

All Together Now

Comparing Bindervoet and Henkes' translations of
The Beatles and Bob Dylan



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Introduction

“Dear Sir or Madam, will you read my book? / It took me years to write, will you take a look?”

(The Beatles – Paperback Writer)

In 2003, the Netherlands were treated to something that had never been done before in the history of translation: the complete works of The Beatles, from Love Me Do in 1962 to Real Love in 1996, were translated into Dutch by Erik Bindervoet and Robbert-Jan Henkes. These translators had already gained a great deal of fame with their translation of Finnegans Wake, the ‘untranslatable’ novel by James Joyce. According to the cover of the book, their translations of the Beatles songs could all be sung in Dutch and the book came with a single that included two of the translated songs, proving their singability. A few years later, their translation of the complete works of Bob Dylan followed, containing 335 translations of all of Bob Dylan’s lyrics from 1962 to 2001. It can be said, then, that according to their choices of source texts, Henkes and Bindervoet are somewhat unusual translators. It would therefore be interesting to take a look at their translations of the lyrics of The Beatles and Bob Dylan.

Not only is the translation of lyrics a very distinctive kind of translation, many translators differ in their opinion on how to create the best translation of foreign songs. Explaining the difficulties of song translation and the different views on the subject, the first chapter of my thesis will consist of a theoretical part on the translation of lyrics. There are a few basic criteria that all lyric translators, including Bindervoet and Henkes, have to consider, which Peter Low describes in his theory on song translation. His theory will give me a proper basis for my analyses of other views on how to translate lyrics, and therefore, I will use his ‘pentathlon approach’ as a starting point for my thesis.

Nowadays in the Netherlands, artists, songwriters and translators have embraced the art of vocal translation and even though they are all aware of the difficulty of translating lyrics, each of them has an idea on how the best translation can be produced. I have chosen three of these translators, whose views on song translation I will determine. My choice is based on the fact that all three are translators of popular music and are currently active as translators and/or performers: Martine Bijl, Jan Rot and Ernst Jansz. In the first chapter, the different views one can have on the translation of lyrics are discussed to determine where, compared to the other song translators, Bindervoet and Henkes stand in the field of translation.

After discussing the views of other translators, I will dedicate a chapter to Henkes and Bindervoet's view on translation, and song translation in particular. In this chapter, I will set out their own view and where they stand in the overall field of translation. Bindervoet and Henkes have a very strong opinion and distance themselves from other translators, which will be discussed in chapter II.

Moreover, before I will be able to move on to my comparison of the works of The Beatles and Dylan, I need to create a profile of their musical and especially lyrical accomplishments. Their music and lyrics have evolved through the years they were (and, in the case of Dylan, still is) active in the musical world, which could have influenced Bindervoet and Henkes' translation strategies. The lives, works and lyrics of Beatles and Bob Dylan will therefore also be discussed in chapter III.

In the end, I will compare Henkes and Bindervoet's translations of The Beatles and Bob Dylan with each other and with the source texts to see to what extent they differ from both the source texts and each other. These differences in text worlds will provide a representation of the way Bindervoet and Henkes handle different source texts. This will serve as a practical illustration of their view on translation, which has theoretically been set

out in chapter II. Concluding, I will then be able to answer the main question of my thesis: *To what extent do the text worlds in Bindervoet and Henkes' translations of the works of The Beatles and Bob Dylan differ from that of the source text and how do these differences reflect their view on translation?*

I. Song Translation

“Try to see it my way / Only time will tell if I am right or I am wrong”

(The Beatles – We Can Work It out)

As stated above, song translation is a discipline that may provide a great challenge for the translator. Different aspects, such as rhyme and singability, must be dealt with and bearing all these aspects in mind may prove to be difficult for the translator. To demonstrate these difficulties, I will first provide the descriptive framework of the problems that arise when translating songs, which will serve as a firm basis for the rest of my thesis. For this, Peter Low’s “Pentathlon Principle” will be used, since this theory takes on all different levels of song translation and is a recent and orderly method that is particularly suitable for the translation of pop songs. After this descriptive framework, I will move on to the normative part of this chapter: the different views of Dutch song translators Martine Bijl, Jan Rot and Ernst Jansz.

Descriptive: Peter Low

Creating a singable translation of lyrics that have been written specifically for the music of the source text can be quite a challenge. In the end, the target text has to give the impression that the music was devised to fit it, not the other way around. Therefore, Peter Low argues that it would be advisable for the translator to take on a target text oriented approach “which looks forward to the future function of the [target text] and stresses the importance of its end-purpose” (185). In the case of lyrics, the translator has to be aware of the target audience, that is the listeners, to whom the target text will have to be comprehensible in a limited time (Low 186). Therefore, in this case “mere loyalty to the source text will not produce good functional

results – various criteria have to be considered, criteria of practical nature” (186). According to Low, the translator may sometimes have to paraphrase instead of translate. This functional approach of translating is, especially for vocal translation, a highly practical method, since it helps the translator decide which features of the source text are the most important to be kept for the purpose of a singable translation and which features may be lost at a less cost (186).

Peter Low has set out five features, or criteria, which the translator has to keep in mind: singability, sense, naturalness, rhythm and rhyme (192). According to him, the “major difficulty of [song] translating is the need to balance several major criteria which often conflict” (191). Therefore, he devised the ‘Pentathlon Principle’, using the metaphor of Olympic pentathletes for song-translators, who both have to compete in five different segments (191-192). To be successful, the athlete must “optimize their overall scoring” and may therefore choose to come in second or third in one or two segments to save their energy for the other ones (192). The most important feature of the pentathlete is, therefore, flexibility. The translator can be compared to the pentathlete, since he or she also has to “compete” in the events, that is satisfy the criteria mentioned above, and be flexible. Low: “By tolerating some slippage – some small margins of flexibility in several areas – one can more easily avoid serious translation loss in any single area” (210). This will cause the translator to score highly on the overall result, instead of excel in one criteria and neglect the other ones.

As stressed by Low, of the five features mentioned above, singability is the most important criteria for the translation of songs. Regarding the pentathlon metaphor, singability must always “receive top ranking in this particular kind of translating” (192). If the lyrics, whether they have been translated or not, do not sufficiently fit the music, the listener will immediately notice. He or she will experience the song as unsatisfactory and lose interest. Even if the lyrics are exceptionally well written, a displeased audience is inevitable if the words do not fit the music. Low additionally emphasises the importance of performability:

“[The song translation] must function effectively as an oral text delivered at performance speed – whereas with a written text the reader has a chance to pause, reflect or even re-read” (192). Thus, singability is the most important part of the pentathlon.

The second criterion that the translator has to keep in mind when translating lyrics, is sense, i.e. the meaning of the text. Low: “In the normal translating of informative texts, for example, semantic accuracy is paramount; but the constraints of song-translating necessarily mean some stretching or manipulation of sense” (194). Thus, the translator has to be flexible in retaining the meaning of the original text. This does not mean that sense should receive little attention, but to create a satisfying and singable target text, the translator may have to stretch the original meaning and replace certain words by for instance near-synonyms or super- or subordinate terms (194). In the genre of song-translation, syllable count is of considerable importance. Consequently, “the need to stretch senses arises just as naturally” (194). However, Low adds that “[t]his matter of sense still deserves high ranking [...] simply because we are talking about translation – interlingual translating” (194). The degree of to which the source text can be stretched differs from song to song and can be determined by the poetic merit of the value of the original song (195). The more poetic the lyrics are, the less free the translator can go about with the source text, because “[a]ll true song-translators acknowledge a duty towards the author of the [source text]” (195).

Moreover, the translator has to use the target language in a reasonably natural way, considering register and word order. Therefore, Low describes his third criterion as naturalness (195). This feature mainly has to do with the translator’s duty towards the audience, in contrast with the previous two, which focused on the translator’s duty towards the source text. The song-translator has to keep in mind that the target text has to sound natural in the target language, and should avoid awkward phrases or sentences. Low describes the current debate in literary translation “about whether or not a translated text should conceal

the fact that it has been translated” (195). However, according to Low’s principle, the stand that the song translator takes in this debate is clear. Because the song has to be effective on the first encounter, the naturalness of the language bears great significance. Low: “The [target text] is not worth making unless it can be understood while the song is sung” (196). Naturalness is therefore one of the five criteria that the translator should strive for.

The fourth aspect of the song-translator’s pentathlon, rhythm, has once again to do with the translator’s duty to the source text. One of the features of rhythm is syllable-count: a line of eight syllables should, for example, be translated into a line of eight syllables, because the line would then fit the eight musical notes that the source text has been set to. However, according to Low, this approach may turn out to be “too rigid” (196). Even though keeping the exact number of syllables in the target text is highly desirable, in practice, the translator may find that adding or subtracting a syllable creates a more natural and singable source text. This is most acceptable when the rhythm and melody are not altered in the process, for instance subtracting a syllable on a repeated note (197). However, rhythm does not only exist of syllable-count; syllabic stress must also be considered. Moreover, because the text has to be sung in the target language, “one must consider not only the stresses but also the length of notes” (198). The length of notes distinguishes rhythm from metre, an aspect of poetry. Low: “What one seeks is not a replication of the [source language] poem’s metrical form, it is a match for the existing music” (198). Next to syllable-count and syllabic stress, attention must be paid to the length of notes with regard to rhythm when translating songs.

Lastly, the Pentathlon Principle requires another feature in song-translation, that is rhyme. According to Low, many translators give rhyme, consciously or unconsciously, a “very high priority” in every song they have translated (198). However, this is not the way in which the pentathlon approach works. Depending on the song, the translator may choose to omit rhyme in certain parts of the song, even though it is present in the source text, to increase

the singability, which, as described above, should always receive top ranking. “[I]n cases where the rhyme can be lost without significant cost, they will be quite right” (198). On the other hand, if a translator omits all rhyme in the target text that was present in the source text, the translator scores a zero on this part of the pentathlon and the overall score will drop significantly (198). Besides, translators may be highly successful in retaining the original rhyme scheme, but this will be at a great cost. According to Low, “the tail indeed wags the dog” when a translator holds on to the rhyme scheme too tightly, causing the rhyme to shape the rest of the line significantly, influencing the other elements of the pentathlon and consequently the overall score in a negative way (198). According to the Pentathlon Principle, the translator has to retain flexibility and thus “the rhymes [will not] have to be as perfect or numerous as in the [source text], and the original rhyme-scheme need not be observed” (199).

In view of this, according to Low it needs to be said that songs can be very diverse and each of them needs a different approach of translation. Even within the works of one artist, songs differ greatly. Low gives the example of the Beatles, which fits my thesis perfectly: “[Not] all the Beatles’ songs should be treated similarly. Rather it is the specificity of each individual song which should guide the choice of strategy” (200). The main question the translator has to ask is “Are the words of this song very important?” (200). The answer to this question will function as a starting point for the translator in the pentathlic principle, and determines which of the criteria should receive the most attention. However, many song-translators seem to have a strong preference for one of Low’s criteria, as will become apparent in the next sections.

Normative: Martine Bijl, Jan Rot and Ernst Jansz

Before discussing Bindervoet and Henkes’ view on translation, I will first set out different views of Dutch song translators, creating a normative framework within which Henkes and

Bindervoet can be placed. I will discuss Martine Bijl, Jan Rot and Ernst Jansz' views on song translation, which they have developed through their own experience, and which parts of Low's pentathlon approach they regard the most important: singability, sense, naturalness, rhythm or rhyme. Then, I will determine where Bindervoet and Henkes stand in the field of song translators and how this position may have influenced their translations of the works of Bob Dylan and The Beatles.

Martine Bijl

Initially known for her acting jobs and commercials for canned food company Hak, in the past years, Martine Bijl developed herself as a translator of musicals, and not the least. Among her works are translations of musicals such as Aïda, The Lion King and Tarzan, featuring songs by Tim Rice, Elton John and Phil Collins. It can therefore be stated that she is an experienced translator of songs and her opinion on this subject is well-founded.

According to interviews with Dutch newspapers, Bijl finds the main difficulty of translating songs "hetzelfde zeggen op een heel andere manier", or saying the same thing in different words (Bloemkolk 2006, par. 5). She is well aware of the different features that the translator has to keep in mind when translating songs: "Het rijm, het ritme, de klemtonen, de begrijpelijkheid, de verstaanbaarheid. En het moet mooi zingbaar zijn." (Vervoort, par. 7). However, she does have a preference for one aspect, that is the meaning of the words, or sense. She argues that in musical translation, it is important to maintain the essence of the words, because the songs are a part of the play (par. 11). Bijl sometimes even calls herself a 'hertaler', a variation on the Dutch word for translator, 'vertaler', meaning someone who para- or rephrases rather than provides a literal translation (Van Geelen, par. 10). She argues that literal translation, by which she means maintaining the exact same choice of words in the target text, is sometimes impossible. In this case, the meaning of the words should in all cases

be kept: “Het is dan ook niet de letterlijkheid of de manier van zeggen, maar de betekenis die leidend moet zijn” (par. 10). She gives the example of the opening song of *The Lion King*: *The Circle of Life*. About the translation of the famous line “It’s the circle of life” she says “De cirkel van het leven kan ritmisch niet, maar het betekent hier ook niet zo veel. En bij kringloop denk ik persoonlijk aan wc-papier. Ik heb het wel geprobeerd, want ze bleven er maar op hameren dat die cirkel erin moest. Tja, ‘De cirkel van goud’ zou passen, maar het is niks. Bij elk liedje moet je denken: wat wil de man zeggen? Desnoods zeg jij het op een heel andere manier.” (Bloemkolk 2006, par. 4). The Dutch word for ‘circle’ had to be kept in the translation, but keeping the word in this line would cause problems for the rhythm. Bijl then decided to paraphrase it and put the word circle in another line, as a compensation. The resulting translation of the is given below:

It’s the Circle of Life	Alles ademt en leeft
And it moves us all	in die trage stroom
Through despair and hope	die ons voort doet gaan
Through faith and love	in hoop en vrees.
Till we find our place	Altijd onderweg,
On the path unwinding	eeuwig in beweging
In the Circle	in de cirkel
The Circle of Life	die ademt en leeft.
(“Circle”)	(“Alles”)

As is shown in the example, Bijl has made the Dutch word for ‘circle’ appear in the seventh line.

