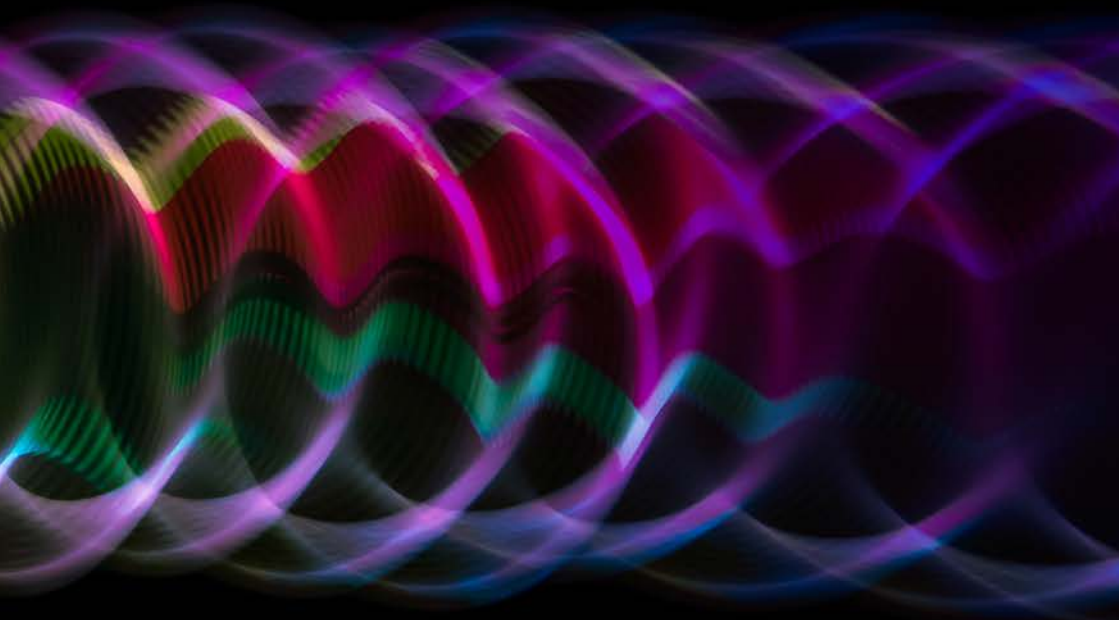Edited by
Meghann Cassidy
Stephanie Schwerter

Between Words and Sounds

Cultural Misunderstanding in Literary and Song Translation

ibidem

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BETWEEN WORDS AND SOUNDS

Cultural Misunderstanding in Literary and Song Translation

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POLITICAL AND CULTURAL TRAPS

Introduction

Meghann Cassidy, Stephanie Schwerter

Like other linguistic phenomena, misunderstanding is often easy to recognize and tricky to define. It might be described negatively as a "muddle" (Wittgenstein 1991, 6) between distinct underlying grammars (Wittgenstein 1989, 42–43/§90), neutrally as a result of natural language dependency (Wiredu 1985, 237), a by-product of relationality and difference (Glissant 2008, 92), or positively as a productive differentiation, part of the "effective genesis" of sense (Deleuze 1968, 162). For all of the above, however, misunderstanding is not simply a private, cognitive occurrence, but a cultural one, importantly linked to linguistic and social categories, references, knowledge, and practices.

The present volume aims at shedding new light on the forms, challenges, and consequences of cultural misunderstanding in the context of literary and song translation. Establishing a link between theory and praxis, the phenomenon will be examined through the lens of different disciplines, such as linguistics, literary studies, and translation studies, as well as musicology. The contributors to this volume define cultural misunderstandings both as occurring between cultures of different countries, but also within the same country due to cultural, regional, social, or ethnic differences.

The conditions and consequences of cultural misunderstanding in the field of translation have been defined and analyzed varyingly. In the domain of international communication, translators play a key role as cultural mediators. As such, fidelity is often seen as a defining condition and core practice (Eco 2001, 435). In order to be able to produce a faithful translation of the original, the translator must have in-depth knowledge of the source culture, and also a normative measure by which a version can be said to correspond to the original. Faithfully conveying a speaker's original message is a considerable challenge, as unfaithful translations can lead to

misunderstandings, cultural clashes and even political tensions on an international level.

In the field of literary and song translation, cultural misunderstanding may then be thought of in terms of "disloyal" or "unfaithful" meaning, especially where the translation produces distorted perceptions of the source text or work, or transmits disingenuous images of a social group, culture, or country. This type of cultural misunderstanding may be generated by and, in turn, generate ambiguous, perverse, or confusing language, which can lead readers and public opinion astray. However, misunderstandings might also have creative, productive power within the target culture and beyond.

Misunderstandings may also be framed as moments of erroneous interpretation or failure to grasp cultural references, worldviews, or value systems central to the source's culture. The translator might also "fail" to consider a term or syntagma's underlying connotations within the source culture. In these cases, cultural misunderstanding is the result of insufficient knowledge of the cultural environment or the overall language-system from which the source texts stems. Epistemological issues, cultural or linguistic divides, and even unrecognized grammatical rules can come into play on this level of misunderstanding.

