Woe* *Woe* *Woe* *Woe* *Woe*

H. on - ly think - ing and wee - ry - ing a - bout him,

F. I un - der - stand.

DOLEFUL EEFER: *Woe!* ANTONIA: *Woe!*

F. They're

A. *Woe* *Woe* *Woe* *Woe* *Woe* *Woe*

H. *Woe - - - ee* *wee - - ee* *Woe - - ee* *Woe - - ee*

F. on - ly think - ing of him, They're on - ly think - ing of him, How

48

A. Wee Wee Wee Wee Wee Wee,
 II. Wee - ee - ee Wee - ee - ee Wee - ee - ee Wee - ee
 P. saint-ly is their plain-tive plea... They're on - ly think - ing of him! (What a

A. Wee Wee Wee Wee Wee Wee
 II. Wee - wee - ee Wee - ee Wee - wee - ee Wee - ee
 P. com-fort, so be sure, That their ma-tives are so pure... As

A. Wee Wee Wee Wee Wee Wee.
 II. Wee - ee Wee - ee Wee.
 P. they go think - ing and wee - ry - ing a - bout him! (oh wee)

THE QUEST

To dream the impossible dream,
 To fight the unbeatable foe,
 To bear with unbearable sorrow,
 To run where the brave dare not go.

To right the unrightable wrong,
 To love, pure and chaste, from afar,
 To try, when your arms are too weary,
 To reach the unreachable star!

This is my quest,
 To follow that star,
 No matter how hopeless,
 No matter how far,
 To fight for the right
 Without question or pause,
 To be willing to march into hell for a
 heavenly cause

And I know,
 If I'll only be true
 To this glorious quest
 That my heart
 Will lie peaceful and calm
 When I'm laid to my rest

And the world will be better for this,
 That one man, scorned and covered with
 scars,
 Still strove, with his last ounce of
 courage,
 To reach the unreachable stars!

LA QUÊTE

Rêver un impossible rêve
 Porter le chagrin des départs
 Brûler d'une possible fièvre
 Partir où personne ne part

Aimer jusqu'à la déchirure
 Aimer, même trop, même mal,
 Tenter, sans force et sans armure,
 D'atteindre l'inaccessible étoile

Telle est ma quête,
 Suivre l'étoile
 Peu m'importent mes chances
 Peu m'importe le temps
 Ou ma désespérance
 Et puis lutter toujours
 Sans questions ni repos, se damner pour l'or
 d'un mot d'amour

Je ne sais
 Si je serai ce héros
 Mais mon cœur serait tranquille
 Et les villes
 S'éclabousseraient de bleu
 Parce qu'un malheureux

Brûle encore, bien qu'ayant tout brûlé
 Brûle encore, même trop, même mal

Pour atteindre à s'en écarteler

Pour atteindre l'inaccessible étoile.

No. 13

The Impossible Dream
(The Quest)

77

Baritone: DON QUIXOTE: Only that I follow the quest.

Chor. DON QUIXOTE: It is the mission of such true knight...

Not too slow (Tempo di Balero)

his duty... .. his privilege! DON QUIXOTE: Forgive
To

Cl. Bar. Bells

Be.

dream... the im-pos-si-ble dream... To fight... the un-beat-a-ble

for... To bear... with un-bear-a-ble sor-row... To

78

run where the brass does not go To right the un-right-a-ble

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The lyrics are "run where the brass does not go To right the un-right-a-ble". A box containing the letter "B" is positioned above the vocal line. The piano accompaniment includes chords with fingerings (1-2, 1-2-3, 1-2-3-4) and a "Tr." (trill) marking above the right hand.

wrong. To love, pure and chaste, from a -

The second system continues the vocal line and piano accompaniment. The lyrics are "wrong. To love, pure and chaste, from a -". The piano accompaniment features chords with fingerings (1-2, 1-2-3, 1-2-3-4) and a "Tr." (trill) marking above the right hand.

far. To try, when your arms are too weary, To

The third system continues the vocal line and piano accompaniment. The lyrics are "far. To try, when your arms are too weary, To". The piano accompaniment includes chords with fingerings (1-2, 1-2-3, 1-2-3-4) and a "Tr." (trill) marking above the right hand.

reach the un-reach-a-ble star! This is my

The fourth system concludes the vocal line and piano accompaniment. The lyrics are "reach the un-reach-a-ble star! This is my". The piano accompaniment includes chords with fingerings (1-2, 1-2-3, 1-2-3-4) and a "Tr." (trill) marking above the right hand. A "Temp." (Tempo) marking is located at the bottom right of the system.

Quest _____ to fol- low that star, _____ No mat-ter how hope-less, _____ no mat-ter how

W.W.

far, _____ To fight for the right _____ with- out ques- tion or _____ paine, _____ To be will- ing to

purpose

march in - to hell for a heav-en-ly cause! _____ And I know, _____ if I'll on-ly be

* Tri.

W.W.

Br.

* Exp.

true _____ to this glo-ri-ous Quest, _____ That my heart _____ will lie peace-ful and

80

calm when I'm laid to my rest. And the world will be better for
Cl. Bsn. Falls

This system contains the first two measures of the vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat. The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "calm when I'm laid to my rest. And the world will be better for". A box containing the number "15" is located above the vocal line in the second measure. The piano part includes markings for "Cl. Bsn. Falls" and "8va. Dr.".

this. That one man, scorned and covered with scars, Still

This system contains the next two measures of the vocal line and piano accompaniment. The lyrics are: "this. That one man, scorned and covered with scars, Still". The piano accompaniment continues with similar rhythmic patterns.

Allargando (rit.)
stroke, with his last ounce of courage, To reach the un-reach-a-ble

Hes. Cres. Tutti colla parte

This system contains the next two measures of the vocal line and piano accompaniment. The tempo marking "Allargando (rit.)" is placed above the vocal line. The lyrics are: "stroke, with his last ounce of courage, To reach the un-reach-a-ble". The piano part includes markings for "Hes. Cres.", "Tutti", and "colla parte".

a tempo
stars!

Hes. rit. sf

This system contains the final two measures of the vocal line and piano accompaniment. The tempo marking "a tempo" is placed above the vocal line. The lyrics are: "stars!". The piano part includes markings for "Hes.", "rit.", and "sf".

APPENDIX B – COPYRIGHT PERMISSIONS



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August 1, 2006

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CANADA

RE: The Impossible Dream (The Quest)

Lyric by Joe Darion

Music by Mitch Leigh

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A handwritten signature in black ink, appearing to be 'J. B. H.', written over a horizontal line.

Business Affairs

Agreed to:

By _____

A large, stylized handwritten signature in black ink, written over a horizontal line.

ALAN S. HONIG
CERTIFIED PUBLIC ACCOUNTANT
1501 BROADWAY, SUITE 1313
NEW YORK, NEW YORK 10036

ALAN S. HONIG, CPA
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August 1, 2006

Jean-Frédéric Hübsch
303-110 Nelson Street
Ottawa, ON K1N 9P2

Dear Mr. Hübsch:

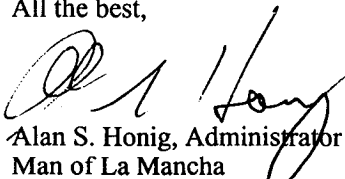
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