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Words and Music

Words and Music

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Contents

Words and Music

The present volume of ELOPE features ten papers focusing on various aspects of the relationship between words and music. Five of them were submitted by the participants at the *Words and Music* conference, which was held at the Faculty of Arts of the University of Maribor in April of 2014. While the conference itself inspired the choice of theme for this issue, the topic was obviously intriguing enough to attract submissions from other scholars as well.

There is a long-standing debate about the nature of the relationship between music and words, as illustrated by the following two quotes: "Music is the universal language of mankind" (Longfellow 1835) and "Though music be a universal language it is spoken with all sorts of peculiar accents" (Shaw 1890, 91). It is thus not surprising that views on the nature of the relationship between the two differ and that scholars from various disciplines find it a fascinating topic to explore. With the exception of two contributors who are also musicians, the others are linguists and language teachers, literary scholars and translators. The starting point of their research is thus usually language, and a somewhat stronger emphasis is placed on words than on music. Despite the common thread of words, music and, to a considerable extent also culture, running through this issue, I decided, in the interest of coherence, to divide the papers into four sections according to their focus on linguistic analysis, literature, language teaching or translation.

I Language

The language section consists of two papers examining the link between words and music from different perspectives: lexical, social and semiotic.

In the first of these papers, entitled "The Language in British and Slovene Football Anthems," Agata Križan explores the genre of football anthems. She focuses first on the functions and social role of football anthems and then turns to a detailed linguistic analysis of them. Football anthems, which may be set to existing melodies (from popular musicals, patriotic songs, etc.) or created anew, primarily serve to express a feeling of collective identity, solidarity and the passionate support of fans for their clubs. Sung in unison, they create a powerful performance. The language, which is fairly simple, nevertheless carries very strong emotions and, at the same time, reflects the fans' social values and ideology. The linguistic analysis, based on Martin and White's appraisal model (2005), explores primarily the evaluative language of the anthems and finds the interpersonal meanings to be realized through a whole range of such linguistic elements as repetitions, attitudinal lexis, quantification, enhancement and the like. Despite their seeming simplicity, football anthems are by no means chosen randomly; rather, they are a careful combination of linguistic and musical elements serving the purpose of authentic fandom bonding. This applies to both British and Slovene football anthems and is, in that sense, a cross-cultural phenomenon.

Katja Plemenitaš' paper, "Songs as Elements in the Generic Structure of Film Musicals," on the other hand, addresses the issue of words and music from a different perspective, i.e. within the framework of systemic-functional grammar (Halliday 1989). Musicals are by definition

multimodal in that they contain popular music, songs, dance and, optionally, spoken dialogue. Plemenitaš is primarily interested in songs and the function that they play in film musicals as opposed to that in non-musical films. She finds several differences between the use of diegetic and non-diegetic songs in both genres, which are manifested through the register variables of field, mode and tenor. Her analysis of the popular American TV musical High School Musical 2 in terms of the songs' evaluative nature, the degree of their integration into the musical and of their potential to further the musical's narrative independently represents a solid theoretical basis for further research of this genre.

II Literature

As for the link between literature and music, not all literary critics agree that song lyrics can be considered poetry. Some feel that they are too simple to reach the technical and emotional depths of poetry. Others point out that many of the greatest poets in the English language wrote lyrics expressly intended to be accompanied by music and that these works do reach the level of great poetry. Yet others argue that music can contain many of the elements usually associated with poetry, such as sound effects, imagery, and even metaphor, and that these, when combined with lyrics, add up to a sound poem. The four papers included in this section span different genres –not just poetry – and discuss various ways in which words and music interact in them.

Victor Kennedy's paper, "Musical Metaphor in the Poetry of Wallace Stevens," examines Stevens's use of metaphor comparing music to poetry in "Peter Quince at the Clavier," "The Idea of Order at Key West," and "The Man with the Blue Guitar." He places special emphasis on this last work, a very intriguing poem, inspired by a Picasso painting and written in the stream-of-consciousness manner, in which the poet uses the metaphor of a musical instrument as a transformational symbol of the imagination. Musical metaphor is in fact central to Stevens's poetry both in terms of theme and structure. Kennedy discusses notions such as creative imagination,   perceived reality, the "timeless or spatialized moment" and the replacement of religion by poetry. He also describes Stevens's innovative use of ekphrasis and reversal of metaphoric terms to explore some of the main concerns of the modernist movement. He considers "The Man with the Blue Guitar" to be one of the most influential poems of the 20th century and concludes by arguing that Stevens's work from 1915 to the late 1930s already anticipated postmodernist ideas.

The influence of music is not limited to the use of musical metaphors in literature, but may extend into other genres based on literary works, as shown by Tomaž Onič's paper "Music becomes Emotions: Musical Score in Two Productions of *A Streetcar Named Desire*". The author compares the musical scores in two productions based on Tennessee Williams's play, the classic 1951 Kazan film and the more recent and less traditional 2008 stage production by the Slovene National Theatre in Maribor. While the former faithfully follows Williams's dramatic plot, the latter is more of a psychoanalytic interpretation of the play and focuses not so much on the dramatic action, but rather on the turbulent mental state of the main character, Blanche. The musical scores are adapted accordingly. The film soundtrack is harmonized with the dramatic action; it is predominantly diegetic (Cohen 2011) and could be analyzed in terms of music functions according to Pendergast (1992, 213–22). On the other hand,   the music in the stage production is for the most part non-diegetic, electronic and overshadowed by visual effects. Onič sees the choice of music in the Maribor production as better suited to capturing the mood of the psychoanalytic interpretation of the play than the classic jazz score used in the film. In both productions, however, music represents a powerful source of emotions with which the audience can identify.

Another aspect of the relationship between words and music is presented in Marcin Stawiarski's paper "Eccentric Voices and the Representation of Vocal Virtuosity in Fiction: James McCourt's Mawrdew Czgowchwz" and is connected with the depiction of a fictional opera character in a novel. Stawiarski examines the representation of vocal virtuosity and musical eccentricity in fiction, focusing on the role of the voice as it is presented in McCourt's novel. Mawrdew Czgowchwz tells the story of an opera singer whose voice is related to extravagance and fanaticism, so that it echoes violence, conflict and even dictatorial regimes. Stawiarski argues that the notion of eccentricity is a fundamental mode of representing music in literature, and also that eccentricity rubs off on the very structure of the text, so that it leads to singular forms of biographical writing. In McCourt's novel, the stylistic features of the text demonstrate a hyperbolic use of language including lists, foreign vocabulary, and neologisms, or nonce-words, which create a cornucopia of the tongue-twisting effects of linguistic musicality.

Oana Ursulesku's paper "In Between the 'Brows': the influx of highbrow literature into popular music," in contrast, is a case study of the influence of "serious" literature on several popular song writers. The global phenomenon of popular music from the middle of the 20th century was one of the factors in the merging of what had previously been divided into high and low culture. Popular songwriters began to include in their songs references to literary works traditionally thought of as "highbrow." Ursulesku examines examples from various musical genres that refer to or were inspired by works from the Anglo-American literary canon. Kate Bush's 1989 single "The Sensual World" was originally meant to quote the exact words from Molly Bloom's soliloquy in James Joyce's Ulysses, but the Joyce estate refused to grant permission, so the song was recorded with lyrics that Bush wrote herself, inspired by Molly Bloom's words on the page. Other examples include David Bowie's 1974 album Diamond Dogs, based on George Orwell's 1984, and references to highbrow literature in songs, song titles, and album titles by bands such as The Smiths, The Cure, and Iron Maiden. Ursulesku shows how ideas from literary works are transposed and adapted in the lyrics of popular songs, giving credit to musicians not only as innovative creators of new works of art, but as creators of adapted works of art that can be intertextually read as part of the artist's cultural heritage.

III Teaching English Language and Literature

The next section examines the practical implications of words and music for teaching and learning English.

Jason Blake's paper "The Ironic Musical Edge: Using Songs to Present and Question Myths" focuses on teaching culture courses, more specifically Canadian culture with which he is, a native of Canada, intimately familiar. He offers the use of popular ironic songs in the classroom as a fresh alternative to the traditional approach of feeding students fragmented factographic information. While the former usually equips students with mostly oversimplified, stereotypical knowledge about the country and its national myths, Blake's approach is aimed at questioning those myths and thus providing a more realistic, multifaceted and up-to-date picture of a country's culture. A good example of an ironic song which could be used to challenge students' intellectual curiosity is "Canada Is Really Big". The song is characterized not only by a mismatch of tunes and lyrics, but the lyrics themselves contain elements of semantic ambiguity, irony and subtle undertones. The students are challenged to recognize irony (the ability to do so being one of the surest tests of intelligence and sophistication (Holman 1972)). This requires not only a very careful reading, enhancing their reading skills, but also provides an opportunity for them to learn about the

national self-image and other relevant references with regard to Canada's culture and society. It goes without saying that Blake's approach of using contemporary popular music, with which students identify more readily than with historical accounts, also carries a high motivational value.

Another author dealing with the use of songs in the classroom is Kirsten Hempkin. As the title of her paper "Exploring Student Attitudes to the Refugee Crisis: Songs on Migration" suggests, she is tackling a most topical issue currently occupying Europeans (including Slovenes) – the influx of refugees/migrants from Syria and other war-torn countries. The widespread negative attitudes to this crisis made her think of what language teachers could do to counter the prejudice and even hate speech surrounding us. She believes that it is our responsibility to raise students' awareness in this regard and finds songs of migration to be a perfect tool to help them understand the issues involved. The vast array of activities that she presents are intended to help students broaden their horizons in terms of greater tolerance toward other cultures and also to help develop empathy toward the underprivileged and the suffering. Introducing songs of migration into the classroom presents a very valuable learning opportunity in several ways: more broadly, it teaches students about the historical, social and geographical context in which the songs were created as well as about human rights issues, while, more specifically, it provides an opportunity for them to analyze the language idiom and its interplay with music. In this way songs, which are generally well received by students, may be beneficial also to language and literature learning. Above all, however, the value of Hempkin's approach is in its emphasis on the need for intercultural education and in the wealth of song-based teaching materials and activities included in her paper.

IV Translation Studies

If the relationship between words and music seems complex in the same language, then this is even more so in translation, where two languages as well as related cultural contexts have to be taken into consideration. Both papers in the translation section can be judged as unique: Andrej Stopar's "Mamma Mia, a Singable Translation" in that it brings the first ever analysis of translating singable texts from English to Slovene, and Giovanni Nadiani and Chris Rundle's paper "Pianure Blues: From the Dialect of the Plains to the English of the Blues" because of its very original and rather unorthodox approach.

In the absence of much research in the area of multimodal materials such as musicals, Andrej Stopar undertakes the challenging task of comparing the original English production of Mamma Mia! (1999) with its Slovene translation (2015) on different linguistic levels. He designs a very detailed methodology in order to identify and quantify the changes that were made during the process of translating English lyrics into Slovene. He finds that a necessary condition for a translation to be singable is a prosodic match of the source text (ST) and of the target text (TT), while in terms of lexis, structure and poetic properties there is room for minor modifications. These are achieved primarily through the translation strategies of paraphrasing, omission and addition, and are given priority over word-by-word translation. The main function of translation is therefore a singable text, which is in accordance with the Skopos theory (1978), centered on the functional properties of the ST and the TT. In the translation examined, the prosodic equivalence was achieved perfectly; moreover, despite a few contextual and cultural adaptations, both the storyline and the artistic value of the musical were preserved.

Giovanni Nadiani and Christopher Rundle's contribution is a reflection on the creative process involved in their literary-musical collaboration entitled Pianure Blues. Strictly speaking, what

Nadiani, a poet and a native speaker of the Italian Romagnolo dialect, and Rundle, an American professor and translator living in Italy, do transcends the boundaries of translation. They call it "trans-staging," where on the one hand they transpose the Romagnolo poems into English and perform them as blues songs and on the other, transpose and perform songs from the Anglo-American blues/roots/folk tradition in the Romagnolo dialect. They thus inhabit the role of writers/poets, performers and translators. Their inspiration comes from the parallels that they see between the topography of the Po valley plains (pianure in Italian) and of the Mississippi delta. The two iconic landscapes, associated with the experience of harsh lives, poverty and nostalgia, represent common ground for both. This accounts, for instance, for a song that may be blues in musical terms, but contains lyrics that are essentially inspired by the Romagna landscape. While the music embodies a universal archetypal experience, the dialect allows for a more authentic, genuine expression of one's identity in a way that would not be possible in standard Italian. Translating each other's voices and stories, Nadiani and Rundle use their poetics and live performances to bridge the gap between the seemingly two distant, but in fact close cultures, as well as between a "minority" dialect and "global" English, all of which gives their idiosyncratic multimodal, interdisciplinary and intercultural approach added value.

The approaches to words and music employed by the featured authors vary and yet complement each other – a reflection of the highly complex nature of the phenomenon under investigation. It is hoped that this volume can shed light on the way in which words and music intertwine and influence each other, how they are enmeshed with culture, expressing emotions, identity and more, and how they also "define us as human" (Patel 2008, 3). Works such as this issue of ELOPE can make a significant contribution to our understanding of the highly intricate language-music interface, which is and will continue to be a richly fertile theme for interdisciplinary research.

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Part I

Language

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The Language in British and Slovene Football Anthems

ABSTRACT

Football is probably the world's most popular game, with a huge number of fans. There are numerous ways in which football fans express dedication to their club and the feelings they have for their team, for example, wearing certain colours, waving banners and flags, and singing. Football anthems are nothing new for football fans, and many clubs have a long-established tradition of them. In this paper, I will address and compare the language in some popular British and Slovene football anthems, and attempt to explain its contribution to the creation of fan identity, to the fans' sense of belonging, unity, and motivation. The linguistic analysis identifies the linguistic resources used in football anthems to express attitudes, form bonds and create identities.

Keywords: attitudes; football anthems; identity; linguistic analysis; linguistic resources

Jezik v britanskih in slovenskih nogometnih himnah

POVZETEK

Nogomet je verjetno najbolj priljubljena igra na svetu, ki ima veliko privržencev. Obstaja veliko načinov, s katerimi nogometni navijači izražajo svojo pripadnost klubu, občutke, ki jih gojijo do svojih ekip, in razlike z drugimi klubi, kot so na primer, nošenje določenih barv, vihranje transparentov in zastav ter petje. Nogometne himne niso za nogometne navijače nič novega in mnogo navijaških himn ima dolgo tradicijo. Avtorica obravnava in primerja jezik v nekaterih priljubljenih britanskih in slovenskih nogometnih himnah in skuša razložiti njegov doprinos k ustvarjanju navijaške identitete, občutka pripadnosti, povezanosti in motivacije. Jezikoslovna analiza prepoznava jezikoslovne vire, ki so uporabljeni v nogometnih himnah z namenom, da izrazijo odnose, oblikujejo vezi in ustvarjajo identitete.

Ključne besede: nogometne himne; jezikoslovna analiza; jezikoslovni viri; odnosi; identiteta

The Language in British and Slovene Football Anthems

1 Introduction

In modern society, sport promotes a sense of identity, unity, status and esteem. Additionally, it stimulates aggression, stereotyping and images of inferiority and superiority, while acting as a method of cultural bonding across national boundaries (Mangan 1996). Football, as probably the world's most popular game, is no exception to this. It is the world's universal language, transcending national borders, religion and ways of life. For instance, over three billion people, half of the planet, watched the 2014 World Cup. More than 650,000 people in England watch Premiership, Championship and Champion league games. In Slovenia, football is perhaps not as popular as it is in England, but many people still watch football games live and on TV on Saturdays, especially in the eastern part of Slovenia. One way to relate to a team as fully as possible and to show support for them is through fandom, which is extremely important not only for the fans but also for the clubs. Football fans consider themselves the team's 'twelfth man', helping the team to win and sharing responsibility for their success. The main difference between supporters (fans) and spectators concerns degrees of passion (Pooley 1978). Supporters express their dedication to the club in various ways, such as wearing club colours, waving banners and flags, singing, clapping, uttering paroles, performing choreography, provoking opposition fans and reacting to other clubs' supporters. In these ways, they also release the frustrations of everyday life. Thus, for fans, drawing attention to the differences between them and other supporters and clubs is as important as the support itself.

Football anthems as a means of support are nothing new to football fans, and many have a long tradition of them. They are assumed to play an important role in the process of the clubs' struggle for dominance. Many football anthems are carefully chosen, adapted or invented to convey difference, passion, support and unity. Singing in unison with other supporters is a powerful performance with the aim of creating a sense of unity and belonging; in mass singing, the effect of common pride is intensified and the ego disappears. To fulfil the needs of the crowd, anthems have to be melodic and easy to memorise, but nevertheless powerful in rhythm and content. Football anthems express values, experiences and emotions which help define a group's identity and promote solidarity. According to Frith, "music seems to be a key to identity because it offers, so intensely, a sense of both self and others, of the subjective in the collective" (1996, 110). Slobin (1993) explains that football songs invoke pride and ambition, while inviting fans to lose themselves in the group – to create a collective identity. In addition, he speaks of "cultural brand-naming", of music and songs having a symbolic function as identity emblems. Social identity is defined as "that part of an individual's self-concept which derives from [...] knowledge of [...] membership of a social group (or groups) together with the value and emotional significance attached to that membership" (Tajfel 1978, 63). Moreover, it is defined as "a set of meaning applied to the self in a social role or situation defining what it means to be who one is" (Burke 1991, 837), whereby "the core of an identity is the categorization of the self as an occupant of a role" (Stets and Burke 2000, 2).

I will explore the use of language in some British and Slovene football anthems in order to show how their language motivates, constructs and reflects the identity of the football fan and a sense of unity, authenticity, friendship and belonging. The analysis of language takes on the

perspective that linguistic choices do not only provide information but primarily make meanings within a social context. The analysis also relies on the definition of a discourse as one of the active forms of acting on the world, and a form with which people act upon each other (a text is a medium of discourse) (Levinson in Fairclough 1992, 63). Football anthems are no exception to this. Thus, the language in anthems is also socially shaped; it reflects ideology, including values, in the sense "of who we are, what we stand for, what our values are and what our relationships with others are" (Oktar 2001, 314). More specifically, the linguistic choices in the language system depend on social functions that humans want or need to accomplish (Halliday 2003). Since football anthems usually serve to motivate, express support and create a sense of belonging and unity, the language is expected to serve this purpose. My aim is thus to explore the language use in football anthems within the social context – namely, by "recovering the social meanings expressed in discourse by analysing the linguistic structures in the light of their interactional and wider contexts" (Fowler et al. 1979, 195–96). The analysis focuses on the evaluative language, i.e. on the interpersonal meanings realised through various linguistic elements, such as repetition, attitudinal lexis, the grading of attitudes as quantification, enhancement, infused lexis and specificity, and counter-expectancy elements and denials as engagement elements.

Before moving to the analytical section of the paper, it is necessary to explain briefly the identity of the football fan and the background of anthems.

2 Football Fandom

Football began in England and is considered England's national sport. It has its own tradition, history and language. As this tradition is particularly long-established, football fandom in England is especially strong. Even though the audience is still predominately male, the number of female spectators is growing. Football is also strongly rooted in terms of geography. As Duke and Crolley (1996) note, it captures the notion of an imagined community perfectly. Interestingly, local identity in England is even stronger than a sense of Englishness (Bryant 2006).

Football spread to Slovenia from Vienna – at that time the capital of the Austro-Hungarian Empire, of which Slovenia was a part – and the word "football" was mentioned for the first time in 1900. When Slovenia was part of Yugoslavia, many smaller and larger football clubs were established. During that period, the Slovene football club Olimpija played regularly in the top Yugoslav league, while Maribor FC played there occasionally. After Slovenia gained independence in 1991, football remained popular, which also reflected in the establishment of a fandom with the aim not only of supporting football clubs and teams but also of emphasising patriotism, unity, fan identity and a sense of belonging within the community.

The most famous supporters in Slovenia are: the Viole, who support Maribor FC, the football club from the main town of the north-eastern Slovenian region of Styria; and the Green Dragons, who support the football club Olimpija from the capital city Ljubljana. The name Viole relates to the club's colour (violet), whereas the name Green Dragons relates to the dragon – the symbol of Ljubljana, representing power, courage and greatness. The Maribor and Olimpija clubs have a long tradition of football rivalry. Since Olimpija FC is a Ljubljana club, the rivalry between Olimpija FC and Maribor FC is even greater, especially now that the town of Maribor has been much more severely affected by the economic crisis than Ljubljana, suffering a high rate of unemployment. Perhaps unsurprisingly, football and its fans are often manipulated for political gain. Since Maribor FC is considered to be more successful than Olimpija FC

(winning the Slovenian premiership several times, playing in both the UEFA Europa League and the Champions League), the club has become an object of strong identification for the local community on the basis of its success and ensuing pride – something that many people also use to cope with their personal and economic problems.

According to Lalić (1993), the main characteristics of a fan include showing interest in watching football, intense identification with the club, readiness to help the club and attempting to influence other people to accept their way of supporting the club. Fandom allows individuals to be part of the game – to relate to a team – without requiring any special skills (Branscombe and Wann 1991). Furthermore, supporters share the view that the value they get most from football is primarily social in nature, including the feeling of being part of a locality/community (solidarity), friendship (camaraderie), having a sense of community with other people, being a part of an informal 'family' and sharing experience with other supporters (Brown et al. 2010). Moreover, feelings of self-esteem and social prestige become intensified through supporting a team (Zillmann et al. 1989). The modern fan community, as a well-organised group organisation with (official) membership, a shared passion (for football) and a wish to further explore this passion by learning and finding new (creative) ways to support the club, as well as to share knowledge about supporting (for instance, new anthems, tools, information about football and club), could perhaps be regarded as community of practice – which is, according to Wenger (2006), described as groups of people sharing a passion for something and the wish to explore that passion further.

The following football anthems were used as sites of linguistic exploration:

English football anthems

> "Glory Glory Manchester United" (Manchester United FC)
> "You'll Never Walk Alone" (Liverpool FC)
> "Blue Moon" (Manchester City FC)
> "Blue Day" (Chelsea FC)
> "I'm Forever Blowing Bubbles" (West Ham FC)
> "The Greasy Chip Butty" (Sheffield United FC)
> "Marching on Together" (Leeds United FC)

Slovene football anthems

> "Hej hej hej Viole" (Maribor FC)
> "Olimpija" (Olimpija FC– Ljubljana)

3 Background of Anthems

The anthem "Glory Glory Manchester United" uses the tune to "The Battle Hymn of the Republic," whereby Hallelujah in the chorus "Glory, Glory, Hallelujah" is replaced by the name of the favoured team. "The Battle Hymn of the Republic" is a song by the American writer Julia Ward Howe. The song links the judgment of the wicked (New Testament, Rev. 19) with the American Civil War. Since that time, it has become an extremely popular and well-known American patriotic song. Even though it is unclear why this American song was adopted and adapted as the Manchester United anthem, the reason may lie in the lyrics. A

parallel can be drawn between the patriotism of the Union soldiers, who are urged to face death in their continuous fight against the Southern Confederacy and the fans' patriotism, or sense of belonging and loyalty, towards their home – the club.

The anthem "Blue Moon" originates from the great American song-writing partnership of composer Richard Rodgers and lyricist Lorenz Hart. The music for the song was written in 1934 to be sung in the film *Hollywood Party* under the title "Prayer." Its first rock and roll version was by Elvis Presley in 1956. There are over 60 versions of the song (by Louis Armstrong, Frank Sinatra, Dean Martin, Bob Dylan, Rod Stewart, and the list goes on). The song has also been adopted by City fans as their anthem – an unusual choice as far as football anthems go because the original is relatively mellow and gentle – although City fans have made it their own and belt it out with fervour.

The song "You'll Never Walk Alone" is a show tune from the 1945 Rodgers and Hammerstein's musical *Carousel*. As a football anthem, it was used for first time in 1963 when the Liverpudlian Merseybeat group Gerry and the Pacemakers reached No 1 in the singles chart. Liverpool fans still sing this anthem as their final ritual before kick-off at every home game.

The song "Blue Day" was a single released by the English singer Suggs, in collaboration with the players of Chelsea, in 1997. It reached number 22 in the UK Singles Chart.

The song "The Greasy Chip Butty Song" is a football chant originally sung by the supporters of Sheffield United football club to the tune of "Annie's Song" by John Denver, glorifying the delights of life in Sheffield.

The song "I'm Forever Blowing Bubbles" is originally a popular American song which debuted in the musical *The Passing Show of 1918* in 1918. The melody frequently appears in animated cartoon sound tracks when bubbles are visible. The song features extensively in the 1931 prohibition gangster movie *The Public Enemy*. It was adopted by West Ham supporters in the late 1920s. Some West Ham United fans sing alternative lyrics. The second line "nearly reach the sky" is changed to "they reach the sky", "then like my dreams" is also changed to "and like my dreams".

The song "Marching on Together" is unlike most other anthems, which have simply used the original music of another song and altered the lyrics. The song is an original composition by Les Reed and Barry Mason with the title "Leeds!Leeds!Leeds!" The song was first released in 1972 as a B-side and coincided with the team reaching the 1972 FA Cup Final. The song on the A-side of the same record was titled "Leeds United."

The song "Hej hej hej Viole" was written by the band Čudežna polja in 1992 to copy the tradition of big European football clubs. It was written shortly after the establishment of the Viole fan group.

The song "Olimpija" was written by the famous Slovenian rock singer Pero Lovšin.

4 Linguistic Analysis

In this section, I analyse repetition, attitudinal lexis, graders and engagement elements as the most typical linguistic features used in the anthems to help create the values of fandom, unity, motivation, solidarity, friendship and belonging.

4.1 Repetition

A frequent linguistic feature in the anthems is repetition, in particular, repetition of the same words, which is used primarily to emphasise and intensify positive values, such as the supporters' commitment to the club and fan-group. Personal involvement as a fan is also highly important. In most cases, the repeated words are grammatically realised as: thing + thing, as in the Manchester United anthem (glory glory); process, as in the Liverpool anthem (walk), Chelsea anthem (waited, gonna), Leeds United (gonna), Olimpija anthem (hear) and Maribor anthem (score); epithet, as in the Manchester United anthem (famous); and attribute in a relational clause, as in the Leeds United anthem (proud). In addition, the values of victory and success are intensified by the repetition of attitudes realised through different grammatical forms, for instance, thing and process in *zmago prineso* [bring victory], *zmagal bo Maribor* [Maribor is going to win], *šampion* [champion] in the Maribor anthem.

The repetition of personal pronouns is also frequently used, especially of the pronoun "we". In the anthems, both the exclusive and inclusive pronoun "we" are used. In most cases, the pronoun "we" performs the exclusive function, excluding the team/club from the propositions and in this way creating a distance between the fans and the club/players, hence emphasising the value of fandom, as in the Chelsea anthem (*we* would leave you never) and Leeds United anthem (*we*'re gonna stay with you forever). This pronoun also emphasises the values of pride, patience and victory, as in the Chelsea anthem (*we*'ve waited so long) and Leeds United anthem (*we*'re gonna see you win, *we* are so proud). The inclusive "we", encompassing both the fans and the club/team, on the other hand, foregrounds the fans' identification with the club and the team. This is particularly evident in the Manchester United (*we*'re the famous MAN United) and Chelsea anthems (when *we* make it). Interestingly, however, the use of pronouns in the Olimpija anthem is rare (računite na *nas* [count on *us*]).[1] Besides encouraging the team, the supporters motivate themselves and other spectators to support the team, express their aims and ambitions and celebrate their joint success, as in the Manchester United anthem (*we*'re the boys in red and *we*'re on our way to Wembley).

Joint success is particularly emphasised in the Maribor anthem (*dajmo* še en gol [*let's* score another goal]), the Manchester United anthem (*we*'re the famous Man United), and the Chelsea anthem (when *we* make it). Interestingly, in the Maribor anthem, the supporters emphasise their share in success much more than in other anthems (Viole Štajerske *zmago* prineso na Štajersko [Styrian Viole bring *victory* to Styria]). Besides communicating with the team and fellow fans, supporters communicate directly with the opposing side with (modulated) commands, often with a mildly threatening and intimidating tone, as in the Chelsea anthem (you *should* hear the Chelsea roar) and Maribor anthem (*poglejte* na semafor [*look* at the scoreboard]), and with the pronoun *you*, as in the Olimpija anthem (pa še neki *ti* povem [and let me tell *you* something else]). The repetition of the possessive pronoun "our" is typical of the Maribor anthem, emphasising fans' commitment and joy (za Maribor *nam* srce gori [*our* heart burns for Maribor], srca *naša* so srečna [*our* hearts are happy]). The values of fandom, union and solidarity are occasionally emphasised with the adverb "together" instead of the pronoun "we" as, for instance, in the Leeds United (marching on *together*, we've been through it all *together*) and Chelsea anthems (it'll be *together*). Even though "marching on" was originally borrowed from the song "The Battle Hymn of the Republic" (our God is *marching on*) in the Manchester United anthem, its use in the Leeds United anthem may

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[1]   It should be acknowledged that Slovenian is a subject-drop language; the verb can appear on its own.

imply that it was also borrowed from the same song, as it may evoke associations of God with the team/club and its success. The use of the pronoun "I/me" is particularly strong in the Manchester City and West Ham anthems, emphasising the fan's individuality rather than their membership in a fan group (*I* looked everywhere, *I*'m forever blowing bubbles, *I* really could care for, *I* heard somebody). However, in the Manchester City anthem, the transition from the alienated individual to the non-alienated member of a group is well expressed through the repeated use of "I/me" (saw *me* standing alone – now *I*'m no longer alone).

The repetition of pronouns "you" and "your" is typical of the Liverpool anthem, encouraging the team, expressing commitment to them and emphasising the value of pride (*you*'ll never walk alone, hold *your* head up high). The pronouns "you" and "your" are used to address the club and the team directly, hence creating a closer contact between the fans and the team/club. In the Leeds United anthem, love towards the club is conveyed directly (we love *you* Leeds!Leeds!Leeds!). Despite only one occurrence of "you" in the Sheffield United anthem (*you* fill up my senses), its placement in the prominent first position of the clause right at the beginning of the anthem emphasises the club's fulfilling role in the fan's life – followed by six comparisons of this fulfilment with the delights and pleasures of life, such as cigarettes, a night out and food (*like* a gallon of Magnet). Even though comparisons occur rarely in anthems, the comparison with "the Busby babes" in the Manchester United anthem emphasises the values of youth, pride, talent and skill. Manchester United is particularly proud of their home players and the football school from which many of their famous players emerged. Since the shaping of identity through common ideas of the greatness and heritage of one's club is significant, to become a fan means to become immersed in the history and traditions of the club and its players. Some encyclopaedic historical and statistical knowledge about the team and club is expected from a 'true fan'.

The value of history and the past is particularly prominent in the anthems of Manchester United and Chelsea, whereas in both Slovene anthems and in some other English ones this value seems to play no role because either the club's history was not that rich in terms of success or the anthems prefer to focus on the present and future success. The Manchester anthem also features some famous managers who experienced FA Cup glory with the club in the past (in Seventy-Seven it was Docherty, Atkinson will make it Eighty-Three). The time reference points to the glorious years of winning. Restored glory as well as the memories of the club's difficult past times are emphasised in the Chelsea anthem (Ossie and co. restored our pride, we've got some memories). In the Manchester United anthem, the pronoun "you" conveys distance by imitating a dialogue with the supporters of other clubs, often as a mild threat (*you*'ve got to hear the masses sing with pride). The pronouns "you" and "your" and their use in contracted forms (you're, we've) as well as the short forms of some other words (the reds, 'cause) imitate (informal) dialogue. The use of the pronoun "they" occurs in the West Ham anthem, referring to a fan's dreams (*they* fly so high, *they* fade and die), and in the Leeds United anthem, referring to the team, hence making a clear distinction between the fans and the team (*they*'re the greatest in the land). Additionally, the repetition of extent and time quantifiers, of the club's name and of prepositions in phrasal verbs occur, intensifying the value of unbroken support and commitment, as in the Leeds United anthem (everywhere, everyday, Leeds), Olimpija anthem (Olimpija) and Manchester United anthem (go marching *on, on, on*). In some cases, for instance, dual intensification occurs (intensification via the comparative *like* and intensification via listed comparisons), as in the Sheffield United anthem (*like* a packet of Woodbines, *like* a good pinch of snuff, *like* a greasy chip butty). By repeating the comparison in the Sheffield United anthem, the dubious delights of Sheffield town and the attitudes of fulfilment and satisfaction are emphasised. The repetition of

the club's name should raise associations with greatness and pride. The most frequent repetition of the club's name occurs in the anthems of Leeds, Olimpija, Manchester United and Chelsea. Furthermore, the repetition of a denial is also used to intensify the feeling of unhappiness before becoming a fan, as in the Manchester City anthem (*without* a dream in my heart, *without* a love of my own).

Besides the pronouns, the repetition of commands realised as imperatives emphasises support, victory and reliance, as seen in the examples below. Also commands are used to motivate, to encourage, and to threaten directly, hence emphasising the value of supporting the team, as shown in (1). For instance, the value of support is expressed strongly with the command "računite na nas [count on us]" in the Olimpija anthem. This command bears a strong resemblance to the title of a song from Yugoslav times, namely, "Računajte na nas" by Djordje Balašević, in which youth and reliance on youth were emphasised.