From a semiotic standpoint, one might also argue that misunderstandings are generated on the level of language and meaning, through discrepancies between what is communicated (speaker's meaning and linguistic meaning) and what is understood (interpretation). In some cases, misinterpretations of words or phrases might occur because translation necessarily occurs outside of a culture-specific use, for example a grammatical or idiomatic usage, a phenomenon Kwasi Wiredu links to the "contingent features of a particular natural language" (1985 237). Language-bound questions and esthetics, but also culture-bound humor can also be further traps for translators because of culture/language's constructive, delimiting power.

In some cases, there may be an even more surreptitious phenomenon at play behind the appearance of misunderstanding in a given translation—not infidelity, nor epistemic failure, nor

grammatical boundaries, but intentionality. Indeed, translators may at times deliberately ignore a specific cultural element in the original with a view to simplifying or clarifying cultural complexities or problems in the target text. A penchant to render elements of a source text more palatable, esthetically, socially, or politically, may also skew translations we perceive as resulting from error, failure to understand, ignorance, or cultural divides. Among the consequences of this approach are the possible elimination or perversion of specific, significant cultural content. Eliminating or perverting cultural content may, in turn, impede comprehension, not only of the initial idea or work, but of the source culture as well. According to Sprung (2000), successful translations bridge not only the gap between words but also between cultures (xiv).

Despite their potentially confusing influence on the target text and culture, cultural misunderstanding in translation is also a site of meaning production and has undeniable creative potential. Some translators might decide to elide particular connotations, referents, or other semantic relations in the source work in order to attribute new, different meanings or variants. Others, especially poet or artist translators, take advantage of epistemological or semantic gaps to produce new meaning: irony, antithesis, satire, humor, self-deprecation, and absurdity, to name a few possible forms. This procedure appears to use misunderstanding as part of a performative, transformative gesture which attempts to reinvent concepts in the target culture in order to influence readers. In this sense, misunderstanding, or the perception of misunderstanding, can play a role in the encoding and decoding of cultural meaning (Hall 1973).

But what might we mean by "cultural"? In their book *Intercultural Competence*, Myron Lustig and Jolene Koester (2010) provide a detailed definition. First and foremost, they state that "culture is learned", as humans are not born with the "generic imprint of a particular culture" but acquire their culture from childhood on through interactions with family members, friends and other people surrounding them (25). They further observe that "culture involves beliefs, values, norms and social practices", which generate "a set of shared interpretations" and determine people's behavior (27). According to Lustig and Koester, people belonging to the same

culture have a "common frame of references that provides a widely shared understanding of the world" (33). These "frames of reference" are employed to interpret the behavior and the way of thinking of individuals with a different cultural background. When people from two cultures are unable to go beyond their personal "frame of reference", cultural gaps arise (Goulvestre 2012, 13). These gaps might lead to the incomprehension of the other and thus generate cultural misunderstanding. Claire Kramsch (1993) argues persuasively that the difficulty of understanding cultural codes stems from "the difficulty of viewing the world from another perspective" (188). Finally, for Hall among others, culture is also a "critical site of social action and intervention, where power relations are both established and potentially unsettled" (Procter 2004, 1); as such, instances of misunderstanding are effectuated and produce meaningful effects within the play of power relations, social struggle, and political action.

The authors of the present volume steer away from purely linguistic considerations of translational issues, examining the translations of literary works and songs through the wide-angled lens of intercultural contact zones (Pratt 1991, 33–40). In the context of this book, the term "cultural misunderstanding" is preferred to "*inter*cultural misunderstanding". According to Stella Ting-Toomey (1999), the term "intercultural" is used to refer to the communication process between members of different cultural communities (16). This implies an "interlacing of cultures" as well as a "certain permeability" in terms of exchange and understanding (Goulvestre 2012, 12). In the case of misunderstandings, cultures clash and become opposed to each other. For this reason, the term "cultural misunderstanding" seems more appropriate in the present volume.

This book falls into three sections. Part One is dedicated to interactions and tensions between translation and transposition. In the first chapter, Miao Li discusses the "blurry line" between translation and adaptation, concentrating on the Chinese translation of the Broadway musical *Next to Normal*. She argues that the translation of songs into a monosyllabic language poses particular difficulties, especially when transposing rhetorical devices while simultaneously respecting the versification of the source text.

Furthermore, Li observes that it is extremely challenging to maintain coherence of meaning, plot and rhythm within the target work while paying attention to the fluidity and singability of its language. Li demonstrates how, despite the potential for cultural misunderstandings, a translator can effectively navigate these challenges by balancing artistic integrity with audience accessibility.

