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BA Thesis

Word count: 8940

## **Genre and Song Translation: An Interdisciplinary Approach**

**Abstract**

This thesis will present and test a new additional strategy for song translation based on the pentathlon principle by Peter Low and the multidisciplinary approach by Sebnem Susam-Sarajeva. This strategy combines musicology and translation studies in the translation process, as it will look at the genre of a song. By studying the genre conventions the translator can gain new insights useful for translation such as: rhythm conventions, chord progression rules, or themes and metaphors that are often used within a genre. This theory is applied in three translations of three different genres. These songs are: “Dazed and Confused” by Led Zeppelin, “Henry Lee” by Nick Cave, and “War Pigs” by Black Sabbath. This translation process has proven this new strategy to be useful in translating. However, it has also shown that this success is limited to genres that have conventions that are related to the function and content of the lyrics.

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## Chapter 1: Aim, Theory and Strategy

For this thesis the goal is to make three singable translations of three different songs from three genres in popular music: blues rock, goth rock, and (heavy) metal. The mock assignment is from Dutch music magazine *Mania*. This magazine, published by Platomania (who also own the Plato and Concerto record stores), typically covers anything related to popular music and artists, such as new releases, background articles, interviews and other miscellaneous articles. For an upcoming article they have asked translators in the Netherlands to write a few translations of songs of their own choice. The translations can be from any song, but they should be singable and fit the original music. Singability is required to encourage Dutch artists to use and perform these translations.

The goal of this assignment is to pick three songs for translation and use them as an experiment to test a new translation strategy. I have chosen to use Peter Low's "pentathlon" theory, which I will further discuss below, and a complementary strategy of my own based on a study by Sebnem Susam-Sarajeva. This complementary strategy will focus on the *genre* of the song, and use this as a broader criterium when translating. This will allow the translator to look at the source text with fewer limitations. The aim of this thesis is to test this strategy for further research purposes. The main criterium I shall look at is the artist's interpretation of the chosen genre. Other areas such as the historic context of a song and the cultural influences such as subcultures surrounding the chosen song/artist/genre will be discussed as part of the analysis of the songs, but they are not the main focus of the study.

### Peter Low

The first study I will use as the base for my thesis are three studies Peter Low has published: *Singable Translations of Songs* (2003), *Translating Poetic Songs*, and *Translating Songs that Rhyme*. In the first study he introduces the so-called "pentathlon principle" (Low, 92-98). This principle is based on the study of Richard Dyer-Bennet (as cited in Low, *Singable*, 91) which describes five main principles that should be taken into account when writing a translation of a song: singability, sense, naturalness, rhythm, and rhyme (Low, *Singable*, 92). Each principle focusses on a different point of what makes a song translation successful. Low borrows this term from athletics: in the pentathlon, the athlete has to compete in five different disciplines, but he cannot pour all his energy in only one part, for then he will lose in the others. Thus, it is important he divides his strengths over the other parts. The same, Low argues, goes for song translation. When translating a song, one should not only focus on one aspect. For example, if one makes a complete literal translation, the unnatural syntax will

make the text unreadable or ‘translationese’. Alternatively, if the translator wants to keep the original rhyme structure, he will often lose points on sense and naturalness, Low argues (*Singable*, 95-96). The desired effect of Low’s strategy is a text that uses all these principles in a balanced way.

### **Singability**

Singability is arguably only important if the *skopos* of a translation is that it is intended for performing. Skopos in this case means the purpose of the translation set by the goal of the text and the audience as stated by Vermeer (as quoted by Low *Singable*, 87). Some song translations are only meant for reading out loud or as an aid for understanding the lyrics and thus require no singability. However, for this study singability was one of the criteria the mock assignment entailed. This principle looks at the words and syllables and how it improves or obstructs singability. In English for example, consonant clusters and under-sized vowels are not preferable when singing, specifically on long notes, because they will be difficult to understand when they have to be prolonged unnaturally long. This, however, is most important when the translated song is only performed without the lyrics available to the audience. In the case of this assignment the audience can read and reread the lyrics, thus the songs do not need to be understood immediately when they are first heard, as they will be read first.

### **Sense**

Sense relates to the message and choice of words within a song. For example, if the song focusses on telling a detailed story or true event, sense can be one of the most prominent principles. This, for example is often the case in musical songs. On the other hand, there are plenty of songs where sense can be stretched by replacing an exact word match with a near-synonym, a narrow term with a superordinate one, and a metaphor with another one which has a similar meaning (Low *Singable*, 94).

### **Naturalness**

Naturalness is a principle that is not only important in song but in translation in general. There are several reasons why naturalness is preferred, but Low focusses on naturalness as vital to conveying the meaning of a text when performing a song. This is arguably only valid when a song translation is presented solely by singing and not first by printing the lyrics.

Thus, the translator could choose for less “reader-friendly” language if he deems the semantic meaning more important for example.