(1)

> *hold* our head up high (Liverpool)
> *don't be* afraid of the dark (Liverpool)
> *walk on* through the wind and the rain (Liverpool)
> *hear* the Chelsea roar (Chelsea)
> *gremo* Maribor [let's go Maribor] (Maribor)
> *come fill* me again (Sheffield United)
> kar *poglejte* na semafor [just *look* at the scoreboard] (Maribor)
> *računite* na nas [*count on* us] (Olimpija)
> *stand up* and *sing* (Leeds United)
> *navali*, *udari* na gol [*go* and *get* it, *kick* on the goal]) (Maribor)
> *meet* your mates and *have* a drink (Sheffield)

By repeating the commands "*meet* your mates and *have* a drink" (Chelsea anthem), the social element of fandom as well as friendship and the relaxed atmosphere at games are particularly emphasised. The use of the informal expression "mate" enhances the effect.

The repetition of nouns forming idioms and of prepositional phrases is also used to emphasise loyalty and solidarity, as in the Leeds (our *ups* and *downs*) and Liverpool anthems (*through the storm*, *through the rain*).

Similarly, the repetition via listing of Yorkshire informal expressions "gallon of Magnet", "packet of Woodbines", "snuff" and "chip butty" which stand for beer, cigarettes and tobacco, and a sandwich made with bread or a bread roll and chips, points to the delights of Sheffield town, culminating with the joy of supporting the club, and foregrounding local identity and authenticity.

4.2 Attitudinal Lexis

Anthems are rich in positive attitudes and values which are expressed explicitly through lexical elements realised grammatically as things, processes and attributes in relational clauses. In particular, pride, hope, love, happiness, skill, victory and fame are emphasised. The values of

victory and skill are particularly noticeable in the Maribor anthem (*najboljši* smo [we're the *best*], Maribor-*šampion* [Maribor-*champion*], *zmago* prinesejo na Štajersko [bring *victory* to Styria], *zmagal* bo Maribor [Maribor is going to *win*]), and in the Leeds United anthem (we're gonna see you *win*, they are *the greatest* in the land). Other examples are listed in (2):

(2)

> walk with *hope* in your heart (Liverpool)
>
> really could *care for* (Manchester City)
>
> your gonna hear the masses sing with *pride* (Manchester United)
>
> now we've got *hope* (Chelsea)
>
> we are so *proud* (Leeds United)
>
> we *love* you (Leeds United)
>
> restored our *pride* (Chelsea)
>
> srca naša *srečna* so [our hearts are *happy*] (Maribor)
>
> *ljubezen* je večna [*love* is forever] (Maribor)

Furthermore, many attitudes and values are expressed implicitly, mainly as metaphors and via intensifiers foregrounding pride, fame, patience, love, victory, skill and fulfilment, as in the examples listed in (3):

(3)

> we've waited *so* long (Chelsea)
>
> we'll *keep* the red flags/Blue Flag flying *high* (Manchester United)
>
> *golden sky* (Liverpool)
>
> *silver song* of a lark (Liverpool)
>
> Olimpija je ime, ki v *srcu ostane* [Olimpija is a name that *stays in a heart*] (Olimpija)
>
> you *fill up* my senses (Sheffield United)
>
> Olimpija je klub za *velike* stvari [Olimpija is a club for *great* things] (Olimpija)
>
> Olimpija je ime, ki *dober* zveni [Olimpija is a name that sound *good*] (Olimpija)
>
> za Maribor nam *srce gori* [our *heart burns* for Maribor] (Maribor)
>
> Viole Štajerske že *pojejo* [Styrian Viole are already *singing*] (Maribor)
>
> na *vsaki* tekmi *zacveto* [*bloom* at *every* match] (Maribor)
>
> *everyone* will know just who we are (Manchester United)
>
> dajmo še *en* gol [let's score *another* goal] (Maribor)

The feeling of one and only true love towards football and fandom is emphasised with the grader "only" in the Manchester City anthem (*only* one my arms will ever hold) and in the Chelsea anthem (*only* place to be every other Saturday), leaving no room for other priorities in a fan's life, at least not on Saturdays. The value of victory is particularly strongly emphasised metaphorically in "at the end of the storm there is a golden sky" in the Liverpool anthem, whereby the storm could be interpreted as a metaphor for the match – battle/struggle; whereas a golden sky may be associated with a gold medal, predicting a positive outcome – victory – and symbolising hope.

Gold and silver have an undoubtedly positive connotation, and hence a motivating effect (the sweet *silver* song of a lark, the moon had turned to *gold*).

Even though the majority of attitudes are positive, some negative attitudes are expressed, such as fear, unhappiness, lack of dreams and hope and struggle. Most of these are expressed to foreground the fan's feeling of alienation before matches or before becoming a fan, as in the examples listed in (4):

(4)

> dreams *be tossed and blown* (Liverpool)
>
> *without a dream* in my heart (Manchester City)
>
> walk through a *storm* (Liverpool)
>
> *fortune's always hiding* (West Ham)
>
> *fade and die* (West Ham)
>
> standing *alone* (Manchester City)
>
> have a *moan* (Chelsea)

In the Olimpija anthem, negative evaluation targets the capital city of Ljubljana with the expression realised as the attribute in the relational clause "bolna [sick]" in the statement "Lublana je bulana [Ljubljana is sick])".The statement is also the title of a well-known song by the Slovene band Pankrti, whose lead singer is the author of the Olimpija anthem.

4.3 Attitudinal Grading

Attitudinal meanings can be graded up or down in terms of degree of intensity. Many attitudes are upgraded through stressing the importance of being loud and numerous, and of loyalty, success and greatness. Attitudinal meanings are mainly upgraded by:

- quantification as amount and extent

> hear the *masses* sing with pride (Manchester United)
>
> stay *forever*, the *greatest in* the land (Leeds United)
>
> fortune's *always* hiding (West Ham)
>
> *restored* our pride (Chelsea)
>
> na *vsaki* tekmi zacveto [bloom on *every* match] (Maribor)
>
> ljubezen *večna* [*eternal* love] (Maribor)
>
> Olimpija se sliš *dones* in se je slišal *včeri* [Olimpija is heard *today* and was heard *yesterday*] (Olimpija)
>
> Olimpija se sliš *daleč* [Olimpija is heard *far*] (Olimpija)
>
> dajmo še *en* gol [let's score *another* goal] (Maribor)
>
> would leave you *never* (Chelsea)
>
> everywhere, everyday (Leeds United)
>
> *every other* Saturday (Chelsea)
>
> your gonna see us *all from far and wide* (Manchester United)

As extent quantifiers, the future tense, the verb "keep" conveying continuity, the progressive aspect, and the repetition of prepositions also feature strongly, indicating definite victory, success, support and happiness (zmagal *bo* Maribor [Maribor is *going to* win] (Maribor), Viole Štajerske že *pojejo* [Styrian Viole are already *singing, singing*] (Maribor), we're *gonna* see you win (Leeds United), *gonna* stay with you forever (Leeds United), marching *on on on* (Manchester United), *keep* flags flying high (Manchester United). Similarly, the conditional "when we make" is used less tentatively than "if we make it" in the Chelsea anthem. The determination to succeed and support expressed with the future tense is especially strong in the Leeds United anthem.

- enhancement (the grading of attitudinal meaning is encoded in the circumstantial element)

> flags flying *high* (Manchester United)
> hold your head *high* (Liverpool)
> shout it *loud* (Liverpool)
> Olimpija se sliš *na glas* [Olimpija is heard *loud*] (Olimpija)

- infused lexis (the degree of intensity is conveyed in a single lexical element)

> *love* (Liverpool, Manchester City)
> srce *gori* [heart burns] (Maribor)
> *glory* (Manchester United)
> šampion [champion] (Maribor)
> tribuna *trese se* [stadium is *shaking*] (Maribor)
> *roar* (Chelsea)

Since supporters differentiate themselves from spectators by passion, the degree of passion they experience is highly important, as in the Maribor anthem (*srce gori* [heart burns], *trese se* [(the stadium) is shaking]). This is also evident in the emphasising of how loud and numerous the supporters are (*shout* it *loud* (Leeds United), *masses* sing (Manchester United), hear Chelsea *roar*, from *far and wide* (Manchester United), Ljudski vrt *hrumi* [Ljudski vrt is *roaring*] (Maribor anthem), Olimpija se sliš *deleč* in sliš se *na glas* [Olimpija is heard *far* and it is heard *loud*]). In these ways, the value of difference is foregrounded.

- isolated intensifiers (*so* proud – Leeds United) and comparisons (*the* great*est* – Leeds United; *naj*boljši [the best] – Maribor)

4.4 Grading Attitudes as Specificity: Names, Colours and Locations

Attitudes can be also graded in terms of sharpening or softening of experiential categories. This means that certain non-gradable sources become gradable, hence expressing attitudes indirectly (Martin and Rose 2003). In the anthems, the use of language which conveys the names of clubs, stadiums and their location, and team colours, thus specifically, helps trigger and intensify positive attitudes and values of belonging and familiarity. The names of clubs and stadiums are mentioned particularly in the anthems of Chelsea, Manchester United, Leeds United, Maribor and Olimpija. It is imperative for a fan to be at the stadium every other Saturday. Interestingly, Wembley Stadium is mentioned in the Manchester anthem to emphasise the venue of the FA Cup and all major cup

competitions in English football. Manchester has won several games there and will undoubtedly be heading also in the future because they are supposed to be the best. In the Maribor anthem, besides the name of the stadium Ljudski vrt, the location of the stadium "pod Kalvarijo [at the foot of Kalvarija]" and the geographical region "Štajerska [Styria]" are mentioned to emphasise local links and authenticity. "Kalvarija" is a hill well known to the people of Maribor as a vineyard and walking route. The Styria region is specifically mentioned to emphasise the locality of the club, as there are many people from other parts of the Styria region who support it. Similarly, the name of the capital is spelled in its dialect version "Lublana", along with some other dialect features (se sliš *dones* [is heard today], *računite* na nas [count on us], *včeri* [yesterday]).

In the Chelsea anthem, "the Fulham road" is mentioned as the precise location of the stadium, which everybody is expected to know. Even though the club is addressed in most anthems (*Olimpija* je klub [Olimpija is a club], go with *Leeds United*, sing for Leeds United, heja heja *NK Maribor* [hey hey FC Maribor], *Maribor*-šampion [Maribor-champion]), the team (the players) are occasionally addressed and evaluated, as in the Leeds United anthem (give *the boys* a hand, *they*'re the greatest, we're gonna see *you* win) and in the Maribor anthem (*vijolice* zacveto [*violets* start blooming]). The patronising lexis (we're the *boys* in red, give the *boys* a hand) further intensifies the values of unity and togetherness. Additionally, stadiums are not only spiritual homes but also battlefields – a battle between the opposing teams and opposing supporters. However, success is only rendered possible when the team and fans unite. The stadium's resemblance to a battlefield can also be seen, for instance, in the expressions *marching*, *roaring*, *storm* and *rain*. Other elements play an equally important role, for example, elements of nature, for instance, flowers, storm, rain, wind, sky and air occur in the anthems of Liverpool, Maribor and West Ham.

The strong identification of the fan with the club's colour is noticed particularly in the anthems of Manchester United (we're the boys in *red*, as the *reds* go marching on), Maribor (*vijolice* [violets]) and Chelsea (the *Blue* Flag, now even Heaven is *blue*, gonna make this a *Blue* Day, *blue* tomorrow), where fans emphasise the nobility of the club next to victory and success. In the Maribor anthem, the club's colour is repeated several times – metaphorically as the name of the supporters, Viole, and as flowers (violets), emphasising success not only in spring – the season of violets – but in every match. Interestingly, the name of the supporters appears only in the anthems of Manchester United and Maribor. The definite article in "*the* reds," meanwhile, evokes the value of fame and familiarity. Similarly, fame and familiarity are emphasised in the proposition "everyone will know just who we are" in the Manchester United anthem.

4.5 Engagement: Counter-Expectancy and Denial

Engagement is a system used by writers/speakers to signal their presence in a text by adopting a position with respect to the proposals and propositions conveyed in a text (Martin and White 2005). The writers' engagement with the texts of anthems is observed in many counter-expectancy elements and denials that primarily close down the space for any alternative communication, as exemplified in (5). Additionally, counter-expectancy elements (*even*, *but*, *though*) trigger a feeling of surprise, while denials (not, never, without) reject the possibility of a fan's lack of commitment, support, loneliness and alienation, with the purpose of emphasising the value of supporting. For instance, strong loyalty and the determination not to betray the club by leaving are particularly obvious in the use of the maximised denial "never" in the Chelsea anthem (we would leave you *never*). Similarly, the Spanish expression "que sera sera" (whatever will be will

be) in the Manchester United anthem conveys constant support regardless of whether the team wins or loses. The counter-expectancy marker "though" in "*though* your dreams be tossed and blown" not only encourages support but also hope and dreaming, as in the Liverpool anthem.

(5)

now *even* Heaven is blue today (Chelsea)

now we've got hope, it's *not* a dream (Chelsea)

we've waited so long *but* we'd wait for ever (Chelsea)

you'll *never* walk alone (Liverpool)

no longer alone *without* a dream (Manchester City)

Even though football clubs, teams and fans are united by football, the direct focus on the game is emphasised only in the Maribor's anthem (*gol* [goal], poglejte na semafor [look at the scoreboard]).

5 Conclusion

The analysis shows that the language in football anthems plays a significant role in both shaping and reflecting fan identity and fandom social values, which suggests that football anthems may not be chosen randomly. A closer observation of the language reveals that football anthems nevertheless contain a rich array of linguistic features, despite their rather simple vocabulary, which serve the purpose of fandom by expressing the values of support, union, motivation, authenticity, belonging, local identity, loyalty, success and difference, hence emphasising their importance. This array of linguistic features includes primarily repetition of pronouns, commands and denials, mentions of the club's name, colour and stadiums, attitudinal lexis, attitudinal intensification, counter-expectancy markers and denials.

The repetition of pronouns occurs mainly to emphasise positive values, such as the supporter's commitment to the club, fandom and joint success. The emphasis on fandom, on the one hand, is presented through the repetition of the exclusive pronoun "we", creating a distance between the fans and the club/team, as in the Chelsea anthem, while on the other hand, the inclusive pronoun 'we' emphasises joint success between the fans and the club/team, as in the Manchester United and Maribor anthems. Interestingly, both types of the pronoun are used in the Chelsea anthem. Additionally, in the Maribor anthem, the fan's share in success is much more prominent than in other anthems. Instead of the pronoun, unity is expressed directly with "together" in the Leeds United and Chelsea anthems. The use of the personal pronoun "I" occurs rarely in anthems; however, it features strongly in the Manchester City and West Ham anthems to foreground the individuality of the fans. The repetition of commands realised with imperatives occurs frequently in the anthems of Liverpool, Chelsea and Maribor. The aim is motivation and encouragement.

Another feature that occurs frequently is attitudinally loaded lexical elements, particularly noticeable in the anthems of Liverpool, Leeds United, Chelsea and Maribor. These lexical elements convey directly the values of pride, hope, love, happiness, skill, victory and fame. Furthermore, the same values are often expressed indirectly, mainly via metaphors and quantifiers. The Olimpija anthem is particularly rich in these lexical elements. In most anthems, attitudinal meanings are intensified primarily via quantification, emphasising the importance of being loud and numerous (as a characteristic of a committed and loyal supporter), success and greatness. The

importance of being heard and seen is also expressed via intensifying elements of enhancement in the Manchester United, Liverpool and Olimpija anthems, whereas this importance is emphasised strongly in the Maribor anthem via infused lexis. Similarly, the future tense, the verb "keep" (conveying continuity), the progressive aspect and the repetition of prepositions functioning as quantifiers indicate victory, success and support, in particular in the anthems of Maribor, Leeds and Manchester United.

The use of language which expresses colours, names of clubs and stadiums helps trigger values of belonging and familiarity (anthems of Chelsea, Sheffield United, Leeds United, Maribor, and Olimpija). In the Maribor anthem, even the precise location of the stadium is provided (its geographical region and the name of the hill behind the stadium). Club colours feature mainly in the anthems of Manchester United, Maribor and Chelsea. For instance, in the Maribor anthem, the "violet" is repeated seven times to signal the fans' intense identification with the club, while at the same time emphasising success in every match, not only in spring, which is the season for violets to bloom.

Finally, the use of counter-expectancy markers and denials signals authorial intervention in the text, mainly to trigger a feeling of surprise towards the unexpected and to reject the possibility of the fan being alienated, or a lack of commitment or support on the part of the fan, as in the Chelsea anthem.

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Songs as Elements in the Generic Structure of Film Musicals

ABSTRACT

The paper focuses on the description of film musicals as a subgenre of the genre family of musicals. Their dramatic structure is examined in terms of the generic elements that constitute the progression of a story expressed through the combination of spoken dialogue, songs and dance. The function of songs in the generic structure of film musicals is examined in the framework of the systemic-functional theory of register and genre. Special attention is given to the role of songs in the unfolding of the narrative. The theoretical observations about the role of songs in the register and genre of film musicals are then illustrated with an analysis of the use of songs in the TV musical *High School Musical 2*.

Keywords: musical; film musical; songs; genre; register; systemic-functional linguistics

Pesmi kot elementi žanrske strukture filmskega muzikala

POVZETEK

Prispevek se osredinja na opis filmskega muzikala kot enega podžanrov žanrske družine muzikalov. Njegova dramska struktura je osvetljena z vidika žanrskih elementov, ki poganjajo zgodbo skozi kombinacijo govorjenega dialoga, pesmi in plesa. Funkcija pesmi v žanrski strukturi filmskega muzikala je razložena v okviru sistemsko-funkcijske teorije registra in žanra. Posebna pozornost je posvečena vlogi pesmi v razvoju dramske zgodbe. Teoretska opažanja o vlogi pesmi v registru in žanru filmskih muzikalov so ponazorjena z analizo funkcije pesmi v žanrski strukturi TV muzikala *High School Musical 2*.

Ključne besede: muzikal; filmski muzikal; pesmi; žanr; register; sistemsko-funkcijsko jezikoslovje

Songs as Elements in the Generic Structure of Film Musicals

1 Introduction

This article examines the function of songs in the generic structure of the genre of musicals with regard to register and genre. The role of songs in the narrative structure of musicals is explained in terms of the register and genre theory which has been developed within the framework of systemic-functional linguistics (e.g. Halliday and Hasan 1989; Martin 1989, 1992). An analysis of the function of songs in the structure of a TV musical is presented and compared to the use of songs in non-musical films. The article illustrates some of the points about the function of songs and song lyrics in the register and the generic structure of film musicals through the analysis of the TV musical *High School Musical 2*. *High School Musical 2* is a popular TV musical for the teenage audience. It was first shown on the Disney Channel in 2007 as the second part of the trilogy *High School Musical*.

2 Film Musicals as Part of the Genre Family of Musicals

In the hierarchy of genres, TV film musicals are a subgenre of film musicals, which, in turn, belong to the broader genre family of musicals. The term musical covers a wide range of popular artistic forms that are distinguished from other popular dramatic genres by the integral role of songs in their generic structure.

The contemporary forms of musical have their roots in the musical theatre of the 19th century (Kenrick 2010). Musical theatre is based on the combination of popular music, songs, spoken dialogue and dance (Goodwin 2016). As opposed to the opera, it normally also contains spoken dialogue. However, there are musicals in which all the dialogues are sung. Such operatic musicals present an intersection between musicals and the opera (for example musicals by Andrew Lloyd Webber such as *Evita*, *Jesus Christ Superstar*, *The Phantom of the Opera* or the musical *Les Misérables*).

With the emergence of cinema and television, musical theatre gave rise to other dramatic genres characterized by the combination of popular music, songs, spoken dialogue and dance. The genre family of musicals today includes the following two major subgenres: stage musicals and film musicals. Film musicals can be further subdivided into screen musicals and TV musicals (cf. Kenrick n.d.).

3 The Historical Background

As part of the genre family of musicals, film musicals, i.e. screen and TV musicals, are related to stage musicals. Stage musicals stem from the long history of musical theatre which began in the theatre of ancient Greece and Rome, and developed through the Middle Ages and the Renaissance to the 18th and 19th centuries (Goodwin 2016). These historical forms were mainly used for entertainment and focused on humor and romantic plots. Modern western stage musicals have their roots in the forms of musical theatre popular in Britain and on the continent in the 18th and 19th centuries, such as operettas, music halls, burlesque, vaudeville, opera comique, musical comedy, etc. (Dirks n.d.). Most of these 19th-century forms of musical theatre focused on the entertainment and were thematically light and humorous.

Scaruffi (n.d.) notes that the Broadway musical survived despite the Great Depression and the

emergence of the talking movie, which were supposed to bury it. Instead, the 1930s became the golden age of musicals as the talking movie turned into a vehicle for the continuation of the musical itself. Scaruffi also mentions that the big losers of that period were the erotic revues such as the *Ziegfeld Follies,* which started to look out of touch with the zeitgeist of the Great Depression.

Screen musicals appeared with the coming of talking motion pictures. As Dirks (n.d.) notes, film musicals were the last of the major film genres, because they were dependent on sound captured on film. Film musicals present an intersection between stage musicals and films – they are a combination of spoken dialogue, sung dialogue, dance and music in cinematic form. The 20th century is considered the golden age of stage musicals, especially in the American culture of the 1940s, 1950s and 1960s (Dirks n.d.). In the 20th century, musicals also became a more serious dramatic form on film, but their popularity varied in different periods. The golden age of screen musicals after the 1950s and 1960s was followed by a rather dry spell in the 1970s, which was marked by many failures (with a few notable exceptions, such as the film musicals *Cabare*t (1972) and *All that Jazz* (1979)). This was also the period of the emergence of rock musicals (*Hair* (1979), *Tommy* (1977)). The late 1970s and early 1980s also brought successful screen musicals such as *Grease* (1978) and *Flashdance* (1983)). The 1990s saw a revival of an interest in screen musicals due to animated films (e.g. Disney's *Beauty and the Beast* (1991), *Aladdin* (1992), *The Lion King* (1994), and *Tarzan* (1999) (Dirks n.d.).

In fact, many screen musicals are adaptations of stage musicals, e.g. *Chicago, Hairspray, Grease.* Conversely, screen musicals are frequently adapted for the stage (e.g. *Beauty and the Beast, The Lion King*).

According to Kenrick (n.d.), the first original televised musical was *The Boys From Boise*, broadcast by the DuMont Network on September 28, 1944; but it produced no hits and started no trends. Original musicals and adaptations of stage shows flourished on American TV in the late 1950s to the 1960s, peaking in the late 1950s, but continuing through the 1960s. New televised musicals were rare from the 1970s onward (Dirks n.d.). The whole TV musical genre got revived by popular productions on CBS and ABC in the late 1990s and 2000s. This revival is partly based on the concept of special musical episodes of long-running non-musical TV series (e.g. *Grey's Anatomy*, *Scrubs*, *Oz*). One of the first of such TV episodes was the episode "Once More with Feeling" of the series *Buffy the Vampire Slayer*. It was composed by the creator of the series (Joss Whedon) and is still considered one of the most influential and successful musical episodes in a TV series. Disney Channel was responsible for another revival of TV musicals with its trilogy *High School Musical*, which was in some ways reminiscent of the teenage subgenre of beach party movies of the 1960s. The most recent revival of musicals on TV has come in the form of stage musicals performed live on TV (e.g. *The Sound of Music Live!* on NBC, 2013).

4 Songs in Film Musicals from the Perspective of Register and Genre Theory

This article applies the concepts of genre and register developed within the systemic-functional model to explain the function of songs in the generic structure of film musicals as opposed to the function of songs in the generic structure of non-musical films.

In systemic-functional linguistics, the concepts of register and genre theory have been developed by linguists such as Halliday (e.g. 1989), Martin and Rose (2003), Martin and Rose (2008), and

Martin and White (2005). The explanation in this article is based on the genre theory by Martin and Rose (2008), the register theory by Martin (1992) and Eggins (1994), and the theory of appraisal by Martin and Rose (2005).

According to systemic-functional theory, the register of a text consists of three different variables: field, mode and tenor. Field is what "the language is being used to talk about", mode is "the role language is playing in the interaction", while tenor is "the role relationships between the interactants" (Eggins 1994, 52). Genre, on the other hand, refers to "different types of texts that enact various types of social contexts" (Martin and Rose 2003, 7). Genre is realized through the purpose or goal of the text, which is superordinate to the three register variables of field, mode and tenor. In other words, genre is expressed through a concrete combination of the three variables in the text (Martin 1992, 502). Genre is additionally characterized by the schematic structure of the text – stages through which texts typically move to a point of closure (e.g. Martin, 1992, 503). Evaluation or appraisal is the discourse system which is based on the interpersonal linguistic function and is thus directly related to the register variable of tenor (Martin and White 2005). Evaluation or appraisal refers to meanings of emotional attitude, judgment and aesthetic appreciation. Expressions of evaluation are usually interspersed throughout the different stages of the generic structure of the text, but according to Martin and Rose (2003) they can also function as independent stages in the narrative structure of a story.

5 The Function of Songs in Musicals with Regard to the Register Variables

At the level of register, the function of songs in films is reflected in some way in all the three variables – field, mode, and tenor. Songs used in films can be of two basic kinds: diegetic (presented as originating from a source within the film's world) and non-diegetic (originating from a source outside of the film's world). The general distinction in films between diegetic and non-diegetic songs can be explained at the level of the variable of mode. The register variable of mode reflects the dimension of interpersonal distance (e.g. the possibility of feedback, the distinction between monologue and dialogue) and experiential distance (contrast between language and action, i.e. the extent to which a text constructs or accompanies a field) (Martin 1992, 509). From this perspective, the differences between non-musical films and film musicals in their use of non-diegetic songs can be explained as distinctions of mode. In non-musical films, the non-diegetic use of songs constitutes the extreme end of both interpersonal and experiential distance, i.e. it does not allow for feedback by the characters, while the song lyrics typically constitute their own field and are typically independent from the field of the film's world. In musical films, on the other hand, the non-diegetic use of songs is part of the narrative flow of the film, similar to that of the spoken dialogue, and as such it can occupy a variety of different positions on the interpersonal and experiential distance continuum depending on the requirements of the story. Another distinction between the use of non-diegetic music in film musical and non-musical films at the level of mode involves the justification for the non-diegetic use of music and self-awareness of the characters in performing non-diegetic songs. In film musicals, characters can be aware of performing songs in a non-diegetic way, e.g. they are aware of the artificiality of singing dialogue but are pressured into doing it by some outside force (e.g. in the musical episode of Buffy the Vampire Slayer, a demon causes everyone to burst into song and dance, with the characters being aware of the unnatural nature of their singing). In film musicals, justification for the non-diegetic use of music can be provided, and characters may or may not be aware of their

singing, while there is no such possibility with regard to the use of non-diegetic music in non-musical films. This potential for justification and self-awareness with regard to the performance of songs in film musicals thus involves the dimension of mode which Martin calls composition, i.e. the degree of self-consciousness involved in the creating of the text (1992, 513).

Diegetic songs originate naturally in the world of the film. From the perspective of register, the diegetic use of songs can occupy different positions on the experiential or interpersonal distance continuum in both non-musical films and film musicals. However, in contrast to non-musical films, film musicals typically use diegetic song lyrics as part of the field expressed through the world of the film, thus making song lyrics responsible for the furthering of the narrative.

From the perspective of tenor, songs in films, both diegetic and non-diegetic, have an evaluative function, i.e. the function of strengthening emotions, judgements or appreciation conveyed through the story regardless of the genre of the film.

From the perspective of field, it can be observed that in film musicals both diegetic and non-diegetic songs are an essential part of the field in the film world. Non-diegetic songs are typically a continuation of the spoken dialogue, while diegetic songs also tend to be tightly integrated into the film's field through their lyrics. In non-musical films, non-diegetic song lyrics usually constitute their own field parallel to that of the film's world, while diegetic songs normally function as part of the field by virtue of the performance itself and very rarely through the song lyrics.

6 The Function of Songs in Musicals With Regard to the Generic Structure

The register distinctions also have consequences for the function of songs in the generic structure of films. As opposed to songs in non-musical films, songs in film musicals have a much stronger potential for constituting different independent elements of the narrative structure of the film due to their inextricable link with the field of the film's world. Thus they also have a much greater potential to contribute to the furthering of the story. As opposed to film musicals, songs in non-musical films have a predominantly evaluative role in the development of the story, so they are mainly used for the reinforcement of the emotional impact of a scene. Evaluative effects of non-diegetic and diegetic songs in non-musical films are typically interspersed throughout the different stages of the generic structure of the film.

Diegetic songs in non-musical films can contribute to the furthering of the story in the obligatory stages of the narrative, but usually in the same way as non-musical actions or happenings and only rarely through the content of the songs.

In film musicals, on the other hand, both diegetic and non-diegetic songs have a much stronger potential for constituting different independent elements of the narrative structure.

Martin and Rose (2008) propose the following stages of the schematic structure of narratives: abstract, orientation, complication, evaluation, resolution, and coda. The obligatory stages are complication and resolution, the other stages are optional. Evaluation is the interpersonal element which contains the expression of emotions, judgments (morality or importance) and appreciation (esthetics) (Martin and White 2003). Martin and Rose suggest that evaluation can be expressed at different stages, but it can also function as an independent stage in the narrative structure.

Like in non-musical films, songs in film musicals, both diegetic and non-diegetic, are essentially evaluative in nature: they reinforce the intensity of the emotional impact of the depicted events. In addition to functioning as evaluative reinforcement for other elements in the generic structure of the story, they can also constitute independent evaluation stages in the narrative structure. What's more, they have the potential of constituting the obligatory stages of the narrative structure such as complication and resolution and are thus used for furthering the story.

Songs in film musicals thus have a function similar to that of the spoken dialogue of the narrative structure and can function as essential elements of the obligatory narrative elements.

The next section illustrates the theoretical observations about the use of songs in the narrative structure of film musicals, using the example of the TV film musical *High School Musical 2*.

7 The Use of Songs in the Narrative Structure of *High School Musical 2*

The TV film musical *High School Musical 2* is a Disney channel TV musical from 2007. It is the second film in a highly popular trilogy which started with the TV musical *High School Musical* and ended with the screen musical *High School Musical 3*. The films are reminiscent of beach party films targeted at American teenagers in the 1960s. The musical was directed by Kenny Ortega and written by Peter Barsocchini. The plot revolves around a group of high school students taking summer jobs at the Lava Spring Resort, owned by the rich parents of their school friend Sharpay. The story focuses on the romantic couple of Gabriella and Troy, who become involved with the stage music production of the resort. After a series of conflicts in which Troy's loyalty to his girlfriend and his friends is tested, the two reaffirm their love for each other and their shared love of music.

High School Musical 2 contains 11 songs, only four of which can be considered diegetic; the rest are non-diegetic. All the songs are sung by the characters themselves. The titles of the diegetic songs are the following: *You Are the Music in Me*, *You Are the Music in Me* (reprise), *Every Day*, and *All for One*. The other songs are non-diegetic. The titles of the non-diegetic songs are the following: *What Time Is It*, *What Time Is It (reprise)*, *Fabulous*, *Work This Out*, *I Don't Dance*, *Gotta Go My Own Way*, *Bet On It*. The characters do not show any self-awareness with regard to the unnaturalness of their singing and dancing in the case of non-diegetic performance of songs and the film plot provides no justification for it.

All songs in the musical, both non-diegetic and diegetic, are essentially evaluative in nature: they heighten reality and provide the emotional impact of the depicted events for the audience. In addition to functioning as a reinforcement of evaluative meaning, they constitute different independent elements in the narrative structure of the film. As Table 1 shows, songs in *High School Musical 2* function as essential elements of orientation (the characters preparing for summer vacation), evaluation (evaluation of the vacuous character of Sharpay, evaluation of the loyalty and solidarity of the school friends, love between Troy and Gabriella), a series of complications (the rift between friends, Troy forgetting his friends by turning attention to the wealthy spring owners, Troy's friends spending time without him, Troy being used by Sharpay for the musical, Gabriella finally leaving Troy due to his selfish behavior, Troy deciding something has to change), and then the resolution (Troy returning to Gabriella and singing with her on the stage of the Lava Spring Resort), followed by a coda (school friends singing and dancing

TABLE 1. The function of songs in the generic structure of *High School Musical 2*.

Title of the song	Singing characters	Setting	Register function	Generic element
What Time Is It	Troy, Gabriella, Sharpay, Ryan, Chad, Taylor	East High's school grounds Classroom, Hallways, Cafeteria	Non-diegetic	Orientation
What Time Is It (Reprise)	Troy, Gabriella, Sharpay, Ryan, Chad, Taylor	East High's school grounds	Non-diegetic	Orientation
Fabulous	Sharpay, Ryan	Lava Springs pool	Non-diegetic	Evaluation
Work This Out	Troy, Gabriella, Chad, Taylor, Kelsi, Zeke, Martha, Jason	Lava Springs kitchen	Non-diegetic	Evaluation
You Are the Music in Me	Troy, Gabriella	Lave Springs Dining room	Diegetic	Evaluation
I Don't Dance	Chad, Ryan	Lava Springs baseball field	Non-diegetic	Complication
You Are the Music in Me (Reprise)	Troy, Sharpay	Lava springs stage	Diegetic	Complication
Gotta Go My Own Way	Gabriella	Lava springs pool, locker room, grounds	Non-diegetic	Complication
Bet On It	Troy	Lava Springs Golf Course	Non-diegetic	Complication-Climax
Every Day	Troy, Gabriella	Lava Springs Stage	Diegetic	Resolution
All for One	Troy, Gabriella, Sharpay, Ryan, Chad, Taylor	Lava Springs Pool	Diegetic	Coda

by the pool). All the songs are essential elements of the different stages in the generic structure of the film. Some elements in the staging of the film are constituted entirely by the songs (e.g. evaluation through the song *Fabulous*, complication through the song *Bet on It* – Troy searching for his moral compass, complication through the song *Gotta Go My Own Way* – Gabriella telling Troy about her decision to leave, resolution – Gabriella forgives Troy and they sing a duet on the stage, coda through the song *All for One* – friends celebrate summer through song and dance).