Johan Franzon in his essay explores ways in which songs can act as agents of cultural interchange, entailing moments of understanding and misunderstanding. While fidelity and infidelity appear at first glance to be essential conditions for successful translations and cases of misunderstanding respectively, Franzon shows that being faithful to the original text is, more often than not, an option, rather than an obligation in the pop music market. A detailed analysis of his original category within translation studies, "lyric hook transposition" allows Franzon's readers to reflect upon ostensible instances of misunderstanding in cases of song transposition. What might be construed as "misunderstanding" has often implied a deliberate disregard for cultural elements or facts, satirical transformation within a social or political framework, or language conversion tailored to personal whims and a public persona.

In the following contribution, Annjo Greenall adopts a skeptical approach and questions whether a song translator whose target text semantically diverges from the source text has committed a cultural error. She argues that songs are translated for very different purposes, some of which involve aiming for semantic closeness, while others do not strive for such closeness as their concerns lie elsewhere. To illustrate her argument, Greenall discusses the notion of singability, drawing on the translation of Bob Dylan songs into Norwegian.

In the next chapter, Hung-Shu Chen engages with the phenomenon of indirect translation and probes into this translation practice's potential for producing cultural misunderstanding. Indirect translation, she explains, is a method whereby an original text is first translated into an intermediary text before being transformed into a final target text. Chen underlines that indirect translation may often involve multiple source texts. Despite the presumed potential for this translation strategy to generate a

considerable amount of errors, the author observes that translators intentionally rely on multiple source texts in order to reduce cultural misunderstandings. Incorporating different source texts into her demonstration, Chen shows how different sources texts written in different languages are successfully transformed into one single Chinese target text.

Charles Ivan Armstrong examines the notion of cultural misunderstanding through the prism of poetry, exploring the German and Norwegian translations of Arthur Rimbaud's "Au Cabaret, cinq heures du soir". In his essay, he demonstrates how translators bring different levels of cultural understanding to Rimbaud's poem. Armstrong argues that differences between the translations are not simply due to cultural misunderstanding; disparities are also produced by translators acting with relative autonomy and whose choices might collide with aesthetic ideals operating within the source culture. Armstrong argues that anxiety about aesthetic misinterpretation is distinct from, and sometimes in opposition to, epistemological concerns about misunderstanding and mistranslation.

The second part of the book is dedicated to the possibilities and limits of creative translation. The section opens with a contribution by Jean-Charles Meunier, focussing on the challenge of translating Bob Dylan's work into French. The author concentrates on linguistic variations in the form of non-standard words, phrases and syntactic structures which occur in different songs. Adopting a multimodal approach, he explores different strategies which can be used to transfer linguistic variations into a different linguistic and cultural environment. In this context, Meunier analyses how language interacts with voice, music and sound engineering in the performance of translated songs.

In the subsequent chapter, Nils-Christian Terp addresses song translation in the 1960s, narrowing in on German and French adaptations of pop music from the USA and the UK. He claims that instances of misunderstanding, born from the involuntary or intentional discordance between target culture and source culture can be productive and meaningful in their own right. Terp states that discordances and misunderstandings expand a musical piece beyond

its original scope by adding a new layer of meaning via a new target lyric.

Paul Grundy engages with Alan Ginsberg's poem "Howl" and its translation into French. Grundy delves into thorny issues, such as "incorrect" grammar and politically incorrect language, which have been treated differently within French and American literary and political cultures, and which have also evolved over time. He emphasizes the inextricable links between "Howl" as text and "Howl" as live performance. Analyzing some of the poem's re-incarnations in French and comparing them to other foreign-language performances, Grundy shows that the poem's central sar-donic engagement with incomprehension has, at times, been misin-terpreted both intellectually and performatively.

Christopher Rollason focusses on Bob Dylan's song *"Love and Theft"* in Spanish and Portuguese translation. In his analysis, he lists a number of potentially problematic textual elements, which might eventually lead to cultural misunderstanding. Among these, Rollason quotes the non-recognition of idioms, ambiguity, puns, embedded quotations, biblical allusions, and culture-specific refer-ences. He observes that such textual issues are frequently tackled not in the translation but in the notes accompanying a certain work, which thus reveal themselves as an essential part of the translation work.

The last section of the present volume addresses political and cultural pitfalls in translation. Anna Rędzioch-Korkuz engages with issues of censorship and creativity in the context of the Polish renditions of the Frank Sinatra song "My Way". She explains that censorship can take on various forms, including the need to adapt language to specific socio-cultural or political contexts. Rędzioch-Korkuz argues that censorship sometimes works as a mediating tool between distinct cultural environments, alleviating confusion and improving acceptability within the target culture. This is not always the case, however, and censorship can also serve political ideology, as her analysis shows.

Britta Jung concentrates on the German translation of Amanda Gorman's poem "The Hill We Climb". She argues that the Ameri-can cultural-historical context within which the poem is uniquely

situated poses serious obstacles to its translators. Jung brings the complexities of the translation process to her readers, examining significant semantic and stylistic shifts that occurred despite, or perhaps because of, the poem's acclaim and popularity. She demonstrates how the translation failed to successfully reproduce the poem's unique historical and cultural moment and, specifically, the multiple linguistic modalities of this embeddedness.