### **Rhythm**

Rhythm is another important principle when it comes to translating music, specifically if the source text is classical music where there are often many conventions regarding rhythm. Low gives an example of different words that do not have the exact same meaning but one fits the meter of the text and the other does not. This example covers a German song, where a type of flower is mentioned, but the direct translation of the flower does not fit the meter, so he argues that the writer was singing about autumn flowers, and another autumn flower that would fit the meter would be better (*Singable*, 95). Rhythm in this case would overrule sense in order to make the text more singable, thus combining the principles to come to a better translation. However, when making changes to the original meter, syllable-count or even melody, the translator should carefully consider *where* he makes those changes. Low argues: “the best place to add a syllable is on a melisma, and the best place to omit a syllable is on a repeated note, because those methods alter rhythm without destroying melody” (97). A melisma is a place where the singer sings a melody of multiple notes, using only one, stretched, syllable. Therefore there is already space for extra syllables using the same notes.

### **Rhyme**

Although rhyme is only one of five principles in this study, song translation and rhyme are for Low substantial enough to dedicate another study to, “Translating Songs that Rhyme” (2008). Rhyme, according to Low, is often a problem in song translation if the translator tries to imitate the exact rhyme scheme as the source text (*Translating Songs*, 6). Rhyme is generally accepted and well liked in lyrics because it sounds nicer to the ear when done properly (Strangways, as quoted in Low *Translating Songs*, 2), but also because it makes the song catchier and easier to remember. However, the problem with translating rhyme is that it narrows down the word choice. Therefore, the translator should first assess whether rhyme is crucial to the song or genre, whether rhyme is used in the target language (some languages do not generally use rhyme in song) and which parts of the rhyme are the most important (1-2). Subsequently, the translator can choose for less naturalness and sense and an exact rhyme scheme match, or opt for less perfect rhyme and more equal division over the other principles. One method to do this is to look for word matches that are not perfect but near perfect rhyme matches. This is already very common in most modern music and would

therefore be suitable for most translation. Another method Low describes is not to copy the rhyme scheme entirely, but only partly. For example, the source text could have an ABAB rhyme scheme, but only the B rhymes are really prominent. The translator could then choose to only keep the B rhyme schemes and thus creating a rhyme scheme like xBxB (where x are non-rhyming syllables). This would keep the song in general similar in rhyme to the original, but make the text more flexible to translate and giving the translator more freedom (*Translating Songs*, 7-8).

### **Strategy**

Low argues that first of all, the translator should examine the source text and decide what its most important aspects are. For example, the chorus often is repeated and thus is important, while the verse may be less important and does not need to be as catchy and singable. Low's three step guide on how to begin translating advises to start with translating these prominent parts, because if they prove to be untranslatable in the target language, the chances of success for the translation of a whole are often very minimal as well (*Singable*, 98-99). Next, the translator should look at the most important parts of the song in terms of the pentathlon principles. Is rhyme very present and noticeable? Is the semantic meaning of the song and words important for the song or is there a general theme and do the exact words matter less? Is the song in a genre where the structure and rhythm are set? Are there any guidelines made in the brief? Using questions such as these, the translator can choose which pentathlon principles to focus on and which can be more easily compromised. Lastly, if the text has a very clear rhyme scheme and the translator wishes to keep this in the translation, he/she should start with the rhyme and preferably work from the bottom up. This way unnatural word choices can be avoided more easily. This coincides with Low's study of translating rhyming songs, in which he also notes that some rhymed words are more important to preserve because they come at the end of a verse or sentence and coincide with the more emphasized syllable (8). The translator should then focus first on these words and their placement, and then move on to the sentence/line above.

### **Sebnem Susam-Sarajeva**

Another study that is relevant for my thesis is Sebnem Susam-Sarajeva's *Translation and Music*, published in "The Translator". In this study she explores recent ideas on song translation but also criticizes what, she argues, is missing. She discusses several points of view that could be relevant in this area and then offers further research niches.

According to Susam-Sarajeva, not only are there significantly fewer studies of the translation of music than of translation in general, but, the studies that are available are focused primarily on the translation side. This is problematic, she says, because translation of music requires a more multidisciplinary approach than it has had before this article was written (198). This I will elaborate on later. The second problem with song translation is that most studies only focus on canonized music, whereas music is such a big part of society and culture that it should be viewed as a more important area of investigation, not only in the historical sense (Frith as cited by Susam-Sarajeva, 198). The last point of her critique is that the studies up until now have aimed for a translation with high regards to sense. Her argument is that when wanting to translate songs faithfully to the meaning and sense (Low, as quoted in Susam-Sarajeva, 198), the translator is very limited in his options and misses out on great opportunities of creativity (198). For this thesis I will use her theory of using a multidisciplinary approach, with regards specifically to musicology (190).

First, Susam-Sarajeva states that we should not only look at a text (or lyric) with the aim to create a faithful translation, but also at the goal of a translation. To find the *skopos* of a text she uses a set of questions such as: does the translation have to be singable? Will it be used in combination with the source text or will it be presented without? Will it be played once or can the audience listen to it repeatedly? Is the melody going to be the same? Who will listen to it? Where will it be published? And is the audience already familiar with the song? Those will allow for a look at the text in a broader perspective and can help set boundaries when translating.