The analysis shows that both diegetic and non-diegetic songs in the film musical have the potential of constituting different stages of the generic structure. In *High School Musical 2*, orientation is realized through non-diegetic songs, while resolution and coda are realized through diegetic songs. Both diegetic and non-diegetic songs in the musical are crucial for the complication stage of the narrative and are thus used for furthering the narrative. Both types of songs also constitute the separate stages of evaluation in the film.

8 Conclusion

In non-musical films, non-diegetic and diegetic songs are mainly used as elements of evaluation (i.e. mainly for the reinforcement of the emotional impact of the scene), usually interspersed throughout the different stages of the narrative. In addition, diegetic songs in non-musical films potentially have a function similar to that of non-musical actions or happenings in the complication and resolution stages of the narrative, i.e. as acts of performance, only rarely through their lyrical content.

In film musicals, non-diegetic and diegetic songs are also essentially evaluative in nature. Unlike songs in non-musical films, they tend to constitute different independent elements in the generic structure of the film. In film musicals, both diegetic and non-diegetic songs tend to be used as the obligatory elements of the narrative structure. Songs in film musicals typically function as the essential elements of the stages of complication and resolution, thus furthering the narrative. This is due to the stronger association of their content with the field of the film's world. Non-diegetic songs in film musicals are closely related to the narrative flow (they are basically the continuation of spoken dialogue with different means or the overt expression of the character's inner dialogue), whereas the thematic closeness of diegetic songs to the narrative of the film musicals depends on their place in the narrative structure: they tend to be thematically more closely connected to the narrative when they have a central place in the complication or resolution stages of the structure.

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Part II

Literature

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Musical Metaphors in the Poetry of Wallace Stevens

ABSTRACT

Wallace Stevens's "The Man with the Blue Guitar" (1937) is widely recognized as one of the most important and influential poems of the 20th century. Inspired by Picasso's painting *The Old Guitarist*, the poem in turn inspired Michael Tippett's sonata for solo guitar, "The Blue Guitar" (Tippett 1983) and David Hockney's *The Blue Guitar: Etchings by David Hockney who was inspired by Wallace Stevens who was inspired by Pablo Picasso* (Hockney and Stevens 1977). Central to "The Man with the Blue Guitar," the metaphor of the musical instrument as a transformational symbol of the imagination is common in Stevens's poems. The structure of "The Man with the Blue Guitar," according to J. Hillis Miller, is the structure of stream-of-consciousness. Stevens's poem creates what has been called "the deconstructed moment in modern poetry," "an attempt to project a spatialized time that can be viewed from the privileged position of a timeless, static moment capable of encompassing a life at a glance" (Jackson 1982). This consciousness, which Derrida refers to as the "trace," Stevens calls "the evasive movement of language." The trace is the perception of the absence of meaning after the word or perception has passed, the glimpse of a hidden meaning that immediately vanishes. Stevens's poem influenced not only other poets, artists and composers; references to and echoes of his ideas and techniques can be seen in popular music and culture well into the 21st century.

Keywords: Wallace Stevens; musical metaphor; ekphrasis; "The Man with the Blue Guitar"

Glasbene metafore v poeziji Wallacea Stevensa

POVZETEK

"The Man with the Blue Guitar" (1937) pesnika Wallacea Stevensa velja za eno najpomembnejših in najvplivnejših pesmi 20. stoletja. Navdih zanjo je dobil pri Picassovi sliki *Stari kitarist*. Wallaceova pesem je navdihnila Michaela Tipetta, da je napisal sonato za solo kitaro "The Blue Guitar" (1983) in Davida Hockneya, ki je napisal *The Blue Guitar: Etchings by David Hockney who was inspired by Wallace Stevens who was inspired by Pablo Picasso* (Hockney in Stevens 1977). Osrednje mesto v pesmi "The Man with the Blue Guitar" – in tudi sicer v Stevensovi poeziji – zavzema metafora glasbenega instrumenta kot transformacijskega simbola domišljije. Glede na strukturo je pesem, po J. Hillsu Millerju, primer poezije toka zavesti. Stevens z njo ustvari to, čemur pravimo "dekonstruirani trenutek v moderni poeziji", "poskus projicirati poprostorjeni čas, ki ga lahko opazujemo iz pozicije brezčasnega, statičnega trenutka, sposobnega v hipu zaobjeti vse življenje" (Jackson 1982). Gre za zavest, ki jo Derrida imenuje "sled", Stevens pa "izmikajoče gibanje jezika". Sled pomeni, da se v trenutku, ko beseda izgine, zavemo odsotnosti njenega pomena; je torej bežen pogled na pomen, ki ga v hipu ni več. Stevensova pesem ni vplivala le na druge pesnike, umetnike in skladatelje, pač pa so njegove ideje in tehnike našle odmev tudi v popularni glasbi in kulturi 21. stoletja.

Ključne besede: Wallace Stevens; glasbena metafora; eksfraza; "The Man with the Blue Guitar"

Musical Metaphors in the Poetry of Wallace Stevens

1 Introduction

The ritual greeting, "Hey, how are things?" invites a formulaic reply: "Fine, how are things with you?" Wallace Stevens's "The Man with the Blue Guitar" (1937) answers the question in an unexpectedly thoughtful and thorough way; "Things as they are/Are changed upon the blue guitar." Stevens's central theme, that religion has been replaced by poetry in the modern world, is developed in the metaphor of the guitarist projecting his imagination by "speaking" through his guitar. The metaphor is not original to Stevens; many other authors, including Samuel Taylor Coleridge, used it, but Stevens expands it at length, and uses variations of it in other works. "The Man with the Blue Guitar" has inspired a great deal of critical debate over the years, and it is widely regarded as a pivotal expression of Modernist thought. Its discussion of the role and function of the artist has influenced artists in other genres as well; for example, Jeff Titon refers to it in the context of his analysis of the blues (Titon 2004).

2 *Harmonium*: Metaphors for the Imagination

Stevens's influences were not confined to poetry and music. Jacqueline Brogan notes that Stevens was influenced by Robert Louis Stevenson's 1882 story "Providence and the Guitar" (Stevenson 1976). "Caught in the magic of the guitarist's performance, various characters in the story appear to transcend their limitations and to become, in the fictional relativity of the story, their truer selves" (Brogan 1987). A similar transformation through music can be seen in Stevens's earlier poem "Peter Quince at the Clavier" (1915), from his first collection of poetry, entitled *Harmonium*. Stevens's interest in the relationship between music and poetry is evident in the title of the volume. A harmonium, alternatively known as a reed organ or Melodeon, is a keyboard instrument that produces sound as air is pumped by a foot-pedal operated bellows over a set of reeds. The concept is similar to that of the Aeolian harp in Samuel Taylor Coleridge's poem "The Eolian Harp" (Coleridge and Lamb 1796).

Stevens's clavierist expresses in a metaphor the connection between music and emotion:

> Music is feeling, then, not sound;
> And thus it is that what I feel,
> Here in this room, desiring you,
> Thinking of your blue-shadowed silk,
> Is music. (Stevens 1979a, 4–8)

The metaphor contains a similar inversion to the "music is magic: magic is music" trope. Here "music is feeling: feeling is music." The transcendent quality of the imagination is expressed in the lines: "Beauty is momentary in the mind – /The fitful tracing of a portal;/But in the flesh it is immortal (Stevens 1979a, 51–53).[1] What this really says is that one should trust the flesh over the imagination; in "The Man with the Blue Guitar," this double paradox is twisted into a counter-truth.

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[1]   Newell Ford extends the metaphor in an essay loaded with puns on musical instruments (Ford 1960).

The musical instrument as a transformational symbol of the imagination is central to "Peter Quince at the Clavier." Peter Quince is a character in *A Midsummer Night's Dream* (Shakespeare and Holland 2008), one of the commoners, and the director of and one of the actors in the play-within-a-play, "The Most Lamentable Comedy and Most Cruel Death of Pyramus and Thisbe," performed for the Duke Theseus and his wife Hippolyta at their wedding. Stevens's Quince, transformed from amateur player to pianist, says, "Just as my fingers on these keys/Make music, so the selfsame sounds/On my spirit make a music, too." Stevens harnesses another paradox here, in the picture of the lowly mechanical making music on the sophisticated instrument, where this forms an analogy for the triumph of the apparently absurd "Pyramus and Thisbe" in the world of the play.[2]

In Stevens's poem, Quince adapts the biblical story of Susanna and the Elders in musical, rather than dramatic, form. The opening lines of the poem set the scene in which the music evokes a visual image, "what I feel,/Here in this room, desiring you,/Thinking of your blue-shadowed silk,/Is music." In a synaesthetic transference, music is associated with desire, which in turn evokes a memory of the story of Susanna and the Elders. Susanna's story is then told with comparisons of every emotion described in the story through a musical motif: the elders felt "The basses of their beings throb/In witching chords, and their thin blood/Pulse pizzicati of Hosanna." Throughout the poem, sensory impressions are compared to musical elements, building upon the central metaphor of "Music is feeling, then, not sound."

This metaphor is common in poetry, from the harpstring in Christina Rossetti's sonnet "A Triad" (1862) to the lyres of Hardy's "The Darkling Thrush" (1900) and Shelley's "Mutability" (1816), and the stringed instrument implied in Wordsworth's sonnet "The World Is Too Much With Us" (1807). A version appears in Eliot's "The Waste Land" in the lines "A woman drew her long black hair out tight/And fiddled whisper music on those strings" (Eliot 1922, 378–79). In each poem, the stringed instrument is compared to a human being who is more or less "out of tune" with the natural world.

Not all of Stevens's contemporaries were impressed by the centrality of Stevens's use of musical metaphor to the theme and structure of his poems. Critic Percy Hutchison wrote in *The New York Times*:

Hence, unpleasant as it is to record such a conclusion, the very remarkable work of Wallace Stevens cannot endure. The verses which go to make up the volume *Harmonium* are as close to "pure poetry" as one could expect to come. And so far as rhythms and vowels and consonants may be substituted for musical notes, the volume is an achievement. But the achievement is not poetry, it is a tour de force, a "stunt" in the fantastic and the bizarre. From one end of the book to the other there is not an idea that can vitally affect the mind, there is not a word that can arouse emotion…. Wallace Stevens is a martyr to a lost cause. (Hutchison 1931)

Time, however, appears to have been kinder to Stevens than Hutchison predicted.

Stevens returned to the theme and the metaphor in 1935 in "The Idea of Order at Key West," from the collection *Ideas of Order* (Stevens 1935). He writes, "she was the maker of the song she sang":

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[2]   Pyramus and Thisbe is, according to its title, an embodied paradox. Stevens thus uses that figure most beloved of the New Critics, paradox, to suspend the reader's logical relation with the text and thus to create a receptivity closer to that mode in which we hear music. The play within the play is another regression, this one not infinite, but "nested" within the outer triple play of love's tribulations.

It was her voice that made

The sky acutest at its vanishing.

She measured to the hour its solitude.

She was the single artificer of the world

In which she sang. And when she sang, the sea,

Whatever self it had, became the self

That was her song, for she was the maker. Then we,

As we beheld her striding there alone,

Knew that there never was a world for her

Except the one she sang and, singing, made. (Stevens 1979b, 34–40)

In this poem, prefiguring "The Man with the Blue Guitar," it is the artist, in this case a singer, who imposes order upon the sounds and images of nature, and therefore creates meaning.

3 "The Man with the Blue Guitar": Ekphrasis and Regression

"The Man with the Blue Guitar," published in 1937, is constructed around the figure of ekphrasis; Stevens based it on Picasso's painting *The Old Guitarist* (1904), as the opening lines of Canto XV explain: "Is this picture of Picasso's, this 'hoard/Of destructions,' a picture of ourselves,/Now, an image of our society?" The poem itself was in turn the inspiration for Michael Tippett's sonata for solo guitar, *The Blue Guitar* (Tippett 1983) and David Hockney's *The Blue Guitar: Etchings by David Hockney Who Was Inspired by Wallace Stevens Who Was Inspired by Pablo Picasso* (Hockney and Stevens 1977). Musicologist and pianist Siglind Bruhn, drawing on Claus Clüver's definition of ekphrasis as "the verbal representation of a real or fictitious text composed in a non-verbal sign system" (Bruhn 2001, 552), proposes a musical equivalent of ekphrasis in the development of 19th-century program music, in which a musical composition "narrates or paints stories or scenes created by an artist *other* than the composer of the music, and in another artistic medium" (553).[3] "The Man with the Blue Guitar" briefly describes Picasso's painting, but most of the poem is more like traditional program music in that it describes scenes from the poet's imagination. The series of inspired art works in various genres of which it is a part combines ekphrasis with the infinite regression of nested mirror images.[4]

"The Man with the Blue Guitar" is a long, complex, impressionist work comprising 400 lines in 33 sections. Each section is a variation on the central theme, some more closely connected to the central organizing metaphor than others. For clarity, I have provided a brief summary of its structure in the Appendix.

Many literary critics writing about "The Man with the Blue Guitar" have used terminology

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[3]   Some well-known examples of program music include Felix Mendelsohhn's *Hebrides Overture* (1830), Arthur Honneger's *Pacific 231* (Honegger 1924), and Charles Ives's *Central Park in the Dark* (Ives 1906). One of the best-known examples of ekphrasis in music appears in Modest Mussorgsky's *Pictures at an Exhibition* (1874), a series of musical pieces that emulates, using sound imagery and metaphor, the experience of walking through an art gallery.

[4]   Here is an expanded version of the earlier regression in "Peter Quince at the Clavier," which referred to the Bible though the play within a play in *A Midsummer Night's Dream*.

and concepts from music criticism. Helen Vendler, for example, points out that Stevens limited himself in the vocabulary he used in the poem in much the same way that a(n acoustic) guitar is limited in tone and range (Vendler 1969, 126–27). Vendler argues that by limiting himself to simple vocabulary and structure, Stevens duplicated the way folk musicians and practitioners of "primitive" music create an aura of authenticity in their works. This is not to say that this poem, or folk art or music in general, is simplistic. Stevens's choice of simple language and structure recalls Wordsworth's advice that poetry should use

> a selection of language really used by men, and, at the same time, to throw over them a certain colouring of imagination, whereby ordinary things should be presented to the mind in an unusual aspect…such a language, arising out of repeated experience and regular feelings, is a more permanent, and a far more philosophical language, than that which is frequently substituted for it by Poets… (Wordsworth 2001).

Stevens uses words in this sense of "colouring of imagination," or, as Steven Pinker calls it, "phonesthetics," "the feeling of sound" (Pinker 2014, 22):

> Onomatopoeia and sound symbolism are the seeds of a more pervasive phenomenon in language called phonesthesia, in which families of words share a teeny snatch of sound and a teeny shred of meaning (Pinker 2007, 301).

In "The Man with the Blue Guitar," Stevens uses phonesthesia extensively. The central trope in the poem is the guitar as a representation of the imagination:

> They said, "You have a blue guitar,
> You do not play things as they are."
>
> The man replied, "Things as they are
> Are changed upon the blue guitar."

Through this mechanism, reality is perceived, filtered, and transformed through the imagination, and thoughts and perceptions are presented as sound images; in the end, reality is a construct. Newton Stallknecht argues in a Platonic reading of "The Man with the Blue Guitar" (Stallknecht 1959) that the poem is about the idea that perception and imagination distort whatever is perceived. Viewed in terms of Lacanian topology, playing things on the guitar, like writing, gives those things another dimension, and converts them into symbols of themselves (Ragland-Sullivan and Milovanovic 2004). Thus, talking, writing, or playing "things as they are" changes them into other things entirely (Cook 1977).

One of the themes in "The Man with the Blue Guitar" is the conflict between artist and audience: the artist creates new meaning through his/her perceptions of the world, but the audience resists, desiring to hear only what they already know: "They said, 'you have a blue guitar,/You do not play things as they are'" (3-4). The artist defends himself and his art by saying, "I cannot bring the world quite round/Although I patch it as I can" (11–12). He claims that he cannot create the real world; these lines denote an echo of the concept of mimesis: art is a representation, which is

thus a new creation. In this sense, Stevens's guitarist echoes Coleridge's speaker in "Kubla Khan," who describes his dream vision:

> A damsel with a dulcimer
> In a vision once I saw:
> It was an Abyssinian maid
> And on her dulcimer she played,
> Singing of Mount Abora.
> Could I revive within me
> Her symphony and song,
> To such a deep delight 'twould win me,
> That with music loud and long,
> I would build that dome in air… (Coleridge 1798, 37–46)

Building a dome in the air is a metaphor for what artists do (and the first step in what architects do). Instead of a damsel with a dulcimer in a vision, however, Stevens describes an old man with a guitar in a painting.[5]

In keeping with Stevens's theme, the sounds emanating from the guitar are described with discordant, grating imagery: at the end of section III, the guitarist's playing is described as "To bang it from a savage blue,/Jangling the metal of the strings…" (29–30). The next three sections end with similarly grating sonic images: "And that's life, then: things as they are,/This buzzing of the blue guitar" (37–38), and "the chattering of the blue guitar" (50). The metaphor is extended in later sections of the poem: section VII, which describes the distance between man and nature, no longer seen in the early twentieth century as romantic and benevolent, ends with the line "The strings are cold on the blue guitar" (78). In Section VIII, the sound of the guitar is compared to a stormy sky: "I know my lazy, leaden twang/Is like the reason in a storm;/And yet it brings the storm to bear./I twang it out and leave it there" (87–90). The following lines continue the weather metaphor, "And the color, the overcast blue/Of the air, in which the blue guitar/Is a form…" (91–93), completing the synaesthetic circle. The guitar's banging, jangling, buzzing, chattering, cold strings, twanging, and color have spoken to all the senses but taste and smell, and Stevens completes his sensory inventory in section XV, when he asks "Am I a man that is dead/At a table on which the food is cold?" (172–73).

In section XI, Stevens uses metaphors of metamorphosis to describe natural interactions between people and nature: the ivy becomes the stones, women become the cities, children become the fields, and men become the sea. To describe how art changes the way we perceive these natural processes, and how such perceptions in turn alter reality, he says "It is the chord that falsifies" (123), before reversing the previous metaphors: "The sea returns upon the men/The fields entrap the children, brick/Is a weed and all the flies are caught…" (124–26). Reversing the tenor and vehicle of the metaphors in this case changes their meaning completely.[6] Perception

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[5]   The concrete allusion is similar to the line "Just like the old man in/That book by Nabokov" (*Lolita* (Nabokov 1958)) from The Police song "Don't Stand so Close to Me" (Sting 1980).

[6]   In "Adagia," Stevens provided examples of metaphors carefully constructed to be reversible, for example; "All our ideas come from the natural world: Trees = umbrellas" (Stevens 1982).

psychologists Chiappe, Kennedy, and Smykowski examined the reversibility of metaphors and similes and found that reversal of the terms of a metaphor often rendered it incomprehensible (Chiappe, Kennedy, and Smykowski 2003). When we examine the metaphorical pairs in section XI, it is clear that the inversion does not mean the same thing as the original. New meaning has been created in the reversal. The effect of this, in turn is "The discord merely magnified" (128), a play on the words "chord" and "discord."[7]

In the end, Stevens claims "The blue guitar/And I are one" (131–32). "Where/Do I begin and end? And where,/As I strum the thing, do I pick up/That which momentously declares/Itself not to be I and yet/Must be" (136–42). The identification of the artist with his instrument in turn suggests the identification of the artist with his art.

Adding another dimension to Stevens's novel use of ekphrasis, Section XIV extends the sound imagery of the poem to visual imagery. Starlight and candlelight alike create "a chiaroscuro where/One sits and plays the blue guitar" (162–63). The pattern of light and dark, harmony and discord, sight and sound, touch and feel are sensory equivalents for the conflict of ideas of the twentieth century. George McFadden noted an interesting subtlety in Stevens's use of colour symbolism in an article entitled "Probings for an Integration: color symbolism in Wallace Stevens" (McFadden 1961). While superficially, the mention of green and blue is usually understood to symbolize the contrast between reality (earth) and imagination (sky), in "The Man with the Blue Guitar," Stevens uses blue to represent the limits of the imagination (McFadden 1961, 192).

Section XVII addresses the ancient debate of the nature of man, between man, animal and angel, and between the soul and the mind. The guitar takes on the attribute of the player; just as in Section XII, where the artist was identified with the instrument, in lines 192–94, where he says, "The blue guitar--/On that its claws propound, its fangs/Articulate its desert days," the guitar partakes of the animal nature of the guitarist. In the next section it is connected not to the physical, but the mental state of the guitarist: "the blue guitar/After long strumming on certain nights/Gives the touch of certain senses, not of the hand…" (202–4).

Section XIX summarizes this metaphoric metamorphosis with a new image:

> That I may reduce the monster to
> Myself, and then may be myself
> In face of the monster, be more than part
> Of it, more than the monstrous player of
> One of its monstrous lutes, not be
> Alone, but reduce the monster and be,
> Two things, the two together as one,
> And play of the monster and of myself,
> Or better not of myself at all,
> But of that as its intelligence,
> Being the lion in the lute
> Before the lion locked in stone. (209–20)

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[7]   Tippett's musical restatement of "The Man with the Blue Guitar" and Hockney's graphic one recreate this discordant style in their respective media.

In recognizing the synthesis of the artist and his art, and calling it a "monster," the artist simultaneously accepts and rejects the identification with his instrument and his art, and captures the distaste of the conventional audience for this new way of seeing the world. The creation of the self involves reconciling the artist with the creative principle, but in the end, striving for a whole greater than the sum of the parts, the "play of the monster and of myself" resembles the play between signifier and signified. The final couplet constructs another level of ekphrasis, combining "the lion in the lute" signifying the animal nature of music, an art of time, with another metaphor, "the lion locked in stone," in the form of sculpture, an art of space.

> Section XXII turns to the figure of metafiction in lines 241–45:
>
> Poetry is the subject of the poem,
>
> From this the poem issues and
>
> To this returns. Between the two,
>
> Between issue and return, there is
>
> An absence in reality…

Here Stevens shows how the interplay between reality and art create what deconstructionists term "aporia," the state where the work of art loses meaning.[8] A creation is a reflection of something in the world, but because it is not exactly what it reflects, the guitarist's interlocutors claim that it is really nothing, refusing to see it for what it is, something new in its own right. Like old-fashioned critic Percy Hutchinson, they cannot see what is in front of their own eyes because it is not what they are looking for, an affirmation of their existing ideas.

In Section XXXII, Stevens turns to the eternal dilemma of the poet, the fact that the words we depend on to define and shape the world for us actually reflect things rather poorly:

> Throw away the lights, the definitions,
>
> And say of what you see in the dark
>
> That it is this or that it is that,
>
> But do not use the rotted names. (376–79)

This is the challenge of the artist to every listener or viewer, to form one's own interpretation, to describe from the evidence of the senses and from this to form one's own opinions, rather than fall back on received wisdom. There is an implied irony here between light and dark, since traditionally light implies enlightenment and dark ignorance; in Stevens's view, the lights provided blind one to what is really there in the actuality of experience, for here dark is not really ignorance, just the unknown. The names of things are rotted because they are both outmoded and arbitrary, depending as they do for their meaning on the sanction and approval of others. To the poet it is experience that illuminates life, not education.

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[8]   Deconstruction is a mode of criticism which seeks to subvert or undermine the assumption that language is adequate to provide boundaries, coherence, unity or determinate meaning in a literary text by finding conflicts and contradictions in the assumptions underlying the text. Aporia is "an insuperable deadlock, or 'double bind,' of incompatible or contradictory meanings which are 'undecidable,' in that we lack any sufficient ground for choosing among them" (Abrams 1999, 58).

Nothing must stand

Between you and the shapes you take

When the crust of shape has been destroyed.

You as you are? You are yourself. (383–86)

These stanzas suggest that we can see reality clearly only if we can do away with old names and definitions. It takes an active imagination to be able to see clearly. For each generation, names and definitions are reinvented by the artist, so we must create the world we live in by seeing it for ourselves, rather than by accepting previous generations' word for it. If we allow our perceptions to be clouded by the expectations of others, then, rather than becoming individuals, we become merely simulacra, the creation of others.

Stevens's stanzas here echo the theme of Gertrude Stein's "If I Told Him; a Completed Portrait of Picasso," published thirteen years before "The Man with the Blue Guitar". Like "The Man with the Blue Guitar," Stein's poem is a meditation on a painting by Picasso, in this case, a painting of Gertrude Stein herself, one that questions the viewer's expectation of exact resemblance in a work of art:

Exact resemblance. To exact resemblance the exact resemblance as exact as a resemblance,

exactly as resembling, exactly resembling, exactly in resemblance exactly a resemblance,

exactly and resemblance. For this is so. Because. (Stein 1924)

Stein's repetition and variations show how the meanings of words change with use. Her syntax challenges the traditional rules of grammar to demonstrate that the way we see and perceive things is in reality far more varied and complex than old ideas of order would permit. In Stein's, as in Stevens's poetry, meaning is fluid, changing with context, and cumulative, as each word and phrase affects the next.

Similarly, David Lehman's "Poem in the Manner of Wallace Stevens as Rewritten by Gertrude Stein" (Lehman 2005) continues the progression begun by Picasso with a postmodern parody (in Hutcheon's sense of the word (Hutcheon 1985, 1986)) in the form of a poem about a series of letters. The poem begins with a conditional statement, "If night were not night but the absence of night/an event but not the same event twice…" and ends with "here you read the letter as written not the night/as performed and this would be nice you and I and nothing between/ the same event twice a ball of white as I write I write." The poem is a series of propositions and negations describing the act of communication, the limitations of modes of communication, and the meaning that merges when words and letters are stripped away. Its theme is that, despite the failure of words to communicate exactly, meaning is, in fact, communicated.

These experiments in poetry illustrate W.J.T. Mitchell's observation that

For modern criticism, language and imagery have become enigmas, problems to be

explained, prison-houses which lock the understanding away from the world... instead

of providing a transparent window on the world, images are now regarded as the sort

of sign that presents a deceptive appearance of naturalness and transparence concealing

an opaque, distorting, arbitrary mechanism of representation, a process of ideological mystification. (Mitchell 1986)(8)

Although Mitchell is primarily concerned with pictorial images, he notes that the relationship between pictorial images and words is similar to the relationship between material and mental images; there is a similar interplay between pictorial and linguistic images and the thoughts they represent. Mitchell proposes that the main problem in trying to understand images is that of recursion, in which "idea" and "image" come to represent each other. The solution he proposes is to pay

> attention to the way in which images (and ideas) double themselves: the way we depict the act of picturing, imagine the activity of imagination, figure the practice of figuration. These doubled pictures, images, and figures… are strategies for both giving into and resisting the temptation to see ideas as images. (Mitchell 1986, 5–6)

This is precisely what we see in the recursive play between Picasso, Stein, Stevens, Tippett, Hockney and Lehman as each translates and revises the images of the other, and within their works, their own pictorial and verbal imagery.

4 Stevens's Influence on Twentieth-Century Thought

Throughout Stevens's works, the human imagination is, despite its limitations, the ordering principle of the world. Dana Wilde notes the parallels between Stevens's idea of the imagination and Coleridge's, quoting "Stevens' proposition that the imagination "participates in creating our experience of reality" (Wilde 1999, 118). Going one step further, Wilde notes that

> In the 'postmodern' age of literature and literary criticism (roughly, anything written after 1945), critics have explored Stevens' rhetorical structures and his philosophical occupation with how words — both others' and our own — shape our experience of the world. (Wilde 1999, 117)

As the guitarist says, "I am a native in this world/And think in it like a native thinks…" (315–16) so that "things are as I think they are/And say they are on the blue guitar" (327–28). He affirms the priority of the artist's perception over the audience's expectations.

The guitarist's perception of the change of things as they are when played upon the blue guitar corresponds to Sartre's insight into the author's dilemma regarding the relationship between subjective and objective in his essay "What is Literature?": "The results which we have obtained on canvas or paper never seem to us *objective*. We are too familiar with the processes of which they are the effects" (Sartre 1965, 1337). Sartre distinguishes between writer and reader, between writing and reading, and between the subject and the object of writing. In his view, a writer can never experience the act of reading his own work because reading is an act of discovery and the writer already knows what he is going to write about. Literature is about an agreement and a relationship between the writer and reader: "It is the joint effort of author and reader which brings upon the scene that concrete and imaginary object which is the work of the mind. There is no art except for and by others" (1338).

The change is not just a change in meaning; the act of putting an object or an idea into words transcends the medium:

> Thus, from the very beginning, the meaning is no longer contained in the words, since it is he (the reader), on the contrary, who allows the significance of each of them to be understood; and the literary object, though realized through language, is never given in language (1339).

In Sartre's view, the artist's dilemma is that he or she can never experience his or her creation as the reader, listener or viewer can. The act and process of creation forever prevents the artist from being able to perceive it as a reader, for the act of the reader is an act of discovery

> When I am enchanted by a landscape, I know very well that it is not I who create it, but I also know that without me the relations which are established before my eyes among the trees, the foliage, the earth, an the grass would not exist at all… the result is that I fix my dream, that I transpose it to canvas or in writing… I have captured this illusion in flight… I lay it out for other men and have disentangled it and rethought it for them… As for me, I remain, to be sure, at the border of the subjective and the objective without ever being able to contemplate the objective arrangement which I transmit (1343–44).

Implicit in the act of creation, however, is the perception that the creator has changed the initial object by imposing his creative activity on it. The natural object itself changes, and as time passes what is left behind is a static record of the order imposed on the object by the author's imagination, a record which is itself changed by both the author's and the reader's initial and subsequent perceptions of it.

Glen MacLeod notes that "The Man with the Blue Guitar" was written in response to a wave of critical and public appreciation of surrealism in art in the United States in 1936 (MacLeod 1987). As I have written elsewhere, early twentieth-century surrealism inspired later generations of artists in other genres (Kennedy 2013). For example, the jazz musicians of the twenties and thirties developed dissonance into an art form, using polychords and new instrumental techniques to get new sounds from traditional instruments. Technological developments allowed electronic music to create sounds never heard before. Modern classical composers created new soundscapes based on new sounds created by technological developments, such as Arthur Honegger's *Pacific 231* (Honegger 1924), in which the orchestra sonically emulates a steam engine, and Stockhausen's *Helikopter-Streichquartett, for string quartet and four helicopters* (Stockhausen 1996); the new musical images and aural techniques and tropes they developed gradually became accepted and adapted by popular musicians (Robinson 2013). Stevens's figurative description of the distorting effect of the sound of the guitar became literal in later decades. Starting in the 1950s, musicians began to use this effect intentionally.[9] Pop music guitarists of the 1960s and 70s, such as Jimi

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9   The distorted guitar sounds created by jazz and blues artists of the 1950s overdriving their small, low-powered amplifiers trying to fill large rooms and clubs (and the Beatles vainly trying to be heard over the enthusiastic screams of their audiences in arenas and stadiums) became the sought after tones of authentic rock, blues, and psychedelic musicians, who started artificially adding distortion when their more powerful amplifiers sounded too "clean"; the echo and reverberation added by studio engineers to the "spooky" western and blues music of the 1940s became part of the standard guitar sound when

Hendrix, Ronnie Montrose, and Danny Weiss used their electric guitars metaphorically to emulate motorcycle engines, spacecraft, and airplane crashes, among other things (Hendrix 1968, Montrose 1973, Ingle 1968). All of these developments are prefigured in Section XXXII of "The Man with the Blue Guitar," by artists who see, listen to, and describe the world they live in, instead of the world they have been taught to see.

J. Hillis Miller explains the central mythology underlying Stevens's poetic works: "This evaporation of the gods, leaving a barren man in a barren land, is the basis of all Stevens' thought and poetry" (Miller 1964, 87). "The human self, for him, is divided against itself. One part is committed to the brute substance of the earth, things as they are, and the other just as tenaciously holds to its need for imaginative grandeur" (Miller 1964, 88). The structure of "The Man with the Blue Guitar," says Miller, is like that of stream-of-consciousness. Subjects are introduced, developed and then dropped as new ones appear. "There is no cogenerate pattern of symbols and metaphors, each one referring to all the others" (88). At the end of his essay, Miller summarizes the metaphysical underpinning of Stevens's thought, referring to the "evanescent insight into being" referred to earlier by Hudson. Difficult to put into words, this insight is conveyed by the shifting styles and metaphors of Stevens's poetry: "The poetry of flittering metamorphosis is the only poetry which is simultaneously true to both imagination and reality, and it is the only poetry which will catch being" (Miller 1964, 103).