In the following chapter, Laurence Chamlou analyses a number of potential cultural misunderstandings in two Persian novels, *The Autumn of the White Swallow* by Ebrahim Salimikoutchi and *Tahere's Night* by Belgueys Soleymani. In her study, she explores how translation can preserve misunderstanding in order to exploit its bridging, relational function. Her analysis asks the following central questions: "Should the translator erase cultural differences or, on the contrary, impose the unfamiliar foreign culture?" and "Should the reader accept that he or she may not understand everything about the other culture and, in so doing, experience what it is like to be foreign?"

The next contribution is dedicated to Estonian-Russian literary translation. Irina Siseykina explores the translation of culture-specific humor, focusing on politically and socially conditioned cultural misunderstandings which may occur in the translation process. Siseykina shows that humor, which in the source culture may function to highlight social controversies, can be manipulated through translation, take on entirely different meanings and yield varying affects and reactions in the target culture.

Stephanie Schwerter explores the English and German translations of *Kiffe kiffe demain* (2004) by the French-Algerian writer Faïza Guène. She analyses how translators of the novel have attempted to avoid cultural misunderstandings, and yet fallen prey to them, even generating more misunderstandings through their translations. Schwerter underlines the writing's highly oral register, as well as its marked Arabicisms, back slang, colloquial expressions, and puns, all of which present a particular challenge to translators. As Germany, the UK, and the USA do not have the same migration history as France, certain linguistic and cultural features

might be misunderstood by an Anglophone or German-speaking readership.

Migration, or rather, movement between spaces (languages, cultures, media, disciplines . . .), might be the very basis upon which misunderstandings occur. Shifting between songs and sounds, literatures and languages, translation techniques and approaches, the book's chapters articulate distinct, sometimes opposing perspectives, which are potentially construable as instances of misunderstanding themselves. This volume seeks to bring these differing standpoints together, in the hopes of producing a more comprehensive, yet still deliberately patchwork, frame of reference. Hailing from, or based in, a variety of countries such as France, Germany, Norway, Sweden, Finland, Ireland, Luxembourg, Estonia, Russia, Poland, China, Taiwan, Canada, the UK, or the USA, most of the volume's contributors have lived or are living outside of the country and the cultural setting in which they were born. What's more, the dynamic shifts involved in these studies are not only geographical; the book transports readers from place to place, from language to language and from discipline to discipline. Experts in musicology, linguistics, literature, and translation studies, the authors share a common interest in sounds, words, and the modalities whereby these linguistic and musical elements move from one cultural sphere to another. Their rich cultural experiences permeate their established research and writing, and coalesce into a multiplicity of voices which contribute to the polyphonic nature of our book. With this polyphony, our aim is to express both shared, resonant insights into the meaning and conditions of cultural misunderstanding and a healthy amount of dissonance, in terms of translational approaches and contexts. With this balance of consensus and divergence, present wherever ideas and concepts circulate, our hope is to cultivate fresh attitudes and approaches to both cultural misunderstanding and to intercultural and translational practices more broadly.

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BETWEEN TRANSPOSITION AND TRANSLATION

Between Fidelity and Adaptation
Translating the Lyrics to *Next to Normal*, a Broadway Musical

Miao Li

Introduction

When translating songs, especially pop and folk songs, Şebnam Susam-Saraeva (2008, 189) notes that the distinction between translation and adaptation is often blurry, as it can be impractical and undesirable to determine where translation ends and adaptation begins. Johan Franzon (2008, 377) goes further by claiming that songs present a significant challenge to the tendency to equate translation with semantic proximity. The situation becomes more intricate when translating musical song lyrics into Chinese. As a monosyllabic language, Chinese poses difficulties, for instance, when attempting to translate certain rhetorical devices while simultaneously respecting the versification of the source text (ST). Moreover, the target text (TT) must maintain its coherence with plot development, character development, and the melodic rhythm, all while remaining fluid and singable.

Given the relatively late entry of musicals into China, translating musical numbers into Chinese remains a rarely studied field. In this chapter, we will look closely at how the translator He Cheng strikes compromises between fidelity and adaptation strategies in our analysis of her Chinese translation of the song "I'm Alive" in the musical *Next to Normal*.

We aim to demonstrate that, on one hand, the translator employs various strategies to achieve prosodic, poetic, and semantic alignment with the ST. On the other hand, through adaptation and occasional rewriting in the TT, the translator, as an intercultural mediator, considers key contextual-functional aspects of the Chinese language, skillfully addressing intercultural differences through thoughtful adaptations in musical translation (Salmeri 2014, 163).

The translation of this song exemplifies how, despite the potential for cultural misunderstandings, a translator can effectively navigate these challenges by balancing artistic integrity with audience accessibility.