Bijl is, however, aware of the fact that not every song should be approached the same. The musical *The Wiz* features the song ‘Ease On Down The Road’, which is an up-tempo, swinging song in which the title is also the chorus. Bijl treated this song differently from for example ‘The Circle of Life’, wanting to maintain the sound and swing of the song:

“De muziek is moeilijk zingbaar: heel vlug en met z'n allen. Ik heb het dus zo simpel mogelijk op klank en swing willen vertalen.” (Bloemkolk 2006, par. 7) The resulting Dutch lyrics fit the rhythm and melody, but seems slightly ungrammatical and lacks meaning when sung to the music: “Ga nou maar gewoon.” It is apparent that Bijl decided that the sound of the words is in this case more important than the sense. However, the main question she overall asks herself before translating a song is, as is shown above, “wat wil de man zeggen?” which is a sense-oriented question (par. 4). In her case, sense and singability therefore receive the most attention.

Jan Rot

Jan Rot is active in the world of music in many different roles: as a singer, composer, lyricist and, of course, translator (Jongeneelen, par. 1). His translations vary from Bach's St. Matthew Passion to a musical consisting of Elvis-songs. Like Martine Bijl, Rot calls himself a “hertaler” (par. 1). However, his approach to song-translation differs greatly from Bijl's. He prefers singability and rhythm and is not keen on using literal translations. Rot: “Letterlijke vertalingen zijn nooit mijn doel. Het gaat mij er meer om dat de tekst qua klank en ritme exact op de muziek past, en dat het grondidee overeind blijft” (Geelen, par. 3). He even goes so far as to modernise the language of the St. Matthew Passion, making it more accessible for a modern audience, and proving that the piece is not old-fashioned (Terpstra, par. 6).

Unlike Bijl's strategy, in which the aspect of sense receives the most attention, Rot does not focus on the meaning of the lyrics, but on the sound of it and the music itself. He sees himself as an artist that is creating a new piece of work: “Ik ben een kunstenaar, ik wil graag iets moois maken. De grootste kick voor mij, ook bij dat vertalen, is om de juiste snaar te raken. Later zie ik wel of ik het ergens kwijt kan” (Jongeneelen, par. 4). Thus, instead of

regarding a translation as a replacement of the source text in the target language, Rot sees a translation as a piece of art on its own. His view possibly has consequences for his translation strategy; he may translate more freely than others, since he sees himself as a creator of a new text.

Rot made it clear in the quote above that he uses a certain translation strategy on virtually all of his translations. This strategy is as the following: “Ik kijk eerst naar hoe het lied klankmatig in elkaar zit. Heel technisch eigenlijk. Daarna zoek ik naar woorden die net zo goed op de muziek passen en het liefst ook hetzelfde betekenen. Als er bijvoorbeeld veel ie-klanken in het originele lied zitten, probeer ik Nederlandse woorden met 'ie' te vinden, zodat 't hetzelfde blijft klinken” (“Jan Rot”, par. 4). Rot’s method is based on sounds, which are the starting point of his translation. As a result, his translations may be very true to the original with regard to rhyme, rhythm and singability. This may be at the cost of the naturalness or sense of a source text, but Rot never aims for a literal translation: “De opwinding voor mij zit niet in het maken van een letterlijke vertaling van een song. Die zit in het uitzoeken hoe vernuftig het nummer in elkaar steekt.” (Jongeneelen, par. 6). His translations may not maintain the exact same meaning as the original, but they are always very fluent and singable, or, as Wijnand Zeilstra puts it, “het loopt als een trein.” (par. 6)

Ernst Jansz

Ernst Jansz is a singer-songwriter and is best known for being the founder of Doe Maar, possibly the Netherlands’ most popular pop group ever, which was mainly active in the 1980s. In 2010 he released *Dromen van Johanna*, a book and CD featuring his translations of twelve Bob Dylan-songs (Jansz). The book contains twelve letters to a friend of Jansz’, ‘H.’, one letter per song, in which he describes his motivations and views on translating the songs (Jansz).

Considering the fact that Jansz discusses the translations separately, one can say that he did not have one overall translation strategy, but chose a different approach for each song or even for separate lines. However, when looking at all of his translations, certain aspects do receive more attention of Jansz than others. He tries, for instance, to keep the ambiguity that is typical for Dylan's songs, which can often be interpreted significantly different. About the translation of ambiguity and images of 'Desolation Row' he says: "ik [wil] zo min mogelijk interpreteren en de beelden voor zichzelf laten spreken" (80). His solution to ambiguity is literal translation, meaning that he keeps the same image in the target text as in the source text. Jansz seems therefore to have great respect for sense, the meaning of the words. This strategy does not only count for the images in Desolation Row, but also for the other songs in the book. On a particularly visual line in 'A Hard Rain's Gonna Fall', for example, he says: "Vreemde beelden. Zo letterlijk mogelijk vertalen dan maar" (27). Whenever the meaning of the words is unclear or ambiguous, he insists on keeping the same images in the target text by providing a literal translation.

Beside sense, Jansz considers rhyme of paramount importance in his translations. Throughout the book, every single translation has the same rhyme-scheme as the source text. Jansz seems to have done his best, consciously or subconsciously, on maintaining the rhyme. Rhyme is an important aspect of Dylan's music, as will be explained in chapter III, so this is a logical reflex of Jansz. The rhyme in the chorus of 'Just Like A Woman' even initially set him to translate the song, because he had found the perfect rhyming words for the fragment in Dutch. Jansz: "Ben er aan begonnen omdat ik ineens het rijmwoord in het refrein gevonden had" (102). The translation became:

She takes just like a woman, yes, she does	ze verleidt als een vrouw
She makes love just like a woman, yes, she does	en ze vrijt als een vrouw o jawel
And she aches just like a woman	en ze verwijt als een vrouw

But she breaks just like a little girl
(98)

maar als een meisje breekt zij
(99)

Maintain the rhyme was in this case more important for Jansz than rhythm, because ‘als een vrouw’ does not exactly fit the music. He sometimes even places rhyme above sense, as is seen in his translation of ‘Desolation Row.’ On the fourth line of the first couplet, he says: “Ik weet het, in de tang van het rijm, maar ach, het is op zich een aardig beeld,” meaning his translation of these lines is highly influenced by the rhyme. The meaning of the words is not important anymore, which wipes the floor with his previous statement about the significance of maintaining the image (81). His translation of the first few lines, that set the scene of the song, then go as follows:

“They’re selling postcards of the hanging
They’re painting the passports brown
The beauty parlor is filled with sailors
The circus is in town” (68)

“er hangen mannen op de posters
men verft je paspoort bruin
de schoonheidssalon zit vol zeelui
het circus staat in de tuin” (69)

The rhyme has been kept perfectly, and Jansz would score high on rhythm, naturalness and singability, but he is off the mark when it comes to sense. However, this is only a fragment of one of the songs he translated. Like the other translators, Jansz has a high regard for the singability of a translation. At the presentation of his book with Dylan songs he explained his main goal was a singable translation: “Ik heb vooral vertaald op zingbaarheid” (Klerck, par. 6).

In view of this, Peter Low’s pentathlon approach has provided a descriptive basis for my thesis with the five aspects that the song translator has to keep in mind, and how to deal with all of these at the same time when translating song lyrics. These five aspects are singability,

sense, naturalness, rhythm and rhyme. In his metaphor, a translator is seen as a Olympic pentathlete, having to compete in five different subjects and be flexible, compromising the different results to gain a good overall score.

As a normative part of this chapter I have given three examples of song translators currently active in the Netherlands and I have shown that there are many different approaches to song translation. Even though all three agree that singability is the main goal of the translator, I have illustrated that they can still have different views on translation. Martine Bijl is very sense-driven, trying to maintain the meaning of the songs, while Jan Rot focuses less on the literal meaning, but more on the level of sounds, such as rhythm and rhyme. Ernst Jansz' view on the translation of songs is based on his experience with translating songs of Bob Dylan, using literal translations if the meaning of the original is unclear and maintaining a great deal of rhyme of the original.

The main difference between these three song-translators and Bindervoet and Henkes, is that they all have had experience in singing and/or songwriting, while Bindervoet and Henkes have not. Moreover, Bindervoet and Henkes had experience as literary translators before they tackled the works of The Beatles and Bob Dylan, while the other three had no experience whatsoever in the field of translation and have only translated songs. How their difference in experience may have influenced Bindervoet and Henkes' opinions on song-translation and how this affects their translation strategy will be discussed in the next chapter.

II. Bindervoet and Henkes

“Well, they’re living in a happy harmony / Tweedle-dee Dum and Tweedle-dee Dee”

(Bob Dylan – Tweedle Dee & Tweedle Dum)

To be able to reflect on Bindervoet and Henkes’ view on translation, and to answer the main question of my thesis, I need to determine what this view is, and where the duo stands in the field of translation studies. Therefore, I will set out the opinions of Henkes and Bindervoet on translation and review their translation methods. As I have explained in chapter I, Bindervoet and Henkes differ from other Dutch song translators in the fact that they, in contrast with their colleague song translators, already had experience as literary translators with their translation of James Joyce’s *Finnegan’s Wake*. How this has influenced their method will be shown further on in this chapter. Furthermore, their overall view on translation differs greatly from others, as will also be shown in this chapter. Therefore, Bindervoet and Henkes’ overall view on translation will be discussed firstly, then the subject will be narrowed down to the translation of songs, and in the end to the translation of Bob Dylan and The Beatles.

In 2005, Henkes and Bindervoet’s translation of Nabokov’s *Lectures on Russian Literature* was published under the name of *De kunst van het vertalen* or, translated back into English, *The Art of Translating*. Henkes and Bindervoet added their own essay called ‘De kunst van het niet-vertalen.’ or ‘The Art of Non-translating,’ in which they criticised the method of most Dutch translators, often with use of irony or sarcasm. They express their view on translation through the metaphor of Vertalië, the fictional world in which translators live and where the language of Vertaliaans, or ‘Translationese’ is spoken:

Vertalië! Omgeven door de Translantische Oceaan, doorkruist door de grote

hoofdwegen De Geest en De Letter, die allebei uitkomen op de Gulden Middenweg, ook wel de Weg van de Minste Weerstand geheten. Begrensd slechts door de mythische Deadline. Het land waar alle koeien loeien en nooit eens miauwen. (17)

Bindervoet and Henkes pretend that they are tourists in the fictional country of Vertalië, and express their opinion on the current way of translating. In the first paragraph they already point out that, in Vertalië, criticising fellow translators is out of the question: “Kritiek is uit den boze en wordt bestraft met stokslagen” (17). This remark is highly ironic; Bindervoet and Henkes find it incredulous that translators almost always support each other and are mostly positive in their reviews of translations of their colleagues. This can be explained by the fact that they share a common language in their work: Translationese. They describe Translationese as a language that is like Dutch, but is completely fluent, grammatical, and bears no idiosyncrasies of the author, causing each translation to sound like one another. According to Henkes and Bindervoet, translators in Vertalië do not think highly of the reader, causing the translation to be easy to read and understand. This is the point of view that they disagree with and criticise.

Every now and then a translator makes a mistake or blunder, which is given a great deal of attention in Vertalië. However, the whys and hows of the translation practice in Vertalië is never discussed, which is exactly what interests Bindervoet and Henkes: why readability is the most important part of a translation (19). According to them, source texts are too much being smoothed out until the voice of the writer has disappeared almost entirely: “de brontekst [wordt zo] gladgestreken en ontdaan van eigen eigenaardigheden dat er van een woest kolkende stroom niet meer overblijft dan een flesje bubbeltjeswater aan tafel, geschikt voor consumptie voor alle leeftijden en gezindten” (21). They give the example of a collection of Russian poetry that was published in 1994 and features poems of all kinds of Russian

poets, from Derzjavin to Nabokov (21). However, every single poem sounds the same, as if they were all written in the same style: “[a]l het eigene is ontdaan, gestript, gevild, ontbeend, uitgekookt, verast en verstrooid op de vier winden” (21). This is exactly what Henkes and Bindervoet criticise: every target text is written in Translationese, and the original style of the author has been stripped off, leaving only a ‘rompetompetompe-tompe’-sound in the case of these poems (21). Moreover, when translating poetry, translators often take too much care in rhyme and rhythm. Henkes and Bindervoet find it a misconception that keeping those elements of a poem in the target text automatically provides a good translation (25). A consequence of holding on too tightly to the rhyme and rhythm is that the poetry of the poem will get lost, as Robert Frost’s quote “Poetry is what is lost in translation” perfectly illustrates. Bindervoet and Henkes: “De waarschuwing van Robert Frost [...] is in Vertalië in de gebiedende wijs geplaatst boven de toegangspoort. Zorg dat je de poëzie verliest!” (25). Frost’s warning has turned into an order in Vertalië.

Not only in poetry do the translators often iron out the idiosyncrasies of the author to make it easily readable and understandable for the audience, this also happens in prose. Repetitions of words are not maintained, because this could make the target text seem ugly and stiff, even though it might be a part of the author’s style, which is for example the case in ‘The Overcoat’ by Nicolai Gogol (26-27). According to Henkes and Bindervoet, the main problem is that the translators in Vertalië do not think highly of the reader, as I have stated above. Readability is more important than being loyal to the source text and the author’s style (28). In the end, Bindervoet and Henkes argue that their translation method is not methodical and depends on the text: “elk woord, elk verhaal, elk gedicht, elk liedje verdient zijn eigen vertaalmethode” (30). Only then is poetry the element that is won in translation (30).