Susam-Sarajeva's set of questions fits in with the approach advocated by Low (*Singable*), discussed above, but Susam-Sarajeva takes her approach one step further so as to incorporate the social and cultural aspects of music and language. She argues that studies have proven that listening to music in a foreign language does not diminish the enjoyment of music (192), so why should music be translated in the first place? Her argument is that music can also be connected to a form of identity and culture. "Singing in one's mother tongue seems to be equated with being true to oneself and with authenticity" (192). Not only does it connect to one person, but music can also represent an ethnic group or culture. Translating into that ethnic language or translating a typical song from that ethnic group can help raise awareness, for example. Another aspect where music connects cultures is in what she calls the 'imported genre'. Just like literature and poetry, music borrows from foreign repertoires. Studying this aspect of song translation also gives more insight and "shapes the history of a musical system" (193).

## Genre

For this thesis in particular it is useful to incorporate Susam-Sarajeva's take on interdisciplinarity, and combine a branch of musicology (in this case genre studies) with translation methods when using the pentathlon principle by Low. Genres have their own traits and conventions that can be used to translate a song from that genre. This way the translator will not be focused primarily on the source text, but will have a way to zoom out of the song and look at the bigger picture. The translator will then have more context and comparative material to use, to come to a faithful translation, even if a perfect lexical match is not available or other aspects create problems.

One could argue that this method produces an adaptation instead of a translation but I would argue that what is produced can be seen as a "version". In an article by Lawrence Venuti, called *The Poets Version*, he explains this term as a translation that is based not simply on the text itself, but also on the different texts that stand in relation to the source text, thus creating a new version, that "cannot be evaluated simply on the basis of a comparison to its source text" (230). This method mixes translation with adaptation. With the *skopos* of this thesis' assignment in mind the translation should become singable and usable to artists for performing. Thus, the translation is presented as a text in its own right. Venuti calls this the "poet's version"; in my take on song translation the term "remix" comes to mind: similarly to a remix, a song translation repurposes the original song parts, mixes them, and adds new parts that give a new sound, but still bearing a strong similarity to the original. However, instead of remixing the sounds of the music, the translator mixes the sounds of the words and the meaning, picking apart the lyrics, translating some parts literally and adding or removing some other parts.

## Chapter 2: Song text analysis

For this thesis I have chosen to translate songs from three different popular genres in order to test the theory of using genre as a complimentary perspective. This chapter will discuss each song, focusing on genre first based on Susam-Sarajeva's study of the relevance of multidisciplinary context of the songs and then a textual analysis using Low's guidelines on how to start (*Singable*, 93). For each song I will identify which parts are most important for the genre and should be preserved, and which parts may cause problems when translating.

### Blues Rock: Led Zeppelin's "Dazed and Confused"

Blues rock is in its essence plain blues, often adopted by white musicians, but louder and harder musically. For this genre there are many musicological features to be noted and explained, but the musical aspect will not be in question for the translation, as the lyrics should fit to the original music. Thus, this description will focus mainly on the textual aspects of blues in general, as they are the same for blues rock. Next, when analyzing the song and Led Zeppelins version of it, I will also focus on Led Zeppelin as a band and how it influenced the lyrics.

Blues is not only a musical style, it also entails a state of mind. The term originated from the African-American oppression. Blues music was largely based on African-American indigenous music and work-songs (Moore, 2), and grew as a genre from the need to express sorrow and feelings of oppression and depression. This is mostly seen in early blues songs. The twelve-bar blues is the most common scale progression used in blues music, although there are several other blues scales, such as the eight-bar or sixteen-bar scales. Often it has an AAB rhyme scheme but some blues artists divert from this. Blues rock as a genre emerged from the Memphis style blues that involved louder instruments such as electric guitars. Blues rock uses the same chord progressions, blue notes (often a lowered third, fifth and seventh in a scale) and rhyme scheme roughly but this is accompanied with improvisation of all kinds. Memphis blues gradually changed to Blues rock because of rock bands covering or incorporating blues songs, gaining popularity for the genre. Artists that had a major influence on the broadening of the genre among other bands are John Mayall, Eric Clapton, and Peter Green, all of whom have been in several bands that are seen as the early blues rock albums. Two other important names to connect with this genre are Jimi Hendrix (one of the few black artists in a genre that was appropriated mostly by white men), and Jimmy Page. Page was in a band with Eric Clapton and took elements from the earlier blues rock and incorporated that in the first album of his new band Led Zeppelin. Blues rock uses the same chord progressions,

blue notes and rhyme scheme roughly but this is accompanied with improvisation of all kinds.

Led Zeppelin is known for its harder, louder and heavier version of blues rock, and are said to be the transition between blues rock and heavy metal. Led Zeppelin's blues rock was known for its blues themed songs, filled with long guitar solos. Many of their songs were not only in blues style, but were actually part blues songs. "Dazed and Confused" is set in a twelve-bar progression, with an AABB rhyme scheme, and a theme that fits right into the blues tradition: heartbreak and women-trouble. Because blues rock is characterized largely musically and historically, this rhyme scheme and theme are the factors I want to focus on mostly. In the original version by Jake Holmes the lyrics also speak from a male perspective about his troubles with his woman. The troubles themselves differ in specifics but are largely the same in meaning. The woman is hard to deal with, she is temperamental but the man speaking just cannot stay away. He is confused with what the woman wants and what he can expect. This is seen specifically in lines such as: "You hurt and abuse tellin' all of your lies/ Run around sweet baby, Lord how they hypnotize"; "Try to love you baby, but you push me away". When translating this song I want to start with key lines such as these and try to incorporate rhyme in these sentences first. Another line I deem important is the first of the first and the last verse, which includes the title: "Been dazed and confused for so long it's not true". For this line I want to focus mostly on the title aspect and less on the second part, as I feel that it is merely a pointer of the confused state of the narrator, which I feel can be expressed in other parts of the song as well.