1.   Theoretical overview of music translation

As early as 1915, Spaeth, in his article "Translating to Music", suggested that an ideal musical translator should be a linguist, a poet, and a musician (298). Musically, the lyrics should match the note (emotionally) and note direction (ascending/descending) which also expresses the emotion, and the keywords in the lyrics should be located on an accented note of the melody. Ideally, the translator can reproduce the important vowel sounds of the ST. Poetically, the TT should, if possible, imitate the original rhyme and meter schemes. As for the text, the translator needs to absorb the spirit and general meaning of the lyrics, and then rewrite them (294–97).

For their part, Low (2005) and Franzon (2008) both agree that a translator must consider the reception of the translated songs, and they both support the *skopos* theory: translation depends on the knowledge, expectations, values, and norms of the target audience, who are again influenced by the situation in which they find themselves and, thus, by culture. This echoes Ting-Toomey's claims that "intercultural communication always takes place in a context and within an embedded system" (qtd. in Paulston 2012, 529). As for Apter (1989), he notes that a song translator is constantly struggling with "the physical limitations of the vocal apparatus, the metrical rigors of a rigidly pre-set prosody and the need to match verbal sense to musical color" (27, qtd. in Franzon 2015, 335). Irizar takes a similar approach, pointing out that the term "translation" is used in a very broad sense to include not only cases of minimal transformation but also those of "reparolization" (retranslation), "musicalization" (adaptation in music), and "parolization" (adaptation in lyrics) since the singer-translator has to deal with the constraints imposed by the music (2019, 102–03).

Peter Low underlines the objective when aiming for a singable translation: to produce a text that a singer can sing in front of an

audience. He thus introduces the "Pentathlon Principle", identifying five criteria that the translator should consider: singability, sense, naturalness, rhythm, and rhyme. This principle assumes that any modification (of the lyrics) can only constitute a real improvement if it increases the totality of the five criteria (Low 2005, 191–99).

Franzon expands on this approach, suggesting that in the translation of musicals, the staging, narrative text and rhetoric format of the music should be considered (2015, 335), and that three layers of singability must be considered for the translation to be singable: prosodic, poetic, and musico-semantic values. In other words, first, a translated sentence is supposed to sound natural when sung to music (number of syllables, metrical feet, etc.); second, the translation should consider poetic-rhetoric format, rhetorical and stylistic devices such as rhyme, repetition, and parallelism; and last, the content of the text should match the impression produced by the music (335, 343). In reality, it is difficult to make a clear distinction between the above three perspectives (prosodic, poetic, and semantic), since they work inextricably in well-conceived lyrics. Furthermore, it is nearly impossible to achieve a perfect match in all three perspectives. A strategic choice, according to Franzon, would be to try to retain original meaning as much as possible, which can be detrimental to the musical adaptation, or to retain as little as necessary, to allow for greater musical coherence (2005, 287).

In addition to the challenges of musical translation, translators, as Eirlys E. Davies (2012) observes, act as both bridges and barriers between cultures. While they foster cross-cultural understanding, they may also inadvertently reinforce divisions or perpetuate misunderstandings through misrepresentation. Their work involves balancing fidelity to the original text with cultural adaptation, navigating the tension between "foreignization" and "domestication", and addressing their own cultural biases and motivations (367, 370, 371).

2.   *Next to Normal* in China

Next to Normal, a 2008 American rock musical, tells the story of Diana Goodman and her family. Traumatized by the death of her infant son Gabe, Diana has been living with bipolar depression for seventeen years. Her illness has affected her whole family and has almost torn it apart on several occasions. The play's humanist orientation and its exploration of mental illness and family relationships made it the first musical of the 21st century to win the Pulitzer Prize for Drama. 2018 marks the birth of the Chinese version. The song "I'm Alive", which is the subject of this study, is sung by Diana's son Gabe. The song appears in Act II, when Diana, during an argument with her husband Dan, sees Gabe who comes back to her in visions as a teenager. Diana is immediately entranced by him.

Building on the theoretical overview, our analysis of the Chinese translation of "I'm Alive", a song in which the verse and chorus are relatively simple in structure but multi-faceted in context, aims to illustrate how the translator considers the three dimensions of adequacy—prosodic, poetic, and semantic-reflexive—while taking into account the *skopos* and mediates between the ST and the Chinese audience.

3.   Translation and adaptation of the song "I'm Alive"

3.1   *Prosodic adequacy*

According to Franzon, prosodic adequacy with melody involves elements of prosody: number of syllables, rhythm, intonation, stress and sounds easy to sing—universal speech phenomena that appear in song in a stylized, controlled form. Phonetic suitability, an issue particularly relevant to opera translation, involves ensuring that vowels and consonants are sufficiently easy to vocalize. In more speech-like musical genres, this concern can be understood as part of prosodic fit, as striving for articulation similarity between text and melody (2008, 390).