The question on what then is a good translation according to them was answered in an article they wrote for *Filter* as an addition to their essay ‘De kunst van het niet-vertalen.’ “Een

goede vertaling doet recht aan het origineel en de auteur. [...] De schrijvers moeten het allemaal zelf geschreven kunnen hebben, als ze onze mooie taal machtig waren geweest op de manier waarop ze hun eigen taal machtig waren” (2008, 39). The translator has to imagine he is the writer, writing in the way that he would have done if he knew our language the way he knows his own. This might cause the translation to sound clumsy and not as fluent as it would have been if it was spoken language, because of author’s style. However, that is not necessarily a bad thing, as long as the translation does justice to the original and the author, Henkes and Bindervoet argue. According to them, translators should not aim for a well-written and easily readable target text in Dutch, but they should try to recreate the book in the target language, maintaining the letter and spirit (40).

Bindervoet and Henkes’ not only distance themselves from other translators in their opinions, their choice of works is also somewhat unusual as well. With one of their first translations, Bindervoet and Henkes already set themselves apart from other translators. In 2002 their translation of James Joyce’s *Finnegan’s Wake* was published: a novel that is considered to be untranslatable because of the idiosyncrasy Joyce uses in it, which has traces of all kinds of languages, from Armenian to Swedish. The translation received a great deal of attention, mostly because the traditional ideas of what a good translation is supposed to be were being defied by the translators and they set out their own translation method for this novel, which is discussed below (Bindervoet 2002, 2). With their translation of *Finnegan’s Wake*, Bindervoet and Henkes gained a great deal of fame within the Dutch translators community.

Translating *Finnegan’s Wake* was of significant importance for their translation of The Beatles and Bob Dylan. Bindervoet and Henkes say that they could not have translated The Beatles without having translated *Finnegan’s Wake* first (Cabenda 2003, par. 23). Henkes describes the musical and rhythmical quality of Joyce’s work: “Joyce is zo muzikaal en loopt

zo over van klank. In *Finnegans Wake* wordt voortdurend aan liedjes gerefereerd. Dat hoor je alleen maar aan het ritme van de zin. En dat ritme moet je weer overbrengen naar het Nederlandse ritme. Het handwerk van het poëzie vertalen” (par. 23). In addition to the translation of *Finnegan’s Wake*, Bindervoet and Henkes made a list of the translation methods they used for this novel (Bindervoet 2002, 3). Even though the list specifically refers to *Finnegan’s Wake*, it can also apply to other texts, especially songs, considering the musicality and rhythm in the novel. Especially the ‘associatieve transsonantiemethode,’ or associative transsonance method, is applicable to the translations of songs, making them phonetically sound like the original, but often not maintain the original meaning (8). Since the sound of a song is one of the key features, as I have explained in chapter I, maintaining it would result in a recognisable and singable translation. Because Bindervoet and Henkes used this method in *Finnegan’s Wake*, there is a significant chance they might have used it in their translation of *The Beatles* and *Bob Dylan*. For example, the line “we can work it out” from the song of the same name by *The Beatles* is very recognisable and easy to remember. In that case, Bindervoet and Henkes would rather apply the associative transsonance method instead of a translation that is based on the meaning of the words, as long as the atmosphere of the song is maintained (par. 21). Henkes and Bindervoet consider the atmosphere as one of the key features of songs: “Wat het belangrijkste was, was dat de sfeer toch altijd behouden bleef” (par. 23).

Moreover, in another article in *Filter* called “De ogen en haken van liedjes vertalen”, Bindervoet and Henkes described another method for the translation of lyrics (2009, 33). Since they had a great deal of experience with translating *The Beatles’* songs by the time they wrote the article, they were asked by a major Dutch radio station to give tips for aspiring song-translators. Their first tip was to always sing along with what you are doing: “Zing altijd mee met wat je doet” (33). One should not forget that when translating a song, the lyrics fit a

melody that already exists and the translation should fit that melody as well. The best translations are those that perfectly blend in with the music, that sound as if they were originally written in the target language (33). Bindervoet and Henkes' second tip was to search for the hook of the song: "Ga op zoek naar het haakje" (33). The translator should wait until he has a sudden flash of inspiration and translate the rest of the song around that line or phrase. Their last tip was not to be afraid: "Wees niet bang" (33). Songs often have elements that are odd or off and one should not be put off by these elements. In translation, it is thus perfectly fine to use strange or odd elements if these also appear in the source text (33-34).

This last tip made Henkes and Bindervoet realise that they needed a fourth and last tip, because listeners of the radio programme were sometimes actually not afraid enough when they themselves translated songs (34). Their translations did not grasp the essence of the song, the element that makes it so special (34). Every song, according to Henkes and Bindervoet, has one line that is extra special, which is the original hook of the song and needs to be rightly conveyed in the source text (34). Therefore, their last tip was not to forget what element makes a song special: "Vergeet niet wat het liedje zo bijzonder maakt" (35). This element can be anything, from a distinctive alliteration to an extraordinary metaphor. Bindervoet and Henkes think the best way to translate is to find this original hook of the song and build the translation around it (35).

With regard to the translation of The Beatles' works, their strategy differed from song to song: "Soms begint het vanuit een regel, soms is die letterlijk, soms autobiografisch, soms archaisch. Je moet openstaan voor de geest van de muziek, vind ik. Andere vertalers, met alle respect, doen dat niet altijd. Per se letterlijk vertalen maakt het stijf" (Bloemkolk 2003, par. 3). They explain how a literal translation does not automatically provide a decent target text and how a translator should maintain the essence, or spirit, of the song. Moreover, they once again talk about the fact that Beatles songs always have some kind of turning point, which

they kept in mind when translating their songs: “De Beatles hebben altijd weer een wending of een wende, iets extra's” (par. 3). This explains how Henkes and Bindervoet did not strive for a literal translation when they were translating the works of The Beatles. Maintaining the atmosphere is more important than a literal translation and, as Bindervoet and Henkes put it, “het moet even sterk zijn;” the translation should be as strong as the source text (Cabenda 2003 par. 1).

In the case of the Dylan translation, their method consisted of a more literal approach than that of The Beatles. Henkes and Bindervoet did this because they often found Dylan's lyrics too obscure to understand: “Toch hebben we ons bij Dylan meer bij de letterlijke betekenis gehouden dan bij de Beatles, waar we lettergreep voor lettergreep hebben vertaald. Moest ook wel want Dylan is soms te duister om te snappen” (Cabenda 2006, par. 8). In this case, the aspect of sense, or meaning, receives a great deal of attention in the translation. However, like their translations of The Beatles, Henkes and Bindervoet's main goal was to keep the lyrics singable: “[...] voorop staat dat het te zingen moet zijn” (par. 11). Singability is still their first and foremost aim for the translation of Dylan's songs.

In conclusion, Bindervoet and Henkes have a strong opinion on translation and portray themselves as translators who deviate from the overall translation norm, which, according to them, is to leave out idiosyncrasies of the author and create an easily readable text in the same language, Translationese. However, on the subject of song translation, their view does not differ greatly from that of other translators such as Martine Bijl, Jan Rot or Ernst Jansz. Singability is an important factor, as is maintaining the essence of the song. However, their method of building the translation around that segment that makes the song special is somewhat unusual, as well as thinking the translator should not be afraid and is permitted to allow himself freedom to some extent. In what way Henkes and Bindervoet have allowed themselves freedom in their translations of The Beatles and Bob Dylan will be shown in

chapter IV. However, because Henkes and Bindervoet regard the essence of songs of considerable importance for the translation, one needs to know what makes the works of The Beatles and Bob Dylan special. Therefore, their music and lyrics will be discussed in the next chapter.

Chapter III: The Beatles and Bob Dylan

“I’m a poet, and I know it / Hope I don’t blow it”

(Bob Dylan – I Shall Be Free No. 10)

As I have described in the previous chapter, according to Bindervoet and Henkes, every author deserves his or her own translation strategy, because they all have their own style of writing. This also counts for their translations of The Beatles and Bob Dylan. Therefore, in order to be able to answer my main question and compare the two translations, I first need to discuss The Beatles and Dylan’s lyrical style. Even though a great deal has been written on their lives, I will not discuss that part of The Beatles and Bob Dylan extensively and will mainly keep to the subject of their music and lyrics, since that is most relevant to my thesis. Even though both musical acts have a great deal in common, as both for example broke through and were highly active in the 1960, their development is somewhat different. Therefore, I will discuss their music and lyrics separately to determine their individual styles. However, before describing The Beatles and Dylan’s lyrical style, I will first explain why Henkes and Bindervoet have chosen these particular artists.

Why The Beatles and Bob Dylan?

The music of Dylan and The Beatles must have played a significant role for Bindervoet and Henkes, considering the fact that they decided to translate their complete works. What makes Dylan and The Beatles so different from other artists that Henkes and Bindervoet decided specifically to translate their complete works?

The main reason for their decision was that they are great fans of the musicians (Cabenda 2003, par. 7). Henkes: “The Beatles zijn de beste groep, Dylan is de beste

soloartiest” (Bloemkolk 2004, par. 2). The quality of their music and lyrics appealed to the two translators. They regard Dylan and The Beatles as authors instead of musicians. By positioning The Beatles among Joyce, Proust and Flaubert, Bindervoet and Henkes describe how they have always wanted to read and own every word they wrote: “Net zoals we elk woord van Proust, van Flaubert en Joyce willen lezen en hebben, willen we dat ook van The Beatles. Sinds onze jeugd al” (Cabenda 2003, par. 13). The same goes for Dylan, but he is being compared to T.S. Eliot and Shakespeare: “Dylan lijkt wel wat op T.S. Eliot - zie zijn Waslijnsage - maar meer nog op Shakespeare. Dylan is net als hij ongrijpbaar, vluchtig, egoloos. Dylan is zijn eigen personage” (Bloemkolk 2006 I, par. 2). Thus, as they place them among great literary authors, Henkes and Bindervoet believe the works of Dylan and The Beatles can be regarded as literature.

Moreover, not only the quality of The Beatles and Dylan’s music and lyrics made Bindervoet and Henkes decide to translate their works, the challenge of translating lyrics interested them as well. They selected the works they wanted to translate by the level of difficulty. The impossibility and improbability of how a Dylan or Beatles song would sound in Dutch intrigues them: “Het onmogelijke en onwaarschijnlijke en hoe dat dan kan klinken in het Nederlands - dat is interessant” (Ruiten, par. 2). It can be said, then, that translating lyrics, and those of Dylan and The Beatles in particular, provided a challenge for Henkes and Bindervoet. Still, their first and foremost reason for the choice of these artists was that they like The Beatles’ and Dylan’s works: “Maar we kiezen natuurlijk wat we leuk vinden, waar we een beetje gek mee zijn” (par. 2).

Bob Dylan

With over thirty studio albums and numerous compilation albums, Bob Dylan, born as Robert Allen Zimmerman in Duluth, Minnesota, has proven himself one of the greatest artists in the

musical world. He started off his musical career as a folk singer, releasing his first album in 1962. With his acoustic guitar and his iconic harmonica, he covered songs of other folk musicians, among which his idol Woody Guthrie. Later, he started writing his own songs, inspired by the folk music tradition (Gray 17-18). In 1963, he released his first commercially successful album, *The Freewheelin' Bob*. This album consisted of love songs such as 'Girl from the North Country,' and protest songs about (nuclear) war, for example 'Blowin' In The Wind' and 'A Hard Rain's A-Gonna Fall' (Bulson 129). Imagery was one of the key features of his lyrics, especially in his protest songs. Take, for example, the next few lines from the first couplet of 'A Hard Rain's A-Gonna Fall,' in which he describes four different imaginative locations:

I've stumbled on the side of twelve misty mountains
I've walked and I've crawled on six crooked highways
I've stepped in the middle of seven sad forests
I've been out in front of a dozen dead oceans¹

Moreover, next to imagery, a feature of Dylan's early lyrics is the lack of rhyme. Most of his songs do not have an intricate rhyme scheme, and some even have no rhyme at all, which also becomes apparent in the example given above. Except for the alliterations of 'misty mountains,' 'seven sad' and 'dozen dead,' the lines do not rhyme. Dylan's next album, 'The Times They Are A-Changin'' did not differ greatly from his first two; the real change in musical and lyrical style came with his next few albums.

¹ All Bob Dylan lyrics refer to:

Bindervoet, Erik and Robbert-Jan Henkes. *Bob Dylan: Liedteksten 1962-1973 'Snelweg 61 herbezocht.'* Amsterdam: Nijgh & Van Ditmar. 2006.

With *Another Side Of Bob Dylan* in 1964, Dylan truly showed another side of himself with pop songs, leaving behind the folk tradition (Gray 4). His lyrics were about lighter subjects, often love. Take for example the first song ‘All I Really Want To Do:’ “All I really want to do / Is, baby, be friends with you.” The real shock to his fans of his folk songs, however, came with the release of *Bringing It All Back Home* in 1965, in which Dylan used the electric guitar for the very first time. Half of the album consists of rock’n’roll songs, while the B-side is filled with acoustics. With this album, Dylan not only distanced himself musically from most of his fans, his lyrics also became more mysterious and introspective (132). Before, Dylan’s lyrics were quite easy to understand, but now they were becoming more complex. This, for example, occurs in the next lines of ‘Subterranean Homesick Blues’: “Look out kid / Don’t matter what you did / Walk on your tiptoes / Don’t try “No-Doz.”” As Jean Tamarin points out: “at first you think you understand [Dylan’s lyrics], but the more you parse it, the less sense it makes” (134). In some ways, Dylan’s music on this album is still similar to that of *The Freewheelin’ Bob Dylan*, for example in ‘She Belongs To Me:’ the music is sweet and soft, but the words are bitter, and leave the listener somewhat confused, as is the case in ‘Don’t Think Twice, It’s All Right’ (133). However, what makes the difference here is that on this album, “[i]t’s [...] hard to tell the difference between lovers and enemies” (Tamarin 133). As mentioned above, Dylan’s music was becoming harder to comprehend and interpret, caused by more ‘ubiquitous and elusive’ lyrics than he used before (Decurtis 43). This ubiquity and elusiveness would become two key features of Dylan’s style of writing.