In conclusion, for this song, the pentathlon principles I want to focus on mostly with regards to the genre are singability (as this is a requirement), rhyme, and sense (specifically the theme of the song and less the exact words).

### **Goth Rock: Nick Cave's "Henry Lee"**

Goth rock is essentially a subgenre of goth music. In an article by Isabella van Elferen, she describes how goth music can essentially be combined with any genre, creating a mix between the characteristics of both. Before explaining these characteristics and the approaches that will be used in the translation process.

Charles Mueller in his article about goth subculture and ideology argues that goth originated as a subculture in punk, but was inspired by the macabre and melancholy (2). Other inspirations he names are the work of Edgar Allen Poe and early horror films. According to Mueller, goth music originated in Britain in the 1980s. The difference between

early goth music and punk was the softer, melancholic sound of goth next to the aggressive and overtly political views of punk. Both styles draw on social criticism and touched upon pessimistic themes, however goth music does this with less aggression and more theatrics. Another important feature in goth is the popularity amongst women, based on the lyrics not being misogynist, and many artists being female. Mueller describes this as “the genre celebrated femininity as a seductive, subversive sign” (4). Another important point is the tendency to cover other artists’ work. This tradition goes hand in hand with the earlier statement that goth can be combined with any genre. As the covers stimulate the combining of the original songs’ genre with goth. Covers across genres happen more often, however not as copiously and typically as goth music, which is also the reason for their many subgenres.

Nick Cave’s murder ballad “Henry Lee” is a good example of goth rock. The story follows a man and a girl, she tries to seduce him, but he refuses. After he refuses her she kills him and then gets rid of the body. The theme is dark and the story does not end well. The story is told with more verses than a typical pop song. The lines are descriptive and hardly use any rhyme, often only one instance per verse. Another goth aspect found in this song is the female narrative in the song. On the album version a female artist, PJ Harvey, sings most of the female narrated lines. Musically the music is very toned down except for the recurring bridge and chorus which give the song an eerie and moody tone, as is to be expected of goth rock. The song is actually an adaptation of an earlier folk rock song by Dick Justice, which also has been used as the inspiration for Bob Dylan’s song “Love Henry”. The influence of the folk rock song is also important when translating, as the original version can be used for context. The lyrics are different in the original but the story is the same. In the process, the translator can use words from the original for context when a line proves difficult to translate. Combined with the conventions the genre has in terms of themes and atmosphere, the translator has many options to choose from when facing a translation problem.

As described above the song fits mostly lyrically in the genre of goth rock. This genre is not as much described by clear-cut musical rules and traditions but more by the atmosphere, the lack of masculinity (as opposed to blues rock) and the themes. Features I want to focus on when translating these lyrics are the female perspective in the song, the lyrics’ dark twist, and the way the singer tells a story rather than singing a catchy tune. The principles from the pentathlon approach that are thus the most important are sense and naturalness; rhythm is significantly less important than in the other two songs as we see in the way that there is no general meter, and judging by the lyrical similarity in the original and in this version, the music was composed to the lines and not contrary. Therefore, when looking

for a compromise in a translation problem, rhythm would be best to compromise on. Rhyme is minimally present in the source text, and I would like to incorporate some rhyme in the translation when possible. However, because this rhyme is minimal, working from the bottom up would not be the easiest method, so I plan to first translate the song based on the sense, and then later incorporate rhyme where possible.

### **Heavy Metal: Black Sabbath's "War Pigs"**

The song I chose from this genre is Black Sabbath's "War Pigs" (1970). This song is one of the top ten best-known songs by Black Sabbath, and is furthermore exemplary of metal as a genre. Heavy metal or classic metal (or often just metal) is the cornerstone of all subgenres in metal, and finds its roots in blues and blues rock music. The exact turning point when blues rock and hard rock turned into heavy metal is hard to define as they often fit both genres. The differences are easier to explain and are defined by Musicmap, an online tool that shows and explains (almost all) genres, its history and their underlying connections, as: hard rock with more amplified sounds, raging guitar solos and basslines, more drum and longer intros and outros. Next to more amplified sounds the use of effect pedals, mainly distortion, is common and adds to the metallic sound of the genre. Textually the influence from blues and hard rock is the "heavy and gloomy" sound and lyrics, often exploring dark themes, such as violence death, abuse, politics and depression.