One of the main themes throughout Stevens's poetry is the existentialist claim that God is dead, and art is His replacement: "Poetry/ Exceeding music must take the place/Of empty heaven and its hymns,/Ourselves in poetry must take their place…" (47–50); "The thinking of art seems final when/The thinking of god is smoky dew./The tune is space. The blue guitar/Becomes the place of things as they are,/A composing of senses of the guitar" (60–64). Leonora Woodman notes that Steven's philosophical ideas are drawn from a very old tradition:

> Stevens' use of a vocable to designate the Heavenly Man reflects the importance accorded music and sound in Hermetic thought. The notion that both the universe and man are constructed on the same harmonic proportions homologous to music is a common theme in alchemy, deriving perhaps from the Pythagorean conception that the numerical relationships between the notes of the musical scale equally defined the harmonic relations of the cosmos. (Woodman 1983, 93)

Part of what makes Stevens's poetry engaging is its updating of mysticism for modern times, and its insistence that there is a mystery underlying the surface of rationality. Deatt Hudson writes of the "mystical quality beyond the immediate experience" in Stevens's thought (Hudson 1955, 136). As the twentieth century progressed, many popular artists and musicians found

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manufacturers began to add reverb circuits to their amplifiers in the early 1960s. The late 40s sci-fi sound of the theramin became the groovy sound of the Beach Boys' "Good Vibrations" when Brian Wilson used the newly developed electro-theramin, showing how the surrealism of the 1930s became the popular consciousness of the new age. The guitar has become a cultural icon as guitar playing as a recreational activity boomed in the second half of the twentieth century and the first decade of the twenty-first. Ryan and Peterson cite figures showing a huge increase in guitar sales in the nineteen sixties (following the appearance of the Beatles on the Ed Sullivan show in 1964), followed by a resurgence in the late 1990s as the guitar-playing kids of the nineteen sixties reached retirement and bought the expensive guitars they had longed for as kids (Ryan 2001). In 1940, 190,000 thousand guitars were sold in the United States; in 1972 the figure was 2,669,480. The number was 1,154,921 in 1998 (101–102). These are new instruments. There are no figures available for used sales.

this concept useful for expressing some of the difficulties of coping with modern life. Proving Hutchinson's dictum "there is not an idea that can vitally affect the mind, there is not a word that can arouse emotion" wrong, over forty years after Stevens wrote "The Man With the Blue Guitar," Pink Floyd restated Stevens's idea in the song "Comfortably Numb":

> When I was a child I caught a fleeting glimpse,
>
> Out of the corner of my eye.
>
> I turned to look but it was gone.
>
> I cannot put my finger on it now.
>
> The child is grown, the dream is gone. (Waters and Gilmour 1980)

While in "The Man with the Blue Guitar" music is a stimulus for the mind, in "Comfortably Numb," a liminal vision of the deeper reality behind everyday experience is brought back to the speaker's memory by drugs administered by a quack doctor to overcome the incipient effects of a nervous breakdown in the performer who is being pressured by his handlers to "go on with show."[10] Waters's lyrics satirize the use of drugs as a superficial treatment for deep-seated psychological problems in an easily-relatable image.

5 Conclusion

The attempt to capture the essence of experience is an example of the deconstructed moment in modern poetry, which is an attempt "to project a spatialized time that would be viewed from the privileged position of a timeless, static moment capable of encompassing a life at a glance" (Jackson 1982, 306). Richard Jackson points out that "attempts to construct such timeless moments have been common in poetry," quoting T.S. Eliot, "A moment in time but not a moment of time" (307). The timeless or spatialized moment is an element in the metaphysics of presence. Time and space are both constantly changing, and even as we perceive them we are conscious of their passing.

This consciousness is what Derrida refers to as "the trace" in *Of Grammatology* (Derrida 1976, 46–47, 68–69). In Stevens's poetry, the trace is found in the evasive movement of language. The trace is the perception of the absence of meaning after the word or perception has passed, a glimpse of a hidden meaning that immediately vanishes. In this view, words and utterances are only meaning deferred. Words are static signifiers that can only mean something when placed in context with other words, which are constantly changing and being replaced with new words and utterances. Naming cannot make present what is lost, it can only substitute for what has been lost, and thus language is primarily a substitute for things. "The movement of the poem, then, becomes, to use Derrida's term, a *supplement* to 'nothing,' a reinscription that marks a unique presence of absence" (Jackson 1982, 315). The ekphrastic poem plays with the difference between static (word) and non-static (musical sound) signifiers, in such a manner as to provide the illusion of retrieval or in fact of the continued presence (echo) of the elusive meaning. Stevens's challenging, elusive poem is an important one for Modernist and Postmodernist audiences and critics alike, demonstrating a novel use of technique to express the concerns of its time.

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[10] Waters and Gilmour are critical of the use of drugs for creative stimulation in the era of psychedelic music, as were Romantic authors such as Coleridge and De Quincey.

Appendix: The Thematic Structure of "The Man with the Blue Guitar"

"The Man with the Blue Guitar" is a 400-line poem in 33 sections:

I introduces the metaphor and the conflict

II introduces the ekphrasis

III describes how the metaphor can be used to analyse its subject

IV describes the relationship between art and real life

V introduces the theme of the death of religion and its replacement by poetry

VI the idea that art is eternal but religion is ephemeral

VII humanity's isolation from nature (symbolism of the sun and moon)

VIII pathetic fallacy – metaphoric identification with nature

IX synaesthesia – the relationship between sensory impressions

X the hollow feeling of the loss of faith

XI reversed metaphor of transformation of people and their environment

XII the difficulty of the artist's task

XIII the distorting effect of the artist's medium

XIV analogy of macrocosm-microcosm: sky and candlelight; explanation of metaphor

XV ekphrasis "this picture of Picasso's"

XVI simile vs. metaphor

XVII mind/soul/body dichotomy expressed through art

XVIII imagination (dreams) become reality through the artist

XIX synthesis of art and artist described as "monster"

XX ironic reality of ideas

XXI consciousness of the self "a substitute for all the gods"

XXII metafiction – "absence in reality" of poetry is a mistaken convention

XXIII in contrast, it is the faith in the truth of religion that is a mistake

XXIV simile: "A poem like a missal"

XXV poems described in a playful manner; implies that poetry is more alive than "gray" religion

XXVI the imagination encompasses the world vs. the difficulty of expressing it

XXVII the link between the song and the sea (to which Stevens returns in "The Idea of Order at Key West")

XXVIII "native of the world" vs. "native of a mind" – identity & immediacy of concrete vs. abstraction

XXIX error of received thought

XXX personification of microcosm/macrocosm in "the old fantoche"

XXXI human conflict detached from nature

XXXII knowledge and identity come from individual experience, not received definitions

XXXIII knowledge and dreams are renewed with each generation

Acknowledgements

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Music Becomes Emotions: The Musical Score in Two Productions of *A Streetcar Named Desire*

ABSTRACT

From today's perspective, Alex North's score for the 1951 film *A Streetcar Named Desire*, which was considered remarkable even at the time, can claim legendary status. The titles of the 16-track score suggest that the music focuses on the characters, the setting, main motifs, crucial events and states of mind. The film soundtrack could thus be denoted as integral to and harmonized with the dramatic action. This is not the case in the 2008 staging at the Slovene National Theatre in Maribor, where the music composed and selected by Hrvoje Crnić Boxer seems to focus on the protagonist only. The performance revolves around Blanche and could be interpreted as a psychoanalytic study of the play through her subconscious. Analysing the musical layers of these two considerably different productions of Williams' play opens new interpretative aspects of this complex theatre and film classic from the Deep South literary tradition.

Keywords: Tennessee Williams; *A Streetcar Named Desire*; music; film; drama

Glasba se prelevi v čustva: Filmska oz. odrska glasba v dveh uprizoritvah *Tramvaja Poželenje*

POVZETEK

Glasbo Alexa Northa v filmski različici *Tramvaja poželenje*, ki je že v času nastanka zbudila pozornost, lahko z današnje perspektive brez skromnosti označimo za legendarno. Iz naslovov šestnajstih pesmi filmske glasbe je mogoče razbrati, da se glasba nanaša na dramske osebe, kraj dogajanja, glavne motive, osrednje dogodke in miselna stanja; filmsko glasbo bi v tem smislu torej lahko imenovali vseobsegajočo in vseprisotno v zgodbi. Ta vidik je zelo drugačen v primeru ugledališčenja iste drame leta 2008 v SNG Maribor, kjer se zdi glasba, ki jo je skomponiral oz. izbral Hrvoje Crnić Boxer, osredinjena skoraj izključno na glavno osebo. Predstava se odvija okoli Blanche in bi jo bilo mogoče interpretirati kot psihoanalitično študijo igre skozi njeno podzavest. Analiza glasbe teh dveh zelo različnih si produkcij Williamsove drame odpira nove vidike interpretacije tega kompleksnega odrskega in filmskega dela iz literarne tradicije ameriškega globokega Juga.

Ključne besede: Tennessee Williams; *Tramvaj Poželenje*; glasba; film; drama

Music Becomes Emotions: The Musical Score in Two Productions of *A Streetcar Named Desire*

1 Introduction

Alex North's score for the legendary 1951 film *A Streetcar Named Desire* (hereafter *Streetcar*) is by common acknowledgement "the first functional, dramatic jazz score for a film. Up until then, jazz had been generally used only as source music" (Lochner 2006, np). Even though the film was a success, it earned North only an Academy Award nomination, while the Oscar went to Franz Waxman and *A Place in the Sun* (*Academy of Motion Picture Arts and Sciences 2016*).[1] As with several other full music scores by Alex North, this music today is celebrated by critics and audience; unbelievably, North had 14 more nominations but never made it to the top until 1986 when he was voted an honorary Academy Award for his life's work, as the first composer to receive it. The *Streetcar* musical score can, nevertheless, be considered a classic, in which it is possible to identify the major traditional roles of music in film. It thus can be seen as the antithesis of the musical strategies deployed the Slovene National Theatre (SNG) production.

The 2008 SNG Maribor production directed by Damir Zlatar Frey was not a traditional staging of this classic play; it was rather a "different world, inhabited by personal theatre mythology" (Delbianco 2008, 11). The main element of Dora Delbianco's scene design, occupying most of the stage, was a huge pile of white river sand, about 2 meters high, stretching from stage right, and gradually descending towards stage left and the front of the proscenium. This basic component of the scene "underlines the psychological states of the characters" and has the ability to transform itself from "quicksand that mercilessly gobbles up its victims" into "time sliding away as in an inexorable hour glass" (Delbianco 2008, 12). Particularly in such quantity, sand can convey numerous symbolic connotations, and the theatre ensemble made considerable use of this quality. Delbianco also reports that the decision to place the whole setting of the play inside Blanche's psyche was a conscious choice, based on an agreement between Frey and herself as dramaturge. Obviously, this important fact had crucial implications for the choice of music and sound. Consequently, this permits the interpretation of the performance through a psychoanalytical lens, as will be done in the following sections. The article considers how the manipulation of music in the film version of *Streetcar* influences the viewer's emotions, and then parallels the characteristics of the film music score to the music used in the Maribor stage production, which is intrinsically different from the former.[2]

2 Diegetic and Non-Diegetic Music

A crucial issue for the analysis and interpretation of both productions is whether the music heard by the audience is internal to the plot or whether it serves as a musical underscore beyond the internal dramatic structure. The distinction is most commonly addressed with the terms *diegetic* and *non-diegetic*. Cohen (2001), for example, understands the former as relating to music that

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[1] *Streetcar* received four Oscars: Best Actress (Leigh), Best Supporting Actor and Actress (Malden and Hunter) and Art Direction (Day and Hopkins). Brando, like North, was only nominated, losing to Bogart in *The African Queen* (Academy of Motion Picture Arts and Sciences 2016).

[2] For the musical score analysis of the Maribor production, I used the unpublished video recording of the performance that took place on 14 April 2008 (see Williams 2008).

occurs within the narrative of the film, where the viewer can see the source on the screen/stage. It can be a radio, a musical instrument, a juke box or an orchestra in a concert hall. It is necessary that a character in the film can see the source of the music and, even more crucial, can hear it. In contrast, non-diegetic music is not part of the narrative, and its source is neither visible on screen nor seen or heard by the characters. Only the viewer can hear the music and associate the action or the characters with it.

Chion (1994, 71–85) defines the same phenomena with the expression *acousmatic* when referring to a sound that the audience can hear but for which they are unable to identify a source. This sound can appear in a film, but it is off-screen (invisible). He defines and illustrates the term *acousmêtre* in his *The Voice in Cinema* (Chion 1999, 17–29), where he reflects upon the power of invisible sound. The opposite of *acousmatic* sound is *visualized* sound, where the source is visible. A sound can be visualized and later acousmatized or vice versa, which is a frequent mystery film technique, where the tension is raised by keeping the source of the sound a secret.

Film music emphasizes the dramatic line. Music and moving images have to be brought together into harmony within a dramatic context. One of important features of music in films is the *musical accent*. Composers need to be careful about when they introduce music to a scene. If it is brought in suddenly, it can be too obvious and can draw attention to itself and away from the action. It is best when the entry point for music has a dramatic function. The musical entrance can also be connected with meaning or with a change in the dramatic line. It can be triggered by what a character says or does, or only by the expression on his face (Burt 1994, 79–82). In the film version of *Streetcar*, there is a rich combination of both diegetic and non-diegetic sounds; there are even cases when one dissolves into the other, for example, when Blanche reveals to Stella that Belle Reve has been lost, the tension of the conversation increases. This is supported by the musical score of rather dissonant trombones in the Belle Reve Reflections theme, which – when Blanche runs into the courtyard – transforms into a train whistle. In the Maribor production, the music is almost wholly non-diegetic, to support the psychoanalytical interpretations intended by Delbianco and Frey.

3 Functions of Film Music

In his critical study of film music, Prendergast (1992) provides a broad variety of functions that the musical score can have in a film. These were adapted from a 1949 article by Aaron Copland in *The New York Times*. Among several that he mentions, a few are particularly relevant to this study: film music can "create a more convincing atmosphere of time and place", "provide the underpinning for the theatrical build-up of a scene and then round it off with a sense of finality", "serve as a kind of neutral background filler", and "underline or create psychological refinements – the unspoken thoughts of a character or the unseen implications of a situation" (see Prendergast 1992, 213–22). These will be illustrated with the examples from *Streetcar* in the following paragraphs.

When music has the role of creating a persuasive atmosphere of time and place in a film, Prendergast (1992, 213) speaks of *musical colour*. This is immediate and flexible, since a composer can bring it in and out with relative ease. Moreover, the mood that is created can be easily understood by an average audience without particular musical knowledge. Musical colour can be achieved with a musical instrument specific for a certain time or area in the type of music and its style. The music in this role can be diegetic or non-diegetic, although the other functions selected

above seem better suited to non-diegetic music, since in these cases, the music is not part of the plot but is intended to transfer certain additional information to the viewer. A good example of creating an "atmosphere of time and place" with music in *Streetcar* is the soundtrack piece at the beginning of the film, when Blanche arrives in Elysian Fields in New Orleans. As she walks down a busy street, the viewer hears what seems to be authentic music from jazz clubs mixed with talking, laughter and the sound of glass breaking. Additionally, there are street sounds like cars braking, horns blowing and shouting. After she finds the right address and Eunice directs her to the bowling club, the setting instantly changes, most notably with the help of auditory imagery – a whistle and the sound of a ball hitting bowling pins; these sounds take effect even before the viewer can absorb the place visually. In both cases, the music and the sounds are diegetic, which means Blanche hears them too.

Another of Copland's functions, "the theatrical build-up of a scene" to a climax, can be identified in the scene where Stanley, Stella and Blanche are celebrating Blanche's birthday; Mitch has failed to show up, since Stanley informed him of his findings regarding Blanche. The background symphonic music is quiet and slow while the tension in the dialogue is rising, since both women jokingly comment on Stanley's table manners. His silence is vexing – up to the moment when Stella tells him to help her clear the table. The music ascends to a climax and stops abruptly when Stanley crashes his plate to the floor. This function thus creates an intense dramatic atmosphere; however, its effect is notable because the scene itself is dramatically effective. Prendergast also adds that it would be unreasonable to expect the music to make a weak scene stronger, or turn a badly written script into a good film just because of a strong musical score.

In the initial part of this same scene, the music can be classified as "neutral background filler", i.e. the music used to fill the empty spots between utterances in a dialogue or running beneath the conversation. In this case the music's function is merely to be present and is usually referred to as the underscore. Film composers traditionally use less complex musical lines, since it makes no sense for such music to interfere with the dramatic action of the plot. This example is one of many similar cases of this function of film music in *Streetcar*.

Among Copland's functions of film music, the most relevant to the topic of this study is the music that can "underline or create psychological refinements – the unspoken thoughts of a character" (see Prendergast 1992; 216). This aspect is relevant for both Kazan's film and the Maribor theatre production. In the latter, a considerable share of the music has this function, while in the film, this is, for example, the case when Blanche exits from the bathroom, shortly after Stanley has fetched her trunk from the train station and ransacked several drawers. She decides to try to handle the situation by playing a cool sister-in-law. The music is light and playful, reflecting her feelings, or at least the image of her feelings as she chooses to project them. When Stanley steps out of "her" part of the apartment and she draws the curtain, which also strikes the viewer as a salient visual metaphor for removing the foreign body from her immediate personal zone, she notices the disorder and realises that the intrusion has already taken place. The music suddenly moves away from harmony and sinks into a more dissonant and disharmonic tune. In fear of revealing her true self, she recovers quickly, resuming the flirtatious tone, and the music reverts to the previous joyful atmosphere. One of the most valuable contributions of this musical score is the representation of such psychological and emotional points relevant to the scenes. The music in a film can appear simultaneously with the speech and thus constitutes a third dimension of the filmed play, an addition to the images and words.

4 Music as a Source of Emotions in Film

Music in films is often used to involve the viewer emotionally. Identifying and rationally understanding the feelings of a character is frequently possible from the visual features of the film, while the empathetic quality, i.e. simulating the situation in which the viewer could feel these emotions, is usually provided by the musical score, or rather the combination of the two. This idea is supported by many film music composers and theoreticians. In an interview with Meryl Ayres, the composer Wes Hughes suggests that "the music's main job is to flesh out the emotional and dramatic nuance in a film's narrative" (2015, n.p.). Michel Chion (1994, 4) speaks about the added value with which sound enriches a given image, while George Burt (1994, 9–10) calls this quality the associative power of music, claiming that film music cannot represent something by itself – neither very concrete images nor abstract issues like, for example, a political system. It is, however, in the music's very nature to stimulate associations. When music co-appears with the image, it is practically impossible for a viewer not to perceive them as a unified entity, and this joint perception need not always be conscious; on the contrary, the viewer is frequently unaware of the influence of music on perception. Cohen (2001, 249) agrees that film music is one of the strongest sources of emotion in film, even though it was composed with the understanding that it would not draw conscious attention. Gianetti (1999, 207) goes even a step further to claim that, since visual imagery dominates when we are watching a film, music automatically works on a subconscious level. If a viewer fails to remember the music of a certain scene but is able to recall the emotions felt while viewing it, this could be in line with Gianetti's claim.

Chion (1994, 4) identifies two ways for film music to create a specific emotion regarding the image on the screen: *empathetic* and *anempathetic music*. In the former case, music immediately expresses the feelings that the characters and the viewers feel and absorb, while in the latter, music is indifferent to the mood of the character or the development of film and pretends not to notice it.

According to Gianetti (1999, 206–7), the viewers' responses to music are influenced by pitch, volume and tempo. He suggests that high-pitched sounds usually generate feelings of tension and suspense, particularly just before the action reaches the climax, often even throughout its duration, while it is the opposite with low-pitched sounds. These can often be used to emphasize the seriousness of a scene, or they can suggest emotions like anxiety, fear, disappointment, regret or grief. The implications of volume and tempo are similar: loud sounds are forceful and threatening, accelerating music enhances tension, while quiet, slow tones slow down the action. They are weak and intimate and often suggest that the visible event is transferring onto the emotional and spiritual level of the character. This situation is frequent in the film version of *Streetcar*, since Blanche's actions are usually in direct opposition to her thoughts and emotions. The music sometimes supports the former, sometimes the latter, while the viewer witnesses the switching between them. The lazy blues sound in the underscore often represents an antithesis to Blanche's mind which is "swimming", or "swirling", and her head "buzzing".

Gianetti (1999, 207) also speaks of a *musical motif* that accompanies specific characters, actions, situations or mind states. It appears simultaneously with the corresponding visual material, while it can also be used as foreshadowing or as an alert or warning. Cohen (2001, 258) proposes a similar idea and calls it the technique of leitmotif, where a particular musical theme is repeatedly coupled with a character or event, so that it becomes an integral part of the film through association and thus enables the symbolization of past events. In Alex North's soundtrack, two

such notable motifs reappear almost constantly: the Varsuviana and Belle Reve reflections. The former is the polka tune, closely associated with Blanche's memory of her young husband's suicide. They were dancing to this music when, after a brief fight, he ran out of the ballroom and shot himself. Whenever this event is brought up in conversation in Blanche's presence, the musical motif appears in the background and continues until the shot when the music stops. This motif first appears at the initial meeting of Blanche and Stanley, when he asks her if she was married. It recurs in the scene when Stanley demands to see the documents regarding the loss of Belle Reve. When he picks up a bunch of love letters from Blanche's trunk, and she tosses them on the floor in an attempt to recover them, the viewer learns that these are Allen's, and Varsuviana sounds again. The next occurrences are when a young boy comes to the door to collect for *The Evening Star* newspaper and when Blanche is telling the story to Mitch on one of their dates, while also vividly and emotionally re-living it. Finally, the melody recurs towards the end of the play, when Mitch comes to break up with Blanche; this time it comes with some variation, i.e. the music does not stop after the shot but a little later, which could be symbolic of Blanche having lost another man in her life and a potential husband.

"Belle Reve Reflections" is a more dissonant motif than the Varsuviana, and it reminds Blanche of the loss of the family estate. The first time we hear this tune, it appears simultaneously with its verbalized gist: to Blanche's accusation of her sister: "I knew you'd take this attitude" and to Stella's question "About what?", Blanche replies: "The Loss". This theme by North, although called somewhat euphemistically "Belle Reve Reflections", represents not the estate itself but its loss, which symbolically recurs later in the film, and it accompanies each of Blanche's losses. It appears again when Stanley leaks the information about Stella's pregnancy to Blanche, which is in a way the loss of her sister as a confidante (which she probably never really had after she came to New Orleans) and a half-safe haven that she tried to build in Stella and Stanley's home. The arrival of the baby rounds out the family and ties it together, making Blanche the odd one out. Finally, when Mitch comes to clear up the situation about her past and eventually breaks up with her, this theme again announces a loss, that of a potential husband and thus the last chance for future happiness.

Certain other motifs or themes in the film contribute considerably to characterization. Even though the track titles suggest that the focus lies primarily in situational issues (e.g., "Stan meets Blanche", "Blanche and Mitch" and "Star and Stella"), the music still unmistakably contains elements of characterization. "Stan meets Blanche" is a slow moving, flirtatious jazz tune in a major key with a brass orchestra base and an outstanding, high-pitched trombone melody. It greatly supports the characterization of Blanche, who is teasing Stanley. "Blanche and Mitch", on the other hand is a rich, pleasant romantic tune with a rather melancholy lyrical character given to it by a minor key. The melody yields several promising harmonious waves, but it never opens into a broad major-key theme. In context, this musical representation of a beautiful love story perfectly fits the relationship between Mitch and Blanche, thus providing a flash-forward of what will later be revealed to the viewer. The only character accorded an individual theme, which is also suggested by its title, is Blanche (the track "Blanchie").

5 The Maribor Production of *Streetcar*

Research into the musical score of the Maribor production shows that the choice of music supports the psychoanalytic interpretation of the play that the producers favoured (see Delbianco 2008). This interpretation comes as no surprise, since the influence of psychoanalysis on the American drama was identified in numerous stage pieces even before WW1 as well as in the inter-war

and post-WW2 periods. In 1950, Bryllion Fagin reported that three major plays by Tennessee Williams – *Streetcar* being one of them – "are full of typical situations in which psychopathological characters are involved" (1950, 304). The Maribor production could also be seen in the context of Felman's understanding of the relation between literature and psychoanalysis, in which the latter is usually in a superior position: "[w]hile literature is considered as a body of *language* – to be *interpreted* – psychoanalysis is considered as a body of *knowledge*, whose competence is called upon to *interpret*" (Felman 1977, 5). Not only with reference to *Streetcar*, however; Frederic Crews' claim from 1975 that "[p]sychoanalysis is the only psychology to have seriously altered our way of reading literature" is to a considerable degree still relevant today (see Stone 1976, 309). Apart from reflecting Blanche's state of mind, i.e. her conscious thoughts as well as her subconscious ones, music also serves to set a boundary between the scenes; however, even in the latter function it is not completely detached from its psychological role.

One of the immediate observations regarding the musical aspect of this production is that practically all stage music is non-diegetic, which means it is not part of the dramatic action. The only exception is the piece played on poker night after Blanche and Stella return from their night out. Blanche turns on the radio, and both women face a rude objection by Stanley. The tune chosen for this scene is the single most pleasant song in the whole play: a soft male voice singing in a Slavic language (not Slovene) is accompanied by a melodious romantic blues with no electronic effects. The contrast with the half-drunk Stanley's shouting that she switch it off is thus even more striking, possibly representing his brutal intrusion into Blanche's vulnerable intimate world. The same tune recurs towards the end of the play when she flirts with the young newspaper boy and kisses him. In both cases, this is Blanche's first contact with somebody new, a potential gentleman caller, representing for her the safe haven she has sought in her desperate history of failed romantic involvements. The only two moments in the play that light a spark of hope for Blanche are thus thematically connected by the same musical theme, which is pleasant and unmistakably positive. While the audience sees the first promise of happiness at the beginning of the play as believable and possible, the second one is obviously a brief spark that makes the night seem darker when it is gone. The first time this music is played it can be heard in the background throughout Mitch and Blanche's first meeting, stopping abruptly when Stanley bursts onto the stage and throws the radio over the heap of sand. This could be seen as a sound based flash-forward: symbolically, Blanche's romantic dream with Mitch is destroyed by Stanley.

The rest of the music in the Frey's production is electronic. It is instrumental or a combination of instrumental and vocal. The instruments can generally be recognized, (piano/harpsichord, guitar, drums or voice), but in most cases the effect of an artificial electronic echo is strongly felt. The music thus acquires a certain quality of mystery; it sounds less realistic as well as less diegetic, since it is unnatural. The performance features seven (in most cases recurring) themes that follow Gianetti's previously explained claim that the viewers' responses to music are influenced by pitch, volume and tempo. The effects of music in this production mostly comply with this claim.

The director Frey decided to start with the last scene of Williams' play. He first shows Blanche, who is led away by the doctor, and repeats this scene, with variations, at the end. This approximately 12-minute opening is accompanied by a piano theme, extremely slow moving with a strong electronic echo. The simple sequences use three high pitch tones that, in combination with unison or second accompaniment, mostly give the impression of a minor key flavour with occasional tone combinations in major key. Blanche seems to be past her most turbulent moments; her mental instability has drifted into long periods of passivity, and the music reflects

this state of her mind. The theme is repeated in the middle of Blanche's date with Mitch as she is telling him about Allen; in the background we see a naked actor, representing Blanche's young husband, with a male lover (the scene and the part of the plot that has been omitted from the film version).[3] It is possible to understand this musical recurrence as the fundamental event that initiated Blanche's mental decay.

A guitar theme, also considerably echoed, appears a few times as a division between the scenes, e.g. the scene when Blanche reproaches Stella that she left all the responsibility on Blanche's shoulders, and the scene of her first meeting with Stanley. The same theme reappears when Blanche is given a bus ticket back to Laurel from Stanley, when Mitch accuses her of lying and when he tells her she is not pure enough for his mother. However, in the latter two cases, the theme includes a voice – a curt female voice singing "Flores para los muertos" (Flowers for the dead), the famous utterance originally shouted by the Mexican street seller. This is a strong textual reference, offering a large variety of associations and symbolic interpretations in any production. When synchronized with the musical theme, its sinister tone is considerably intensified.

Powerful and distressing music appears when Stanley mentions Blanche's husband in front of her for the first time. It is a loud and fast electronic harpsichord theme that is soon joined by a rapid, almost howling falsetto. This sound implies what must be going on in Blanche's mind, the representation of the turbulent labyrinth of her thoughts. The theme reappears after a stylized violent conversation among the members of the poker gang – we only see their heads in spotlights on a completely blackened background. This fits into the concept of the play as a representation of Blanche's mind, which reacts strongly to any form of behavioural intensity.

Two more musical divisions between the scenes are introduced with a slightly lighter but still loud and determined harpsichord theme in the rhythm of a waltz. With this, Crnić lightens the atmosphere – possibly also in Blanche's subconscious – to prepare the field for the diegetic romantic song of her first meeting with Mitch. This scene ends violently with the half-drunk Stanley destroying the radio and Stella retreating to the upstairs flat with Eunice. Stanley's famous shout for his wife ("Stellaaaa!") is followed by what is potentially the strongest and the most disturbing musical theme, composed of sinister electronically deformed low male voices – this is also the most frequently recurring theme, as will be seen later – in the middle of which Stella runs down the sandy slope back to her husband. The stage darkens while the music remains and slowly fades as Blanche attacks Stella the next morning with the reproach for returning to Stanley. After Blanche's monologue about Stanley ("He acts like an animal, has an animal's habits! […]"), during which he returns and overhears at least part of it, the same theme re-emerges. During this interlude, a dozen white birch trees are lowered onto the sandy slope, and the image of Allen reappears among them. Blanche runs to him – again allowing the interpretation that this is a desperate internal cry for help – but he detaches himself from her and leaves. The stunning visual image of a forest of birches is rich with connotations: apart from being a visualisation of the main character's name (Blanche Dubois in French means "white from the woods"), the bare branches suggest autumn and decay, and together with the image of a forest itself, which in literature often has a secretive and macabre undertone, also has psychoanalytic associations with the hidden parts of one's mind. This perplexing visual scene is intensified with music and is just the beginning of Blanche's sad fall. From that point on, every blow she receives in the developing plot is accompanied with this musical theme: Stanley asking her about Shaw,

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3   The censorship issue in connection to the 1951 film is dealt with in detail by A. Davison (2009, 64).

Stella asking her to stop drinking, Blanche's distressing suspicion that Stella knows something (about her previous life) and is, therefore, acting strangely. Significantly, this theme also recurs after Mitch kisses Blanche and the relationship seems to be going the right way, but the director can obviously not allow the audience to be pleasantly deceived and share one of the infrequent moments of Blanche's "magic". The concluding visual image, which comes after a strong, loud drum interlude accompanying the rape, is that of a sand heap covered in poppies and Blanche wandering among them. Two headlights turn on behind her, representing a silent reminder of a streetcar. Pezdir (2008, 17) sees these as implying a deadly encounter with the unmanageable and unexpected mechanism of *A Streetcar Named Desire*.

6 Conclusion

With its charisma as well as its time-tested power and influence, Kazan's 1951 film version of *Streetcar* acquired an entry ticket to the prestigious club of films that represent milestones not only in the world of film but also in the general cultural universe. The soundtrack by Alex North is what today can be declared a classic music score, so its benchmark status in this analysis is plausible: to provide a criterion against which this considerably less traditional Maribor production could be measured or commented. Despite a strong musical part, the prevailing images in the Maribor production are visual: a brown massive wooden wall that is lifted and lowered at the beginning and at the end, a red cloth covering the stage that disappears in front of the viewer's eyes sliding into the orchestra pit, white sand, white birches, red poppies, and intense colours for the clothes of the characters, particularly Blanche; all this is difficult to overcome. Music thus seems like a side effect, merely one layer of the play, overshadowed by the visual. Even though this statement might seem to denigrate the score, it complies with the thesis of this article: music from beneath the surface that gives the impression of being all-encompassing is more than appropriate for the psychoanalytical interpretation of the production. Frey's choice not to stage a classic performance of this challenging and eternally relevant text was probably sound, since it is an almost futile task to try to re-create earlier stagings, including the 1951 film classic with Vivien Leigh and Marlon Brando.

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Eccentric Voices and the Representation of Vocal Virtuosity in Fiction: James McCourt's *Mawrdew Czgowchwz*

ABSTRACT

This paper examines the representation of vocal virtuosity in fiction. It focuses on the concept of voice as it is represented in a work of fiction through musical eccentricity. The paper centres on James McCourt's *Mawrdew Czgowchwz* (1975). James McCourt's novel tells the story of an opera singer, Mawrdew Czgowchwz. In the novel, the voice is related to extravagance and fanaticism, so that it relates to violence and conflict. In McCourt's novel, the stylistic features of the text show a hyperbolic use of language resorting to Rabelaisian lists, foreign vocabulary, neologisms, or nonce-words, which create tongue-twister cornucopia effects of linguistic musicality. The paper aims to demonstrate that (a) the mode of eccentricity is a fundamental mode of representing music in literature; (b) eccentricity rubs off on the very structure of the text, so that it leads to singular forms of operatic musicalization of fiction and musicalized writing; (c) the voice ends up turning into a fetish object.

Keywords: fiction; music; voice; eccentricity; musicalization of fiction

Ekscentrični glasovi in predstavitev vokalne virtuoznosti v romanu Jamesa McCourta *Mawrdew Czgowchwz*

POVZETEK

Avtor analizira načine predstavitve vokalne virtuoznosti v leposlovju, pri čemer se osredinja na koncept glasu, ki se v leposlovnem delu kaže z glasbeno ekscentričnostjo. Gre za roman Jamesa McCourta *Mawrdew Czgowchwz* (1975), ki pripoveduje zgodbo o operni pevki Mawrdew Czgowchwz. Glas v romanu je ekstravaganten in fanatičen ter vzbuja asociacije na nasilje in konflikte. Za McCourtov slog je značilna hiperbolična raba jezika, polna naštevanj v stilu Rabelaisa, tujk, neologizmov in nesmiselnih besed, ki zaradi težke izgovorljivosti prispevajo k muzikaličnoti jezika. Namen članka je prikazati (a) ekscentričnost kot osnovni način predstavljanja glasbe v književnosti, (b) vpliv ekscentričnosti na samo zgradbo besedila, ki vodi v specifične oblike poglasbenja leposlovja in (c) glas, ki se na koncu spremeni v fetiš.