Keeping up his tempo of writing, Dylan released *Highway 61 Revisited* in the same year as *Bringing It All Back Home*. He took his impenetrable lyrical style even further by using more surrealism and imagery than he had done before. Robert Polito describes his style on *Highway 61 Revisited* as “modernist, the crazy quilt of folk process blasting into Dada

collage” (138). The first four words of the album, ‘once upon a time...,’ emphasise the fact that on this album, Dylan starts using fictional characters and stories, making it hard to distinguish which parts of his songs were based on actual experience or knowledge and which parts were completely made up (Polito 140-141). For example, to this day it remains a mystery who Mr. Jones is in ‘Ballad Of A Thin Man,’ making it assumable that it could be anybody, and that he is not based on one existing person. Dylan’s extensive use of fictional and real characters in ‘Desolation Row’ such as Romeo, Cinderella, but also Einstein and T.S.Eliot, substantiate the fact that he was now playing with the border between what is real and what is not. Furthermore, his musical style also changed to a more controlled use of language that manifested itself in tighter rhyme schemes, for example in ‘Like A Rolling Stone’ (138):

Once upon a time you dressed so fine
You threw the bums a dime in your prime, didn’t you?
People’d call, say, “Beware doll, you’re bound to fall”
You thought they were all kiddin’ you

In these lines, ‘time,’ ‘dime,’ and ‘prime’ rhyme, as well as ‘call,’ ‘doll’ and ‘fall.’ In this case, not only end rhyme occurs, but also a great deal of assonance. The difference between this fragment and the fragment from ‘A Hard Rain’s A-Gonna Fall’ above is striking and illustrates the change Dylan has made on the subject of rhyme in his lyrical style.

As Michael Coyle and Debra Rae Cohen argue, Dylan’s surrealism took on a new level on his next album, *Blonde On Blonde*. His imagery changed from revealing to concealing; instead of using surreal images as a decoration for his songs, they now took on a structural function: “it presents an elaborate trope that requires the listeners to tease out its

implications” (146). This for example occurs in ‘Stuck Inside Of Mobile With The Memphis Blues Again’ with an image of Shakespeare being Dylan’s friend. The deeper meaning here is that Shakespeare is a “poet of the streets, who knows that it’s on those streets and not in parlors that real life and passion are to be found” (146):

Well, Shakespeare, he’s in the alley

With his pointed shoes and his bells

Speaking to some French girl

Who says she knows me well

Moreover, on this album, Dylan plays with the combination of music and words, creating ironic situations. In ‘Rainy Day Women #12 & 35’ he for example uses the double meaning of being stoned in the chorus. In the verses he uses only the meaning of a public stoning, without the implication of the intoxication by drugs. However, the music sounds like a march of intoxicated musicians, with “the circus jangle and swagger of the keyboard,” which gives the song a new dimension, emphasising the irony of the double meaning (147).

By this time, Dylan’s lyrical and musical style was almost fully developed. He went from simple, but imaginative protest and heartbreak songs on the acoustic guitar to rock ‘n roll music with more surreal and impenetrable lyrics. In July 1966, he crashed his motorcycle, leaving him nine months out of the running as a musician (Abramovich 150). After his accident, his style changed again to more “countrified, conservative and muted” music on albums such as *John Wesley Harding* and *Nashville Skyline* (150). However, while the music was once again simple and subdued, the lyrics “were more or less the lyrics we knew” (153).

The biggest change Dylan made in his personal life in the 1970s was his conversion to Christianity (Clifton Spargo 87). Even though this was a radical change for him personally, it

is barely visible in his lyrics. The subject of his songs did change, but his imaginative lyrical style remained the same. This also counts for Dylan's music in the 1980s; albums such as *Infidels* and *Oh Mercy* held no remarkable development on the subject of lyrics. He still used surreal metaphors and created storylines in his songs (Lethem 164).

In the 1990s and 2000s, Dylan's musical style slightly changed to blues and jazz. For example, his *Time Out Of Mind* released in 1997 is described as an album with "night-club jazz" but also rock songs and ballads (Gray 16). What makes this album so compelling is "not its claims to shrivelled pessimism but its very human confessional quality and its intimate flashes of humour" (16). He again uses irony as a style figure, making this a somewhat lighter album. Even though Dylan is still highly active in the music scene, performing more than hundred times a year on his never-ending tour, his music has not radically changed in the past two decades. The biggest changes in lyrical and musical style were in the 1960s.

The Beatles

It can safely be said that in their ten years of existence, The Beatles became one of the most popular and influential bands in the history of pop music. Like Bob Dylan, their music developed greatly in the 1960s, though in a different way than Dylan's did. John Lennon, Paul McCartney, George Harrison and Ringo Starr, all born and raised in Liverpool, had their breakthrough as The Beatles in 1963. After touring through Germany and the United Kingdom, they finally got to record songs, which resulted in the album *Please Please Me*. Inspired by artists like Elvis Presley, Buddy Holly and Gene Vincent, their first few albums consisted of rock'n'roll songs (Turner 17). The songs were all about love, and the lyrics were very simple, all having the same I-love-you basis, for example in 'Love Me Do:' "Love, love

me do / You know I love you².” With the release of *A Hard Day’s Night*, the lyrics changed from distant storylines to a more personal style. They were now “putting more of their personal concerns into the lyrics” (Turner 43). For example, McCartney wrote ‘And I Love Her’ for his girlfriend at the time, Jane Asher.

Somewhere between *A Hard Day’s Night* and their next album, *Beatles For Sale*, The Beatles heard of and met Bob Dylan for the first time, who became a great influence for Lennon and McCartney’s songwriting (60). In *Beatles For Sale*, this can be heard as their songs now had influences of country and folk music, for example in ‘I’m A Loser’ and ‘Honey Don’t.’ John Lennon about discovering Dylan’s music: “We loved Bob Dylan” (‘Four’ 10:25 – 10:28). Dylan did not only introduce The Beatles to folk music, but also to marijuana, which is a significant fact since drugs were an influence for their upcoming albums. McCartney: “It was changing things a bit. Things were becoming a bit more imaginative, a little more crazy” (35:52-36:12).

Bob Dylan’s influence on The Beatles could be heard even more clearly on their next album, *Help!*. On this album, the difference between Lennon and McCartney’s writing became more clear. Up until now, they had mostly written songs about the same subject and wrote them together. Now, the album featured songs that had been written by one of them, for example McCartney’s ‘Yesterday,’ or Lennon’s ‘You’ve Got to Hide Your Love Away.’ The latter has Lennon on acoustic guitar and harmonicas, which was obviously inspired by Dylan, but the lyrics are also more bitter, introspective and expressive. In other words, they were more like Dylan’s, for example in the first few lines: “Here I stand, head in hand / turn my face to the wall” (Riley 141-142). On *Help!*, The Beatles used other instruments than guitars

² All lyrics by The Beatles refer to the ‘Songs’-section of <http://www.thebeatles.com/>, the official website for The Beatles by Apple Corps.

and drums for the first time, namely cellos in 'Yesterday.' However, their next album would be even more experimental, not only on the subject of musical instruments, but also lyrically.

Rubber Soul, released in 1965, was an indication of the direction The Beatles were heading with their future albums, as George Martin pointed out ('Five' 28:22-28:58). It was an album that showed how The Beatles were "com[ing] of age musically as their subject matter matures emotionally" (Riley 155). With the use of new sounds and instruments, like the sitar in 'Norwegian Wood,' they created an album that stood out from the ones they had made so far. Moreover, in 'Norwegian Wood,' the development in Lennon's songwriting again became more clear, with the slightly philosophical lines "I once had a girl / or should I say / she once had me." His song 'Nowhere Man' also contains a philosophical touch and was the first Beatles' song that was not about love: "He's a real Nowhere Man / Sitting in his Nowhere Land / Making all his Nowhere plans for nobody" (Turner 91). Seemingly, his songwriting was becoming a bit more obscure. The McCartney song 'The Word' is his first hint to the "peace-and-harmony love of the hippy era," not the kind of boy-meets-girl love they used in their earlier songs (Turner 93). While Lennon's songwriting was becoming more introspective, McCartney's songs had lighter tones and subjects. According to Ringo, the change of subject was influenced by the drug culture of the time: "Our whole attitude was changing. We'd grown up a little. I think grass was really influential in a lot of changes, especially with the writers. Because they were writing different stuff, we were playing differently. We were all expanding, in all areas, opening up to a lot of different attitudes" ('Five' 23:25-24:03). *Revolver*, released in 1966, takes on a whole different level, musically and lyrically. We can hear The Beatles experimenting with different sounds and instruments, from the string octet in 'Eleanor Rigby' to sounds created by tape loops and backwards guitars in 'Tomorrow Never Knows,' to George Harrison's beloved sitar in 'Love You To' (Riley 184-200). The difference between McCartney's and Lennon's songwriting is now very

clearly visible as well. McCartney has a much more melodic and upbeat style of writing, while Lennon's style is more psychedelic and surrealistic. The subjects of their lyrics are becoming darker as well. Riley: "Starker realities intrude on *Revolver*: embracing life also means accepting death" (181). From the first song on, Harrison's 'Taxman,' in which their disillusioned view of the modern world becomes visible, the album is about the fine line between life and death, until it ends with metaphysical transcendence in 'Tomorrow Never Knows' (181). The Beatles changed their style from simple love songs on *Please Please Me* to their psychedelic period that reached its peak with *Sgt. Pepper's Lonely Hearts Club Band*.

In the summer of love in 1967, The Beatles released the latter, which was a follow-up to *Revolver* and still contained surreal imagery, but the subjects of *Sgt. Pepper* are less serious and dark than its predecessor, "it dabbles more in textual colors and imaginative fancies than in spiritual activities" (201). All in all, it has a lighter undertone than *Revolver*. In 'A Day In The Life,' the great finale of the album in which two songs of Paul and John are combined, their lyrics for the first time gained an outspoken sexual edge with "I'd love to turn you on," that exactly fit the youth culture of that period ('Six' 51:55-52:47).

After *Sgt. Pepper*, The Beatles continued their psychedelic era with *Magical Mystery Tour* and *Yellow Submarine*. The former included two of their most surrealistic and psychedelic songs: 'I Am The Walrus,' a James Joyce-like composition with nonsense lyrics such as "sitting on a cornflake" and "semolina pilchards," and 'Strawberry Fields Forever' (Turner 135).

In 1968, a new, fresh period for The Beatles' song writing emerged. With the release of *The Beatles*, or *The White Album* as it is commonly referred to, they went back to basics, emphasised by the title and plain white cover of the album (Riley 247). Musically, the direction they were now heading was rock'n'roll, leaving behind the psychedelica, as is visible in for example 'Birthday' and 'Helter Skelter.' Lyrically, they also went back towards

simplicity, singing about “cowboys, pigs, chocolates and doing it in the road” (Turner 148). Again, a great difference is visible between John and Paul’s song writing. The McCartney songs are a range of different styles, while Lennon’s writing has become more bitter and satirical, but “[b]oth rock extremely hard” (Riley 261). The McCartney song ‘Ob-La-Di, Ob-La-Da,’ for example, is an cheerful song in a ragtime melody, describing a simple, fictional love affair:

Desmond has a barrow in the market place,
Molly is the singer in a band.
Desmond says to Molly, "Girl, I like your face,"
and Molly says this as she takes him by the hand:

The lyrics are very simple, and the chorus has a sing-a-long quality: “Obladi, Oblada, life goes on, bra, lala how their life goes on.” Lennon’s also went back to basics with his songs, writing simple, rock ‘n roll melodies, but still maintained the hint of imagery of his previous works. An example of this is ‘Happiness Is A Warm Gun:’ “She’s well acquainted / With the touch of a velvet hand / Like a lizard on a window pane.” However, as I have described above, the album consisted of a great deal of different songs in different styles, showing how the song writers were moving in different directions.

With *Let It Be*, The Beatles made an album that was aimed more at the audience instead of being full of imagery and irony which created a distance between the band and audience. Moreover, with ‘Maggie Mae,’ a traditional Liverpool song, and ‘Get Back’ they literally went back to their roots in Liverpool (290-291). While *The White Album* is a disordered mix of styles, *Let It Be* contains a more centred mood (292).

With *Abbey Road*, their last album, The Beatles created an inventive farewell offering with songs that reflected their frustrations, as if they already felt the band was falling apart (Turner 187). The three song writers on the album, Lennon, McCartney and Harrison, clearly differ. With 'Come Together' and 'I Want You,' Lennon shows that he wanted a rock'n'roll album, while McCartney wrote pop songs with 'classical recapitulations,' such as 'Maxwell's Silver Hammer' and 'Golden Slumbers' (310). Harrison's song writing is improving rapidly as is shown in his songs 'Something' and 'Here Comes The Sun:' soft, poppy songs in which the guitar plays a significant role. All in all, on this album, it becomes clear that the song writers have developed greatly throughout their career. At the beginning, their albums were a unity of simple love songs, later on their song writing shifted to darker and more psychedelic music, ending with three albums on which they went back to basics and the differences between the song writers became clear.

In view of this, Bindervoet and Henkes chose to translate the works of The Beatles and Bob Dylan because it offered a great challenge, but foremost because they are great fans of the musicians, praising the quality of their lyrics. Before moving on to answer the main question of my thesis, it was necessary to describe the musical and lyrical style of Dylan and The Beatles, and how they developed. Bob Dylan, moving from folk to rock music and back, has kept a poetic, surreal and imaginative style throughout his musical career. The Beatles have developed similarly, but moved from rock'n'roll to psychedelic pop music and back to rock'n'roll again. The lyrical and musical style of the individual members has become more clear throughout the years they were active in The Beatles. John has a darker, more surrealistic side, while Paul writes upbeat, melodious pop songs and George shows his love for India and spirituality and has mostly grown as a song writer on The Beatles' last few

albums. As a result, I can now move on to my next chapter in which I will compare individual translations of Dylan and The Beatles with the source text and, ultimately, each other.