In his paper "Heavy Metal Music: A New Subculture in American Society" Robert Gross elaborates on what defines heavy metal. He argues that when it first emerged, metal resembled the contemporary popular and rock music, but faster-paced and louder. He explains that the major differences lie in the way the music is produced, the instruments used, the lyrics and the subculture attached to it (121). Metal bands have the reputation of being Satanists, but Gross explains that satanic notions are often used and explored, but are not the real theme. "There are songs that discuss occult power, tracks that mention the power struggle between parents and teens, medieval power fantasies and a variety of other topics. However, the key element in a majority of heavy metal songs is the concept of power" (124). This is further explained in a study by Kennet Granholm about the satanic in metal. His conclusion is that while there is an abundance of satanic subjects, this is not because the bands or members promote satanism (the majority do not), but because it stems from the origin of rock music (125). Rock music, as categorized by Simon Frith (94-96) is about being authentic, rebellious and the aversion to the mainstream. Because rock music gradually

became more popular and mainstream, the lyrics, image, and subculture got gradually more extreme, resulting in heavy metal and its use of Satanist themes.

“War Pigs” was released in 1970 on Black Sabbath’s second album *Paranoid*. The song is exemplary of heavy metal with its blues influences and long guitar riffs. The song has several instances of satanic or heathen metaphors but is explained by Black Sabbath to be an anti-war song. It was originally called “Walpurgis”, which is a celebration for covens and heathens. But the record company thought the title was too satanic to be used, so they changed it to “War Pigs”, as the meaning of the song was not satanic, but shows the “true evil” in the people that start the war, the government. (Iommi, 73). Similarly to what I stated above, satanism is very present in this song, but is only used stylistically. The underlying theme is about power relations and anti-war.

The song contains three verses. Using Low’s guide on how to start, the first step would be to point out the most important parts of the lyrics. Judging by the faster paced rhythm, and its strict rhyme scheme, I deem the first and third verses to be most important. Moreover, the first and last verse are typically more popular to sing along to at live performances. The audience finds these verses thus easier to remember, and more important to remember. Because heavy metal is a popular-music genre, live performances are a big part of the culture surrounding the genre. Therefore I chose to use the live performances as a base to see which verses the audience would deem most important. The second verse is a bridge, meaning that it has a contrasting melody, is slower, it is lyrically less extreme with regards to satanic metaphors, and there is no rhyme. This bridge, functions as an explanation of the heavily metaphoric verses and also introduces the guitar solo. The second step would be to judge which pentathlon principles are present and which are necessary to keep in the translation. The first and most noticeable principle would be the rhyme. Its fast-paced end-rhyme sweeps on with the music. Next, the rhythm, the cadence is iambic pentameter in the first and third verse. With regard to the genre conventions this is very typical and exemplary of the genre, and thus I think it is important to keep this in mind when translating. The final point Low makes when translating a song with rhyme, is to start working from the bottom to the top. The rhyme scheme in the verses is AABB which means I cannot simply omit half of the rhyme scheme to simplify the process. I will translate this end rhyme by starting with the second line and already keeping track of possible rhyme words I could use when thinking of the combined two lines or verse as a whole. As the source text uses near-rhyming words, I will use those too when necessary to keep the sense and singability at a higher level.

My final approach is to look at the genre as a whole instead of only the song. In the case of this song and genre this would be most helpful when translating the metaphors with religious, satanic or heathen themes. As these themes are often used and do not entail an exact meaning, it would fit the genre to sometimes use another metaphor which has a similar effect on the audience, still fitting with the surrounding subculture. An example of this would be the reference to black masses or judgement day, if the rhyme or rhythm would be compromised by the translation of these sentences another metaphor related to these themes could be used such as covens, rituals or Armageddon. This would add to the general theme and would not compromise the sense of the song.

### Chapter 3: Translations

<b>Verdwaasd en Verward</b>	<b>Dazed And Confused</b>
Ben verdwaasd en verward, mijn leven is leed.	Been dazed and confused for so long it's not true.
Ik vroeg God om een vrouw maar hij stuurde me jou.	Wanted a woman, never bargained for you.
Je lijkt op een engel maar ik leerde al snel, De ziel van een vrouw komt recht uit de hel <sup>1</sup> . Yeah.	Lots of people talkin', few of them know Soul of a woman was created below, yeah.
Je liegt en bedriegt en je brengt zoveel pijn, Dansend en lachend kwets je me zo fijn. <sup>2</sup>	You hurt and abuse tellin' all of your lies. Run 'round sweet baby, Lord how they
Je laat me in de waan, maar ik laat jou niet gaan. <sup>3</sup>	hypnotize.
Laat God het niet horen hoeveel ik naar je smacht. <sup>4</sup>	Sweet little baby, I don't know where you've been.
Elke dag werk ik hard om jou te voorzien.	Gonna love you baby, here I come again.
Ik wil je beminnen maar je wil me niet zien.	Ev'ry day I work so hard bringin' home my hard-earned pay.
Het maakt niet uit bij wie je bent geweest, mijn geest is gewillig en oh zo zwak is mijn vlees <sup>5</sup> .	Try to love you baby, but you push me away. Don't know where you're goin', I don't know just where you've been; Sweet little baby, I want you again.

<sup>1</sup> For this verse I chose to focus on the notion of "hell" in the ST, when translating I chose to also implement asking "God" instead of "wanted a woman/never bargained for you". This celestial reference I continued when describing the woman as an angel.