Ključne besede: leposlovje; glasba; glas; ekscentričnost; poglasbenje leposlovja

Eccentric Voices and the Representation of Vocal Virtuosity in Fiction: James McCourt's *Mawrdew Czgowchwz*

1 Introduction

"She's a STAR!" (McCourt 1975, 99), says one of the characters in James McCourt's novel *Mawrdew Czgowchwz*, published in 1975. The novel deals with the rising to fame of the eponymous operatic singer. Czgowchwz is an extraordinary diva modeled on various historical opera figures, such as Maria Callas or Victoria de Los Angeles. However, obviously, Mawrdew is a purely fictional construct, and a heterogeneous one at it. Indeed, her very name is bedecked with multiple semantic echoes: while her first name hints at the Irish exclamation *mar dhea*, which expresses disbelief, her family name phonetically conveys magnificence and graphically alludes to the vocal intricacies of diagraphs and unpronounceable consonant clusters in Slavic languages.[1] Czgowchwz is a composite vocal creature: American, Irish, Czech or Polish, she commands disbelief, beggars description and stupefies by her vocal peculiarities.

The novel traces the story of a singer who is put on a pedestal and transformed into a living legend. By displaying the excesses of the voice, the book focuses on questions of identity and engages with the ins and outs of myth-fraught celebrity. Since the novel underlines the primacy of the *voice-object*[2], I wish to contend that it establishes an analogy between voice, devotion and eroticism. Eccentricity has a crucial bearing on my argument since all these notions have something to do with excess – they all overflow, go beyond mere subjectivity, and elude us by transgressing socially imposed limits.

I shall first focus on the figure of the diva and her devotees by interrogating the notion of eccentricity. Second, I shall concentrate on the text itself and the idea of stylistic excesses. Finally, I shall underline the role played by the *voice-object* as an erotic force.

2 The 'Oltrano' – A Diva *Par Excellence*

Czgowchwz embodies the advent of a new vocal era at the New York Metropolitan Opera. Her unique novelty is related to the emergence of a new type of voice: the *oltrano*. It is Mawrdew herself who coins the new vocal category that covers the span from "falcon contralto" to "soprano d'agilità". What the term *oltrano* betokens is, first and foremost, the idea of alterity. The Latin root "alter", meaning the other, connotes otherness. The voice is always the *other* voice, unknown and unheard of: "Miss Czgowchwz currently claims a working range of three and a half octaves, from C below middle C to F sharp in alt, and frankly admits to having three register breaks and four 'voices'" (McCourt 1975, 6).

Celebrated for the outstanding character of her voice, Czgowchwz is literally enthroned: one possible anagram of *oltrano* may be found in Italian *al trono*, and since the Latin "alter" can be related to both Latin *altar* (altar) and *altus* (high) the diva is deified and carried in a throne: "Miss

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[1] Polish has many diagraphs – cz, sh, rz, dz, dż, dź – which convey the impression of a complicated unpronounceable sounds. Other letters that are not diagraphs relate to similar consonants: Polish ś, ć, ż, ź, or Czech č or š.

[2] For further background to this concept see Wesling and Sławek (1995), Dolar (2006), Le Breton (2011), and Sacido-Romero and Mieszkowski (2015).

Czgowchwz is to be carried from the Plaza to the opera house at noon today in an elaborate sedan chair especially constructed for the occasion […]" (McCourt 1975, 7).

Czgowchwz rises to public notoriety so suddenly that her fame brings about a true revolution. The world seems to have drifted into a wholly new phase. Time is of the essence as the book tells us the story of that precise moment – the years of the diva's blossoming career. But we are also told about the end of another diva's career. The opera singer Morgana Neri is about to be dethroned by her rival Czgowchwz:

> There was a time (time out of mind) in the sempiternal progress of the *divadienst*, at that suspensory pause in its career just prior to the advent of what was to be known as "Mawrdolatry," when the cult of Morgana Neri flourished in the hothouse ambiance of the Crossroads Café […] (McCourt 1975, 3).

From the very start, the question of the voice is garnered in a complex network of time-related images: while the idolatrous service to the diva – the *dienst* – is clearly described as everlasting, the voice itself is that which is subject to change, evolution, and ageing. The voice is temporal and only temporary, and, like fame, it is bound to atrophy.

Hence, the book deals with the voice by confronting multiple time constructs: the *sempiternal* progress of devotion contrasts with the limited and directed time arrow – the teleology of that particular voice and that particular period of notoriety, whereas the pattern of cycle is intimated with a series of successions.

The voice is exposed through time, because opera-going and opera-adulation have something to do with temporal peculiarities. While the temporality of impersonation evinces something immaterial and a-temporal – it is *a time out of mind* – the historical time "may be said to waste and to lose and to kill" (McCourt 1975, 4). What the novel explores is precisely that specificity of a moment when "It ended. Time told on Neri, whence the Neriad took a turn for the tragic […] Mawrdew Czgowchwz became the diva of the moment and the moment went on" (McCourt 1975, 4). And the tragic *chronos* is inherently tied up with the tension between the illusion of sempiternality that worship and idolatry convey and the illusion of the bare merciless, historical progression: "The history took over for a time, cruelly, efficiently, with few stylish flourishes" (McCourt 1975, 10).

However, the plot of the novel focuses not only on the story of the new diva but also on the clan of her admirers. The main theme of the book is actually less about the centre – the diva herself – than about the periphery occupied by her devotees. In fact, the notion of eccentricity may be understood in relation to that of centrality: the eccentric occupies an *out-of-centre* locus, in contrast to the *in-of-centre* space of the *in-centric*. This spatial tension is heightened within the novel, where the out-of-centre initiates gather within their own hermetic circles while the diva, though central, is constantly directed elsewhere. The term *oltrano* can be correlated with Italian *oltre*, meaning "beyond". Little happens in the text itself apart from shows, fetes and adoration parties, which offer us a fictional insight into an intimate circle of New York opera-lovers.

The tension between the centre and the periphery being thus exposed, the cult of the voice is made to stand for a fanatic, quasi-religious and ritualistic adulation. When referring to the previous diva, the text emphasizes the spiritual and ritualistic nature of cult:

> Neri was considered ageless, her voice deemed eternal. The elders, who could actually speak of the Neri debut, were revered by initiates as prior saints. Wire recordings of Neri

broadcast performances passed like transcripts of the Orphic mysteries from fool to fool. (McCourt 1975, 3)

Hence, the cult of the diva smacks of religious fanaticism. The advent of Czgowchwz is said to lead to the audience's "conversion" (McCourt 1975, 20) and the commitment to the diva turns into a zealous adoration by a small group of opera freaks or disciples – like Ralph who "was and remains the truest of devotees, keeping a recorder plugged into a radio receiver day and night, day in, day out" (McCourt 1975, 8).

The *voice-object* becomes even freighted with messianic overtones, suggesting a sacred voice, implying both a hidden message and a sacred "salvific" mission. The group of devotees, called the Secret Seven, displays aspects of religiosity. The secret society believe in a mission to be carried out by the *otherworldly* voice, capable of passing down some 'hidden truth'. The voice becomes a metonymic part of the venerated whole – the symbolic relic to be revered.

Worship turns into a work of collective admiration and memory. Within the collective temporality, there emerges a collective, metaphoric voice of the crowd. It is "the collective mind recalling Czgowchwz" (McCourt 1975, 25). But, then, the act of recalling of Czgowchwz occurs as if by anticipation and foreshadowing, so that the devotees' activities consist in mindfully turning the present into an immediately recallable and memorable past, as though it were a work of *pre-reminiscence* – living the present by projecting it into a future past.

Frantic devotion, "universal ecstasy" (McCourt 1975, 21), and eccentricity belong to the brink of the centre: they share this common etymology of being out of phase with the centre. That *out-of-centeredness* is based on the transformation of the present and the blurring of the boundaries between art and life: "Art and life were fused" (McCourt 1975, 22). The eccentric diva leads her devotees beyond the centre – she *decentres* them by throwing them into a permanent state of *ecstasy*, a state of hysteric adulation and frenzy, whereby her fans crawl along pavements, organize hunger strikes to pay tribute to their goddess, keep track of all the press events bearing on the diva, launch a special radio station dedicated to her (WCZG-FM), and record her performances with "tape recorders hidden under seats" (McCourt 1975, 96).

Eccentric glorification of the voice is obviously not devoid of humour and parody, which constitute *de-centering* factors. Paradoxically, the elitist nature of opera is at once highlighted and kept at bay, as it is disseminated into the popular culture of the carnivalesque and the masquarade. A summer edition of *Paris-Match* (McCourt 1975, 73) is devoted to Czgowchwz. Finding a serious opera article published in *Paris-Match* is hardly imaginable. Therefore, the eccentric popularity is brought to a limit, beyond which it turns into grotesque caricature and burlesque parody.[3]

3 Text as Opera or Narrative Eccentricities

Some of the events in the novel take place during "the opulent season" (McCourt 1975, 60) of the Yuletide. Characters are depicted as sybarites, addicted to luxury and hedonism. And the text lends itself to such an aesthetic of opulence and luxury. Something seems to rub off from the eccentric voice onto the textual poetics itself. As if to mime the *oltrano* lavishness, the language of the narrative produces an effect of excess by making use of various hyperbolic devices to create an almost fabulous opera effect.

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[3]   See my article on musical eccentricity: Stawiarski (2015a).

The specificity of the hyperbole lies in the effects of language. Just like the voice which abides by the principle of a cornucopian abundance, the text gives us a feeling of verbal exhaustion: the concentration of assonances and alliterations, parallelisms and paronomasia, similar word-endings, and macaronic use of words, especially Gallicisms such as "blancmange", "entrechats", "mannequins" "beige boudoir" "protégée" (McCourt 1975, 34–35). The reader might be tripped up by those words, grappling with language. If the text were to be performed, it would require a pretty fair command of language and high vocal skills, as some passages act as tongue-twisters. There seems to be a *barroco*[4] effect of verbal preciosity and musicality, predicated on irregular mannerism.

Such saturated use of language is thematically underlined by another characteristic feature of McCourt's narrative which is its frequent punning on the very idea of musicality,[5] i.e. the relationship established between 'reality' and music. Sound and voice undergo a musical treatment, often in jest, whereby language is compared to music, as if the text suggested a specific sound quality, that of a recitative, for instance, or as if it intimated a vocal opera effect as in the following examples: "opening the box in tremolo" (McCourt 1975, 12), "her sotto voce reservations" (McCourt 1975, 52), "Czgowchwz spoke equivocally, in E minor" (McCourt 1975, 56), "sentiments to these, voiced in polyphonic consensus" (McCourt 1975, 67), "anti-Czgowczwz cant rattling on sforzato" (McCourt 1975, 100).

The novel resorts to a metaphorically *musicalized* description of reality[6] – "snow whirling 'a silent, incessant concerto'" (McCourt 1975, 34) – which not only keeps reminding us of its musical background, but it also creates a hyperbolic effect of humorous inapplicability. Furthermore, such metaphorical depictions are frequently accompanied by pictorial renditions of sound, the template of which is to be sought in the device of *hypotyposis*, that is to say a vivid description by which sound is reified: "He laughed – a laugh, they said, like treacle bursting from barrels – misting the surface of the perfect globe. […] (Chuckling, treacle turned to tar)" (McCourt 1975, 36).

Hypotyposis itself is a form of hyperbole especially when it extends the domain of langue to other media, or leads to absurd and grotesque effects. The exaggeratedly pictorial and tangible representation of sound evinces almost inevitably a comic clash between sources and media. The *grottesco* tallies perfectly well with the idea of precious ornamentation and caricature that blows the original out of proportion. Since the voice is a distorted and 'unnatural' sound, it goes hand in hand with the grotesque, satire and caricature which the language of the narrative brings to the fore.

Hypotyposis is further extended within renderings of performances or musical *ekphrasis*,[7] as in the following example:

> The 'Sempre libera' began; it built. The voice grew; the sides of it fell off, the bottom opened (like the portals of doom), and Czgowchwz soared in flames to B naturals full-voice. There were in voluntary screams, shock upon shock, fresh denials from every tier, but Czgowchwz sped forza allegretto, waltzing in circles until there was to be seen but a single swirl of jet lace pinwheeling in dervish abandon. […] The final measures were upon her; the optional E flat hung fire. She rose higher and wider by turns. The voice seared, shooting out of the whirling smoke of her consumptive waltz. […] For an instant there

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[4]   The word *barroco* originally stood for an "irregular pearl".
[5]   For further information on musico-literary relations, see Brown (1987), Scher (1982), and Cupers and Weisstein (2000).
[6]   See my paper on musical metaphors in literature: Stawiarski (2015b).
[7]   For the concept of *ekphrasis* and text/image relations, see Louvel (2011).

was no sound; then something unheard since the creation – a Czgowchwz fortissimo A natural above high C the color of the core of the sun (McCourt 1975, 20).

There is a contiguity between opera and reality, life, and the world. Reality is shown to imitate operatic artifices and it can be read through an imaginary opera prism. The device of the *objective correlative* offers one example of such contiguity: "Outside everywhere the snow went on hurtling down at the same dizzying velocity (precisely) at which the notes rose, concomitant as well in density – relentlessly metaphoric […]" (McCourt 1975, 41). Another example is provided by the idea of quasi-literal correspondence between life and opera – the notion of paralleling or *reading* oneself *through* opera.[8] The characters themselves are shown to indulge in such paralleling by reading opera *into* their diva: "Dolores ran an entire column paralleling her reading of the story of Mélisande with her understanding of the true story of Mawrdew Czgowchwz" (McCourt 1975, 153).

Another form of hyperbolic saturation which brings opulence into focus is the use of Rabelaisian lists and the pattern of the line. The novel frequently resorts to lists with its concatenations of words, endings and even blocks of sentences as in this series of parentheses – "(the year before the war) (the year she won the Irish Sweepstakes) (the first year…)" (McCourt 1975, 24). Within the pattern of the list, we also find the crucial notion of paradigm. And the logic of the paradigm is not only the rationale behind the stylistic features of the text. It also mirrors the vocal eccentricity itself. Since the paradigm is the type example of all possible variations a type can espouse, the enigmatic voice of the diva may be conceived itself as a vocal paradigm, insofar as it bears the potential of any voice. The excessive vocal singularity translates into the all-encompassing mechanism of the paradigmatic.

Furthermore, intermedial metaphors also contribute to the hyperbolic effect. The novel refers to some "special effects [that] were being conceived" (McCourt 1975, 26). One could even consider *special effects* as a metaphor for the opera, the voice and the narrative. Prominent features and the aesthetic of saturated verbal devices can be viewed in this way; and so can the very notion of intermediality. The narrative refers to interrelations between different media through vocal hybridity. There is a form of generic multiplicity in the text, with references to numerous sources, among which one finds quotes from recorded voices,[9] but also specific genres such as the journalese and a hodgepodge of press releases which record the diva's public appearances. The continuation of *Mawrdew Czgowchwz, Now Voyagers* is even more clearly a form of vocal *mélange*, presenting itself as a multiple person narrative, with intermingling quotes and epistolary fragments.

On account of its intermedial hybridity, one might argue that the novel is an attempt at a transposition of an aesthetic of opera into fiction, a case of *operatic musicalization* of fiction.[10] As such, just as the unnatural voice and the artifice of the opera lie at the heart of the novel, so too does the text seem to be a sort of 'unnatural' narration, emphasizing the irreducible of the voice which proves impossible to pin down:

> The Wonderous saga of the second Czgowchwz return, in the psychic pannage season, that return from regions all too few have ever charted, is many sagas' interweaving. The vast unraveled display of all versions, points of view, convictions, and testimonies of so

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[8] On interrelations of opera see, for example, Halliwell (2005) and Bernhart (2006).

[9] Some of the voices are said to have been recorded, when, for instance, a character is shown "to record his continual amazements into a small portable Dictaphone" (McCourt 1975, 100). The reader is given scraps of such voice-traces: quotes acting as transcription of such recordings.

[10] For the concept of 'musicalization of fiction', see Wolf (1999).

many compulsive seekers after Czgowchwz truth suggests the spectacle of some ticker-tape parade's litter-choked aftermath, supposing the triumphant Czgowchwz comeback's wake papered with incessant strips of pertinent leading-clue material: depositions, letters, reports, ad hoc, ad lib, ad nauseam, ad infinitum… (But no sentence in fact or fiction could convey the discrete truth, or for a certain fact get nearer to that shifting mystery than any words get to the true fulfillment of that unique resolve the Shadow in the recess of the mind resolves) (McCourt 1975, 111).

What this hyperbole expresses is the elusive character of excess: the singularity of music, voice and devotion provide "far too much to tell" (McCourt 1975, 164) and "beggar[ed] description" (McCourt 1975, 161).

4 Voice-Fetish

The elusive effect of vocal excess is conducive to a dream-like, rite-like trance. On the cusp of the vocal and the verbal, the voice has an impelling aspect which has something to do with eroticism and subordination, erotic submission and collective frenzy. Czgowchwz's fans are depicted as being in "a state of belonging (to Czgowchwz)" (McCourt 1975, 25), as though one belonged to another's voice. "True stars impel" (McCourt 1975, 24), states the text, suggesting the notion of *vocal force* or even vocal violence. Such force is linked to the verbal power able to "bewitch [her] listeners, dispelling anguish like grace, inducing sweet narcosis to cure life of complication and dolor" (McCourt 1975, 131). There is a violence to the diva's vocality.

Czgowchwz's voice crosses all barriers: "The Czgowchwz voice had carried well beyond the visible walls" (McCourt 1975, 93). The *oltrano* is not merely *una altra voce*, but *una voce oltre*, beyond centrality and beyond common locus. The *oltrano* is an unusual, unearthly voice: "The '*Dite alla giovane*' seemed to come from a voice within the voice; the '*Amami, Alfredo*,' from a voice without" (McCourt 1975, 21). It is at once a *super-voice*, a paradigm of all voices, and a hypertrophied self or a hyper-voice.[11] The diva's performance becomes unbearable, as if the listening to the oltrano's fiery voice were like the contemplating of a medusa: "Many in the audience turned sharply away as from the accusing sun" (McCourt 1975, 97). When Czgowchwz sings *Liebestod*, she becomes "a voice beyond voices (the oltrano) was singing a passage beyond passage" (McCourt 1975, 105). When singing Mélisande, Czgowchwz resorts to an even more unearthly voice register: "She would use the 'fourth voice' Calvé spoke of once" (McCourt 1975, 149). This is a reference to Emma Calvé and what she used to call her "fourth voice,"[12] a strange uncanny, high-pitched whistle register.[13]

But Czgowchwz's voice is not the only vocality represented in the text[14]. The diva's relationship

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[11] The singularity of the oltrano voice appears in the uniqueness of the performance – the diva sings as if she were to perform once and for all, as if the performance were the ineluctable necessity that was bound to happen. When she sings four Mahler songs, "the act itself was subsumed in a longing moment that seemed to have been absolutely destined to occur, to be accomplished only and for all time then and there in merely that way" (McCourt 1975, 62). There is no possibility of voice after Czgowchwz – by singing she annihilates the voice. Yet, when she sings "the most potent, magical-archetypal SHE in all opera" (McCourt 1975, 72), singing Isolde in Irish "as if possessed" (McCourt 1975, 104), she incarnates all voices.

[12] Called "whistle register" by Berton Coffin – see, *Coffin's sounds of singing*.

[13] This unnatural otherworldly voice commands eccentric music composed by Creplaczx: "This music topped the most diabolic demands yet made in the twentieth century, even those made by the mad Hollenius. It was too impossible. Yet he must, he knew, sing it. […] it contained wild leaps, melismatic arabesques, occasional requirements for singing off pitch, and rhythmic aberrations verging on deliberate travesty" (McCourt 1975, 177).

[14] There are vocal tensions and oppositions, such as the one with the vengeful, spiteful voice of the Neriani, the rival clan of devotees to the has-been diva Neri, who in their "*anatema* frenzy" (McCourt 1975, 27) spread rumour "a hurricane of

to the collective voice is of crucial importance – the novel is about the relationship between the individual and the crowd.[15] Only through such a relationship can one understand the notion of collective frenzy and the "libidinal commitment (musicry)" (McCourt 1975, 133).

If the diva's voice has a specific link to the collective, it is because she herself embodies it, incarnating multiplicity. She symbolizes the origin that the collective strives for. Indeed, at the centre of Czgowchwz's story there seems to lie one simple truth which demands revelation. With the devotees' indulging in a quest for such hidden truth, the revelation is supposed to be that of the original voice, the *ur*-voice. Indeed, the diva suffers a breakdown and plunges into amnesia. In order to recover her voice she uncovers her original, native tongue. She lies supine, supervised by a doctor called Zwischen, a name that means "between" in German but which to Slavic ears might suggest silence: *cisza* (Polish), *ticho* (Czech). The *ur*-voice stems from silence – symbolically, the revelation derives from the silent, dormant memory that is only uncovered by a shock, and the hypnotic digging into the diva's unconscious. The result is, tellingly, a doppelganger-diva, whose native tongue turns out to be Irish: "Ordered in trance to utter something in her own first language, she simply nodded, relieved, and commenced to go on and on again in Erse – describing to the bewildered Countess Madge explained, idyllic scenes of childhood and mumbling snatches of old ballads, canticles, keenings, and prayers […]" (McCourt 1975, 114). The *ur*-voice is in fact latency, the latent memory of voices: "Whose voices are those back inside, chanting?" (McCourt 1975, 121) The latency of an original, true identity, which is in fact a latent multiplicity, since the diva's former self relates to both Irish-Gaelic and Slavic origins. She turns out to be "the love child of Ireland's Joan of Arc, Great Flaming Maev Cohalen, and the Czech philosopher-poet Jan Motivyk" (McCourt 1975, 127). Czgowchwz becomes a mythical figure "revealed as the orphaned love child of […] Eire's own Boadicea, gone west into history […]" (McCourt 1975, 130). Related to obvious traumas in Ireland, that of the Troubles, for instance, Czgowchwz is made to represent a primitive mythical voice, as though the recent past has been transformed into myth.

The revelation gives rise to a mythical aura around the figure of the diva, so that she becomes truth incarnate: "*La vérité, c'est Czgowczwz!*" (McCourt 1975, 155). And that truth is the reverse of voice: "*Elle est maintenant le silence. C'est* ça" (McCourt 1975, 156). The voice gives way to the fantasy of the first voice, the *arkhé* or the *ur*-voice, and the model form which everything stems, like a paradigm.

It could be argued that the voice serves as a fetish, as a projection of a lost multiplicity (or otherness). It seems clear that the voice is irrationally – and periodically – venerated. It seems obvious that it also metonymically connects to other symbolic notions such as identity, sexuality and gender. It becomes a fetish because it functions as part of an excessively adulated contiguous relationship. But then, the voice is collectively-invested. If the fetish is part-investment – the Freudian *cathexis* discussed in McCourt (2007) – it is collectively over-charged as part-hypostasis. And since the

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gossip" (McCourt 1975, 175), slander and calumny. This is the violent performative voice representing a form of anti-vocality "spitting every vile hermetic Sicilian curse and oath" (McCourt 1975, 27) and "seditious obscenities" (McCourt 1975, 29). Such "black rosaries of blood curses" (McCourt 1975, 64) and "vitriolic testimony" (McCourt 1975, 65) present the reader with "the waspish arena of the opera." And there is also the community bardic voice: "The Bardic sidereal invocation, now keening, now exulting, swept on in melismatic quavers, vaulting thrusts, cadent torrents, spellbinding the warming assembly" (McCourt 1975, 58). And the collective voice of the crowd with its "shriek tendencies […]" (McCourt 1975, 13) "singing a cacophonous mélange of favorite aria snatches" (McCourt 1975, 13).

15   The vocal paradox crystallizes with its unattainable distance and obvious proximity: "The Czgowchwz voice ('not projected, more *infused*' – Percase) chartered immense distances at the one and the same time it invited intimate proximity, allowing revelation" (McCourt 1975, 154).

oltrano is a crossover, it hints at gay culture. The insistence on opera fanaticism is closely related to the opera queen, understood as a gay subculture, especially through soprano fetishism. The use of the fourth-voice, the *oltrano*, seems to stand for the *beyondness* or the assumed otherness of gay culture. Moreover, the notion of incarnations and cross-gender impersonations[16] that construct opera's theatricality and an effect of the carnivalesque[17] contribute to the gender-ambiguity and an ambivalent eroticism of the fictional voice. Virtuosity itself is part and parcel of an eccentric embodiment of otherness, of that to which the self can never gain access. The fetishistic drive behind the libidinal investment of the voice seems to lay bare fantasies of inaccessible otherness. Czgowchwz's voice is clearly a multiple voice of multiple impersonations. The *oltrano* is not only the other voice, the new voice, but it is also the voice of the other, originating form a hypertrophied assimilation of otherness.

The diva embodies ambivalence and incarnates androgyny, having several voice ranges, having sung in forty roles and played double roles, such as Aneas and "Dido, in the same opera (in the same performance)" (McCourt 1975, 6). The two major impersonations, Isolde in *Tristan & Isolde*, and Mélisande in *Péléas & Mélisande* are based on the sexual ambiguity to which the text refers:

> […] two young boatswains, each of whom the diva recalled as a perfect example of the astonishing open beauty the Irish possess, undifferentiated by gender – the men and the women matching feature top feature, seemingly all compact of variant qualities in the single angelic order of androgyny." (McCourt 1975, 102)

The gender ambiguity is heightened by the coupling of the diva with a countertenor, Jacob Beltane. Alluding to Celtic summer rituals, predicated on the fire element,[18] Beltane is the literalisation of Czgowchwz's otherness, her androgynous second half. The mirror effect occurs when the countertenor realizes he himself is an *oltrano*.[19] The voice becomes the nexus of the feminine/masculine fusion. "That shy, lovely, tall, angelic, feral boy" (McCourt 1975, 158) can only remind us of the feminine impersonations in opera by men, and especially the castratti.[20] As the diva, Beltane embodies a vocal archetype: "[…] there is a boy possessed of a voice of elfin majesty. […] The voice! The *voice*" (McCourt 1975, 167). The parallel seems obvious: "Oltrano faced oltrano: singing woman/singing man" (McCourt 1975, 169).

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16   The practice of travesty and impersonation is clearly embedded within the narrative, and does not necessarily relate to the diva. The carnavalesque is one such example of collective impersonations and voice-use, what with street plays or mummers, celebrating the winter solstice through the ritual, totems, and orphic rites to which the novel refers. Moreover, the characters take part in a game called "attitude charade", parodying opera scenes, gestures and performances, "[…] sketching a kind of mimetic précis that was soon discovered to be the emblem of a certain role as characteristically performed by a certain major artist or comprimario star" (McCourt 1975, 61). This impersonation displays the playful trick played by the initiates, a game of travesty and pastiche that is both hilarious and violent. The diva and the voice are celebrated through such mimicry which constitutes a deforming mirror to performance where one can catch a glimpse of libidinally invested travesty.

17   The novel clearly displays the carnavalesque in opera, with characters partying in operatic masquerade and travesty: "the Countess Madge as Norma, Ralph as Falstaff; Alice as mad Maneris, Carmen as Black Swan Odilke; Dixie as Fafner …" (McCourt 1975, 200). One can hardly help thinking about gay pride aesthetics mingling with the parodic reprise of Wagner's gods: "Perched at the top of a gigantic rainbow Ferris wheel while throngs below danced and sang, ate and drank, won and lost cash, laughed and cried, Mawrdew Czgowczwz and Jacob Beltane, like twin aerial monarchs, looked down upon creation" (McCourt 1975, 201).

18   *ten* means fire in ancient Irish.

19   "While listening to the *Pelléas et Mélisande*, silently singing both roles, Jacob Beltane came to the realization: 'I am a true oltrano as well.'" (McCourt 1975, 155).

20   The gender issue is alluded to – the public seems to have doubts as to Beltane's masculinity: "how does he make his noise? […] I hear most of the audience spent most of the evening looking – speculatively – at the creature's crotch!" (McCourt 1975, 171), which alludes to debates about eunuchs' sexual potency that surrounded the castrati.

Ambiguity arises from the union of the two singers, as gender issues connote a specific form of eroticism: "The new oltrano drank in the speaking voice of the woman he felt he now possessed – as her singing voice had possessed *him* – and laughed the laugh of pure submission. Possession/submission simultaneously informed oltrano and oltrano" (McCourt 1975, 175). The sexuality of the voice seems even more ambiguous than questions of gender.[21] While the two singers interpret the role of twin brother and sister in the fictitious opera *Noia*, their voices incestuously interrelate, converging within the same whistle register:

> The voices of Czgowczwz and Beltane made tender, sinuous, bold, and delicious love, singing one over another, suddenly under, then tumbling over and under, then ultimately converging on some same single notes – resonating, vibrating, arching, plummeting.
>
> (McCourt 1975, 189)

The specificity of the *voice-fetish* here lies in its hovering between its own impossibility – its annihilation within silence – and its universality, the multiple pan-sexual, genderless otherness. But, perhaps, fetishism is all about annihilation of centrality, indeed. A voice totem – fetish per excellence – is created for the ancient diva "a totem of Neri dressed in fragments of costumes meant to represent her several starring roles" (McCourt 1975, 63), but it melts away faced with the fiery sun of the *oltrano*.

5 Conclusion

McCourt's novel is not just about any idolatry, it is about "Mawrdolatry" (McCourt 1975, 3), a fetishist adulation of a diva's fantastic voice. It is not just about any music but about "musicry" (McCourt 1975, 4), that is the hypertrophic travesty – the mimicry – which the diva incarnates. The voice is at once android and androgynous. The novel presents us with a fabulous, burlesque, carnavalesque, comic and parodic world of the New York opera, interrogating the extremes of operaphilia. The hysterical devotion constitutes the caricature of a grotesque mode of adulation. But by telling us the story of self-sufficiency and histrionics, the novel also questions vocal identity. The voice is elusive, so that none of the terms – "magody, lysody, hilarody, simody, travesty, mimicry" (McCourt 1975, 15) – can be used to pin it down. Identity, too, seems ungraspable. Hence, the representation of the impossible *oltrano* voice capable of "humming one of the Ondes Martenot lines in Messiaen's *Turnagalila*" (McCourt 1975, 42) tells us something about otherness by questioning gender categories and interrogating the fantasies the voice may be vested in. "Diva" clearly chimes with divine[22] and is clearly at one with myths of origins. The *oltrano* reminds one of fantasies of an *ur*-voice or a vocal archetype. And the story of the *oltrano* is also that of a fantasized word and music communion, achieved by means of an eccentric fabulous extension of the voice that arrives at "that rarest effect, the wedding of word to music, the contoured interlock of syllable and sound" (McCourt 1975, 190). The novel itself alludes to its own musico-literary *miscegenation*, by speaking about "dancing figures in the words"

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[21]   The finale of the opera turns out to be predicated on agonistic tension that digs into gender and sexual unconscious: "The family romance, the ageless conflict of unconscious archetypes, incest taboos branded upon all human intercourse, the crises of identity and self-encounter interweave thematically to precipitate a mangled denouement" (McCourt 1975, 193). The communion may be interpreted as male identification with the female destruction/submission in opera by the male, as it may be understood as a self-gendered self-sufficiency: "oltrano for oltrano".

[22]   But the New York diva saga seems to be doomed to undergo the fate of Wagner's gods in *Götterdämmerung* as the cyclical temporality and the paronomastic pun on New York's other name, Gotham, seems to suggest. The fall of the diva seems clearer 40 years on with the publication of *Now Voyagers*, where the singer, reconverted into a psychoanalyst, decides to trace back her origins by returning to her native Ireland.

providing a list of effects of which words are capable. Among the possible categories, the fifth category belongs to "the words in a pattern of intentional sounds, aspiring to the condition of music" (McCourt 1975, 205). Hence, the text points indirectly to the very interrelations between music and literature.

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In Between the 'Brows': The Influx of Highbrow Literature into Popular Music

ABSTRACT

The global phenomenon of popular music from the middle of the twentieth century on played a pivotal role in the merging of what was traditionally deemed high and low cultures. Performers of popular music of different genres started including direct references to literary works from the Anglo-American literary canon, one of the most famous examples being Kate Bush's 1989 single "The Sensual World," in which she originally intended to quote verbatim from Molly Bloom's soliloquy Bloom in James Joyce's *Ulysses*; however, since permission from the Joyce Estate was not granted, the song did get recorded, but with lyrics that Bush wrote herself, inspired by Molly Bloom's words on the page.

This paper analyses the way ideas from the original literary work get transposed and adapted in the lyrics of the popular song, giving credit to the musicians as not only innovative creators of a new work of art, but creators of an adapted work of art that can be intertextually read in the context of the artist's cultural heritage.

Keywords: popular culture; rock music; literature; adaptation

Med visoko in nizko kulturo: Vdor visoke književnosti v popularno glasbo

POVZETEK

Popularna glasba, kot globalni fenomen, igra od sredine dvajsetega stoletja dalje ključno vlogo pri združevanju elementov, ki po tradicionalni delitvi veljajo za visoko in nizko kulturo. Izvajalci popularne glasbe različnih žanrov so v besedila svojih pesmi vključevali neposredne reference na književna dela iz anglo-ameriškega kanona. Eden najbolj znanih primerov je single "The Sensual World" pevke in avtorice Kate Bush iz leta 1989. Pesem naj bi prvotno vsebovala dobeseden citat samogovora Molly Bloom iz Joyceovega Uliksesa, vendar se pisateljevi dediči s tem niso strinjali. Tako je besedilo, za katerega je dobila navdih v besedah Molly Bloom, napisala kar Busheva sama.