Chapter IV: Comparison

“I told you about strawberry fields, / You know the place where nothing is real /

Well here's another place you can go”

(The Beatles – Glass Onion)

After having described where Bindervoet and Henkes stand in the field of translation and what their views on translating songs are, and after stating what makes the songs of The Beatles and Bob Dylan special and significant, I am now able to compare the translations of Bindervoet and Henkes in order to answer the first part of my main question *“To what extent do the text worlds in Bindervoet and Henkes’ translations of the works of The Beatles and Bob Dylan differ from that of the source text and how do these differences reflect their view on translation?”* By comparing the translations of the songs with the source text, I will determine to what extent the text worlds of the translations differ from those of the source text and be able to conclude on Henkes and Bindervoet’s strategy for the translation of both source texts. Translation comparison can be performed in many different ways; therefore, I will first set out my methodology.

Methodology

As Gideon Toury argues, in some cases a “multitude of candidates for a source text” may exist for a translation comparison (74). Therefore, I first need to select a corpus, using Toury’s method. According to him, the selection of source texts depends partly on “what the target text in itself exhibits” (74). My aim of comparing the translations of The Beatles and Bob Dylan is to determine the differences between the corpora and see how these differences reflect Henkes and Bindervoet’s view on translation. My choice of source texts has to be a fair

representation of their complete works, and therefore I have selected a range of songs from throughout their careers in which the various musical and lyrical styles of The Beatles and Dylan are shown. Moreover, considering Toury's theory, I selected my corpora on the basis of the target texts, choosing the songs that best represented Bindervoet and Henkes' translation approaches.

As for my method of comparison, Toury argues that, firstly, a coupled pair of the source- and target text should be chosen as a "unit of study" before one can move on to determine a regular pattern among these pairs (80-81). When comparing these units, one should, according to Toury, not only point out the differences, but should also determine an invariant: the element that the coupled pairs actually share (86). Cees Koster agrees and stresses the fact that, when comparing texts, more than one invariant can be determined (47). Moreover, determining the invariant can take place on different levels. Koster describes the micro-level, meaning the separate units, and macro-level, the text as a whole and/or corpus, both levels being equally important (47). Keeping Toury's theory, which I have stated above, in mind, I will use a bottom-up method, meaning that I will first compare individual fragments of songs on micro-level to later on review the macro-level of the translations and in the end determining the overall differences between the corpora. I will use the terms of Low's pentathlon approach described in chapter I to indicate the differences between the source texts and target texts: singability, sense, naturalness, rhythm and rhyme. I will compare the target texts with the source texts on the basis of these terms.

Lastly, the term text world that I use in the main question of my thesis needs to be explained. A text world is the image that the reader constructs as he or she interprets the text (Koster 47). Koster: "Een tekstwereld is gevuld met subjecten en objecten die allemaal qua tijd en plaats gesitueerd zijn, waaraan allerhande eigenschappen kunnen worden toegeschreven en waartussen allerhande semantische relaties gelegd kunnen worden" (47).

Text worlds can be shaped by different elements. In the case of songs, one can once again refer to Low's theory for this. Singability, Sense, naturalness, rhythm and rhyme are all qualities that can have influence on the text world of a song. However, since sense, or meaning, defines the text world the strongest, this aspect will be discussed more extensively than others. Furthermore, the term text world can in itself be another invariant of the comparison, considering the fact that in every text, a text world is constructed (48). Therefore, I will indicate the differences between the source- and target text based on text worlds, using Low's terms to determine the differences.

Bob Dylan in Translation

As I have described in chapter III, imagery was one of the key elements of Dylan's early protest songs as well as his later work. A song that illustrates this is 'A Hard Rain's A-Gonna Fall,' which will be the first song I will examine:

Oh, what did you see, my blue-eyed son?	O, wat zag je toen, mijn jonge vriend?
Oh, what did you see, my darling young one?	En wat zag je toen, mijn blauwogig kind?
I saw a newborn baby with wild wolves all around it	Ik zag een kersvers kindje door wolven omgeven
I saw a highway of diamonds with nobody on it	Ik zag een edelsteensnelweg die helemaal leeg was
I saw a black branch with blood that kept drippin'	Een pikzwarte boomtak met bloed dat bleef druipen
I saw a room full of men with their hammers a-bleedin'	Ik zag een kamer vol mensen met hamers die bloedden
I saw a white ladder all covered with water	Een ladder die wit was lag onder het water
I saw ten thousand talkers whose tongues were all broken	Ik zag tienduizend sprekers wier tong was gebroken
I saw guns and sharp swords in the hands of young children	Ik zag schiettuig en zwaarden in de handen van kinderen
And it's a hard, and it's a hard, it's a hard, it's a hard	En het is zwaar, het is zwaar, het is zwaar, het is zwaar
And it's a hard rain's a-gonna fall	Het is zwaar weer en het is op til

First of all, the source text does not contain a tight rhyme scheme, only the first two lines of each couplet rhyme, the rest does not. Therefore, maintaining the rhyme in the target text should not have posed a significant problem. Bindervoet and Henkes have used two half-rhyming words for the first two lines, ‘vriend’ and ‘kind,’ which can be considered a slight shift, but since the rhyme scheme is not the most significant factor of the song, this does not have a great effect on the text world. This is also true for the aspects of naturalness and rhythm. Rhythmically, the amount of syllables and stresses in the target text is almost exactly the same as in the source text. Regarding the naturalness of the song, no shifts have taken place either. As a consequence, the translation is easily singable to the music of the source text. Like the source text, the target text is grammatical and the register and word order are not unusual.

Regarding the element of sense, the source text contains a great deal of imagery. The lyrics are about nuclear war and Dylan sketches different images that reflect the gloomy and depressing time the song was written in. In this fragment, the third to seventh line each consist of a different image, from “a newborn baby with wild wolves all around it” to “guns and sharp swords in the hands of young children.” Henkes and Bindervoet have translated each and every one of these images to the same image in Dutch. The examples I have given above then became: “een kersvers kindje door wolven omgeven” and “schiettuig en zwaarden in de handen van kinderen.” With regard to sense, they have stayed very close to the source text and the text world has not changed radically. This does not only count for this fragment, but for the whole song as well. Compared to the source text, nothing has changed radically on the subject of rhyme, rhythm, naturalness and sense in the text world of the target text and the translation fits the music perfectly.

In Dylan's rock 'n roll period, his songs were becoming more structured, having a tighter rhyme scheme and more emphasis on certain syllables or words. As I have described in chapter III, 'Like A Rolling Stone' is one of those tightly rhymed songs. The first couplet and chorus:

Once upon a time you dressed so fine	Lang geleden ooit kleeedde je je zo mooi
You threw the bums a dime in your prime, didn't you?	Strooide zwerfers fooi uit je gouden kooi, als vogelvoer
People'd call, say, "Beware doll, you're bound to fall"	Mensen belden op, met 'Pop, pas op, dat kost je je kop'
You thought they were all kiddin' you	Jij vond dat slap geouwehoer
You used to laugh about	Jij stond steeds klaar met spot
Everybody that was hangin' out	Tot iedereen was opgerot
Now you don't talk so loud	Nou praat je niet zo vlot
Now you don't seem so proud	Nou ben je niet zo trots
About having to be scrounging for your next meal	Als je moet schooien voor als je wat te eten moet
How does it feel	Gaat het je goed
How does it feel	Gaat het je goed
To be without a home	Geheel en al ontferd
Like a complete unknown	Als een planeet die sterft
Like a rolling stone?	Als een kei die zwerft

Especially the first four lines contain a great deal of assonance and rhyme, for example 'time,' 'fine,' 'dime' and 'prime,' and 'call,' 'doll,' 'fall,' 'all.' Then three rhyming lines follow three times. In their translation, Henkes and Bindervoet have followed the exact same rhyme scheme. 'Ooit,' 'mooi,' 'fooi' and 'kooi' are the words that occur in the place of 'time,' 'fine,' 'dime' and 'prime,' and like in the source text, all of them rhyme. The translation does not contain a shift of rhyme or rhyme scheme and therefore the text world has overall remained the same, considering the rhyme.

Rhythmically, the emphasis of the lines is on the last two or three syllables, except for the first and third line. This goes hand in hand with naturalness: last syllables are more prominently pronounced or have a higher tone. In the target text, naturalness and rhythm also go hand in hand: the translation of the last two or three syllables of the lines that are stressed in English can easily be sung in the melody and rhythm of the song, for example the words “geouwehoer” and “opgerot.”

Regarding sense, Bindervoet and Henkes overall have kept the meaning of the song – which is about a woman who once was wealthy, but now lives on the street – the same in the target text as in the source text. Especially the first three lines bear the exact same meaning in Dutch as in English. However, not every part of the song has been translated literally into Dutch. For example the lines “You used to laugh about / Everybody that was hangin’ out” have shifted into “Jij stond steeds klaar met spot/ Tot iedereen was opgerot,” which in English would mean that the “you”-character used to laugh about others, chasing them away by doing so. Moreover, in the chorus, the words in the target text have a slightly different meaning than those in the source text. “Geheel en al onterft” is more implicit than “To be without a home” and does not necessarily mean the character is homeless. “Als een planeet die sterft” can be seen as a metaphor for “a complete unknown,” making the lyrics once again more implicit. Moreover, even though Dylan’s chorus stays the same, the translation of “with no direction home” in the chorus varies throughout the song with lines such as “een boom waarin is gekerfd” and “een verdwaalde scherf.”

Therefore, the text world in the chorus has, regarding the meaning of the song, changed slightly to a more implicit version of the target text. The literal meaning of the words has not been maintained in the chorus, but the subject of the song as a whole, namely homelessness, is still the same. Therefore, the text world has changed, but not radically.

Singability, rhyme, rhythm and naturalness may serve as invariants, since these elements are present in both source text and translation. The differences occur on the level of sense.

Even though these were only two examples among the hundreds of songs that Dylan has written, they give a good impression of how the rest of his lyrics have been translated. As is shown above, in both translations, Bindervoet and Henkes have not deviated far from the source text, keeping the text worlds in the translation mainly the same as in the source text. This counts for all of their translations of Dylan's works. The text worlds of their translations are not remarkably different from the source text, of which these two fragments are a fair representation.

The Beatles in Translation

As I have stated in chapter three, the subject of all early Beatles songs was love. One of their most obvious songs about love is 'Love Me Do,' their first single in the United Kingdom. The lyrics are extremely simple, existing of one couplet and one chorus that is repeated three times. The chorus and the couplet:

Love, love me do.	Hou, hou van mij
You know I love you,	Ja dat maakt me blij
I'll always be true,	Want dan zijn we vrij, zo vrij-jij-jij-jij
So please, love me do.	Vrij met mij
Whoa, love me do.	Woho vrij met mij
Someone to love, Somebody new.	Iemand voor mij, 'n meisje als zij
Someone to love, Someone like you.	Iemand voor mij, iemand als jij

The rhyme scheme of the source text is very fixed: every single line rhymes with the same 'oo'-sound. Bindervoet and Henkes have kept the exact same rhyme scheme in the target text,

rhyming every word on the 'ij'-sound: "mij," "blij," "vrij" etcetera. As for rhythm, all lines consist of four to five syllables, most of the words are monosyllabic, except for "always," "someone" and "somebody." The effect of the simplicity of the song for the text world is that the meaning will be received as light and less serious. In the translation, the simplicity of the lines has been kept. Every line consists of exactly the same number of syllables and mostly monosyllabic words, apart from "iemand" in the couplet, which makes the song sound as natural in the target text as in source text. Therefore, like the source text, the target text will have a light undertone. On the part of naturalness, rhythm and rhyme, Bindervoet and Henkes have thus kept the text world of the translation close to that of the original, since both the light tone, simplicity and singability are maintained. These elements may then once again serve as invariants.

As for sense, the subject of the source text is romantic love, being described with simple phrases such as "I love you" and "I'll always be true." Regarding the kind of love, Henkes and Bindervoet's translation slightly deviates from the source text. The translation of "love me do," which is "vrij met mij," is far more explicit than the original, because "vrijen" is a kind of physical love instead of emotional love. Moreover, "I'll always be true" almost means the exact same opposite of "dan zijn we vrij," since being true to somebody usually makes one less free. The text world has therefore shifted from a romantic love song to a song about a more licentious subject. However, thanks to the simplicity of the rhyme and rhythm, and naturalness of the words, the tone of the target text remains light. Even though on the subject of sense, the text world of the target text is more explicit and licentious, the lightness of the text world has been maintained by other aspects of the song: rhythm, rhyme and naturalness.

On *Rubber Soul*, The Beatles' style changed, basing more songs on their own experience and using different instruments. 'Norwegian Wood (This Bird Has Flown)' is one of those songs, written by John Lennon. I will discuss the first and fourth couplet:

I once had a girl,
or should I say
she once had me.
She showed me her room,
isn't it good
Norwegian wood.

Ik was eens verliefd
Maar ik had pech
Zij niet op mij...
Zij wees me de weg
Is het geen droom?
Veluwezoom

[...]

[...]

She told me she worked in the morning
and started to laugh,
I told her I didn't and crawled off
to sleep in the bath.

Ze zei me: ik heb al een vriendje
en lachte me uit
Ik zei haar: wat jammer, wie is het
en speelt hij soms fluit?

Both versions fit the rhythm of the song and flow naturally, and therefore these two elements are the invariants of the translations. The target text is once again singable to the original music, making that element another variant. However, a shift has taken place on the subject of sense, which is influenced by the choice of rhyme words.

The source text is about adultery; the main character, assumed to be Lennon himself, cheats on his wife. In the source text, the setting is not specified, but the target text explicitly takes place in a national park in the Netherlands, namely the Veluwezoom. Moreover, in the Dutch version the pair is not inside her room, but lay in the woman's garden, she does not work in the morning, but has a boyfriend, and the characters do not explicitly sleep together.

Furthermore, the female character is less friendly in the target text than the source text, since she explicitly laughs at the male character and is not in love with him in the translation. The scene setting has changed, which means the text world has changed as well. The reader of the target text experiences the song as if it takes place in The Netherlands and receives different information on the characters.