<sup>2</sup> I choose to use a paradox in this sentence to describe the torn state of the narrator.

<sup>3</sup> Originally, I wanted this line to fit into the AABB rhyme scheme, by using the word "macht", however, this resulted in a non-grammatical Dutch line. Therefore, I chose to not focus on the end-rhyme and look for another possibility, this resulted in accidental rhyme within the line, and a grammatical line.

<sup>4</sup> This verse contains the contrasting feelings for the woman, she "hurts and abuses" and tells lies, but she also hypnotizes the speaker and he says he wants her. The key words here I wanted to translate were "hurt" "abuse" "lies" "hypnotize". The keywords I translated this too were "liegt" "bedriegt" "kwetst" but hypnotize proved difficult to translate while maintaining the rhythm and rhyme so I looked further in what the original line was trying to say. This was in my opinion not a literal hypnotization, but the woman playing mind games with the speaker by seducing him with her actions. Therefore, I translated this to the more descriptive and less metaphorical "dansend en lachend"

<sup>5</sup> This last line I chose to translate with a paraphrase of a Bible verse, Matthew 26:41, instead of the "I want you again" in the ST.

<p>Ben verdwaasd en verward, mijn leven is leed.          'k Vroeg God om een vrouw maar hij stuurde me jou.          Laat ze maar lullen, je wist wat je deed          Je lacht nu nog wel, maar ik pak je terug.<sup>6</sup></p>	<p>Been dazed and confused for so long, it's not true,          Wanted a woman never bargained for you.          Take it easy baby, let them say what they will.          Will your tongue wag so much when I send you the bill?</p>
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<sup>6</sup> In this last verse again the rhyme scheme is different from the original to better fit the meaning of the verse, I chose to focus on sense in this particular verse because it shows a twist in the storyline where the narrator goes from being confused to threatening the woman in the last line. The ST used a saying, but I chose not to, because the sayings would either sound forced or would not fit the music and meter of the song. There are other instances that could be read as being threatening such as the last line of verse two. The narrator here says "Gonna love you baby, here I come again", this instance, however could also be read as wanting a woman and trying to mend things again and forgiving her. This I why I chose to translate this to wanting (smachten) the woman, with the very little negative connotation of "laat God het niet horen". This keeps the ambiguous nature of the ST in the translation.

<p><b>Henry Lee</b></p> <p>Blijf hier, ga liggen, lieve Henry Lee<sup>7</sup>.</p> <p>Blijf zo de hele nacht lang.</p> <p>Er is geen andere vrouw, beter voor jou dan die ik voor jou kan zijn.</p> <p>En de wind huilde, ja de wind blies.<sup>8</sup></p> <p>La la la la</p> <p>La la la lee</p> <p>Een vogeltje streek neer op Henry Lee</p> <p>Nee ik kan niet blijven en ik zal niet blijven</p> <p>En 'k zal niet liggen met jou.</p> <p>De vrouw die ik heb, in een land ver van hier<sup>9</sup>,</p> <p>Is de vrouw van wie ik hou.</p> <p>En de wind huilde, ja de wind blies.</p> <p>La la la la</p> <p>La la la lee</p> <p>Een vogeltje streek neer op Henry Lee<sup>10</sup></p> <p>Toen wenkte ze hem voor een afscheidskus.<sup>11</sup></p>	<p><b>Henry Lee</b></p> <p>Get down, get down, little Henry Lee</p> <p>And stay all night with me</p> <p>You won't find a girl in this damn world</p> <p>That will compare with me</p> <p>And the wind did howl and the wind did blow</p> <p>La la la la</p> <p>La la la lee</p> <p>A little bird lit down on Henry Lee</p> <p>I can't get down and I won't get down</p> <p>And stay all night with thee</p> <p>For the girl I have in that merry green land</p> <p>I love far better than thee</p> <p>And the wind did howl and the wind did blow</p> <p>La la la la</p> <p>La la la lee</p> <p>A little bird lit down on Henry Lee</p> <p>She leaned herself against a fence</p>
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<sup>7</sup> I chose to keep the original name instead of using a Dutch counterpart, as this name fits within the original folk version which resonates within the goth rock version and its melting pot of genres. Another reason I kept the original name is that the "la la lee" parts are tailored to this name and they would sound unnatural if changed.

<sup>8</sup> This pre-chorus line about the wind I found very important to keep as in the original, as it is exemplary of what Mueller described as the melancholy and dark atmosphere. I chose "huilde" instead of other words such as "waaide" as it has a less dark connotation as the word "huil" which also is used for crying and thus carries a sadder connotation.

<sup>9</sup> In this line the ST describes a merry green land, for this reason I wanted to use a fairytale trope, common in the target language, that also connotes a land far away and better.

<sup>10</sup> This line in the ST might seem out of context, but if we look at the origin of the song, there are two other versions. A first one by Dick Justice, which features the same story with minimal differences except in word choice, and a version by Bob Dylan called "Love Henry" which has two extra verses. In this version the extra verses spoke on a parrot or bird, owned by the girl who murdered Henry. She asks her bird to land on her and says she will decorate his cage if he does not snitch on her, but the bird will not land on her. Regarding this context I chose to keep the line in the song, without, however, naming a parrot.