Članek analizira načine prenašanja in adaptacije idej iz izvirnih književnih del v popularne pesmi. Glasbenike tako predstavlja ne zgolj kot inovativne ustvarjalce novih umetniških del, temveč tudi kot tvorce adaptiranih umetniških del, ki jih lahko medbesedilno beremo v kontekstu kulturne dediščine avtorjev književnih del.

Ključne besede: popularna kultura; rock glasba; književnost; adaptacija

In Between the 'Brows': The Influx of Highbrow Literature into Popular Music

1 Defining the Brows

One of the most interesting phenomena in popular music since the middle of the twentieth century has been the merging of what had traditionally been deemed high and low culture. After the affirmation of popular culture as *culture* in the first place, popular singers and songwriters started including in their songs references to literary works traditionally thought of as belonging to highbrow literature, that is to say, what had once been thought of as the domain of a minority of well-educated, wealthy readers now found its way into music of widespread popularity. High and low culture merged to form something accessible today to much of the world's population, through television, radio and, most recently, the internet.

This article proposes to look at several popular songs that make direct references to or were inspired by works from the Anglo-American literary canon. Before examining the adaptation of literature into music, I will first define a general framework by providing an overview of theoretical stances on popular culture in general, its coming into being, its relation to mainstream culture, and the terminology pertaining to different cultural strata. In the final section, I will look back on the development of the relation between the centre and the margin as seen in different subgenres of popular music.

1.1 Introduction

> "…rock 'n' roll appeared, not only as music, but also, I would say, as a life attitude that unleashes inside man those things that Western civilization dressage stifles all the time: the right to pure emotion, to the exchange of unmanipulated existential energy, the right to not conform." (Pantić 2005, 12)

The adaptation of literature to music means transposing a text from one medium to another. Indeed, if postmodern playfulness means something, then it is precisely the constant remaking and adapting of an existing text into a different art form: literature to film, film to literature, literature to opera, ballet and musicals, literature to comic books, comic books to film. The combinations and possibilities of variation seem limitless; additionally, we may include the practice of merely alluding to a pre-existing text in a loose manner, for instance, by inserting the words "based on" in the opening of a film, or of restricting the domain of the adaptation to allusion and intertextual play, as is sometimes done in musical texts.

To what extent is a new work of art allowed to change the original and yet still be considered an adaptation of another work of art? Linda Hutcheon distinguishes between what is and what is not adaptation: adaptations might be "films and stage productions, but also musical arrangements and song covers, visual art revisitations of prior works and comic book versions of history, poems put to music and remakes of films, and videogames and interactive art", but "allusions to and brief echoes of other works would not qualify as extended engagements" of an already existing work (Hutcheon 2006, 9). What does this mean in the context of studying the "highbrow" literature that found its way into the lyrics of popular music? Are we even prepared to consider these lyrics as adaptations in the way that we accept Peter Jackson's *Lord of the Rings* as an adaptation of J.R.R. Tolkien's novel, or, are we in fact talking about an utterly different

form of expression, something other than adaptation, when we consider literature in music?

Let us take adaptation of this kind a step further (or back?) and consider it a (mere) intertextual referencing, or, in other words, let us try to view the accidental or intentional usages of literature in popular music as a natural act in the process of music's creation. If we think of it in this spirit, can we not say that we are, as individuals and as artists, all immersed in the literature that formed Western civilization? Intertextuality, one of the credos of contemporary literary theory, is the concept that never is the text "an individual, isolated object but, rather, a compilation of cultural textuality" (Allen 2000, 36); this puts us in a position where every text produced is to be viewed through the net of all the texts written before it. Any text is already in itself a palimpsest, and as with all palimpsests the underlying layer is visible on the new surface, that is, inside the lines of the newly written. Contemporary theory, writes John Fiske, has unanimously accepted that no text is complete, and that we can only read a text as belonging to and encompassing all other texts; that is, we can only read a text intertextually (Fiske 2001, 143). Every text is created and repeated in a constant dialogue with all other texts, because both the creator and the receptor of that text already carry the "luggage" of pre-existing texts. Therefore, a writer of lyrics is always writing and singing the words, with all the other words of his or her cultural heritage vocalizing or humming in the background. How considerable, then, is intent when alluding to or paraphrasing a poem? Moreover, how receptive is the audience of this adaptation? This depends every time on the artist writing and performing the music – his or her background, education, interests, musical and overall cultural influences – and on the audience for which the music is performed – their own background, education and so on. In this sense, we find ourselves in the situation of employing the biographical method for all artists, researching their own proximity to highbrow literature and analysing the ways in which they incorporate it into the lyrics. Here I will discuss several examples and consider how the original literary text was transposed and transformed into the musical lyrics. The focus will be on rock and alternative music, with artists whose artistic expressions were formed during the 1960s and 1970s in the English-speaking world.

2 Culture and All Its Prefixes

Definitions and clear boundaries are hard to set. The term *culture* is difficult enough to define: T.S. Eliot considered it "a word which nobody bothers to examine" (Eliot 1977, 86), which is why Eliot tried to do exactly that in his 1948 essay "Notes towards a Definition of Culture." Among several hypotheses, Eliot discusses, particularly in the first chapter, "Three Senses of 'Culture'," the scope of this term we so frequently (mis)use, and mentions that culture

> may even be described simply as that which makes life worth living. It is what justifies other peoples and other generations in saying, when they contemplate the remains and the influence of an extinct civilisation, that it was *worth while* for that civilisation to have existed (Eliot 1997, 100).

Furthermore, Eliot demonstrates a few pages later just how comprehensive the term culture can be:

> the reader must remind himself […] of how much is here embraced by the term *culture*. It includes all the characteristic activities and interests of a people: Derby Day, Henley Regatta, Cowes, the twelfth of August, a cup final, the dog races, the pin table, the dart board, Wensleydale cheese, boiled cabbage cut into sections, beetroot in vinegar, nineteenth-century Gothic churches and the music of Elgar. The reader can make his own list" (Eliot 1977, 103–4).

Including such *cultural* concepts as boiled cabbage and the dart board inside the term culture would have proved shocking for the more conservative, traditional theoreticians who lived and wrote before Eliot, notably Matthew Arnold, who in the second half of the nineteenth century wrote a series of essays entitled *Culture and Anarchy*, equating, in a sense, *culture* with *high culture*, limiting Culture to a word spelled with a capital letter: "culture is, or ought to be, the study and pursuit of perfection; and that of perfection as pursued by culture, beauty and intelligence, or, in other words, sweetness and light, are the main characters" (Arnold [1869] 2001, par. 58). On the other hand, the masses, Arnold considers, are "so raw and uncultivated" (par. 62); but they have a chance to be cultivated through military service, which, in turn, would instill in them "the idea of public duty and of discipline" (par. 62). Arnold also agrees with his French peer Ernest Renan, when Renan says that, unlike in the United States, where education is wasted, as it were, on just anyone, any member of any given class, without distinction, in Britain "[t]he sound instruction of the people is an effect of the high culture of certain classes" (qtd. in Arnold, par.14); in the case of the United States, this undifferentiated "popular instruction" will result in, Renan says (and Arnold quotes and agrees), "intellectual mediocrity, their vulgarity of manners, their superficial spirit, their lack of general intelligence" (par. 14).

Arnold's text was written and published in the 1860s; what has changed so radically in the last one hundred and fifty years that today by culture we have come to mean, among other things, graphic representations of differently-coloured cans of tomato soup? Can Madonna's shocking stage performances of the 1980s, complete with fishnet-stockings, be viewed as culture alongside, say, Thoreau or Emerson? When did culture lose its capital first letter, and become writeable in the hand of any plebeian?

Thoreau and Emerson would be here encompassed by the term *highbrow* culture, while Madonna with her fishnet stockings and Andy Warhol with his tomato-soup cans would once have been considered *lowbrow* culture. The term highbrow, according to the *Oxford English Dictionary*, was first used in print as an adjective in 1884; the noun highbrow stands for "[a] person of superior intellectual attainments or interests: occas[ionally] with derisive implication of conscious superiority to ordinary human standards." Art enjoyed by this social strata would, thus, be considered highbrow art, difficult to understand by the lowbrow social strata, meaning those with *inferior intellectual attainments or interests.*

Other terms that are frequently used to differentiate between the different levels in culture are *high* or *elite culture* as opposed to *low*; then there is the term of *counterculture*, a phenomenon that appeared in the United States in the 1950s, brought about by the newfound social and economic status of young people who started forming tastes and opinions of their own and expressing them freely; in this same sense, we now use the term *youth culture*. Terms such as *subculture*, *popular/pop culture* and *mass culture* are usually used to represent those cultural streams standing opposite, under or against the high, elite, classical, canonized culture and the values it promotes, and these streams were for a long time considered lower in quality.

In defining the differences between the mainstream, the accepted cultural values and all that stands on its margins, Pierre Bourdieu claims that one of the most important differences between high and popular culture is that popular culture erases all borders between aesthetics and everyday life (qtd. in Fisk 2001, 147). Bourdieu further argues that the difference between, say, a bourgeois, middle-class party and a working-class football match or circus show is in the participation of the audience. While the middle-class party means keeping one's distance, the working-class shows involve taking an active part in what happens on the stage/field by shouting, whistling, loudly

commenting or even joining in the match. The distance kept during, for example, a concert of classical music is twofold: it is both the distance kept by the audience in relation to the work of art and the distance that the work of art has in relation to everyday life, to the banality of the quotidian. This distance, says Bourdieu, is a distance kept out of respect and admiration for art, and it denies that art has any kind of quotidian or material purpose. Popular culture, on the other hand, reads and understands art as an integral part of the quotidian, therefore denying it a separate and privileged position outside of everyday life. By shouting and whistling at a rugby match or coming onto the stage during a play or a rock concert, consumers of popular culture take a direct part in the art they admire, and even identify more fully with the object of admiration.

This brings us to Mikhail Bakhtin's concept of the carnivalesque: the Middle Ages and Renaissance tradition of carnivals, Bakhtin tells us, did not know of such a concept as the border between performers and audience. The carnivalesque practices knew nothing of the distance mentioned above: the carnival was to be lived and lived *in*, as opposed to merely watched; furthermore, it was something *everybody* lived in regardless of class, gender, or age. The character of the carnival was *popular*, *all-encompassing* (Bahtin 1978, 13–14), and it was an artistic happening everybody created and represented at the same time, whereas observing a work of art from a distance, like at a classical music concert, presupposes a border between audience and performers that the carnival erases.

Another important marker of the carnivalesque state and behaviour is the annihilation of social roles: during carnivals, the officials of a town's administration, the bourgeoisie, and anyone, for that matter, considered to have a high standing role within society becomes his or her peers' equal. The same can be said of a rock music concert: any kind of political, economic, gender or other social denominator becomes unimportant.

Therefore, rock 'n' roll culture, in the mid-twentieth century, created a bridge that made the two brows finally meet on the global cultural forehead, by performing for the masses, adopting all the aspects of the carnivalesque, all the labels of the popular, and yet, at the same time, showing a close connection to the artistic and cultural history preceding it.

A good example is the famous Stones in the Park concert on the fifth of July 1969, held in London's Hyde Park, only a couple of days after the death of the guitarist Brian Jones, the concert itself becoming a memorial to Jones; to begin the concert and honour the memory of their friend, Mick Jagger famously performed an excerpt from Shelley's *Adonaïs* onstage, thus offering the tribute that Shelley offered to the memory of Keats to the departed Jones. The parallel between the two close friendships, Shelley–Keats and Jagger–Jones, harbours more than a mere allusion and more than a mere spectacle for the audience gathered in Hyde Park on that summer day. It presents Jagger in a different light: Jagger, the buffoon, problematic, long-haired frontman of a rock band demonstrated his knowledge of English literature – in poetry, no less. By bringing onto the stage with him Keats and Shelley, the respected and uncontestable representatives of high culture, Jagger claimed a position within the cultivated stratum of Britain's artists. He proved himself not just a walking, screaming rebel, but a well-read rebel.

How did the former image of rock musicians as uncultivated destroyers of tradition come to be formed in the first place, and how did they manage to deconstruct it and create a place for themselves, creating a connection to their artistic predecessors and influences?

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After two World Wars, the cultural heritage that the older generations could offer was gone. Europe as the centre of humanism, of fine arts and reason, was a concept badly shaken by World War I (and so finely represented in the works of the modernists and their cries for a world long gone), and tragically confirmed by the devastating images and sounds of World War II. In such a climate, the 1950s brought about a feeling of estrangement between the old and the young generations. Not that this difference in sensibility, interests and character had not always existed, but never before had it been regarded as a phenomenon in its own right, and never before had the younger generation gone so far as to express, violently, this difference in their art. Dick Hebdige lists some of the conditions that brought about change in society and culture after World War II: for one, young people now had jobs and their own money to spend, and, consequently, more financial and intellectual independence, more free time to form and express their own attitudes (Hebdige 1980, 78).

Among other things, this meant that young people now had a chance to decide about their own taste in art. The 1950s in Britain and in the United States saw the appearance of rebels without causes in all art forms: James Dean as the young and aggressive icon standing up to the moral values of his parents soon became the model for an entire generation. This generation now made a sharp turn in their art, fashion, political opinions and lifestyles. In music, in the early and mid-1960s, the British bands The Beatles, The Who, the Rolling Stones and others moved westwards, to perform what is known today as the British Invasion of the American market and the American musical scene.

Moreover, in the emerging rock music of the sixties, the mutual influences of artists with different artistic expressions could already be seen. The Beatles spelled their name with an 'a' as a reference to the Beat generation of poets by whom they were influenced. The Beatniks, Allen Ginsberg, Jack Kerouac and others, befriended Lennon and McCartney, as well as Bob Dylan and the Rolling Stones, and many other representatives of the generation of performers that marked the very basis of rock 'n' roll culture. Their mutual influence cannot be denied, and traces of it are many: they formed part of the same ideological movement of rebellion, but found their expression in different art forms. Bob Dylan made records, but also produced books of poems and drawings; Leonard Cohen has a musical as well as a notable literary career; the same could be said of the works of Jim Morrison.

*

After the 1960s, the subgenres of rock music started to diverge, so that by the second decade of the twenty-first century, we listen to genres as different as gangsta rap and dubstep, triphop and death metal, and so on. All of these, however, stemmed from this one source in time and space, later being combined with local or national styles, advancing with technology and fusing techniques and diverse orchestration to form the many genres of the present. They all stemmed from a counter-movement, a rebellion against accepted post-World War II, middle-class philosophy. In this rebellion, artists often, consciously, looked back to the rebels of the past, mixing tradition with their individual talent in order to form something post-modernly new. Who are the sources they drew from? Are they identifiable? Or, better yet, are they as easily identifiable today as they were, say, in the 1950s and 1960s, where we can trace, for instance, William Blake's influence on the poetry of Allen Ginsberg on Patti Smith – or, for that matter, the influence of Arthur Rimbaud on Patti Smith, and Patti Smith's own influence on The Smiths or U2?[1]

When writing about the punk movement in Britain in the seventies, Hebdige notes an "implicit

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[1] "You see, I had devoted so much of my girlish daydreams to Rimbaud. Rimbaud was like my boyfriend" (Moore, par. 14)

connection" between these young working-class anarchists and high forms of literature like art and film (1980, 37); the connection is seen in the icons and predecessors of punk, including David Bowie and Patti Smith, who came from the ranks of well-read artists who knew how to quote their favourite writers by heart. The implicit predecessors of the punk movement in Britain, then, had been – by way of the New York scene (the Velvet Underground, etc.) – also the French symbolists.

2.1 The Rolling Stones of Inspiration

> "– When those lines make their way into a song, you're conscious of it happening?
>
> – Well, not really. But even if you are, you let it go. I'm not going to limit what I can
>
> say. I have to be true to the song." (Bob Dylan in Gilmore 2012, 7)

Rock music has drawn inspiration from various literary genres: poetry, which has been adapted to music directly, meaning entire poems have been sung to melody; but also fiction, where we find excerpts from prose also sung to melody, or symbols, characters and situations adapted for music, or songs structured around them.

Some artists drew inspiration from their literary influences for their stage names or the names of their bands: Bob Dylan (from the poet Dylan Thomas); Steppenwolf (from Herman Hesse's novel); The Velvet Underground (from Michael Leigh's novel of the same title); Moloko (taking its name after Burgess' *A Clockwork Orange* and the word for "milk" in the Slavic-sounding argot spoken by the characters in the book). Examples are numerous, and the habit or fashion of drawing inspiration from literary sources does not seem to have abated over time (more recent examples of band names such as As I Lay Dying, Of Mice & Men, The Dangerous Summer confirm the rule).

There are bands and performers that have, throughout their careers, become known specifically for incorporating literary works into their lyrics. An interesting point could be made, however, about the songs' authors: it is undeniable that a certain unconscious intertextuality always exists and that, whoever the author of the text, he or she writes lyrics that are, even before they are written down, pregnant with the meanings ascribed to those words by a particular language and particular culture. We should bear in mind, however, that not all authors of all texts that end up as lyrics for popular songs necessarily know the impregnated value of those words. We can, however, assume this in the case of Sting, for instance, writing the lyrics for the 1980 "Don't Stand So Close to Me":

> It's no use, he sees her
>
> He starts to shake and cough
>
> Just like the old man in
>
> That book by Nabokov

Sting used to work as an English teacher, and if the subject of the lyrics does not make it clear enough that the song is about a fatal attraction between an older teacher and his student akin to that seen in *Lolita*, Sting makes it clear by alluding to Nabokov in name. "Sister Moon", another Sting hit, takes a line from Shakespeare's Sonnet 130: "My mistress' eyes are nothing like the sun" (even the entire album is entitled …*Nothing Like the Sun*, stemming from the same sonnet).

Other examples are easy to find; in Sting's 1985 "Consider Me Gone," the lyrics of Shakespeare's Sonnet 35 are taken almost word for word. Sting says:

> Roses have thorns, and shining waters mud
>
> And cancer lurks deep in the sweetest bud
>
> Clouds and eclipses stain the moon and the sun

Shakespeare's Sonnet 35 contains almost identical lines:

> Roses have thorns, and silver fountains mud,
>
> Clouds and eclipses stain both moon and sun,
>
> And loathsome canker lives in sweetest bud.

Iron Maiden, a band associated with the beginning of the musical genre of heavy metal, has, since the mid-seventies, drawn inspiration for their lyrics from various literary genres, epochs and styles. Some of their more famous songs include clear literary references even in name: "Lord of the Flies," "Murders in the Rue Morgue," "The Phantom of the Opera," "Rhyme of the Ancient Mariner," "Brave New World," and "To Tame a Land." Their "Rhyme of the Ancient Mariner" is a thirteen-and-a-half-minute song quoting parts of Coleridge's poem directly.

The British band The Cure, formed in the late 1970s (with Robert Smith as frontman and the main author of the lyrics), and belonging to a genre labelled gothic rock, is famous for including allusions to literary works in their songs and drawing inspiration from literature. When asked about the greatest influences on his music and lyrics, Smith has quoted Camus, Sartre and Kafka (Smith 1990, par. 54). For instance, "Killing an Arab" (1979) is not only a textual allusion to Camus' *The Stranger*, a novel about the killing of an Arab man, it resonates with the same atmosphere of existential desperation in the face of a Sisyphean, hot, stifling world on a heavy afternoon:

> I can turn
>
> And walk away
>
> Or I can fire the gun.
>
> Staring at the sky.
>
> Staring at the sun.
>
> Whichever I chose,
>
> It amounts to the same:
>
> Absolutely nothing.

The Cure's discography includes songs like "Adonais," based on Shelley's elegy; the song "Bananafish Bones" was based J.D. Salinger's short story "A Perfect Day for Bananafish." "Treasure" from the 1996 album *Wild Mood Swings* loosely quotes the poem "Remember" by Christina Rossetti. As in "Killing an Arab," the lyrics, combined with an already formed, recognizable Cure mood, produce an atmosphere similar to that of Rossetti's poem:

'Please remember me

When I am gone from here'

She whispers

'Please remember me

But not with tears.

Remember I was always true

Remember that I always tried

Remember I loved only you

Remember me and smile

For it's better to forget

Than to remember me

And cry

Rossetti's poem has the same topic: the sadness of the lover in the face of death that is yet to come, the wish that the loved one would remember him or her without sadness, or, if that be the case:

Yet if you should forget me for a while

And afterwards remember, do not grieve:

For if the darkness and corruption leave

A vestige of the thoughts that once I had

Better by far you should forget and smile

Than that you should remember and be sad.

Another British band, The Smiths, are well-known for taking many of their lyrics directly from literary works: in the song "Handsome Devil," the line "there is more in life than what you read in books" comes from Vonnegut's *Slaughterhouse 5*. The Smiths, and their frontman Morrissey in his solo career that started at the end of the 1980s, wrote songs with titles taken from books or lines from books: "Shakespeare's Sister," "Everybody's Clever Nowadays" (from Oscar Wilde's *The Importance Of Being Earnest*), "Pretty Girls Make Graves" (Jack Kerouac's *Dharma Bums*), as well as such obvious references as "Billy Budd" and "King Lear."

Many performers with literary connections in their lyrics could be enumerated here, stressing the fact that these bands belong to different genres and different epochs: "Don't Look Back in Anger" by Oasis (from John Osborne's play); Crash Test Dummies: "Afternoons and Coffeespoons" (alluding to the famous words from "The Love Song of J. Alfred Prufrock"); Pink Floyd: "Animals" (based on Orwell's *Animal Farm*); Muse: "Resistance" (inspired by the love story in Orwell's *1984*); The Divine Comedy: "Lucy" (William Wordsworth's Lucy poems); The Ramones: "Pet Sematary" (from Stephen King's eponymous novel); Bob Dylan's "Ballad of a Thin Man" (inspired by J.D. Salinger); Patti Smith's "Footnote to Howl"; Nick Cave mentions Nabokov, Philip Larkin, Dylan Thomas and others in "There She Goes My Beautiful World." In "Rave On John Donne," Van Morrison invokes the names of Donne, Yeats, Whitman, Khalil Gibran and Omar Khayyam, all revolutionary poets in their own time.

Perhaps one of the most well-known examples of brow elevation is British singer Kate Bush's 1989 single "The Sensual World," in which Bush originally intended to quote exactly from the soliloquy of Molly Bloom in James Joyce's *Ulysses*. However, since the Joyce Estate refused to grant permission, the song was recorded with lyrics that Bush wrote herself, inspired by Molly Bloom's words. In 2011, however, Bush finally obtained permission and re-recorded the song, now under the title "Flower of the Mountain" on her 2011 album *Director's Cut* (even the title of the song is a direct quote from the famous novel).

"Flower of the Mountain" quotes Molly Bloom's soliloquy exactly, adding the words "stepping out off the page into the sensual world" – Bush's addition, or, better said, a sort of directorial didascaly, pointing to the fact that this character, realized in the novel through this last chapter narrated in the style of internal monologue, now steps off the page and into the sensual world that her own words describe. Accordingly, in the 2011 music video, two ballet dancers, a male and a female, perform a sensual, passionate dance, bringing to life the story Molly recounts in her monologue about her love for Leopold Bloom.

2.2 The Rock Poets

By far the most interesting writers of lyrics to analyse are those who themselves have a recognized literary standing. For a long time their literary standing was disputed by some academics. These rock-poets were seen as musicians primarily, as *entertainers*, and thus did not have a place in the canon of British and American literary tradition. They remained, for a long time, only rock 'n' roll icons, but they were not accorded the status of, say, a Thoreau, Whitman or a Pound. Nevertheless, poets like Bob Dylan, John Lennon, Leonard Cohen or Jim Morrison can now be studied together with the literary influence that shaped them and that is the context within which we should read their works. Like other artists, they drew from tradition and added to it their individual talent, sometimes combining it with music, and sometimes writing and publishing their own verses and collections.

Leonard Cohen took the lyrics for his hit "Take This Waltz" from Federico Garcia Lorca's poem, which Cohen himself translated into English and then adapted to music. "Pequeño Vals Vienes" is Lorca's elegy for lost love, and Cohen translated this longing into English and sang it to his own music. Cohen was known as a poet and novelist even before becoming directly involved in music, publishing extensively, although his success was not on a great scale, certainly not on the scale of his later musical career. The lyrics for his greatest hits, therefore, are heavily influenced by the formative influences on his poetry and fiction. Cohen has come to be known as an artist who feels comfortable expressing himself in various artistic forms.

Another multi-talented artist, very diversified and eclectic in his artistic expression, who marked the second half of the twentieth century, is David Bowie. Bowie is well-known for his experimentation with genres and styles; he wrote a series of songs inspired by Orwell's *1984*, which he meant to put together into a musical (encountering copyright issues, just like Kate Bush, Bowie was forced to give up on the idea of a musical, but still used *1984* as inspiration for the 1974 album *Diamond Dogs:* two of the tracks on the album are "1984" and "Big Brother"). Examples of Bowie's interest in literature and the inspiration he has drawn from it are numerous. In the 1970 "The Man Who Sold the World," for instance, Bowie quotes from the poem "Antigonish" by Hughes Mearns; Mearns' poem starts with "Yesterday, upon the stair, / I met a

man who wasn't there," while Bowie's song (later, in turn, famously re-interpreted by the grunge band Nirvana, to become one of their greatest hits) reads: "We passed upon the stair, we spoke of was and when / Although I wasn't there, he said I was his friend."

Bob Dylan's stage name itself is a literary intertextual game: it is a variation of the name of Dylan Thomas, the poet. Surely Dylan (having written this song in 1965) was closely connected in topic and tone to the Beat generation of poets and the literary movement at whose forefront stood Jack Kerouac, with his novel about this generation, *On the Road*: the atmosphere of that novel, the atmosphere of Ginsberg's poetry and Bob Dylan's "Like a Rolling Stone" all portray the same feelings of desolation and disappointment at the world that once promised so much; they all convey the will to free themselves of social norms, including their worldly possessions; for, what is a rolling stone if not a stone free to roll away wherever it wants?

*

Another intertextual play is the name of the California band The Doors, which drew its name from William Blake's verses in *The Marriage of Heaven and Hell*, by way of Aldous Huxley's *Doors of Perception:*

> For man has closed himself up, till he sees all things
>
> thro' narrow chinks of his cavern
>
> If the doors of perception were cleansed every thing
>
> would appear to man as it is, infinite.

The band's frontman, its icon and a guru in rock culture, was Jim Morrison, another twentieth century rock poet. How much Morrison followed Blake as one of his masters we can see in the overall idea of cleansing the doors of perception that humanity has temporarily sealed but which can be opened up once again. Jim Morrison has been analyzed as an amalgam of literary influences. Indeed, as a student of literature and film at UCLA, Morrison read Nietzsche, Blake, Antonin Artaud and Rimbaud. French symbolism influenced his vision of the modern city as a place that "offers art and life as well as an ominous source of disease and death" (see Cook, par. 25). In the song "LA Woman," for instance, the Doors sing of an all-pervading loneliness and estrangement in big cities, a common topic among postmodern artists. The era Morrison sings about is an era of quest, a limbo between the old values that are no longer held sacred, and new ones that fail to deliver a message of hope; as Kennedy writes in *Strange Brew: Metaphors of Magic and Science in Rock Music*, it was "a time of change and desire for improvement, hopes for freedom and excitement at the failure of old leaders and institutions were tempered with fears of betrayal by the new ones" (Kennedy 2013, 88–89).

Morrison included other famous Blake quotations in his songs. For example, "End of the Night" is a direct rendering of Blake's "Auguries of Innocence": "Some are born to sweet delight. / Some are born to the endless night." In Blake's long poem (Morrison directly quotes only the very ending of it), Blake is concerned, as in much of his writing, with primarily two sets of opposites. The first is that of innocence and faith on one side and cruelty and doubt on the other:

> He who mocks the Infant's Faith
>
> Shall be mock'd in Age & Death.

He who shall teach the Child to Doubt

The rotting Grave shall ne'er get out.

The other opposition that Blake wrote about and by which Morrison was heavily influenced, was that of individual perception on the one and collective reality on the other side; Blake says:

God Appears & God is Light

To those poor Souls who dwell in the Night,

But does a Human Form Display

To those who Dwell in Realms of day. (Blake 2000, 139)

Much of Morrison's writing, both in the lyrics for The Doors and in his poems, was concerned with these oppositions, especially pertaining to the American social and political situation of the sixties. More than Blake, however, Morrison experimented with the doors of his own perception and, considering himself a poet-shaman and relying heavily on Native American tradition, he, as one author notes, lived his life "romantically drawing on Blake's dictum that 'the road of excess leads to the palace of wisdom'" (Cook 2013, par. 77); or, we might say, "You never know what is enough unless you know what is more than enough" (Blake 199). Like Blake in his own time, Morrison felt the corruption of modern society, the drifting away from nature, the consumerist craze building up, and this is clear in his poetry collection *Wilderness* (1988) about a certain "vanity of the senses" that makes the contemporary world unbearable to live in:

Old men worship w/long

noses, old soulful eyes.

Young girls worship,

exotic, indian, w/robes

who make us feel foolish

for acting w/our eyes.

Lost in the vanity of the senses

which got us where we are.

(Morrison, no title, segment: "The Anatomy of Rock")

2.3 Case Study

Sometimes, in these times of musical mass production, the accepted wisdom seems to be that a quotation from a well-known literary work will somehow give seriousness to otherwise low-quality music and connect it to works of *highbrow* culture. This is how producers tried to give a literary, cultural *feel* to pop singer Cheryl Cole's 2012 dance hit "Call My Name," by inserting at the beginning of the video a quote from the Marquis De Sade. "The only way to a woman's heart is along the path of torment" reads the image, as the singer walks along an abandoned concrete construction towards a group of men; she is wearing high heels, a revealing top and heavy make-up. The parallel between the video and the quotation from De Sade is not clear: this is not a woman who is tortured by men in the video; her only contact with the group

of males seems amicable and, although openly sexual, not abusive on either side. The sexual connection is obvious, yet the video is not provocative enough to bring to mind De Sade's work – if indeed this was the idea of the video producers. Cole (or, more likely, the producer of her video) is legitimately entitled to use De Sade as a reference: it is part of their cultural inheritance as much as it is of any other artist rooted in Western history of art. Yet, one wonders what the connection could possibly be. We remember that De Sade was not warmly received in his own time, that he was imprisoned, his works banned, and that he remains one of the most controversial personalities in history, while in literary studies his works still provoke readings of completely opposing natures (he is seen both as a radical liberal who frees women and as a radical chauvinist and woman-hater, for instance); we can also remember that he was a direct inspiration for such landmark films as Buñuel's *The Golden Age* and Pasolini's *Salò*. Those films also proved to be bones of contention among critics and spectators for their content and expression. On the other hand, Cheryl Cole is a well-received mainstream artist, singing mainstream pop music and not associated with anything remotely scandalous in her work, there is no pattern of rejection from her peers or the audience. The only connection, it seems, is sexuality, and yet even that is represented in two completely different if not opposing ways in the pop song and the literary work. In this case, the attempt to attain relevance through intertextuality backfires.

3 Conclusions: Creative Disobedience, Dead or Alive?

"Perhaps we should not write about rock 'n' roll at all? It would probably be better to simply listen to examples, nod our heads in the rhythm of the songs and tap our feet against the squeaky parquet." (David Albahari)

Fiske, in *Understanding Popular Culture,* makes an argument concerning populism and left-wing politics by mentioning the song "Beds are Burning" by the Australian band Midnight Oil. The song, Fiske contends, has a clearly pro-Aboriginal message in the lyrics in connection to the taking of Aboriginal land in Australia by the white settlers, a wrong perpetuated to this day:

The time has come
To say fair's fair
To pay the rent
To pay our share
The time has come
A fact's a fact
It belongs to them
Let's give it back

However, the song is popular among the traditionally racist miners in the Australian bush, who may represent the racist politics of the big oil companies that employ them (Fisk 192). Such listeners only pay attention to the hard rock melody, and not to the obviously left-wing lyrics, says Fiske.

Fiske also writes about the reception of the TV show *Dallas*. In terms of popular culture, Fiske says, we can read a critique of patriarchy and capitalism in *Dallas*, but this does not mean that

all the viewers of *Dallas* will necessarily interpret the show in this way. They are just as likely to read it from the standpoint of the sexism, racism, or capitalist values which exist in the show, since, Fiske says, these are present in the society that produced it (2001, 54–55). We can regard the influx of highbrow literature into popular music in the same manner: if Kate Bush sings the lyrics from Molly Bloom's soliloquy in "Flower of the Mountain," not many of her thousands of listeners will know where the lyrics come from, nor will they be familiar with the context, Molly Bloom's character, the situation leading to her soliloquy, not even the fact that the original version of the song was called "The Sensual World" and that it carried significance for the character of Molly Bloom, for she, as the song says is "stepping out of the page into the sensual world." Therefore, how much could we say is preserved from the intent of the original text when this text is sung to melody, the intent of the original text often being highly subversive, even revolutionary? Coming back to theory of adaptation, we could ask this question about any kind of adaptation, even that of the most frequent kind, literature to film: how faithful does the adaptation remain to the primary intent of the original?