Moreover, the source text is serious and mature, while the male character's language and use of rhyme is slightly awkward in the translation. This becomes clear in the second part of the fragment: "Ze zei me: ik heb al een vriendje en lachte me uit / Ik zei haar: wat jammer, wie is het en speelt hij soms fluit?" The awkwardly rhyming words 'uit' and 'fluit' seem to carry the sentence: the meaning and atmosphere of these lines depend on the rhyme word 'fluit.' The use of 'fluit' has a comic effect. In the serious subject of adultery, one would not expect such a line as this, which will cause the reader to not take this line seriously.

Furthermore, these lines have great impact of the image of the male character. By using this awkward sentence, it seems as if he is slightly foolish. Thus, the rhyme words affect the reader's experience of the target text and, specifically, the characters. The text world has changed from serious into awkward and comic. Moreover, on the subject of sense, the text world of the target text differs greatly from that of the source text, since the reader of the target text will experience the song as taking place in the Netherlands and construct a different image of the characters. Both the choice of rhyme words and sense have, then, changed radically in the translation.

The follow-up album of *Rubber Soul*, *Revolver*, featured a McCartney song about two fictional characters: 'Eleanor Rigby'. The target text consists of the two fictional storylines of Eleanor Rigby and Father McKenzie that in the end intertwine. The first couplet and chorus and the translation:

Eleanor Rigby
picks up the rice in the church
where a wedding has been,
Lives in a dream. Waits at the window,
wearing the face that she keeps in
a jar by the door,
who is it for?

James Paul McCartney
Zingt op een wijs van een lied
van een band die je kent
Staat in zijn hemd, wacht bij het venster
Met het gezicht van een hondje
in onschuld vermoord
Waar is het voor?

All the lonely people, where do they all come from?
All the lonely people, where do they all belong?

Al die dooie Beatles, waar zouden ze nu zijn?
Al die dooie Beatles, wat zouden ze nu doen?

The differences between the text worlds of the source- and target text already become clear in the first line, in which the name “Eleanor Rigby” has been replaced by “James Paul McCartney.” James Paul McCartney is the full name of Paul McCartney, one of The Beatles. The song also features Richard Starkey, which is Ringo Starr’s real name. These two Beatles are the ones that are still living, and the translation of the song describes their missing the other two Beatles: “Al die dooie Beatles, waar zouden ze nu zijn? / Al die dooie Beatles, wat zouden ze nu doen?” The source text, on the other hand, is the fictional story of Eleanor Rigby and Father McKenzie: two “lonely” people living on their own. It is a sad story about loneliness and death.

On the subject of sense, the source text and translation are two worlds apart. The source text contains Eleanor Rigby, living alone and waiting “with a face that she keeps in a jar by the door” for somebody, and Father McKenzie, a priest whom nobody listens to. In the end, Eleanor Rigby dies and is buried by Father McKenzie. The translation describes Paul McCartney and Ringo Starr, who keep on playing music but miss their fellow Beatles. In the source text, it is sad that the characters are lonely, while in the translation the sad part is the fact that two of The Beatles have deceased and are missed by the remaining two. The text worlds, therefore, differ, since the reader experiences two different kinds of sadness:

loneliness and missing loved ones. However, a feeling of sympathy is being roused in both versions, which could count as an invariant of the comparison. Even though the text worlds differ greatly, they have in common that the reader will sympathise with the characters.

Initially, this was Bindervoet and Henkes purpose. They have translated the spirit of the text: “De vertaling is er een naar de geest” (Bindervoet 154). However, because the characters of the translation are well known, while those of the source text are unknown, the reader may sympathise more easily with the characters of the translation. The text world of the translation would thus be easily relatable to, while the source text is more distanced from the audience.

Regarding rhyme and rhythm, the source text does not contain a tight rhyme scheme, merely half-rhyming lines, as does the target text, and both texts perfectly fit the rhythm of the music. These elements do not have a great influence on the differences between target and source text. Moreover, with the use of a great deal of monosyllabic words and words consisting of two syllables at the end of lines, such as “venster” and “hondje,” the target text naturally fits the music. It does not differ greatly from the source text on this subject and thus does not influence the difference between text worlds. Again, the translation is completely singable.

‘Eleanor Rigby’ was a Beatles song with a fictional story, but they have also written songs based on their own experiences, which is the case with ‘Strawberry Fields Forever,’ a song from their most psychedelic period. Henkes and Bindervoet made two translations of this song and both will be discussed below. The refrain and second couplet:

Kom ik neem je mee	Let me take you down,	Gaat u met mij mee
naar de rand van de	'cause I'm going to	want ik ga nu naar
Strabrechtse Hei	Strawberry Fields.	Banne Buiksloot
Alles is schijn,	Nothing is real,	Echt als een droom
en niets om van versted te staan	and nothing to get hung about.	En echt je hoeft geen houten hoofd,
Strabrechtse Heide daar kom ik	Strawberry Fields forever.	Banne Buiksloot daar ga je

Niemand zit dunk ik in mijn struik	No one I think is in my tree,	Niemand zit denk ik in mijn boom
Want het is toch hoog of is het laag	I mean, it must be high or low.	Omdat het hoog moet zijn of laag
Dan heb je weet je	That is, you can't, you know,	Nou ja, je weet het niet,
geen contact maar da's okee	tune in, but it's all right.	wees blij want 't is okay
Dat is bedoel ik niet zo erg	That is, I think it's not too bad.	En het valt eigenlijk best mee

First of all, the rhyme scheme of the source text is not too tight; not every line rhymes and most of the rhyme that does occur is half-rhyme. This has been maintained in both translations. Both target texts are once again easily singable to the music and rhythmically, the translations do not differ greatly from the source text. The greatest difference lies once again in sense.

Lennon wrote this song about his own youth growing up near a children's home with the name of 'Strawberry Field.' Henkes and Bindervoet have naturalised the source text to the Dutch culture, replacing Strawberry Field by places from their own youth. Because Robbert-Jan Henkes is from the province of Noord-Brabant, his translation is based on a heathland area near the place he grew up, "Strabrechtse Hei." Bindervoet's translation is inspired by the Amsterdam area, where he came from: "Banne Buiksloot." This is a radical change on the level of sense: the song does not take place in Liverpool anymore, but in The Netherlands.

On the other hand, the meaning of the rest of the song has overall stayed the same in the target text as in the source text. Some words have been replaced by related words, such as "struik" instead of "boom" in Henkes' translation, but both of the translators have stayed very close to the original lyrics. They have both, for example, maintained the high/low contrast of the second lines in the couplet. Moreover, the source text is slightly vague or sometimes even meaningless, with occurrences of gap fillers such as "I mean" and "you know." Henkes and Bindervoet have both kept these gap fillers in their translation, for example with phrases such

as “weet je” and “nou ja,” maintaining the vague language of the source text in the target text. On that subject, the text world of the original has stayed the same. The reader experiences the translations with the same vague and informal lyrics as the original. However, the location has shifted in the target text, which may have consequences for the text world. By making the situation take place in The Netherlands, the reader may be able to relate to the target text better than the source text, because these places are far more recognisable to Dutch readers than the Liverpoolian Strawberry Fields.

There is one striking difference between Henkes and Bindervoet’s translation. Henkes addresses the audience with the informal ‘je,’ while Bindervoet uses ‘u’. The source text seems very informal, because of the use of gap fillers, which have been described above. Therefore, the difference between Bindervoet’s translation and the source text is greater than Henkes’ and the source text. In the text world of Bindervoet’s translation, the speaker distances himself from the audience, because of the formal form of address. Therefore, it can be stated that Bindervoet’s text world differs even more greatly from the original than Henkes’.

Around the same time as ‘Strawberry Fields Forever’ The Beatles wrote ‘Your Mother Should Know,’ a cheerful, up-tempo song with a simple structure and lyrics:

Let's all get up and dance to a song that was a hit before your mother was born.	Hé kom eens hier en luister, een lied- Je uit het tragistieke tovenaarsbal
Though she was born a long, long time ago, your mother should know, your mother should know.	Eén van een hele tijd geleden dat Je vader nog kent: ‘Your mother should know’

First of all, rhythmically the translation fits the music perfectly again, and the naturalness of the source text has also been kept; the lines are easily singable to the music, while the words are easy to understand. Therefore, once again these elements can be regarded as invariants. Not every line of the source text rhymes, only the last two of the couplet do: “ago” and

“know.” The target text does not rhyme at all, which makes its text world slightly different from that of the source text. The rhyme of the last two lines adds to the simplicity and cheerfulness of the song, which is lost in the target text.

The lyrics, however, are simple and easy to understand in both the source- and target text: the reader is being urged to dance and sing a song “that was a hit before your mother was born,” simply meaning a very old song. In the source text, the name of the song is not mentioned, but in the target text it is. The translation came out decades after this Beatles song was released, and the song that is meant is ‘Your Mother Should Know’ by The Beatles themselves, making the translation a modernised version of the song. With this decision, Bindervoet and Henkes have created an intertextual relationship between the target text and the Beatles’ original song, literally referring to it. The song that The Beatles refer to is one that was old when they were young; the song Bindervoet and Henkes refer to is The Beatles’ song, which has now become older. This shift has great consequences for the text world. The reader of the translation is not only offered a modernised version of the source text, but also a more explicit text, which literally mentions The Beatles’ song. Even though the invariant is that both texts are about a song from the past, the explicitness and modernisation of Henkes and Bindervoet’s version makes their text world radically different from that of The Beatles.

Like ‘Eleanor Rigby,’ ‘Ob-La-Di Ob-La-Da’ is a song with fictional characters and a fictional story. The bottom line of the song, that featured on The Beatles’ back-to-basics album *The Beatles*, is “life goes on.” It has an upbeat melody and light, cheerful lyrics:

Desmond has a barrow in the market place,

Molly is the singer in a band.

Desmond says to Molly, "Girl, I like your face,"
and Molly says this as she takes him by the hand:

Obladi, Oblada, life goes on, bra,

lala how their life goes on.

Poldy schenkt de thee in die hij heeft gezet

Bakt de niertjes in z’n hersenpan

Loopt naar boven, Molly murmelt in hun bed

Hij vraagt ‘r of hij nog iets voor haar halen kan

Odysseus’ Odyssee, leef hier nu, ja,

lala, want je leeft nu hier

Obladi, Oblada, life goes on, bra,
lala how their life goes on.

Odysseus' Odyssee, leef hier nu, ja,
lala want je leeft nu hier

In the course of the source text, Desmond and Molly marry, have children and live happily ever after. In the translation, the character of Molly has been given a whole new dimension. Bindervoet and Henkes have taken her name, that they associated with James Joyce's *Ulysses*, and wrote a new song around it. Not a single word from the source text has remained in the target text, except for the name of Molly. Henkes and Bindervoet's translation is not about Molly and Desmond, but Molly and Poldy, short for Leopold, the main character of *Ulysses*, and is full of references to Joyce's novel, for example the mention of the sixteenth of June: the date the novel takes place. Once again, intertextuality is an element Bindervoet and Henkes add to the translation. They literally refer to *Ulysses* at the end of the song with the line "En zoek je echt iets leuks: lees James Joyce *Ulysses*" as a translation of "And if you want some fun, take obladiblada." The only element that has remained from the source text is the theme, "life goes on," which Henkes and Bindervoet have translated with "leef hier nu, want je leeft nu hier." This can be seen as the only invariant, regarding the meaning of the song. Even the name of Molly stands for a different character in the target text. These changes of course have great consequences for the text world. The text world has changed from a fictional story The Beatles created to the story of two characters from *Ulysses*, with intertextual references to James Joyce's work. The characters and storyline have become recognisable in the translation, while the story of the source text is completely made up by The Beatles. When it comes to sense, thus, the source and target texts are worlds apart.

This last fragment is completely singable once again. Henkes and Bindervoet's translation rhythmically fits the music like the source text does. The source text has a simple ABAB rhyme scheme, which has been maintained in the translation. The words of the target

text are as easy to understand as those in the source text, and thus they have also maintained the level of naturalness of the original. These elements once again do not influence the differences in text worlds, but serve as invariants.

These last six fragments are only a selection of the great range of different strategies Bindervoet and Henkes used for their translations of The Beatles. In all of their translations, the lyrics fit the rhythm of the song perfectly and the naturalness of the words has been kept. These elements did not influence the differences in text worlds, which mainly occurred in the level of sense, or meaning. Henkes and Bindervoet have for example naturalised the texts, for instance in ‘Norwegian Wood’ or ‘Strawberry Fields Forever,’ and modernised lyrics, which is the case with ‘Your Mother Should Know.’ Moreover, slight changes in the text world made some of their translations more explicit than others, which is shown in the fragment of ‘Love Me Do.’ These decisions caused the text worlds to change radically.

In view of this, Henkes and Bindervoet’s translations of Dylan and The Beatles first of all show that singability is a very important factor of song translation. Every single translation is completely singable. As I have described in chapter I, Peter Low stresses the importance of singability in his theory as well. This part of song translation should always receive the most attention. His theory has proven to be a useful tool for comparing translations with their source texts. As is shown in the translation comparison, singability can easily be kept by maintaining the same rhythm, rhyme and naturalness of the source text, which Henkes and Bindervoet have done. However, this is often at the cost of sense, which can be seen in their translations of The Beatles. The text worlds of these translations differ greatly from those of the source texts, which is not the case for the Dylan translations. Bindervoet and Henkes believe that the music influenced this greatly. The key element of The Beatles’ music is the

melody, while Dylan has a greater “woordenrijkdom,” or is richer in words, but has less melodious songs (Ruiten, par.1). When translating The Beatles, every syllable had to fit a note in the melody. For Dylan’s translations, they could afford themselves more freedom on the part of melody, and therefore could translate more closely to the original lyrics: “Bij de Beatles moesten we elke lettergreep op een noot verantwoorden. Bij Dylan hadden we meer speling, daarom konden we ons vaak heel precies aan de tekst houden” (par. 1). As a consequence, singability is kept in the translations of The Beatles, but at the cost of sense.