Musical prosody requires that the rhythm and number of syllables in the TT be identical to those of the original lines (Low 2005, 196). If necessary, the translator can add a syllable to a melisma (a group of notes sung over one syllable) or subtract a syllable from a repeated note. In the song "I'm Alive", which contains 36 lines, the number of syllables in each line of the TT corresponds to that in the ST, except the following three lines:

ST	TT	Literary translation of the TT[1]
I am destruction, decay, and desire (10 syllables)	我是毁 (hui) 灭(mie), 荒芜和欢愉 (9 syllables)	I am destruction, desolation and happiness
I'm your wish, your dream come true (7 syllables)	我是你成真的心愿 (8 syllables)	I'm your wish come true
You say forget but I'll remind you. (9 syllables)	你想遗忘 我就伴你左右 (10 syllables)	If you want to forget I'll accompany you

Here, the addition or subtraction of syllables seems completely reasonable. First, in the line "I am destruction, decay, and desire", the word "destruction", given a single note and containing three syllables, can only be translated into Chinese as "毁灭", which contains only two syllables. The two source verses, of seven and nine syllables, are each translated with an extra syllable, but from the perspectives of meaning and syntax, no word can be removed from the TT.

In Chinese, as in other languages, pauses are made at appropriate moments in the reading of an unpunctuated sentence aloud, to facilitate the comprehension of the audience. Ideally, these pauses in the lyrics correspond to the rhythm of its melody. The Chinese translation of this song also respects this rule. For example, when singing the line "I'm more than memory", there is a short pause before the keyword "memory", which is quite logical given the meaning of the line. In the TT, the pause is in the same place, after the fourth syllable, which is just as natural and logical

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[1]   In this chapter, the back translations into English are my translations.

according to Chinese syntax. Similarly, in the line "I am what might be, I am mystery", before the keyword "mystery", there is a quick pause, and it is also perfectly logical to pause before the last three syllables in the Chinese line.

I am more than / **memory**,	我比回忆 / **更实在**
I am what might be, I am **mystery**	我是你本该拥有 / **的未来**

Peter Low specifies in his discourse on singability that the stressed words in the ST, represented by the pitch of a note or marked "fortissimo", must be in the same place after translation. Due to syntactic differences between English and Chinese, it is not always feasible to achieve this. Looking at the TT, we notice that, although the words on the stressed notes are not always the exact translation of the pitch-accented words in the ST, if we analyze the meaning of the translated lines, it is completely logical to stress these words due to their importance in delivering the song theme:

I am what you **want** me to be	我有你**想要** (**want**) 的姿态
And I'm your worst fear, you'll **find it in me**	也带着你的恐惧**和悲哀** (**and sadness**)
I am more than **memory**,	我比回忆**更实在** (**more real**)
You know me, **so show me**	看着我 **别躲开** (**don't hide**)

Also, in the chorus of this song, the emphasis is placed respectively on the terms "I'm alive, I'm alive, I am so alive", "You're alive, I'm alive, and I'll show you why" by the pitch and intensity of the notes assigned to them. And in the TT, in the same places are the terms "我存在 我存在 活得很自在", "你存在 我存在 你总会明白", which mark the keywords in these phrases according to the meaning of the text.

I'm alive, I'm alive, I am **so alive**	**我存在** (zai) **我存在** (zai) 活得**很自在** (zai)
You're alive, I'm alive, and I'll **show you why**	**你存在** (zai) **我存在** (zai) 你总**会明白** (bai)
I'm **alive**, so **alive**. **I'm alive**	我**存在** (zai) 很**自在** (zai) **我存在** (zai)

As for the last element to consider in prosodic adequacy, it is an effort to create a similarity of articulation between text and melody,

in other words, a high note is often given to an open vowel like [a], instead of a half-closed vowel like [e], or closed like [i], or even a consonant cluster like [bl]. Since the Chinese characters are mono-syllabic, each word ends in a vowel or a nasal vowel, there is no need to worry about avoiding a consonant on a high note. When we look at the Chinese translation, the words where the high notes are tuned in this song, "I'm alive, I'm alive, I am so alive", "And I'll show you why", are all made up of the open vowel "ai", rather easy for professional singers to sing (Franzon 2015, 338).

3.2   Poetic adequacy

If we refer to Franzon's analysis, poetic adequacy seems to be closely linked to the harmonic structure of a piece of music: "It is through the harmonic structure of matched and juxtaposed melodic strains and intensifying or reassuring chord progressions that the audience's attention is commanded and retained. Lyrics can mirror such structures and properties through verbal means, such as stylistic figures, climaxes and contrasts, euphonious or repeated sounds, e.g. rhyme" (2008, 390). There is already a fine match between lyrics and melody in "I'm Alive". The segmentation of phrases, lines, and stanzas matches the rhythm of the song, and the keywords fall perfectly on the high or stressed notes. Therefore, when the TT respects the prosodic correspondence we discussed earlier, it automatically satisfies these criteria concerning segmentation and the location of keywords required for poetic adequacy. As we've seen, given the syntactic differences between the two languages, the TT does not correspond word for word to the ST. However, if all the keywords (according to their verbal meaning) in the TT fall on the stressed and high notes of the song, we find the Chinese keywords in the same places.