We can regard this change in the subversive message as yet another instrument of mainstream culture. Eventually, through the media, society manages to equalize what was once regarded as deviant, contra- and sub- so that it becomes, as Hebdige says, a mere spectacle inside the overall accepted societal mythology that, in part, had produced the subcultural movement in the first place (cf. Hebdige 1980, 95). The point in time where music meets marketing and business strategies marks the moment of *punk's death*, that is, the moment where creative disobedience starts being gradually reduced (back) to its carnival practices (Ilić 2013, 200–201). The Other is tamed, the uncontrollable masses tranquilized and time is again back in its joint. Fiske quotes Terry Eagleton in saying that the governing structures permit carnival (read: lowbrow) practices to enter the mainstream, to be encompassed there, all in order to control the masses more easily (Fisk 2001, 117). On the other hand, Roland Barthes believed that radical changes provoked by popular culture never take place on the macro level at all, but rather on the micro level of society; avant-garde art, according to Barthes, does not challenge the economic or political power of the bourgeoisie, but only the ethical and aesthetic principles built on them (qtd. in Fisk 2001, 220).[2]

However, if we follow Hebdige's line of thought, we can observe that, from a countercultural movement, The Doors, for instance, found their way into or were, conversely, encompassed by mainstream culture, reaching a far greater number of people, consequently making songs such as "Light My Fire" into global hits to be hummed by various generations, played on juke-boxes, in elevators and supermarkets. Morrison's lyrics are a cry for waking up, for breaking through to the other side of things and the material world, but, at the same time they are also a mere tune to which the masses dance without thinking about meaning in the words. How much do we think about Morrison's message, and how much do we merely enjoy the hip-swinging rhythm brought into our everyday lives by the ever-present commercialized music industry? This question could well be a topic for further detailed research conducted by scholars who recognize the intertextual plays and influences of the literary tradition on writers of rock 'n' roll lyrics. It would also involve the study

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[2] Editor's note: There were parallel brow-raising efforts on the musical side of the songs. For example, George Martin's string quartet arrangement for The Beatles' "Eleanor Rigby" on *Revolver* (1968) and Robby Krieger of The Doors incorporating the first section of Isaac Albaniz's *Asturias (Leyenda)* in "Spanish Caravan" (1968). In the prog-rock genre, Keith Emerson of The Nice recorded "Intermezzo from the *Karelia Suite*" (Sibelius) on *Ars Longa Vita Brevis* (1968); Yes recorded "Cans and Brahms," Rick Wakeman's adaptation of the third movement of *Symphony No. 4 in E minor* by Johannes Brahms on the album *Fragile* (1971), and Keith Emerson of Emerson, Lake and Palmer recorded Aaron Copeland's *Fanfare for the Common Man* (1978). The practice continues today as artists sample sections of classic rock recordings and incorporate them into their works.

of the different ways in which we perceive literary texts, on the one hand, and lyrics sung to music, on the other. The processes for understanding the message of Blake's *Marriage of Heaven and Hell*, as opposed to dancing to the sound of "People are Strange," for instance, are certainly different.

What does remain certain and what has been recognized even within the *highbrow* reaches of academia is that writers of rock 'n' roll lyrics are inheritors of a cultural history in their own right, and that their re-reading and re-interpreting of the literary canon will bring further insights into texts deemed all but read-through.

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Part III

English Language and Literature Teaching

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The Ironic Musical Edge: Using Songs to Present and Question Myths

ABSTRACT

Professors never have enough time to cover everything they would like to teach. If the temptation in literature survey courses is to whittle the reading list down to a few canonical texts, the temptation in culture courses is to reduce "American Culture" or "Canadian Culture" to facts and figures, important dates in history, and so on. This paper argues that ironic songs can efficiently introduce important information about a country's myths and sense of self, while simultaneously questioning those myths. After a discussion of syllabus agonies of choice, the paper discusses irony, then irony in music, before finishing with an examination of The Arrogant Worm's comic song "Canada's Really Big."

Keywords: Arrogant Worms; culture course; irony, irony in music, culture and society courses

Ost ironije v glasbi: Uporaba pesmi pri obravnavi in vrednotenju mitov

POVZETEK

Profesorji nimajo nikoli na voljo dovolj časa, da bi lahko svojim študentom temeljito predstavili vse o snovi, ki jo poučujejo. Če je skušnjava pri književnem predmetu zmanjšati obseg literature na nekaj kanoničnih besedil, je skušnjava pri predmetu o družbi in kulturi zmanjšati obseg ameriške ali kanadske kulture na nekaj dejstev in podatkov, pomembnih datumov iz zgodovine itd. Ta prispevek govori o tem, kako lahko z obravnavo ironične pesmi študentom učinkovito predstavimo pomembne informacije v zvezi z miti in identiteto neke dežele ter hkrati te mite postavimo pod vprašaj. Prispevek se začne s kritičnim ovrednotenjem učnega načrta, se nato osredini na koncept ironije, še posebej tiste v glasbi, in se zaključi z analizo ironične pesmi »Canada's Really Big« v izvedbi skupine The Arrogant Worms.

Ključne besede: Arrogant Worms; ironija; ironija v glasbi; predmeti o kulturi in družbi

The Ironic Musical Edge: Using Songs to Present and Question Myths

1 Introduction

Covering an entire country's culture over a semester or two is impossible. This paper argues that there is a crucial place for ironical and humorous songs in general culture courses. Moreover, songs such as "Canada's Really Big" by The Arrogant Worms encourage in-depth reading, despite the seemingly superficial humour. In this view, irony is not a simple turning away or rejection of action but an intellectual pursuit. To be sure, this critical and questioning edge is key to effective irony in the classroom, for irony's frequently critical edge is what differentiates it from "metaphor, allegory, or even lying" (Hutcheon 1992, 220). The paper consists of four parts. The first part provides a brief overview of the difficulties in teaching survey courses (especially over-simplification); the second part considers irony and students' ability to identify irony, the third part briefly examines irony in music, and the final part provides a close reading of the popular song "Canada's Really Big" in order to show how the song uses irony to repeat and simultaneously to undermine national stories or narratives.

2 Agony of Choice – What to Include in the Syllabus?

Any university instructor in charge of a survey course on "Major British Writers" or "The American Literary Tradition" is faced with dilemma after dilemma: what to include? Can a recent Pulitzer or Man Booker Prize winner already be part of a "Literary Tradition" and stand spine to spine with greats of the past? In times of mass immigration, crumbling empires and shifting borders, how do we determine who is a *British* Writer? As well, putting together even a traditional (old-style) canon-based syllabus means overlooking some great works in favour of others.

In survey culture courses with titles such as "Australian Culture" or "American Culture," this agony of choice is even more acute. If it's difficult to distil a country's literature into a single reading list, it's even more difficult to contain the entire history, social contexts and everything else that goes into culture. In a British Culture course how much time, for example, should we devote to Wales and the other three nations in the British Isles? If we are teaching a course on Canada in an English department, what do we do with French-language culture in Quebec and other provinces? When faced with challenges like these, the temptation is to reduce such large notions as "American Culture" or "Canadian Culture" to a timeline of important dates in history, or to focus on a few key events and figures, stereotypical national characteristics and simplified concepts about need-to-know cultural knowledge.

The weak points of traditional approaches to "cultural studies" in the sense of *Landeskunde* are many. The pedagogical challenges range from having, as a former English major, to discuss geography and sociology, to serving up stereotypes, to excluding minority groups, to generally regarding the foreign country and culture as a static entity. Indeed, cataloguing these and other challenges is a running theme in Michael Byram's volume *Culture and Language Learning in Higher Education* (1994).[1] In one chapter, Edward G. Woods acknowledges that "any syllabus"

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[1]   I thank Janez Skela for pointing me in the direction of this volume.

demands "some kind of selection" but adds that such selection "could mean […] learners are left with a random collection of facts that describe the other culture" (80); similarly, Dieter Kerl observes that courses on British culture tend to consist of "a patchwork of topics chosen completely at random" (7), while Harald Husemann warns against providing mere "piecemeal factual background information" (73). These drips and drabs might provide the illusion of completion or of systematic cultural investigation. In other words, despite the fragmented nature of the course readings and foci, by the end of the course students may feel they have ingested a wholesome totality.

In practical terms, no syllabus can be exhaustive and utterly inclusive. The instructor should therefore be upfront about exclusivity, biases and limitations. And yet, regardless of any professorial hedging or admissions of incompletion, the very fact that a particular set of texts and topics lands on a syllabus gives those privileged topics a prescriptive solidity, at least until the final exam. Students may have the impression that they have "done" Britain or that they know the United States because they have mastered a body of facts and figures (which is not to say that educators should avoid facts and important dates altogether!). One becomes an expert in American culture by knowing about the Boston Tea Party, but not necessarily the new Tea Partiers, by being able to identify names of major authors and historical figures, but not necessarily having read them closely. We teachers can exacerbate this reduction by testing that information through fill-in-the-blank questions of names and dates for revolutions, turning points, key historical figures or, when it comes to music, the titles and words of national anthems.

Though it is easy to disparage learning by heart and promote the mantra of critical and conceptual thinking, even conceptual knowledge about a country can be limiting. Teaching ideas and narratives in addition to must-know dates can present problems of its own. Whereas engineering students may learn to "plug and chug" – that is, to "solve text book problems by plugging a value into an equation and chugging out an answer" (Erwin 2005, n.p.) – in cultural studies courses we may inadvertently encourage the same by focusing on national myths or concepts. In terms of unifying symbols, concepts or mythologies, our students might over-apply archetypal or comprehensive terms such as the "American Dream" into a lens for interpreting *any* cultural artefact from the United States. In other words, a student can "plug" the broad concept of the American Dream into F. Scott Fitzgerald's *The Great Gatsby* and chug out an interpretation that, while correct in some aspects, does not show much critical engagement with or close attention to the text.

The Canadian equivalent of the American Dream as a critical framework is undoubtedly "survival." It is common for students and scholars alike to scan every text penned by a Canadian for some trace of surviving, enduring, or somehow getting by. For this, we have Margaret Atwood to thank, namely, her seminal 1972 *Survival: A Thematic Guide to Canadian Literature*. In that important cultural overview, Atwood allowed herself the "sweeping generalization […] that every country or culture has a single unifying and informing symbol at its core" and that the "[t]he central symbol for Canada […] is undoubtedly Survival, la Survivance" (Atwood 2012, 47, 49). Because survival "is a multifaceted and adaptable idea" (Atwood 2012, 48) the thesis can and often eagerly *is* applied to virtually any text. As Michelle Gadpaille argues, Atwood's thesis has served "as a universalist prescription for a national literature" and this prescription causes "creative misreading of tone and genre in the original text" (Gadpaille 2014, 165). Sometimes readers miss the irony that is inherent already in Atwood's phrase "sweeping generalization." They plug "survival" into texts as varied as Yann Martel's *Life of Pi* (about an Indian boy on a boat with a tiger), and Michael Ondaatje's *The English Paper* (very much about an Englishwoman

trying to survive a plane crash). To put it bluntly, because survival is malleable as a concept, because survival entails struggle and challenges, and because all plots and stories require struggles, Atwood's survival thesis lends itself to almost any Canadian, or to any text at all, for that matter.[2]

The drive or desire to pin down nations easily and comfortably is understandable and perhaps even necessary in the classroom. It is, after all, impossible to question an over-arching mythology or a streamlined sense of a national culture if one does not have a sense of that culture to begin with. Though Homi Bhabha is correct in his oft-quoted observation that the "scraps, patches and rags of daily life must be repeatedly turned into the signs of a coherent national culture" – that is, he is correct in pointing out the *constructedness* of national culture through "narrative performance" (Bhabha 2004, 209) – as educators we have a duty to present these concepts of coherence, along with national symbols and national myths, as a prelude to questioning them. It is insincere to debunk national myths before having an inkling of what they might be. Playing and reading an ironic national song such as "Canada's Really Big" (as shall be seen in the final section) is a convenient way of intelligently examining commonplaces while furthering reading skills through the very act of seeking out ironical and supplementary meanings and ambiguities.

3 Irony

Many discussions of irony begin by commenting on its slipperiness. Wayne Booth begins his monumental *A Rhetoric of Irony* by acknowledging there "is no agreement among critics about what irony is" (Booth 1974, ix). D.C. Muecke's *Irony* similarly highlights "the notorious elusiveness of the concept of irony" (1). In the few decades since those two works appeared, irony has become an even more slippery term. Writing in 1992, Linda Hutcheon observes that irony's "field of reference has expanded to include wit, humour, and the comic" (Hutcheon 1992, 219). In *Irony's Edge* she notes: "One of the misconceptions that theorists of irony always have to contend with is the conflation of irony and humor" (Hutcheon 1994, 5). Though many, perhaps even most, examples of irony involve the humour so often inherent in incongruity, irony is not *only* funny; and sometimes it is not even that.

If, as C. Hugh Holman writes in *A Handbook to Literature*, "[t]he ability to recognize irony is one of the surest tests of intelligence and sophistication," the world is peopled by intelligent, sophisticated readers of daily life. Today irony is recognized everywhere. In addition to having become a vague synonym for "wit" or "humour," the term "irony" or "ironic" is creatively misused as a synonym for any sort of coincidence or bad luck – perhaps most famously in Alanis Morrissete's 1995 megahit "Ironic," which begins "An old man turned 98; he won a lottery and died the next day." An actuary would see neither irony nor humour nor the unexpected in that nonagenarian's death. As Katherine L. Turner writes, and as the articulate Morrissette surely knows, "coincidences abound, but ironies are few. The flagrant semantic misusage, however, is ironic" (Turner 2015, 2).

Whatever the definition chosen, irony requires a keen and informed reader. For example, when John Lennon poached the title of the 1968 Beatles song "Happiness Is a Warm Gun" from an *American Rifleman* story, he was recontextualizing it ironically (Davies 2014, 314). The song

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[2]   In her preface to the 2012 edition, Atwood notes the wild elasticity of the book itself: "The raucous though unlikely success of Survival caused me to morph overnight from a lady poet with peculiar hair to the Wicked Witch of the North, accused of evil communism or bourgeois capitalistic sycophancy, though others greeted me as the long-awaited forger of the uncreated conscience of CanLit" (Atwood 2012, 7).

is illustrative of irony's notorious slipperiness. The easiest way to explain "happiness is a warm gun" as an instance of irony is to show that in its new context as a pop song the title is not to be taken at face value, whereas in the original pages of the gun magazine a "warm gun" has a happy cosiness to it. Focussing on the music, David Rowley points out that the song's "satire is all the more prickly for being played as a mock-innocent 1950s' four-chord doo-wop" (Rowley 2013, 61). The original *Rifleman* use refers to a father and son bonding moments while out hunting and that situation thus appears to be the earnest semantic bedrock on which irony dances. However, perhaps matters of interpretation are not quite so clear, for even in a rifle-loving environment, one cannot assume utter sincerity and a complete absence of humour or irony.

The semantic confusion surrounding irony stems also from the many types of literary irony in existence, almost all of which have a "root sense of dissembling or hiding" (Abrams 1988, 91). There is: 1) the situational irony best evinced in the twist endings of an O. Henry or Maupassant story; 2) the dramatic irony that makes the savvy spectator want to warn the stage actor of lurking danger; 3) the tragic irony that led Oedipus to slay his father and lie with his mother; 4) the cosmic irony that exists before we realize, like Gloucester in *King Lear*, that "As flies to wanton boys are we to th' gods, / They kill us for their sport." This list is not exhaustive, and worthy of mention here are also structural irony, Romantic irony, Socratic irony, the sub- and supra-categories of stable and unstable irony, verbal and non-verbal or situational irony.[3]

Despite irony's many meanings, if my experiences in Slovenian university classrooms can be generalized, almost all students have a crystalized concept of what irony means. To provide an extreme example, when I wrote "Lovely sentence!" on a student's essay, she later asked me "What's wrong with it?" For many, irony is an intelligence test in which the term is a synonym for sarcastic and caustic inversion of what has been said. It that simplistic view irony is merely "a figure of speech in which the actual intent is expressed in words which carry the opposite meaning" (Holman 1972, 279). But this is a limited sense of irony and its potentials.

Viewing irony as a simple flipping of meaning ignores the ludic aspect of irony that allows us to simultaneously *say and yet not say* something, to critically hold two positions at once. To quote Linda Hutcheon again, perhaps irony is fundamentally a "semantic balancing act, […] a fence-sitting, bet-hedging middle ground where evasion and complicity sit – not totally comfortably – with commitment and critique" (Hutcheon 1992, 219). In other words, irony can be a barrier to decisive action and it is for this reason that Muecke, in his own book-length study, sees the functioning of the world as essentially non-ironic, since the "ordinary business of the world in which most of us are engaged most of the time could not be carried on in a spirit of irony" (Muecke 1972, 2). Can one *ironically* bake a loaf of bread? Can one *ironically* purchase the same? If a transaction has taken place, it is difficult to argue that it took place only in a spirit of irony.

If irony is a barrier to decisive action, it also has its own barriers. Wayne Booth notes "five major kinds of crippling handicap" to recognising irony: "Ignorance, Inability to Pay Attention, Prejudices, Lack of practice, and Emotional inadequacy" (Booth 1974, 222). Four of these handicaps are especially present in any classroom, especially in a cross-cultural setting in which students do not share a common referential framework.

    1. Ignorance. No reader of texts of any sort will be able to spot all textual irony, and "the more remote a work is from my home province (my century, my country, my family […])

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[3]   As will be evident to the reader, this (incomplete) list leans on the irony-focussed works in the bibliography.

the more mistakes I will make in a given reading period" (Booth 1974, 222f). The aim of the teacher, of course, is to provide or facilitate overcoming of ignorance.

2. Inability to pay attention. The difficulties here are two-fold. First, in the interest of efficacy or due to lack of engagement, we do not pay "full attention to the words that sweep over us daily" (Booth 1974, 223). Students may not be on the lookout for irony in venerable literary texts such as Pope's "Rape of the Lock" or Swift's "A Modest Proposal," to take two of the most obvious, traditional and canonical examples.

3. Prejudice. We all have our own beliefs, and the key to being a mature reader is to "take thought about [these prejudices] as we read" (Booth 1974, 224), also in terms of form and literary expectations. Students, thus, might miss the irony in Swift's "A Modest Proposal" precisely because they expect literature to be earnest – and *only* earnest – in tone.

4. Lack of Practice. Our sense of irony and our ability to identify ironies of whatever type develop as we age. "To use complicated ironies on children," claims Booth, "is sadistic because even the brightest child lacks the experience [...] that would enable him to interpret irony" (Booth 1974, 226). Along these lines, Joseph O. Milner et al. point out in "The Ironies of Students' Recognition of Irony" the "all-too-common approach [of] giving students no strategies for recognizing irony" (1999, 308). Though those authors focus on elementary schools, their observation that young people are "hampered by a literalism" is valid for all ages.

5. Emotional Inadequacy. Sometimes individuals "respond with sentiment to what is intended as a parody of sentiment"; conversely, they "may protect themselves by laughing 'ironically' at a great tragic scene" (Booth 1974, 227). Booth is sombre about this fifth type of handicap: "So far as I can see, there is simply nothing one can do about this kind of inadequacy" (Booth 1974, 227).[4]

When reading ironical texts, students have to learn to be careful readers, to be aware of inconsistencies between tone and subject matter. Fortunately, because students are generally more informed about popular modes of music than they are about 18th-century wits, music is a convenient introduction to unravelling irony. As Hutcheon notes, while focusing on the "inclusionary aspect of irony," "young students who can speak the language of irony outside the classroom, who comprehend its subtleties in popular culture, might fail to see it in a text like Swift's ['Modest Proposal']" (221). Students feel less removed from popular songs[5] than they do from grimly comic ideas about selling Irish babies to English landlords, or violating a bit of hair.

4 Music and Irony

Irony depends on specific meanings, which in turn means that any discussion of irony in music runs into the problem of meaning itself in music. Philosopher and composer Roger Scruton speaks of a fundamental split among musicologists: "The dispute is between those who affirm, and those who deny, that music has a meaning other than itself" (Scruton 2009, 4). Scholars are divided as to whether a piece of instrumental music can refer to the world outside or whether each musical score is a completely autonomous world. R. A. Sharpe's formulation in *Philosophy of*

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[4]   In the classroom "emotional inadequacy" is complicated by the public nature of reading. The student who laughs at Romeo's death may be employing a defence mechanism (not showing emotions in front of his/her peers) or provoking the educator and others.

[5]   Of course, because music is so important for identity construction, choosing the right sort of song matters. Hip hop, heavy metal, etc., will no doube attract the attention of a few students, but repel others.

Music: An Introduction reads: "the most fundamental difference lies between those who think of music as an autonomous, abstract art form, and those who think that it draws its importance for us from connections, no matter how tenuous, with our lives outside the world of music" (Sharpe 2004, 27). Though I hear nature aplenty in Beethoven's *Pastoral Symphony*, without the prompts on my CD liner notes (Movement 1: "Scene by the brook"; Movement 4: "Thunder") I would not have been predisposed to hearing the rippling water and those claps.

If musicologists disagree on whether there is meaning in music, performers are in agreement that humour, including irony, is indeed possible. Obviously, with the help of gestures (think of the jazz trumpeter hamming it up during a solo, the operatic diva *acting* like a diva onstage) and with the help of lyrics, music can make us laugh. Pianist Alfred Brendel addresses this matter in *A Pianist's A–Z*: "Can music be funny, comical, humorous on its own, without the help of the word or the stage? My answer is yes" (Brendel 2013, 35). The problem in *not* hearing humour in music stems from that fact that "Music has been granted the ability to sigh but not to laugh. Some people deem themselves to be above laughter and consider earnestness a proof of human maturity" (Brendel 2013, 35). The same sober expectations that make us *not* see the humour in Alexander Pope's "Rape of the Lock" may make us *not* hear irony or even playfulness in both instrumental music and in music with words.

Katherine L. Turner, paraphrasing the Roman rhetorician Quintilian on verbal irony, says, "[i]n a musical context then, […] a shift towards irony might be marked by a change in 'the performance, the stylistic character of the music or the nature of the genre,' any of which can serve to elucidate a listener" (Turner 2015, 9). In practical classroom terms, this familiarity means that students who have been brought up in a culture of ubiquitous jazz, rock, classical or hip hop sounds will soon hear when the music doesn't match the verbal message. Because music has invaded the public space (is there such a thing as a quiet café or music-free store today?), we are all more fully aware of musical genres than we are of literary genres. Students, therefore, can often tell when music "is being used ironically" (Cook 1998, 5).[6]

Randy Newman is surely the modern master of using music ironically by intentionally mismatching tunes and lyrics. The author of the saucy classic "You Can Leave Your Hat On" wears two hats: he has composed much film music, but he has also excelled as a writer and performer of brutally sardonic, critical lyrical exposés of the excesses of American society, past and present.[7] "Sail Away," for example, is a perverse turn on the immigration success story; it envisions slaves willingly leaving Africa. In that song, a slave trader travels to Africa to lure slaves to the New World, to sell America by advertising it as a land of milk and honey. "You'll get food to eat," intones the smarmy trader, sweetening the offer with "You'll just sing about Jesus and drink wine all day" before adding to the awful non sequitur: "It's great to be an American."

As Sabatino DiBernardo argues in "God, Flag, and Country: Ironic Variations on a Metaphysical Theme," "Sail Away" and other Newman songs are historical in view but contemporary in scope

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[6]   The quotation is from musicologist Nicholas Cook's consideration of how musical genres are used in commercials: "you somehow know that the music goes with fast food or financial institutions or whatever the commercial is about – or, if it doesn't, that it is being used ironically" (Cook 1998, 5). The comment that we "somehow know" is tongue-in-cheek; we have been trained through media saturation to make associations between sophistication and classical music or between rebellion and rock.

[7]   Victor Kennedy quotes Peter Winkler in his discussion of Newman: "[His] lyrics tend to be simple in vocabulary, terse, and elliptical: what is left unsaid is often more important than what is said. And irony is his most characteristic mode" (Winkler 1988, 2), and adds "this allows the listener to draw his or her own conclusion" (Kennedy 2014, 101). The listener encouraged to be active as an interpreter.

– "In critiquing the historical horrors of slavery and racism, Newman manages to indict the nation's sales-oriented colonization and commodification of the subject through the marketing of desire" (DiBernardo 2015, 112). To use Booth's term again, emotionally adequate listeners with even a rudimentary grasp of English will be horrified. More horrifying still is that Newman sugar-coats the racist message with a beautiful tune. The music is lovely, and a stranger to English would be hard-pressed to guess the song's content. "The sound of irony here, as in many of Newman's songs, is a dissonant juxtaposition of musical style and lyrical content. Newman composes a pretty song to convey an ugly message via ironic critique" (DiBernardo 2015, 111). The gap between the sweet sounds and the appalling words is uncomfortably large and the song is therefore grotesque.

Indeed, the gap between form and content is so incongruous that one interviewer "questioned [Newman's] motivation for composing such a beautiful song about such a horrid subject" (Courrier 2005, 132). Newman's defence was that simply stating "Slavery is bad" is a truism; "It's just too easy. And it has no effect" (Courrier 2005, 132). A straight-up denigration of slavery would have "no effect" because it would not involve the intellect and critical skills of the listener. The listener would not be drawing his or her own conclusions and would thus not be engaging critically and actively with the text.

5 Irony in Action: "Canada's Really Big"

A Canadian comedy band that undercuts national myths and stories is "The Arrogant Worms," whose very name indicates a refreshing levity in the gravely serious world of so much popular music. As they proclaim on their website, they "provide tuneful and silly escapism for everyone who needs it," including teachers and students. With catchy tunes that frequently riff on songs we may know, there is an air of Eurovision, but with the important difference that The Worms' lyrics and clever, irony-laden and thus rife for the classroom. Their songs include "Carrot Juice Is Murder," "I Am Cow" ("I am cow, hear me moo, / I weigh twice as much as you, / and I look good on the barbecue"), and "History Is Made by Stupid People" ("Scott became famous for freezing to death in Antarctica. / Columbus made history thinking some island was India"). "Me Like Hockey," meanwhile, is a syntax-poor ode to Canada's national winter sport: "Favourite night is Saturday night / 'Cause me can watch hockey fights." The song ironically points out that Canada's imagined community is based on a troglodyte thirst for mediated violence.

The typical Arrogant Worms song is replete with references to well-known and not-so-well-known Canadians (such as hockey great Wayne Gretzky and folk singer Rita MacNeil) and Canadian details. Their songs are useful for the classroom as a way of introducing basic facts and stories about Canada. More importantly, concepts of national identity are required if the listeners wants to grasp the humour and irony in an Arrogant Worms song; still more importantly, their songs question myths of essentialist Canadian politeness and peacefulness.

In the spoken introduction to "Canada's Really Big," on the 1997 *Live Bait* album, they proclaim "We are very patriotic Canadians" and will therefore sing "our national anthem… that we wrote." They therefore poke fun at the arbitrariness of national anthems, that is, at a type of song that becomes "naturalised" only through repetition and through having an official stamp of approval. Their unofficial national anthem is not played on special occasions; rather, it is a joyous quotidian affirming and questioning of patriotism.[8]

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8   On the matter of school- and state-sanctioned patriotism, see David G. Hebert and Alexandra Kertz-Welzel's volume

The song itself begins in a mode of nostalgic lament for a country of yore that no longer exists:

> When I look around me, I can't believe what I see
> It seems as if this country has lost its will to live

The cliché "I can't believe what I see" slides into the farcical personifying of "this country," which is invested with subjective willpower. Individuals can lose the "will to live," but a political abstract cannot. The humour resides in the purported uniqueness of having lost something it can't have had in the first place – after all, *no* country can lose a will to live. In this comic turn on a traditional motif, agency and individuals are all but ignored. The state is to blame.

The singer then professes "The economy is lousy, / We barely have an army," neither of which will make much sense to a room full of Slovenians. Rather, the lines only acquire meaning measured against the far larger American economy and military might. In the classroom, pointing out the constant Canadian use of the United States as a limiting international mirror is useful.[9]

After the lamenting, the singer finds absurd nationalist solace: "But we can still stand proudly 'Cause Canada's really big." Whereas the comedy of the lines referring obliquely to the United States will not necessarily be obvious to all students, this bragging about size is doubly absurd. First, there is the humour of loudly pronouncing a well-known fact as if it were new information; second, there is the absurdity of bragging to a primarily Canadian audience – since most Arrogant Worms fans are Canadian[10] – about the one fact everybody knows about Canada. They blare out "the second largest country" with a pretend political naivety; other countries are mentioned, but only to prove, with exquisite circularity, that Canada is big: "Most people will tell you that France is pretty large / But you can put fourteen France's into this land of ours" and, for the sake of an awful internal rhyme: "We're larger than Malaysia, almost as big as Asia."

In sublimely mock-heroic mode, the Worms compare Canada to Russia in geographical but also political terms:

> We're the second largest country on this planet earth
> And if Russia keeps on shrinking, then soon we'll be first.

At first sight, the juxtaposition seems to depict Canada as a relatively stable country in comparison to "shrinking" Russia, which here seems to stand for the former Soviet Union. Thus, there is a clear nationalistic complacency as Canada is once again painted as a place of "peace, order and good government" (to quote from Canada's Constitution Act of 1867). However, the confident prediction of "soon we'll be first" is immediately followed by the parenthetical caveat "(As long as we keep Quebec)," undermining the previous allusion to stability. Given that *Live Bait* was released just two years after the 1995 Quebec Referendum, narrowly won by the federalist side, *fragility* is the ironic message being sent. Whereas the conditional in "*if* Russia keeps on

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Patriotism and Nationalism in Music Education, especially Simon Keller's nuanced "Foreword: On Patriotism and Education" (Keller 2012: xiii–xviii).

9   Two pithy but telling examples: when a former Canadian Prime Minister proclaimed that coalition governments are somehow "undemocratic," there was little public outcry ("Stephen Harper's Curious Attack"); similarly, Canadians have been slow to see the merits of proportional, as opposed to first-past-the-post, voting ("Canada Can Do Better"). Though coalition government and proportional voting are the norm in many countries, they are not the norm in the United States, Canada's go-to reference point.

10   In my case it was a Slovenian student that introduced me to the Arrogant Worms.

shrinking" seemed a possibility, the potential break-up of Canada is, by juxtaposition, linked to another large country's difficulties.

More significant in this passage is the literal bracketing[11] of a key political concern in Canada: political independence of Quebec. In a song that is ostensibly about unity, division occurs. But there is a further division in the song, namely, between dominating subject and passive object. Quebec is literally objectified because the province is in what grammar teachers used to call the "objective case": "as long as we keep Quebec." Whereas "we" in national anthems generally purports to encompass all within a particular nation, in this English-language song Quebec is made doubly voiceless: the self-proclaimed "national anthem" is in English. It therefore ignores the approximately the one-fifth of Canadians whose mother tongue is French. Also, the song foregrounds Quebec as a territory to be owned or kept by a larger political entity (Canada) of which it is somehow a part yet not a part.

"Canada's Really Big" is preceded by many popular or folksy songs alluding to and praising the geography and the vastness of Canada. Two standard songs are Stan Rogers's "Northwest Passage" (which sings of "A land so wide and savage") and, on the French-language side, Gilles Vigneault's "Mon pays" ("Mon pays, ce n'est pay un pays, c'est l'hiver / Mon jardin ce n'est pas un jardin, c'est la plaine").[12] As Patricia Cormack and James Cosgrave write in *Desiring Canada: CBC Contests, Hockey Violence and Other Stately Pleasures*, the "Arrogant Worms cleverly point out" that Canada exists solely "by virtue of taking up space" (Cormack and Cosgrave 2013, 54). The song may sound bombastic and jingoistic, but it maintains a self-deprecating and simultaneously critical stance to be playfully examined by the listener to this ironic tune.

6 Conclusion

Through songs such as "Canada's Really Big," the instructor can invite students to learn about national self-images while also encouraging critical reading skills by making students listen closely for markers of irony and thus expanding understanding. They simultaneously learn the traditional basics about a country (in this case, the size of Canada, the traditional and oft-espoused love of "peace and order," among other facts and mythologies alluded to in the song). By identifying irony and putting its critical edge to use, critical songs do not reduce states to "a random collection of facts" and the lessons are not limited to providing "piecemeal factual background information." Well-chosen songs that illustrate yet also challenge national myths of greatness are therefore an ideally efficient manner of challenging pedagogical tendencies to simplistic views of nations. Irony and examination of the same is, in this case, not the opposite of action but the epitome of intellectual endeavour.

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[11]   While the listener cannot *see* the parenthesis without the lyrics in front of them, the singer clearly indicates the Quebec-caveat through tone. The line "as long we keep Quebec" sounds like a whispered musical aside.

[12]   In language that clearly shows the exclusionary aspects of some nationalistic songs (or songs that are read nationalistically), I. S. MacLaren argues "Northwest Passage" "is, at least for white, southern, English-speaking Canadian males […] perhaps as inspiring as Gilles Vigneault's song, 'Mon Pays' (1964), became for nationalist Québecois in the 1960s" (MacLaren 1996, n.p.).

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Exploring Student Attitudes to the Refugee Crisis: Songs on Migration

ABSTRACT

The issue of migrants and refugees has occupied Europe for the last few months. Much of the discourse surrounding this issue has been overwhelmingly negative, lapsing at times into stereotype, prejudice and even hate speech. As language teachers at a humanities faculty, we have a responsibility to address this issue in the classroom, especially as classroom experience tells us that our students are prone to stereotypical thinking. The article presents a series of song-based activities intended for use in language development classes for future teachers and translators at the Faculty of Arts, University of Maribor.

Keywords: migrants and refugees; negative discourse; stereotypical thinking; songs; intercultural awareness

Proučevanje odnosa študentov do begunske krize skozi izseljenske pesmi

POVZETEK

Vprašanje migrantov in beguncev že več mesecev zaposluje Evropo. Javna govorica o migrantih in beguncih je bila pretežno negativna, prežeta s stereotipi, predsodki in občasnim sovražnim govorom. Kot učitelji jezika na humanističnih fakultetah smo se dolžni pri pouku spoprijeti s temi pojavi, tem bolj ker izkušnje kažejo, da tudi naši študentje niso imuni pred stereotipnim razmišljanjem. V članku je predstavljena vrsta na pesmih zasnovanih dejavnosti, ki sem jih v ta namen z bodočimi učitelji in prevajalci izvedla pri predmetu razvijanje jezikovnih zmožnosti na Filozofski fakulteti v Mariboru.