<sup>11</sup> I chose the word "afscheidskus" here instead of a kiss leaned against a fence, both are descriptive of the setting, however because leaned against a fence did not translate naturally in Dutch while keeping at least some meter, I chose this longer word, that also sets the fatal mood of this verse. This is comparable to the earlier version by Bob Dylan, who called Henry "mortal". Both instances have a fatal tone which I wanted to convey

Weifelend deed hij wat ze vroeg.	Just for a kiss or two
Tot ze met het zakmes, verborgen in haar hand <sup>12</sup> , het lemmet steeds dieper in hem joeg.	And with a little pen-knife held in her hand She plugged him through and through
En de wind brulde, de wind jankte <sup>13</sup> .	And the wind did roar and the wind did moan
La la la la	La la la la
La la la lee	La la la lee
Een vogeltje streek neer op Henry Lee	A little bird lit down on Henry Lee
Kom en pak ‘m bij zijn zachte handen <sup>14</sup> ,	Come take him by his lilly-white hands
Kom en pak ‘m bij zijn voeten,	Come take him by his feet
En gooi hem in dit diepe gat	And throw him in this deep deep well
Meer dan tien meter diep is zat <sup>15</sup> .	Which is more than one hundred feet
En de wind huilde, en de wind blies.	And the wind did howl and the wind did blow
La la la la	La la la la
La la la lee	La la la lee
Een vogeltje streek neer op Henry Lee.	A little bird lit down on Henry Lee
Eindelijk lig je lieve Henry Lee,	Lie there, lie there, little Henry Lee
Tot ver in het einde der tijd, <sup>16</sup>	Till the flesh drops from your bones
En de vrouw die je had in een land ver van hier,	For the girl you have in that merry green land
Kan wachten tot in de eeuwigheid.	Can wait forever for you to come home
En de wind huilde, en de wind blies.	And the wind did howl and the wind did moan
La la la la	La la la la
La la la lee	La la la la

<sup>12</sup> In comparison to the ST I added a few extra syllables in the meter, because the Dutch translation requires more words to sound natural, therefore, I chose to forego the original meter.

<sup>13</sup> Instead of the literal translation of “moan” I chose to use the word “jankte” to further convey the way the wind mirrored the murder of Henry Lee, as the word “kreunde” in Dutch is not colloquially used when describing the wind.

<sup>14</sup> I chose to describe Henry Lee’s hands as soft instead of lily-white in the original, because the expression of white and soft in Dutch would rather imply color instead of state. Thus, I chose to use “soft” to convey the meaning of unblemished hands.

<sup>15</sup> The ST speaks of a well, deeper than on hundred feet, however, I feel that the narrator simply wants to convey that the well is significantly deep, so I chose a different depth that would still convey this, but fit into the meter better.

<sup>16</sup> I chose to forego the line about the decay and rather focus on the eternity that Henry Lee will be dead, for I deemed the decay of secondary importance, and chose to focus of the rhyme in this verse, as it is the last verse of the song which thus bears a little more importance than the previous verses because it is the conclusion of the story.

Een vogeltje streek neer op Henry Lee.	La la la lee
La la la la	A little bird lit down on Henry Lee
La la la lee	La la la la
Een vogeltje streek neer op Henry Lee.	La la la lee
La la la la	A little bird lit down on Henry Lee
La la la lee	La la la la
Een vogeltje streek neer op Henry Lee.	La la la lee
La la la la	A little bird lit down on Henry Lee
La la la lee	La la la la
Een vogeltje streek neer op Henry Lee.	La la la lee
	A little bird lit down on Henry Lee

<b>Oorlogszwijnen<sup>17</sup></b>	<b>War Pigs</b>
<p>Officieren<sup>18</sup> komen samen,  Zoals heksen samen kwamen.  Ze smeden plannen puur uit hebzucht,  Ze zijn de magiërs van zelfzucht.<sup>19</sup>  Zolang de oorlogswielen draaien,  Blijven ze verderf zaaien.<sup>20</sup>  Haat en dood dat zijn hun wensen,  Breinvergif<sup>21</sup> voor alle mensen.  Oh God ja.</p>	<p>Generals gathered in their masses  Just like witches at black masses  Evil minds that plot destruction  Sorcerer of death's construction  In the fields the bodies burning  As the war machine keeps turning  Death and hatred to Mankind  Poisoning their brainwashed minds...  Oh Lord yeah!</p>
<p>Vanuit hun dure kantoren  Worden oorlogen gesmeed.<sup>22</sup>  Politici maken hun handen niet vuil  Daarvoor is de gewone man.</p>	<p>Politicians hide themselves away  They only started the war  Why should they go out to fight?  They leave that role to the poor</p>
<p>Tijd zal ze van hun voetstuk gooien  Tijd toont ons hun kwade aard.<sup>23</sup>  Ze gebruiken mensen achteloos,  Hun oordeelsdag komt snel.</p>	<p>Time will tell on their power minds  Making war just for fun  Treating people just like pawns in chess  Wait 'till their judgment day comes, yeah!</p>

<sup>17</sup> In English "pigs" has a loaded meaning, as it is also a swearword used to describe policemen. In Dutch this expression is not common, but I wanted to convey the negative context of the word. Therefore, I chose "zwijnen" instead of "varkens" as "zwijnen" has an overall more negative connotation than "varkens" which often alludes to being dirty or fat in Dutch expressions.