As for stylistic devices, it is not always possible to reproduce them in Chinese translations, due to the phonetic features of this language and the priority given to prosodic adequacy and rhyme. For example, in the TT, the translation was unable to reproduce the alliterations of the "m" or the "tr" sound in the following lines,

I am more than **m**emory,	我比回忆更实在
I am what **m**ight be, I am **m**ystery	我是你本该拥有的未来
You know **m**e, so show **m**e	看着我　别躲开
And I'll tell you the **tr**uth if you let me **tr**y	想要真相　我就帮你说出来

or the assonance of the "own" sound:

I've sh**own** you I **own** you	征服你　占有你

But the translation of the following stanza serves as an excellent example to demonstrate that whenever possible, the Chinese lyrics maintain the alliteration (in "f", "de", and "h" in ST, and in "h" and "sh" in TT), the assonance (in "ire" in ST and in "u" in TT), and the parallelism of the ST.

I am **f**lame and I am **f**ire	我是火 (**hu**o) 焰是呼 (**hu**) 吸
I am **de**struction, **de**cay, and **de**-sire	我是毁 (**hu**i) 灭，荒 (**hu**ang) 芜和欢 (**hu**an) 愉
I'll **h**urt you, I'll **h**eal you	伤害 (**sh**ang **h**ai) 你 守护 (**sh**ou **hu**) 你

This ties in perfectly with Spaeth's remark on the translation of music: "Imitate the sounds of the original text as far as possible, so that the translation may 'sing' like the original song"[2] (1915, 296) In fact, the "ai" sound, pronounced as the letter "i" in English, exists in every stanza of the TT.

Whenever a literal translation cannot be achieved due to the consideration of the *skopos*, difficulties that accompany cultural translation, the translator utilizes a word that not only fits into the context but also meets the sonic effect. For example, in the target line "爬上我的脊背　带你飞起来" (climb on my back, I'll take you to fly), the words "带" (dai) and "来" (lai) contain the vowels "ai", which rhyme with "fly" and also "I" and "alive" in the song title.

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[2]   According to Spaeth, "translators should make it a rule to reproduce as far as possible the important vowel sounds of the original text. For the convenience of the singer is generally regarded by the conscientious composer who writes with the final effect of the song in mind. A soft high note, for example, may be set to an ee sound, making a smooth head-tone an easy matter. On the other hand, if a full chest-tone is desired the average singer would much prefer an ah or an ay". (1915, 296)

Moreover, the word "带", which translates as "take" in English, gives Gabe a more active role.

If you climb on my back,	爬上我的脊背
then we both can fly	带 (dai) 你飞起来 (lai)

The TT of this song, as mentioned earlier, achieves perfect rhymes in the vowel sound "ai". However, when perfect rhymes are not possible in translation, Low suggests that imperfect rhymes should be considered (2005, 199). The translation of the following two lines uses this strategy since the vowel sounds "i" and "u" are relatively close in Chinese.

I am flame and I am **fire**	我是火焰 是呼吸 (x**i**)
I am destruction, decay, and des**ire**	我是毁灭，荒芜和欢愉 (y**u**)

3.3 *Semantic-reflexive adequacy*

A semantic-reflexive adequacy in translation is easy to identify in its most obvious aspect, in figuralism. To illustrate this, Franzon cites Charles Warren's speech, "(t)he musical depiction in a vocal work of the meaning of a word or of an idea associated with a word, for instance an ascending passage for 'exalted', or a dissonance on 'pain'" (2008, 391). The principle can also be applied to a general similarity between words and music, such as the idea that happy lyrics should be accompanied by joyful music, or that words reflect or feed off a musical movement and what it seems to express—in short, a mutual reinforcement between music and words.

   A few examples will suffice to demonstrate how "I'm Alive" takes this adequacy into account. The song begins with a series of rapid repeated notes produced by the electric guitar, creating an atmosphere of tension and dramatic intensity. In the chorus, too, the instruments are enriched with a combination of electric guitar, piano, drums, and cymbal, reinforcing the intensity of the music. The notes, particularly the high ones, are also repeated more frequently to emphasise their importance. The tempo and enrichment of instruments in the chorus perfectly convey Gabe's mentality, as he requests recognition of his existence and expresses his control

over his mother. The lyrics, especially that of the chorus in the source and TTs, echo this mentality, with the following expressions:

I am flame and **I** am **fire**	我是火焰 是呼吸
I am destruction, decay, and de**sire**	我是毁灭，荒芜和欢愉
I'll hurt you, I'll heal you	伤害你 守护你
I'm **alive**, so alive. **I'm alive**	我存在 很自在 我存在

We could potentially consider the "I" assonance ("I'm alive", "try", "why", "fly", "die") and the "u" assonance ("true", "too", "you") in the ST as a strategy to emphasise the dualistic and unitary relations between Gabe and Diana. The Chinese translation endeavors to maintain this representation by juxtaposing the pronoun "我" (I) and the "i" assonance appears in the pronoun "你" (you). What's more, the ubiquitous rhyme and assonance in "i" (equivalent to "ai" in Chinese) in the source and TTs serve to underline the theme of the song, as clearly stated in the title "I'm Alive".