Moreover, as I have described in chapter II, Henkes and Bindervoet argue that every author deserves their own translation strategy, because each has their own style of writing. They consider Dylan and The Beatles as authors as well, and therefore the reason for the differences would lie in the fact that the lyrical styles of the two differ. According to Bindervoet and Henkes themselves, the obscurity of Dylan’s music is a reason for translating his lyrics more literally: “Toch hebben we ons bij Dylan meer bij de letterlijke betekenis gehouden dan bij de Beatles, waar we lettergreep voor lettergreep hebben vertaald. Moest ook wel want Dylan is soms te duister om te snappen” (Cabenda 2006, par. 7). As is shown in chapter III, Dylan’s lyrics are more surreal and he uses more imagery than The Beatles. Furthermore, the border between what is real and what is not is more vague in the case of Dylan’s music than in that of The Beatles. In comparison with Dylan, Bindervoet and Henkes have therefore treated The Beatles’ lyrics far more freely.

Nonetheless, the consequences of their decisions on the translations are undeniable; the difference in text worlds is far greater in case of the Beatles’ translations than in those of Dylan. In the translations of Dylan’s songs, Bindervoet and Henkes have kept the text world of the target text more or less the same as that of the source text. Where Dylan uses imagery, Bindervoet and Henkes describe the same images. The form of the songs, for example rhyme schemes and rhythm, has overall stayed the same as well. For the translations of The Beatles,

Henkes and Bindervoet have put out all the stops on the subject of translating. They have moved text worlds from fictional to real stories, from Liverpool to The Netherlands and from made-up characters to existing characters of other novels. Because I have now compared the texts and clarified Bindervoet and Henkes' reasons for the great difference, I am able to answer my main question, and see how this study on their texts reflects their view on translation.

Conclusion

“And in the end / The love you take / Is equal to the love you make.”

(The Beatles – The End)

In view of this, I have determined the difficulties of translating lyrics by using Peter Low’s Pentathlon Principle and described how different translators can obtain their own strategy for the translation of songs. By determining other views on how to translate lyrics, I could find out where Bindervoet and Henkes stand in comparison with other translators. Moreover, I have described their own opinion on translating in general, but also on the translation of songs and, more specifically, translating the works of The Beatles and Bob Dylan, with which I could determine their image and view on translation. Furthermore, in order to answer my main question, I also needed to describe the lyrical and musical styles of The Beatles and Bob Dylan and see to what extent the source texts differ. Only then could I compare the target texts and determine to what extent the text worlds of the translations differ. I am now able to place the results of my comparison in the framework of chapter II, in which I discussed Henkes and Bindervoet’s view on translation. With that, I will answer my main question: *To what extent do the text worlds in Bindervoet and Henkes’ translations of the works of The Beatles and Bob Dylan differ from that of the source text and how do these differences reflect their view on translation?*

As I have set out in chapter two, Henkes and Bindervoet portray themselves as translators who deviate from the overall norm of translation. They describe that norm as creating a smoothed out translation in fluent, proper Dutch, without idiosyncrasies of the author if that could make the target language seem stiff, awkward or ugly. They do not agree with this strategy and try to set themselves apart from others who do translate this way. For

the translation of *Finnegan's Wake*, Bindervoet and Henkes determined their own translation strategies, as well as for the translation of songs. However, compared with song translators, they do not differ from the overall norm that much. Singability is their first and foremost requirement that has to be met, which is also the case for the other song translators I have mentioned: Martine Bijl, Jan Rot and Ernst Jansz. If that means the target text is not completely the same as the source text, the translators do not necessarily consider this as a bad thing, as long as the essence of the song has been maintained. In view of this, Henkes and Bindervoet portray themselves as unusual translators who deviate from the norm, but in practice, their strategy does not always differ so much from other translators, especially song translators. Moreover, their most important rule for translation is that every author deserves their own translation strategy. According to them, One universal strategy cannot be determined beforehand.

In the case of The Beatles, Bindervoet and Henkes have stayed true to their views: most of the time the atmosphere of the songs has been kept, but the translations are somewhat unusual. The text worlds of the target text differ greatly from those of the source text, and sometimes they have changed the text world in such a way that the original is almost unrecognisable. This does substantiate their image of deviant translators. However, this is not the case with their translations of Bob Dylan, where they have stayed very close to the source text and the text worlds do not differ much. The difference between Henkes and Bindervoet's translation of The Beatles' and Bob Dylan's work is therefore striking. Even though the translations of the latter do not fit the fact that they try to deviate from other translators, it does reflect their opinion that every author deserves their own translation strategy. Bob Dylan and The Beatles mainly differ on the subject of their lyrics: Bob Dylan's music is more surreal and he uses more imagery than The Beatles, while the latter keep the borders between the real and fictional world very clear. In addition, The Beatles' music is more melodious;

every syllable fits a note, making it more difficult for Henkes and Bindervoet to keep the exact same words in their translation. This is not the case with Dylan's music, with which they could allow themselves more freedom on the subject of melody and rhythm, making it easier for them to keep the meaning of the target text the same as that of the source text.

To conclude, on the one hand the translations of The Beatles and Bob Dylan reflect Bindervoet and Henkes' view on translation very well, because they argue that each author deserves their own translation strategy, which was illustrated by the differences in the translations of the musicians. However, Henkes and Bindervoet also portray themselves as translators who deviate from the overall norm translators have. This is clearly visible in their translations of The Beatles' songs, but not in their Dylan translations. It can therefore be stated that their Beatles translations reflect Henkes and Bindervoet's view better when it comes to portraying themselves, and even though the Dylan translations do not, both translations reflect their opinion on the matter of different authors deserving a different strategy.

Appendix

Bob Dylan

A Hard Rain's A-Gonna Fall

Oh, where have you been, my blue-eyed son?
Oh, where have you been, my darling young one?
I've stumbled on the side of twelve misty mountains
I've walked and I've crawled on six crooked highways
I've stepped in the middle of seven sad forests
I've been out in front of a dozen dead oceans
I've been ten thousand miles in the mouth of a graveyard
And it's a hard, and it's a hard, it's a hard, and it's a hard
And it's a hard rain's a-gonna fall

Oh, what did you see, my blue-eyed son?
Oh, what did you see, my darling young one?
I saw a newborn baby with wild wolves all around it
I saw a highway of diamonds with nobody on it
I saw a black branch with blood that kept drippin'
I saw a room full of men with their hammers a-bleedin'
I saw a white ladder all covered with water
I saw ten thousand talkers whose tongues were all broken
I saw guns and sharp swords in the hands of young children
And it's a hard, and it's a hard, it's a hard, it's a hard
And it's a hard rain's a-gonna fall

And what did you hear, my blue-eyed son?
And what did you hear, my darling young one?
I heard the sound of a thunder, it roared out a warnin'
Heard the roar of a wave that could drown the whole world
Heard one hundred drummers whose hands were a-blazin'
Heard ten thousand whisperin' and nobody listenin'
Heard one person starve, I heard many people laughin'
Heard the song of a poet who died in the gutter
Heard the sound of a clown who cried in the alley
And it's a hard, and it's a hard, it's a hard, it's a hard
And it's a hard rain's a-gonna fall

Oh, who did you meet, my blue-eyed son?
Who did you meet, my darling young one?
I met a young child beside a dead pony
I met a white man who walked a black dog

I met a young woman whose body was burning
I met a young girl, she gave me a rainbow
I met one man who was wounded in love
I met another man who was wounded with hatred
And it's a hard, it's a hard, it's a hard, it's a hard
It's a hard rain's a-gonna fall

Oh, what'll you do now, my blue-eyed son?
Oh, what'll you do now, my darling young one?
I'm a-goin' back out 'fore the rain starts a-fallin'
I'll walk to the depths of the deepest black forest
Where the people are many and their hands are all empty
Where the pellets of poison are flooding their waters
Where the home in the valley meets the damp dirty prison
Where the executioner's face is always well hidden
Where hunger is ugly, where souls are forgotten
Where black is the color, where none is the number
And I'll tell it and think it and speak it and breathe it
And reflect it from the mountain so all souls can see it
Then I'll stand on the ocean until I start sinkin'
But I'll know my song well before I start singin'
And it's a hard, it's a hard, it's a hard, it's a hard
It's a hard rain's a-gonna fall

Zwaar weer op til

O, waar ging je heen, mijn jonge vriend?
En waar ging je heen, mijn blauwogig kind?
Ik gleed uit op de flank van twaalf vage bergen
Ik liep en ik kroop langs zes kromme wegen
Ik doolde door zeven zwartgallige wouden
Ik stond voor een stuk of twaalf dode diepzeeën
Ik zat tienduizend mijl in de muil van een kerkhof
En het is zwaar, het is zwaar, het is zwaar, het is zwaar
Het is zwaar weer en het is op til

O, wat zag je toen, mijn jonge vriend?
En wat zag je toen, mijn blauwogig kind?
Ik zag een kersvers kindje door wolven omgeven
Ik zag een edelsteensnelweg die helemaal leeg was
Een pikzwarte boomtak met bloed dat bleef druipen
Ik zag een kamer vol mensen met hamers die bloedden
Een ladder die wit was lag onder het water
Ik zag tienduizend sprekers wier tong was gebroken
Ik zag schiettuig en zwaarden in de handen van kinderen
En het is zwaar, het is zwaar, het is zwaar, het is zwaar
Het is zwaar weer en het is op til

En hoorde je iets, mijn jonge vriend?
En hoorde je iets, mijn blauwogig kind?
Ik hoorde 'n klap van de donder die klonk als een noodklok
Het brullen van golven die de wereld verzwolgen
Een honderdtal drummers met handen die gloeiden
Tienduizend man fluisteren en niemand die luistert
Eén mens creperen en ook veel mensen lachen
Hoorde 't lied van een dichter die stierf in de vullis
Het gehuil van een clown verstopt in een steegje
En het is zwaar, het is zwaar, het is zwaar, het is zwaar
Het is zwaar weer en het is op til

O, wie trof jij daar, mijn jonge vriend?
En wie trof jij daar, mijn blauwogig kind?
Ik trof een jong kind naast een pony die dood was
'n Blake met 'n hond die zo zwart als de nacht was
Ik trof er een juffrouw, wier lichaam in brand stond
Een meisje, ze gaf de boog van de regen
Ik trof er een man die verwond was met haat
Ik trof ook nog een man die gewond was in liefde

En het is zwaar, het is zwaar, het is zwaar, het is zwaar
Het is zwaar weer en het is op til

En wat ga je doen, mijn jonge vriend?
En wat ga je doen, mijn blauwogig kind?
Ik ga nu gauw terug voor de regen straks neerdaalt
Ik loop diep het bos in, in het woud dat het zwartst is
Waar de mensen met veel zijn en hun handen heel leeg zijn
Waar de giftige vaten hun water verstikken
Waar 't tehuis in het dal naast een smerige cel staat
Waar het gezicht van de beul altijd goed is verborgen
Waar honger iets vies is, waar zielen verzaakt zijn
Waar zwart als de kleur geldt en geen als het aantal
En ik zeg het en denk het en uit het en spui het
En weerkaats het van de bergen en elke ziel ziet het
Dan sta ik op het water totdat ik zal zinken
Maar ik ken mijn lied lang voordat ik ga zingen
En het is zwaar, het is zwaar, het is zwaar, het is zwaar
Het is zwaar weer en het is op til

Like a Rolling Stone

Once upon a time you dressed so fine
You threw the bums a dime in your prime, didn't you?
People'd call, say, "Beware doll, you're bound to fall"
You thought they were all kiddin' you
You used to laugh about
Everybody that was hangin' out
Now you don't talk so loud
Now you don't seem so proud
About having to be scrounging for your next meal

How does it feel
How does it feel
To be without a home
Like a complete unknown
Like a rolling stone?

You've gone to the finest school all right, Miss Lonely
But you know you only used to get juiced in it
And nobody has ever taught you how to live on the street
And now you find out you're gonna have to get used to it
You said you'd never compromise
With the mystery tramp, but now you realize
He's not selling any alibis
As you stare into the vacuum of his eyes
And ask him do you want to make a deal?

How does it feel
How does it feel
To be on your own
With no direction home
Like a complete unknown
Like a rolling stone?

You never turned around to see the frowns on the jugglers and the clowns
When they all come down and did tricks for you
You never understood that it ain't no good
You shouldn't let other people get your kicks for you
You used to ride on the chrome horse with your diplomat
Who carried on his shoulder a Siamese cat
Ain't it hard when you discover that
He really wasn't where it's at
After he took from you everything he could steal

How does it feel
How does it feel
To be on your own
With no direction home
Like a complete unknown
Like a rolling stone?

Princess on the steeple and all the pretty people
They're drinkin', thinkin' that they got it made
Exchanging all kinds of precious gifts and things
But you'd better lift your diamond ring, you'd better pawn it babe
You used to be so amused
At Napoleon in rags and the language that he used
Go to him now, he calls you, you can't refuse
When you got nothing, you got nothing to lose
You're invisible now, you got no secrets to conceal

How does it feel
How does it feel
To be on your own
With no direction home
Like a complete unknown
Like a rolling stone?