<sup>18</sup> The ST speaks of generals; however in Dutch the plural form of generals is "generaals" which would not fit in the meter, therefore I chose another military rank which reflects on the military theme of the song, thus choosing rhythm over sense, without compromising the meaning.

<sup>19</sup> In this line and the one above I had to choose between exact meaning and naturalness, and rhythm and rhyme. As discussed in the previous chapter I deem the rhyme and singability in this genre and song very important. Therefore, I chose to use "hebzucht" and "zelfzucht", two similar words which sound less natural, but which add to the rhyme and rhythm.

<sup>20</sup> In this sentence the meter is not exactly one syllable per beat, but I chose to keep the expression "verderf zaaien" instead of adding a syllable to keep the lines' naturalness and singability. When singing this can be solved by singing "verderf" as a melisma.

<sup>21</sup> The ST speaks of the act of poisoning their minds, however, this would take up too much syllables for the lines to be natural and singable. Therefore, I chose to materialize this poison instead of using the active phrase in order to keep the original rhythm and increase singability.

<sup>22</sup> Instead of politicians hiding themselves away as the ST says, I chose to use the images of their fancy offices in a similar manner: a place where they feel protected and hidden.

<sup>23</sup> I chose to stretch the metaphor of time in this verse instead of using less colloquial words such as "powerminds" which would not have a natural counterpart in Dutch. With metaphors being the main theme in metal this does not diminish the sense and nature of the song.

<p>Het tij begint te keren,<sup>24</sup>  Oorlogszwijnen zullen leren:  Gods dag is nu begonnen.<sup>25</sup>  Hun kwaadheid wordt nu overwonnen.  De Heer toont nu geen genade.<sup>26</sup>  Hel en verdoem'nis voor het kwade.  Terugkijkend op hun zonden,  Lacht Satan opgewonden.<sup>27</sup>  Ohh God jaa</p>	<p>Now in darkness, world stops turning  Ashes where the bodies burning  No more war pigs have the power  Hand of God has struck the hour  Day of Judgment, God is calling  On their knees the war pigs crawling  Begging mercy for their sins  Satan, laughing, spreads his wings...  Oh Lord, yeah!</p>
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<sup>24</sup> Instead of the “world stops turning” and the remainders of the wars burning, I used the Dutch expression that signals change, which gave more space for the several biblical metaphors and references that add to the nature of the song and genre.

<sup>25</sup> Instead of using the earlier used term “oordeelsdag” I chose to use a different biblical terms for judgement day: “Gods dag”.

<sup>26</sup> Instead of the ST I chose not to translate the war pigs’ begging for forgiveness, but God *not* forgiving them, similarly I did not translate the pigs crawling on their knees, but translated this to them looking back at their sins to no avail. The meaning in these is similar and the image too, but the translation is from a different perspective, which gave me more freedom to focus on rhyme, metaphor and rhythm.

<sup>27</sup> As this is the conclusion of the song lyrically I chose to focus on Satan laughing and keep this line short and simple instead of also including the image of spreading his wings. This made adhering to singability easier and more successful.

## Conclusion

This thesis started with an analysis of Low's pentathlon principle and Susam-Sarajeva's advocacy for a multidisciplinary approach within song translation. When translating songs, it is important to not only look at one aspect of the song, but to focus on all parts in a balanced way. Combined with these studies I argued that looking at genre in addition would add to the quality of the translation and would be an extra tool the translator could use. I tested this for a mock commission by *Mania Magazine*, which asked for three translations of popular songs that were expected to be singable and would fit the original melody. Throughout the process of translation, I have found my theory to be indeed a helpful tool in the translation process, especially when there was a translation problem where to "pentathlon principles" would clash. For example, in "War Pigs" when a literal or near literal translation would mean that the rhythm, meter or rhyme had to be changed, I could decide which category I deemed more important according to the genre. However, some genres proved to be less helpful in the translation progress. When studying the goth rock genre, I found that when a genre is built more on technical and musical components, and less on the lyrical components and meaning, looking at these conventions did not provide extra insight and options. Similarly, when translating blues rock songs the genre conventions could even reduce the number of options in translating when looking at genre, because the genre could ask for a tighter rhyme scheme or a specific structure in the lyrics. This was not the case in the Led Zeppelin song, but when researching the genre and the overlapping blues genre as a whole, it became clear that there were many traditions to consider which a translator without a background in musicology would perhaps have trouble with. Therefore, my conclusion to using genre when translating songs would be that it could be a helpful strategy for song translation for genres that have defined conventions and traditions regarding the content of the lyrics, the structure of a song, and the pentathlon principles Low made. This means that it is not a strategy suitable for every aspect of song translation. On the other hand, with regards to Susam-Sarajeva's article on song translation, a multidisciplinary approach has proven to be useful (albeit not in every aspect of the process) even when tested in small proportions as this thesis has done, and would be an interesting subject open for further research.

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