4. Adaptation and rewriting: adding, omitting, and changing words

Low, in his description of sense as a criterion for his pentathlon principle, proposes that in translation, synonyms and near-synonyms are acceptable, and there should be a balance between meter and meaning, as long as the theme and emotion of the song remain the same (2005, 194). We note in "I'm Alive" that the Chinese translation resorts to three strategies to achieve this balance: adding, omitting, or changing words. And this precisely demonstrates the priority given to form over meaning in the translation process, since the translation of a song is often more musico-centric than logo-centric.

4.1 Addition

In the first three lines of the TT, the added words "姿态", "悲哀" and "征服", meaning "attitude", "sadness", "conquer", match the theme and tone of the ST and fits in the formal register that the translator establishes throughout the TT.

I am what you want me to be	我有你想要的姿态 (attitude)
And I'm your worst fear, you'll find it in me	也带着你的恐惧和悲哀 (sadness)
I've shown you I own you	征服 (conquer) 你 占有你

Let's now look at the lines "I am flame and I am fire; I am destruction, decay, and desire" ("我是火焰是呼吸 我是毁灭 荒芜和欢愉"), the terms "flame" and "fire" together translate as "火焰" in Chinese. To meet the syllable count requirement in this line, the translator added the term "呼吸", which means breath. The word choice is mainly intended to maintain alliteration. The ST contains "f", "d", and "h" alliterations, and in the TT all three lines share the "h" alliteration. The pronunciation of the consonant "h" in Chinese (as in English) is reminiscent of the breath of the wind, or of the word "fire" in Chinese (火), pronounced as "huo", both of which are very powerful. The alliteration continues in the next line, in "d" in the ST and "h" in the TT ("毁灭" huimie, "荒芜" huangwu, and "欢愉" huanyu). A sacrifice of meaning is found in the line "I'll hurt you I'll heal you", the term "守护" means "to guard and protect" instead of to heal. This is a slight change of word to maintain the "h" alliteration ("hurt", "heal" in the ST and "害" "hai", "护"hu in the TT), but also to deliver the more subtle and restrained expression of emotion among family members, to fit in the Chinese context. The translator therefore achieved a cultural translation by considering both "the lexical content and syntax of the target language along with its ideologies or value systems" (Salmeri 2014, 163).

I am **f**lame and I am **f**ire	我是火 (**h**uo) 焰 (yan) 是呼 (**h**u) 吸
I am **d**estruction, **d**ecay, and **d**esire	我是毁灭 (**h**uimie), 荒芜 (**h**uangwu) 和欢愉 (**h**uanyu)
I'll **h**urt you, I'll **h**eal you	伤害 (**h**ai) 你 守护 (**h**u) 你

4.2   *Omission*

There are also three cases of omission. Except for the case of omitting "mystery", the omitted terms concern personal pronouns.

I am what might be, I am **mystery**	我是你本该拥有的未来
And I'll tell you the truth if **you** let **me** try.	想要真相 我就帮你说出来
If you climb on my back, then **we** both can fly	爬上我的脊背 带你飞起来

The ST, with its use of the personal pronouns "I", "you", and "we", reinforces the relationship between the narrator, the son Gabe, and his mother Diana. In the TT, these pronouns sometimes disappear. It's fair to say that this omission is mainly due to the need to respect syllable count. Given the frequent presence of these pronouns throughout the lyrics, their occasional omission does not affect comprehension of the TT.

4.3   Modification

The addition and omission of words are accompanied by changes in meaning in the TT. In "I'm Alive", the changes are manifold. It's obvious that most of the modified words are due to respect for rhyme, and they deliver the same message by reinforcing the mother-son relationship, and the son's strong desire to always be present in his mother's life. We easily notice that in these seven lines (in the following table), the last syllable/character maintains the "ai" ("开", "宰", "盖", "开") and "i" ("你") rhymes. "右" (you, pronounced similarly to "yo" in English) is an imperfect rhyme of the word "you" in the ST. As for the English phrase, "You won't leave me behind", a literal translation doesn't work in the target language, so the translator replaced it with "你今生都逃不掉" (you'll never get away from me), which emphasises the ghostly nature of Gabe's character. This modification serves as an excellent example to demonstrate the strategy to avoid misunderstanding, as Salmeri suggests: "understand the entire sense and purpose of the scene and try looking for an equivalent in the target language" (2014, 170). In addition, the terms "存在", "主宰", "掩盖", "掌控", "伴你左右", "今生", and "永不离开" are in the formal register of the Chinese language and sometimes constitute allusions, confirming the acculturation strategy presented in Franzon's article on the translation of musical songs: "An obvious case of acculturation is the insertion of