Als een kei die zwerft

Lang geleden ooit kleepte je je zo mooi
Strooide zwervers fooi uit je gouden kooi, als vogelvoer
Mensen belden op, met 'Pop, pas op, dat kost je je kop'
Jij vond dat slap geouwehoer
Jij stond steeds klaar met spot
Tot iedereen was opgerot
Nou praat je niet zo vlot
Nou ben je niet zo trots
Als je moet schoeien voor als je wat te eten moet

Gaat het je goed
Gaat het je goed
Geheel en al ontferd
Als een planeet die sterft
Als een kei die zwerft

Je hebt dan de beste school gehad, miss Bakvis
Maar ze hebben van jou daar alleen maar een zuipschuit gemaakt
En niemand heeft je ooit leren leven op straat
En nu moet je maar zien dat je er gewend an raakt
Voor jou was er geen compromis
Met de duistere gast, tot je 't helder ziet
Hij verkoopt je echt geen alibi's
Als je in het vacuüm van zijn ogen spiedt
En hem vraagt voor welke prijs hij iets voor jou doet

Gaat het je goed
Gaat het je goed
Door iedereen ontferd
Een boom waarin is gekerfd
Als een planeet die sterft
Als een kei die zwerft

Je vond het maar flauw als de oude clowns op hun fietsje voor jou
Hoog in de touwen hun rondjes bleven rijden
Je zag het nooit in maar het heeft geen zin
Als je anderen toestaat dat ze voor jou je leven leiden
Jouw diplomaat droeg op zijn rug een Siamese kat
Je reed met hem paardje in je chromen schoepenrad
Doet het geen pijn wanneer je uitvindt dat
Hij toch wat anders is dan je had ingeschat
Toen hij ervandoor was gegaan met de hele poët

Gaat het je goed
Gaat het je goed
Gestort in het verderf
Als een verdwaalde scherf
Als één die naamloos sterft
Als een kei die zwerft

Prinsesje zonder wensen en alle mooie mensen
Die tanken en denken dat ze het hebben gemaakt
Schenken elkaar kostbare dingen, cadeautjes
Terwijl jouw gouden ring bij de pandjesbaas is zoekgeraakt
Jij werd altijd zo vrolijk en blij
Van Napoleon in lompen en de dingen die hij zei
Ga erheen, hij roept je, hij wil je erbij
Nu je niets te verliezen hebt, voor jou of voor mij
Je bent onzichtbaar, je hebt geen geheimen die je verbergen moet

Gaat het je goed
Gaat het je goed
Als je niet beërfd
Alsof er in je is gekerfd
Als een planeet die sterft
Als een kei die zwerft

The Beatles

Love Me Do

Love, love me do.
You know I love you,
I'll always be true,
So please, love me do.
Whoa, love me do.

Love, love me do.
You know I love you,
I'll always be true,
So please, love me do.
Whoa, love me do.

Someone to love, Somebody new.
Someone to love, Someone like you.

Love, love me do.
You know I love you,
I'll always be true,
So please, love me do.
Whoa, love me do.

Love, love me do.
You know I love you,
I'll always be true,
So please, love me do.
Whoa, love me do.
Yeah, love me do.
Whoa, oh, love me do.

Hou van mij

Hou, hou van mij
Ja dat maakt me blij
Want dan zijn we vrij, zo vrij-jij-jij-jij
Vrij met mij
Woho vrij met mij

Hou, hou van mij
Ja dat maakt me blij
Want dan zijn we vrij, zo vrij-jij-jij-jij
Vrij met mij
Woho vrij met mij

Iemand voor mij, 'n meisje als zij
Iemand voor mij, iemand als jij

Hou, hou van mij
Ja dat maakt me blij
Want dan zijn we vrij, zo vrij-jij-jij-jij
Vrij met mij
Woho vrij met mij

Hé hé

Hou, hou van mij
Ja dat maakt me blij
Want dan zijn we vrij, zo vrij-jij-jij-jij
Vrij met mij
Woho vrij met mij
Je hou van mij
Woho hou van mij
Jeh, hou van mij

Norwegian Wood (This Bird Has Flown)

I once had a girl,
or should I say
she once had me.
She showed me her room,
isn't it good
Norwegian wood.

She asked me to stay and she told me to sit anywhere,
so I looked around and I noticed there wasn't a chair.

I sat on a rug,
biding my time,
drinking her wine.
We talked until two
and then she said,
"It's time for bed."

She told me she worked in the morning and started to laugh,
I told her I didn't and crawled off to sleep in the bath.

And when I awoke
I was alone;
this bird had flown.
So I lit a fire,
isn't it good
Norwegian wood.

Veluwezoom (Blokhut in 't woud)

Ik was eens verliefd
Maar ik had pech
Zij niet op mij...
Zij wees me de weg
Is het geen droom?
Veluwezoom

Ze vroeg me hoe heet je en ik noemde stijfjes mijn naam
Ik ben onbeholpen omdat ik mij voor mezelf schaam

Zo lagen wij daar
Zij op een kleed
Ik op mijn rug
Het was in haar tuin
Waar zij mij zei:
Liefde maakt vrij

Ze zei me: ik heb al een vriendje en lachte me uit
Ik zei haar: wat jammer, wie is het en speelt hij soms fluit?

En toen zij vertrok
Was ik alleen
En keek om me heen
Toen stichtte ik brand
't Was er zo koud
Blokhut in 't woud

Eleanor Rigby

Ah, look at all the lonely people!
Ah, look at all the lonely people!

Eleanor Rigby picks up the rice in the church where a wedding has been,
Lives in a dream. Waits at the window,
wearing the face that she keeps in a jar by the door,
who is it for?

All the lonely people,
where do they all come from?
All the lonely people,
where do they all belong?

Father McKenzie writing the words of a sermon that no one will hear,
No one comes near. Look at him working,
darning his socks in the night when there's nobody there,
what does he care?

All the lonely people, where do they all come from?
All the lonely people, where do they all belong?

Ah, look at all the lonely people!
Ah, look at all the lonely people!

Eleanor Rigby, died in the church and was buried along with her name,
Nobody came. Father McKenzie,
wiping the dirt from his hands as he walks from the grave,
no one was saved.

All the lonely people, where do they all come from?
All the lonely people, where do they all belong?

James Paul McCartney

Ah! Denk aan al die dooie Beatles!

Ah! Denk aan al die dooie Beatles!

James Paul McCartney

Zingt op een wijs van een lied van een band die je kent

Staat in zijn hemd, wacht bij het venster

Met het gezicht van een hondje in onschuld vermoord

Waar is het voor?

Al die dooie Beatles, waar zouden ze nu zijn?

Al die dooie Beatles, wat zouden ze nu doen?

En Richard Starkey

Slaat op de drums voor een nummer dat niemand nog hoort

Maar hij drumt voort, zie hem nou drummen

Slaat met zijn sticks op het vel als er niemand meer is

Hij slaat nooit mis

Al die dooie Beatles, waar zouden ze nu zijn?

Al die dooie Beatles, wat zouden ze nu doen?

Ah! Denk aan al die dooie Beatles!

Ah! Denk aan al die dooie Beatles!

James Paul McCartney

Liep door de kerk en verstopt in zijn hemd zat een lam

Iedereen kwam

En Richard Starkey pinkte een traan van zijn drums

Want het werd hem te veel

Niemand bleef heel

Al die dooie Beatles, waar zouden ze nu zijn?

Al die dooie Beatles, wat zouden ze nu doen?

Strawberry Fields Forever

Let me take you down, 'cause I'm going to Strawberry Fields.
Nothing is real, and nothing to get hung about.
Strawberry Fields forever.

Living is easy with eyes closed,
misunderstanding all you see.
It's getting hard to be someone, but it all works out;
it doesn't matter much to me.

Let me take you down, 'cause I'm going to Strawberry Fields.
Nothing is real, and nothing to get hung about.
Strawberry Fields forever.

No one I think is in my tree,
I mean, it must be high or low.
That is, you can't, you know, tune in, but it's all right.
That is, I think it's not too bad.

Let me take you down, 'cause I'm going to Strawberry Fields.
Nothing is real, and nothing to get hung about.
Strawberry Fields forever.

Always know, sometimes think it's me.
but you know, I know when it's a dream.
I think a "No," I mean a "Yes," but it's all wrong.
That is, I think I disagree.

Let me take you down, 'cause I'm going to Strawberry Fields.
Nothing is real, and nothing to get hung about.

Strawberry Fields forever. Strawberry Fields forever,
Strawberry Fields forever, Strawberry Fields forever.

Strabrechtse Heide daar kom ik

Kom ik neem je mee naar de rand van de Strabrechtse Hei
Alles is schijn, en niets om van versted te staan
Strabrechtse Heide daar kom ik

Leven is simpel met ogen dicht
Je mist van alles wat je ziet
't Is lastig zat iemand te zijn maar het komt wel goed
Het interesseert me ook geen biet

Kom ik neem je mee naar de rand van de Strabrechtse Hei
Alles is schijn, en niets om van versted te staan
Strabrechtse Heide daar kom ik

Niemand zit dunk ik in mijn struik
Want het is toch hoog of is het laag
Dan heb je weet je geen contact maar da's okee
Dat is bedoel ik niet zo erg

Kom ik neem je mee naar de rand van de Strabrechtse Hei
Alles is schijn, en niets om van versted te staan
Strabrechtse Heide daar kom ik

Vaak nou soms denk dat ik het ben
Maar weet jij ik weet 't is niet echt
't Is echt niet echt maar wel nep echt maar da's o nee
Dat is bedoel ik slecht gezegd

Kom ik neem je mee naar de rand van de Strabrechtse Hei
Alles is schijn, en niets om van versted te staan
Strabrechtse Heide daar kom ik

Strabrechtse Heide daar kom ik, Strabrechtse Heide daar kom
Ik, Strabrechtse Heide daar kom ik

Schaapskeutelsoep
Schaapskeutelsoep

Banne Buiksloot daar ga je

Gaat u met mij mee want ik ga nu naar Banne Buiksloot
Echt als een droom
En echt je hoeft geen houten hoofd, Banne Buiksloot daar ga je

Leven is simpel beoogklept
Mis de verstanden die je ziet
Het is je aard, het valt niet meer maar dat komt wel goed
Het maakt me eigenlijk niks uit

Gaat u met mij mee want ik ga nu naar Banne Buiksloot
Echt als een droom
En echt je hoeft geen houten hoofd, Banne Buiksloot daar ga je

Niemand zit denk ik in mijn boom
Omdat het hoog moet zijn of laag
Nou ja, je weet het niet, wees blij want 't is okay
En het valt eigenlijk best mee

Gaat u met mij mee want ik ga nu naar Banne Buiksloot
Echt als een droom
En echt je hoeft geen houten hoofd, Banne Buiksloot daar ga je

Altijd weet nee soms denk ik wie
Maar jij weet en ik weet: 't is een droom
Ik denk: ik weet dacht ik o ja maar 't zit goed fout
Nou ja, ik denk ik vind van niet

Gaat u met mij mee want ik ga nu naar Banne Buiksloot
Echt als een droom
En echt je hoeft geen houten hoofd, Banne Buiksloot daar ga je

Banne Buiksloot daar ga je. Banne Buiksloot daar ga je
Banne Buiksloot daar ga je!

Annie is dood
We buried Frans

Ob-La-Di, Ob-La-Da

Desmond has a barrow in the market place,
Molly is the singer in a band.

Desmond says to Molly, "Girl, I like your face,"
and Molly says this as she takes him by the hand:

Obladi, Oblada, life goes on, bra, lala how their life goes on.

Obladi, Oblada, life goes on, bra, lala how their life goes on.

Desmond takes a trolley to the jeweler's store,
buys a twenty carat golden ring.

Takes it back to Molly waiting at the door,
and as he gives it to her she begins to sing:

Obladi, Oblada, life goes on, bra, lala how their life goes on.

Obladi, Oblada, life goes on, bra, lala how their life goes on.

In a couple of years, they have built a home sweet home.

With a couple of kids running in the yard
of Desmond and Molly Jones.

Happy ever after in the market place,
Desmond lets the children lend a hand.

Molly stays at home and does her pretty face,
and in the evening she still sings it with the band.

Obladi, Oblada, life goes on, bra, lala how their life goes on.

Obladi, Oblada, life goes on, bra, lala how their life goes on.

In a couple of years, they have built a home sweet home.

With a couple of kids running in the yard
of Desmond and Molly Jones.

Happy ever after in the market place,
Molly lets the children lend a hand.

Desmond stays at home and does his pretty face,
and in the evening she's a singer with the band.

Obladi, Oblada, life goes on, bra, lala how their life goes on.

Obladi, Oblada, life goes on, bra, lala how their life goes on.

And if you want some fun, take obladiblada

Odysseus Odyssee

Poldy schenkt de thee in die hij heeft gezet
Bakt de niertjes in z'n hersenpan
Loopt naar boven, Molly murmelt in hun bed
Hij vraagt 'r of hij nog iets voor haar halen kan
Odysseus' Odyssee, leef hier nu, ja, lala, want je leeft nu hier
Odysseus' Odyssee, leef hier nu, ja, lala want je leeft nu hier
Poldy is verkoper van reclametaal
Molly geeft concerten in het land (in het land)
Poldy heeft voor Molly net de post gehaald
En Molly ziet hem gluren naar haar kouseband (band)
Odysseus' Odyssee, leef hier nu, ja, lala, want je leeft nu hier
Odysseus' Odyssee, leef hier nu, ja, lala want je leeft nu hier, jeh
Als je loopt door de stad wordt je stad je eigen huis
In de loop van de dag kijk je met het hoofd
Van Poldy en Molly Bloom (hahahahahaha)

Zestien juni slijt ie ook reclametaal
Molly denkt aan vroeger met haar hand (arm! been!)
Poldy eet een kaassandwich als middagmaal
Een uur tevoren was ie pispaal op de krant, ja
Odysseus' Odyssee, leef hier nu, ja, lala, want je leeft nu hier (heheheheh)
Odysseus' Odyssee, leef hier nu, ja, lala want je leeft nu hier
Als je loopt door de stad wordt je stad je eigen huis
In de loop van de dag kijk je met het hoofd
Van Poldy en Molly Bloom

Zestien juni voost ze met een gladde aal
Poldy doet het met z'n eigen hand
Molly zegt graag ja, zij houdt van klare taal
En in de avond draagt haar man d'r kouseband, jeh.
Odysseus' Odyssee, leef hier nu, ja, lala, want je leeft nu hier
Odysseus' Odyssee, leef hier nu, ja, lala want je leeft nu hier
En zoek je echt iets leuks: lees James Joyce *Ulysses*

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³ Because there are two sources of the same author and year, I have referred to this article with 'Bloemkolk, 2006 I', because it was the first article by this author published in 2006.

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