Ključne besede: migranti in begunci; negativna javna govorica; stereotipno mišljenje; pesmi; medkulturno ozaveščanje

Exploring Student Attitudes to the Refugee Crisis: Songs on Migration

1 Introduction

According to the International Organisation for Migration,[1] more than a million refugees and migrants entered Europe in 2015. While winter was expected to slow the flow, more than 54,000 reached Europe by sea alone in January 2016, with the majority escaping war and violence in Syria and Afghanistan, and poverty in Kosovo. Most refugees have simply passed through Slovenia on their way to Germany, Austria and the Scandinavian countries, with only a tiny fraction of the overall number claiming asylum here.

The arrival of refugees and migrants in Europe has provoked an often ferocious and wide-ranging debate, with Slovenia being no exception, encompassing questions on how to define the new arrivals (as migrants or refugees), who among them we have a duty (if at all) to help, the form that help should take, and at what perceived cost this is to the existing European population. Yet, this debate has on occasion also lapsed into stereotype, prejudice and even hate speech, from prominent European public figures such as U.K. prime minister David Cameron,[2] who has been rebuked for referring to "swarms of people", to political commentators such as Katie Hopkins, criticised by the *United Nations* High Commissioner on Human Rights (UNHCR) for likening migrants to "cockroaches" in a newspaper column,[3] to individuals who used social networks to call for the return of Hitler and the gas chambers (some of whom found themselves on the so-called "pillars of shame" on the streets of Ljubljana). While these views are of course extreme, it seems that they do reflect to a certain extent the views of many in European society. As Katarina Vučko of the Mirovni inštitut (Peace Institute) claims in an interview with the World Politics Review on the treatment of refugees and migrants in Slovenia: "While civil society called for solidarity, acceptance and humane treatment of refugees, the more common response has been fear, racism, Islamophobia and hate speech" (Vučko 2015).

Such dehumanising discourse runs counter to the notion of a "more tolerant" society underpinning the vision of Europe expressed by the Declaration and Programme of Education for Democratic Citizenship (1999), which has served as a basis for the development of European language policy. In his guide to linguistic diversity and language education, Hugh Starkey cites John Trim, who underlines the consequences this type of discourse on the refugee crisis might have: "Negative stereotypes can be played upon by the unscrupulous and dangerous as well as unpleasant forms of inter-community fears and hatreds can be built up into violent backlash against closer European and global co-operation" (Starkey 2002, 12).

Increasingly, it is language educators who are being called upon to equip their learners, citizens of Europe, with the "toolkit" to live in a multicultural society and learn to deal with difference

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[1] http://www.iom.int/

[2] Cameron was referring to the migrants in the Calais camp in an interview with ITV news on 30th July 2015; he claims that they wish to enter the U.K. to ensure a higher quality of life. http://www.itv.com/news/update/2015-07-30/pm-a-swarm-of-migrants-want-to-come-to-britain/

[3] This now infamous quote appeared in her column in *The Sun* on 17th April, 2015. In her defence, Hopkins claimed that the term was used as a compliment, referring to the indestructible nature of those who succeeded in crossing to Europe (http://www.thesun.co.uk/sol/homepage/suncolumnists/katiehopkins/6414865/Katie-Hopkins-I-would-use-gunships-to-stop-migrants.html).

"knowledgeably, sensibly, tolerantly and morally" (COE 1999, 8). Much of the existing common European language policy has been shaped by the principle of democratic citizenship, through which learners are familiarised with democratic life in order that they actively participate in it by exercising their rights and responsibilities (Audigier 2000; Forrester 1999). Michael Byram has expanded on this concept by shaping it into intercultural citizenship, which he describes as a framework of citizenship and language education. Intercultural citizenship comprises a series of "orientations" which serve as overall aims and corresponding objectives which guide the student to attaining them. The primary aim is to produce learners who are ready to question the taken-for-granted beliefs they hold about themselves and others, ready to accept that others may hold similar beliefs, and ready to respect the notion of universal rights, democratic principles and peaceful conflict resolution (Byram 2008).[4]

While intercultural education has been part of the language development classes at the Faculty of Arts, University of Maribor (Filozofska fakulteta Maribor) for some time, this year we will begin to specifically address the question of refugees and migration. On the one hand, as the UNCHR claims in their teaching materials,[5] the issue of refugees and migration presents a valuable learning opportunity. They point out that migration and refugee issues are extremely helpful in the teaching of historical, geographical and human rights issues as well as a foundation for the teaching of language, literature or art. On the other hand, and more significantly, we have a responsibility as language and humanities professors to challenge the threat posed by the dehumanising discourse surrounding this issue (especially as classroom experience tells us that our students are prone to stereotypical thinking) and push for a more tolerant society.

2 The Use of Songs in the Classroom

The materials under preparation will draw upon a variety of resources, including newspaper articles, film, extracts from novels and existing literature on intercultural issues;[6] however, one of the key strategies we will employ is one that our learners have responded positively to in the past – songs. Music and song have long been recognised as an incredibly versatile resource in the language classroom and much has been written on how they can be used for improving grammar, vocabulary and pronunciation. Music is also seen as a motivating factor, contributing to positive affect in the classroom, and as songs are regarded as authentic materials, their use is especially encouraged (Lems 2001; Kennedy 2014).

Songs can also play a significant role in developing both cultural and intercultural awareness. Some authors have pointed out the potential for analysing song lyrics to explore aspects of one's own culture, as they provide a cultural and historical snapshot, not only offering learners an opportunity to analyse the period in which they were created but also to consider why a particular song was popular at that time (Knippling 2013). Songs have also been used in the intercultural

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[4]   While democratic citizenship and intercultural citizenship prepare students for life within the present socio-political system, other authors, such as Želježič (2013), point to the need to develop critical awareness among students, so that they may effectively question the prevailing neoliberal agenda of the current system.

[5]   The materials are available at: http://www.unhcr.org/pages/4b7409436.html

[6]   There are, of course, many other useful resources on the theme of migration, e.g., Sunjeev Sahota's novel *Year of the Runaways* (2015) describes life in modern-day Britain through the experience of Indian migrant workers; the film *Bend it Like Beckham* (2002) tells the story of a second-generation young Sikh woman who pursues her dream of playing football despite her parents forbidding her to play; *Keeping up with the Khans*, a documentary produced by Channel 4, follows migrant workers arriving in Sheffield to begin new lives. The successful *Humans of New York* blog, a "catalogue" of New York inhabitants, is also an incredibly rich photographic and textual resource.

classroom, with some authors suggesting their use as a vehicle for exploring stereotypes, and challenging beliefs about our own and others' cultures (Hempkin 2013).

The songs our materials are based on are all related to the experience of migration and immigration: "The Scarborough Settler's Lament" (version by Stan Rogers); "Letter from America" by the Proclaimers; "The Blanket of Night" by Elbow; "Caledonia" by Frankie Miller. Two of the songs are produced by Scottish artists (The Proclaimers and Frankie Miller), one of the songs comes from an English band (Elbow), while one is the work of a Canadian artist (Stan Rogers). There is no intention here to focus on a specific "target culture". Indeed, as the materials are put into use, and undoubtedly refined, the learners will be encouraged to suggest songs to add to this selection (from their own – Slovene culture – especially). The songs differ in genre, from folk/traditional to pop, and in their date of production, while, importantly, they also deal with different aspects of the immigrant experience: yearning for the homeland, those left behind, the treacherous sea journey, and the experience of being in a foreign land.

The song-based activities can be used separately or together; the activities and the order in which they should be used are the same for each song. The background section is the first task students must complete. It asks them to consider the historical and cultural context in which the song was written or to which it refers, helping learners acquire the type of knowledge essential for the development of cognitive competencies demanded by democratic citizenship (Starkey 2002). The second section asks questions on the song lyrics and music/sounds, encouraging learners to reflect on the message of the song and how it is conveyed, in particular exploring the use of idiom and the interplay between text and music (and in some cases the visual aspects where there are accompanying videos). The follow-up section asks students to consider questions on migration by imagining themselves in the role of a migrant or refugee ; they are designed to be discussed in class and are followed in some cases by creative writing tasks. They encourage our learners to consider the reasons migrants past and present have left home, how they have felt about having to do so, and the effect that this has had on their homeland. The hope is that the these activities will ultimately help to humanise the refugee and migrant experience, by fostering empathy among our learners, which is one of the key attitudes Byram identifies in intercultural education, alongside "curiosity, openness, respect for otherness" (Byram 2009).[7]

3 Songs and Framework of Activities

3.1 Activity 1: Loss of Homeland

The first song in the set of activities is the "Scarborough Settler's Lament", author unknown, recorded by Stan Rogers, a Canadian singer-songwriter in 1982. It is thought that the author of this piece was a settler in Scarborough, now a region of Toronto, from the Borders area of Scotland, one of the many Scots who migrated from Scotland and settled in Canada. The lament is particularly common in Irish folk and traditional song, as many Irish also left their homeland to escape poverty and persecution (Porter 2013).This particular piece opens and closes with references to Canada. The settler mentions his adopted home, only to dismiss it with a cursory and bland description, damning the country of his residence with faint praise. While this place of wheat and pine, as he describes Canada, is "a goodly land", it is clearly not a land that inspires passion or belonging in the

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[7]   Kennedy (2015) notes that developing empathy is one of the goals of activities used by Michelle Gadpaille with translation students, who are asked to produce their own "Slovene" versions of texts from other cultures, a strategy which the tasks presented here draw upon.

settler, lacking the vivid and aesthetically pleasing descriptions he gives to Scotland – there are no staid "muddy" creeks in the homeland, but a "purling burn" (flowing stream) and a "daisy spangled lea". His longing for the homeland is deeply rooted in its natural features, which is common to migrant songs of the period (Lee Martin 2013; Dougal 2011; Gardner-Medwin 1991). There is a strong sense of time, a circularity expressed in the opening and closing references to Canada and the cycle of the day, from the "morning star" to the morning after his dream of home, reflecting the singer's feeling of being trapped. The only escape is through dream, but painful reality hits upon awakening, and he is back in the land he cannot call home despite spending thirty years there: "And I awoke in Canada, three thousand miles frae home".

As well as circularity, we are also made aware of the linear passing of time: while the natural features he describes and longs for (greedily, he sings) will endure, the settler's life is passing. He recalls childhood, the joy of his youthful carefree days and that thirty years have passed since then. There is heavy intertextuality in this piece. Two references are made to Robert Burns' famous work, "Auld Lang Syne". One is the explicit reference to the title of the song heard from the blackbird, sung throughout the world at New Year in remembrance of the "good old times", while the second reference is found in the "gowanies" that the settler would like to see blooming again in his homeland. It is "gowans" that Burns recalls pulling with his friends as a symbol of carefree youth in "Auld Lang Syne".

Stan Roger's version is a traditional folk arrangement. He uses his voice to heighten the emotional effect, almost trembling with emotion as he laments his homeland. Rogers also elongates certain lyrics for emphasis, particularly noticeable in the lines "my country". The words "No more" serve as a turning point in the song, when the listener understands that he will never be able to return to the homeland and enjoy the sights he is describing so vividly; to underscore the poignancy of these lyrics and their importance for our understanding of the lament, the violin and flute join the guitar in accompanying Rogers' voice.

Accompanying activities:

Background	• In order to understand the reason the settler left Scotland, it's important to read something on the Highland Clearances. What was the role they played in migration from Scotland?
	• Where have Slovenes who have emigrated traditionally settled? What reasons have Slovenes had for leaving their homes?
Questions on the song	• Why did the settler have to leave Scotland for Canada?
	• What differences do you see in the way Canada and Scotland are portrayed? What do they tell us about how the settler feels about his native and adopted homes?
	• What role do the natural features in the song play? Compare the use of the wind in the traditional song "Norland Wind – the wild geese". How does the wind feature there?
	• Why do you think the settler doesn't return to Scotland?

Follow-up	• Have you ever experienced this type of homesickness?
	• The writer's longing finds expression in Scotland's natural features. If you were far from home, what would you remember about your homeland?
	• What does the song indicate about our notions of "home"? Write a short piece on what your home means to you.

3.2 Activity 2: Those Left Behind

The Proclaimers, Scottish twin brothers Craig and Charlie, belong firmly in the pop genre, but have carried over political and social themes from the folk/rock tradition into their work. "Letter from America", released in 1987, ostensibly also focuses on migration to Canada and the United States, but the song deals with those who are left behind and the state that Scotland is left in by the flow of people leaving her shores. The song consists of a series of questions, imperatives and statements, directly addressing the migrants themselves. The singers ask that those leaving write home, the letter from America in the title, maintaining a link between the new and old lands. The extensive nature of migration is mentioned here, as the lyrics make reference to the towns throughout Scotland losing inhabitants and the areas in which they settle, stretching from Miami to Canada.

Yet, similar to the settler's lament, there is a sense that all may not be well in "the promised land", and while there are hints that the new lands may not fulfil their promise, there is a clear indication of Scotland's fate: those leaving are "my blood" and the homeland is portrayed as a "dying mutual friend". The singers implore those leaving to consider the consequences of their departure and appeal to their emotional attachment to Scotland to reconsider: "Do we not love her?" and "Do we have to roam the world to prove how much it hurts?" Yet, typically of Proclaimers songs, much of the blame for Scotland's problems is placed on the Scots' shoulders themselves.[8]

However, the reference to a "dying mutual friend" and the geographical places hint at another reading of the song. "Letter from America" was written in 1987, when the Thatcher years were taking their toll on Scotland and the Scots. This was a period in which Scottish industry (coal mining and shipbuilding in particular) was being closed down, resulting in the ruin of many of the places referred to in this piece. The Scotland that is bleeding to death, according to this interpretation, is a Scotland beset by economic difficulties ushered in by an indifferent political elite.

As in other works by the Proclaimers, the delivery of the song is worthy of mention. The brothers make use of occasional vocal effects to highlight particular lyrics. As they ask the migrants to "take a look up the railtrack", one of the voices mimics the sound of a train running along tracks. When these sounds are combined with the vocals, which are delivered in a heavy East-of-Scotland accent, with the singing reminiscent of harmonic chanting in places, the overall effect is of anger or frustration. The Proclaimers often produce an indignant sound, which usually serves to complement and enhance the lyrical content of their songs. ("Throw the R Away", a protest at having to speak with an English accent to advance in UK society, is an excellent example of this.)

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[8] "Cap in Hand", adopted by the pro-independence campaign before the 2014 referendum, is an excellent example of a song in which the Proclaimers point the finger at their fellow Scots as being complicit, if not entirely responsible, for their woes. They claim that the Scots have meekly accepted their fate as a subservient nation, asking why we "have let someone else rule our land, cap in hand".

As the overall sound of "Letter from America" is "busy", with a heavy guitar sound, various vocal effects and strong lyrical delivery, one of the most effective strategies the brothers employ for emphasis is to strip everything back, apart from one voice. This is heard when the line "Lochaber no more" is sung, underscoring the heavy emotional load of the lyric referring to the fate of Lochaber and many other Scottish towns.

Accompanying activities:

Background	• This song was written by The Proclaimers in 1987, when migration from Scotland to the United States and Canada was minimal. What do you know about the U.K. during that time (Margaret Thatcher's rule) that would explain the song's appeal and relevance then?
Questions on the song	• Who is the "dying mutual friend"? • How does the repetition of "no more" help construct the meaning of the song? • What do you think is the significance of the place names in the song? • What effect (if at all) does it have on the song that the Proclaimers sing with a Scottish accent? Are there any Slovene artists that sing with an accent? • On the soundtrack, there are interesting vocal effects (often when one of the brothers are singing), and at the end of the song (when Lochaber no more is sung) there is an instrumental effect. How do you think they help convey the meaning of the song?
Follow-up	• Is it possible to "love" your country? • As well-educated young people, do you think you have a "duty" to stay in Slovenia and use your skills here? Would you leave Slovenia if you were offered employment elsewhere? • The song refers to "The way you felt the day you sailed". How would someone embarking on this journey feel? Write a diary entry for the day you left your homeland. • Can you write a letter from America? What would you say to those you had left behind about your decision to leave and your new life?

3.3 Activity 3: The Return of the Exile

"Caledonia", written by Dougie Maclean in 1977, is a love song to Scotland, referred to in this work by her Latin name. The song was made famous and re-released in a version recorded by Frankie Miller in 1991 for a Tennent's Lager advertisement and enjoyed fresh popularity last year, when it was adopted by the Yes campaign as an anthem for Scottish independence. The song addresses "Caledonia", expressing the overwhelming love that the author feels for her.

What stands out here is the expression of the singer's internal narrative, as he speaks of the thought process he has undergone in deciding to return home. He and Scotland are intimately linked, signalled by references to losing his sense of self – "I might drift away" – if he stays away from home

any longer. The song suggests that the author has somehow done what he's needed to do, and that he has behaved badly or inappropriately. However, this has ultimately been for the greater good, as he has freed himself to return home. The lyrics also indicate that the singer has reached a moment of clarity or an epiphany, a common feature in the pop and rock genre (Kennedy 2015). At this point in the song, the singer indicates that he is now not only able to think clearly – his thoughts are uncluttered, as signalled by the "empty room" and the dampening of the "flames" – but his senses are sharper, as he can hear "the forest choir". The natural features of Caledonia are not intended to depict a physical place as they were in the Scarborough lament, but instead map out the mental landscape of the singer as he makes the decision to return home.

Unlike the other lovers that the singer has kissed, it is Caledonia that has remained constant in his life.

Accompanying activities:

Background	• This song became extremely popular in the 1970's, a time of political upheaval in Scotland. When the songwriter speaks of the changes that have overcome him, he could also be referring to Scotland herself. What was happening in Scotland at that time, and why did this song enjoy another surge of popularity last year?
Questions on the song	• Who or what is Caledonia? • In what ways do you think that this is a love song? • In contrast to "The Settler's Lament", this song says little about the place/person it is dedicated to and more about the person who wrote it. How does the author use idiom and metaphor to convey the decision-making process they have undergone? • Compare the two most famous versions of this song (by Frankie Miller and Dougie Maclean). Which one do you think is the more effective or appealing of the two? Can you explain why?
Follow-up	• What is the longest period you have spent away from Slovenia? Do you have relatives or friends who have left home, perhaps for an extended period? • If you were to spend a period of time away from home, what do you think you would have to get used to on your return? • How would you relocate the video to the Slovene context? What would you substitute for London, Edinburgh and the pub scene?

3.4 Activity 4: The Treacherous Journey

This song, "The Blanket of Night" by the Manchester group Elbow is the only one of the works in the material written as a direct response to the current refugee crisis. Like many of the songs of the Irish immigrant community in the USA and Australia, it takes as its theme the sea and the dangers of attempting to cross it (Porter 2013). Pictures of the coastline in Greece and Italy have provided some incredibly powerful and, at times, harrowing images.[9]

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[9] The image of Aylan Kurdi, a three year old Syrian boy, who died alongside his mother and sibling on a beach in Turkey, was

The title indicates the stealth with which the refugees must move, under cover of darkness, while also alluding to the fact that this is all they have to protect them from the elements. The sense of danger is acute from the opening of this piece in the depiction of the boat as a flimsy object "paper cup" and the strength of the sea in comparison "heaving chest". This is also the first of the series of pairs, sometimes juxtaposing, that run through the lyrics: the place they were born and the land of the free; the sea that will either save them or swallow them as it takes "us for its own". Yet, the pair at the heart of the song is the couple trying to flee and they are alone in the night at the mercy of the waves. The lyrics implore the ocean to "carry her, carry me", "just the two of us".

However, the journey is too much for "her" and she succumbs: "gone the light from her eyes". The narrator asks if he is responsible for her death and if he could have done something to prevent it. This is at the heart of the message Garvey wishes to convey, that the political rhetoric surrounding the issue has been occupied with blame, and blaming the refugees themselves for dying in the seas trying to reach Europe.

One of the most striking aspects of the songs is the sound and musical effects that Garvey employs. The majestic orchestral opening, reflecting the powerful sea, gives way to a pared-down score, like the flimsy craft the migrants in this song will use to traverse the sea. The opening lines introduce an effect which is used throughout the song. The musical notes rise and fall, reflecting the shape and movement of waves lapping the shore. This effect is further heightened as sound effects like bubbles are heard, perhaps signalling the danger of slipping underwater. There is also a rhythmic, pulsing sound created by the cello – which mimics a heartbeat – yet, suddenly there is a pause, as though the heart has skipped a beat, underscoring the precarious nature of the venture undertaken. As Garvey sings the section of lyrics beginning with "The ocean…", the orchestra returns, cymbals clashing, heightening the sense of foreboding and underscoring the emotional distress of the partner asking if he is in some way to blame for the disaster that has befallen them. The song also comes to what seems like an abrupt end. As soon as the last lyrics are sung, "swallow her, swallow me", the music stops rather than the more conventional fade out, underscoring the absolute finality of the refugee's fate.

Accompanying activities:

Background	• Guy Harvey, the lead singer and songwriter in Elbow, says himself that this song was written in direct response to the politicians' rhetoric on the refugee crisis. How would you describe the way your government, and other European governments, has reacted?
Questions on the song	• What do you understand by the title "The Blanket of Night"? How appropriate a title do you think it is for this song? • What do you think the songwriter refers to with "paper cup"? • What do you think are the "silver prayers" being sown? • Harvey, the songwriter, makes good use of sound metaphor. How does he use effects like pauses and specific instrumental sounds to enhance the lyrics? Can you think of similarly used effects in other songs you know? • What do you think that the songwriter signifies with the abrupt ending of the song?

widely published and is reported to have increased the pressure on European authorities to accept more refugees and migrants.

Follow-up	• What would make you leave your home on such a dangerous voyage?
	• Can we justify putting ourselves and our loved ones in danger to undertake such a journey?
	• We know nothing about the refugees in the song except that they set off by sea to escape their homeland. Write either the beginning of their story, including details of who they are, where they are from, where they are going and why they are fleeing, or the end of the story. What happens to the surviving partner when he reaches his destination?

4 Conclusion

The issue of refugees and migrants needs to be directly addressed within the humanities, and within language studies in particular, which are increasingly seen as sites of intercultural learning and training. The songs and accompanying activities presented here offer an opportunity to explore this topic in the classroom, allowing our learners to consider the reasons behind past and present migration, how migrants have felt about leaving home and the effect migration has had on those left behind. Also, by treating these songs as works of literature in their own right, analysing the use of idiom, language and musical effects, the students will gain an understanding of how the message of the song is conveyed, contributing to the development of skills helpful in language and literature studies. Further, and most importantly, by placing our learners imaginatively in the role of refugee or migrant through the creative activities on offer, they will be encouraged to develop the empathy that has been absent from much of the discourse surrounding this issue and that is vital for intercultural learning.

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Part IV

Translation Studies

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Pianure Blues: From the Dialect of the Plains to the English of the Blues

ABSTRACT

In this article the authors describe a joint performance project called *Pianure Blues*, in which poems in Romagnolo dialect are transposed into English and performed as blues songs, and in which songs from the Anglo-American blues/roots/folk tradition are transposed and performed as poems in Romagnolo dialect – a process they have called 'trans-staging'. A process in which they are writers and performers and, especially, translators; translators of each other's voices, stories, landscapes, rhythms and sounds as they look for the bond between places, languages and traditions that seem very distant from each other but which find a common mood and poetic language, a common aesthetic, in their performances. The authors reflect on the creative process involved and on the significance of establishing an intersemiotic dialogue between a 'minority' dialect such as Romagnolo and a 'global' language such as English, and the blues, have become.

Keywords: trans-staging; translating; transposing, poetry: music; song; blues; dialect; performance; minority languages; global languages; aesthetics of translation

Pianure Blues:
Od narečja ravnin do angleščine bluesa

POVZETEK

V članku avtorja opisujeta skupni performativni projekt *Pianure Blues*. Gre za transpozicijo pesmi med romanjolskim narečjem in angleščino: romanjolske pesmi so prestavljene v angleščino in izvedene v bluesovskem žanru, medtem ko so pesmi iz anglo-ameriške tradicije bluesa ter roots in folk glasbe prestavljene in izvedene v romanjolskem narečju. Celoten proces avtorja poimenujeta "meduprizoritven" (angl. *trans-staging*), v njem pa sodelujeta kot pisca, izvajalca in predvsem kot prevajalca. Drug drugemu prevajata glasove, zgodbe, pokrajine, ritme in glasbo in pri tem iščeta povezave med kraji, jezikoma in tradicijami, ki so med seboj na videz zelo oddaljene, v resnici pa njihovo izvedbo zaznamujejo podobno razpoloženje, poetični jezik in estetika. Avtorja razmišljata o ustvarjalnem procesu, ki je prisoten pri tem projektu, ter o pomembnosti vzpostavljanja intersemiotskega dialoga med "manjšinskim" narečjem, kakršno je romanjolsko, in "globalnim" jezikom, kakršna je angleščina.

Ključne besede: trans-staging; prevajanje; transpozicija; poezija; glasba; pesem; blues; nastop; narečje; manjšinski jeziki, globalni jeziki; estetika prevajanja

Pianure Blues: From the Dialect of the Plains to the English of the Blues

> *Orality is additive rather than subordinative; aggregative rather than analytic*
>
> *Orality is empathetic and participatory rather than objectively distanced*
>
> (Ong 1981, 37–39, 45–46)

1 Introduction

There is a long tradition of collaboration between writers of all kinds and musicians and singers, both in the 'Western' tradition and in others. In this rather atypical article we will try and give an account of our own literary-musical collaboration, entitled *Pianure Blues*:[1] a performance in which Giovanni Nadiani writes and reads in Romagnolo dialect[2] original poems, and poems inspired by songs from the roots/blues/folk repertoire; and in which Chris Rundle performs these same songs as well as original songs written by him in English and inspired by Nadiani's poetry; a poetical and musical *trans-staging* between the dialect of the plains and the language of the blues. It is a project in which we are writers and performers and, especially, translators; translators of each other's voices, stories, landscapes, rhythms and sounds as we look for the bond between places, languages and traditions that seem very distant from each other but which find a common mood and poetic language, a common aesthetic, in our performances. At the heart of this common aesthetic are the plains (*pianure* in Italian or *lerghi* in dialect) that represent both a dominant physical reality in this part of Italy (the Po valley) as well as a shared imaginary territory in which the dialect of Romagna and the language of the blues can interact.[3]

2 Romagnolo in the Key of Blues

2.1 The Body-Sound

The experience of writing can best be described as the attempt to take hold of, to hold onto, and to hold in, the sensual body of the voice of the artist in a graphic corset – like the famous photo of Ellen Auerbach, *The Corset*, Berlin 1929. Transferring a certain text in a certain language onto paper, or onto a computer screen, is not something we experience as a choice, but rather as something that is chosen for us, that is forced on us, by the language that made us and by

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[1] Literally, blues of the plains. Cf. www.facebook.com/pianureblues.

[2] The dialects of Italy (which cannot be considered mere vernaculars of Italian) fall into three main groups: Northern, Central, and Southern. Of these the northern group is more distinctly different from the other two than they are from each other. The Northern group has, under various influences, grown up in three families: Ligurian, Gallo-Italic, Ladin. Of these Gallo-Italic is the largest, accounting for two-thirds of the linguistic area, and roughly corresponding to the ancient sphere of the Celts. This large subgroup further subdivides into Piemontese, Lombard, Emilian and Romagnolo (see also http://www.ethnologue.com/language/rgn).

[3] While Dante described Romagna as a large area (Purgatory xix. 92: "tra 'l Po e 'l monte e la marina e 'l Reno/between the Po, the mountains, the port and the Rhine"), it is customary now to refer to a smaller one comprising the provinces of Ravenna, Forlì-Cesena and Rimini, while part of the province of Bologna in the west belongs to Emilia, part of the province Pesaro in the south is administratively part of the Marche region and part of the mountain area belongs to the province of Florence and to the region of Tuscany.

the vital idiolect that is the language of our creativity, the linguistic code that is at the heart of the historical and social context in which we live and which can be more or less prestigious and therefore active, more or less 'defeated'[4] and therefore fading.

It is not our intention here to idealize creative labour but rather to underline the importance for a language of being expressed by the body-sound of its authors, of being performed by them. This is how the poet Nadiani experiences his inspiration and the ideas and stimuli that are expressed via voices of the languages that constitute his expressive being, his *poetics*.

2.2 Towards a Relational Poetics of Sound

Nadiani's poetics (both as writer and translator) are rooted in the "private wound" that was inflicted at the beginning of the 1970s on many Italian artists who were coming of age at the time by the "Great Transformation" which has completely changed the way Italians live over the last 40 years: "the reality which is ours and elsewhere, the private wound in a greater history" (D'Elia 2001, 33). This transformation affected everything from the way Italians think to the landscape around them, including, of course, their language, as Pier Paolo Pasolini has so lucidly explained (cf. Pasolini 1972, 9–28).

It was Eugenio Turri who first coined the phrase "Great Transformation" to describe the irresistible rise of a certain kind of economic system and its neo-liberalist variants, and his strikingly prophetic words seem to apply perfectly to all aspects of life in Italy today:

> […] the confused landscape of today, where order, regularity and legality have continually given way to individual intervention/initiative. Here all is haphazard, irregular, anarchic and disordered construction. It is said that this is due to the lack of planning and of laws regulating land use, but first and foremost it is the result of an inveterate and irredeemable tendency to bend any representation of the landscape to one's own particular interests and preconceptions. (Turri 1979, xii–xiii)[5]

Those who like Nadiani were born speaking dialect and had to be 'taught' the official language of the Italian state have experienced this violent transformation both physically and linguistically, as individuals and as part of a community, and find themselves driven to express themselves in a language that has been defeated and overcome but for which they are still a channel, a living body. And that body derives its voice from, and gives voice to, the inner laceration – along with the contradictions of the Second Modernity (cf. Beck and Mulsow 2014) – that has torn it apart, that Great Transformation that is a continual "resemiotization"[6] of the dominant economic system. This is what constitutes the private wound that D'Elia has described. It is our voice that recounts the resemiotization of this wound, which is common to all languages to a greater or lesser degree; and it is our *dialect* in its original etymological sense of *to dialogue*, to 'talk through',

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4   In this article the concept of 'defeated languages' will be used in a broad sense: defeated are all those languages with oral and written varieties and usage that are not acknowledged as having any cultural or functional status by their own potential speakers (see Nadiani 2011, 34). These languages are often not granted the official 'political' status granted to other politically 'luckier' minority languages that are undergoing a definitive sociolinguistic *patoisement* (see Lafont 1976), if they are not yet dead, as described by Hagège (2002).

5   All translations from Italian are by the authors.

6   "Capitalism does not function as a kind of validation but as a power of semiotic over-determination […]. Capitalism achieves its domination non just by validating the desires and needs of consumers, but above all through the resemiotization of forms of cultural identity. (Berardi 2000, 151–52).

that expresses it. This, as the creole writer Édouard Glissant has said, involves abandoning any supposed monolingualism and writing in the presence of all the languages of the world:

> But to write in the presence of all the languages of the world does not mean to know them all. It means that in this literary context, that of the relationship between poetics and the chaos-world, I cannot write in a monolingual way. It means that I do not divert and subvert my language via a synthesis but via a linguistic openness that allows me to conceive of the way the different languages of the world relate to each other, today – relations of domination, cohabitation, absorption, oppression, and erosion – as a terrible tragedy, one which my language cannot ignore (Glissant 1998, 33).

This involves expressing a sense of the totality of languages through the medium of our own individual language; it involves opening and 'translating' the wound (which includes a transformation of the language itself, perhaps to the point of it becoming unrecognizable) through a "relational poetics" (Glissant 1998, 25) of the *unpredictable*, experiencing the violence of alterity, of other worlds and identities and finally discovering that our being is sustained by meetings, dialogues and conflicts with other stories, other places, and other people (cf. Chambers 1996, 9). A relational poetics that is realised in an encounter with the other in a *common space*.

With this 'plural dialect' we find that there are sounds available to us that were unthinkable in our literary and musical monolingualism, and that are capable of expressing with an ironic and estranging vigour the physical and metaphysical malaise of the present better that any official or standardised code.

In his own work this orality or poetic-theatrical narration became a part of Nadiani's poetics, first in relation to contemporary classical composers such as Benjamin Britten (Nadiani 1986), and then in relation to the blues and jazz of the group Faxtet (Nadiani, Faxtet and Riebesehl 1997); and with it he has always sought a community to perform to, perhaps to tell of its own dissolution (Nadiani and Faxtet 2001).

> Does not sound, that most subtle and adaptable of elements, constitute the place where, in the future of humanity and of the individual, the initial contact between the universe and the intelligible takes place? The voice is our desire to speak and our will to exist […]. Coming before any form of differentiation, any form of the unsayable that can be dressed in language, the voice is a *thing*. We can describe its material qualities, such as its tone, timbre, breadth, depth and register […]. In contrast to animal societies, in human society we feel our voice emerge as an *object* from the midst of a multiplicity of sounds, one in which the social bond is strengthened as the poetry takes shape. (Zumthor 1984, 7–9).

This relational act takes place in that magical dimension which is part of a real, physical meeting of voices, sounds and movement, and in which, for a moment perhaps, we project an offer of opening,[7] of belonging, of a "plural memory that is oppositional even as it recognizes the irreparable decadence of an ideal community" (D'Elia 2001, 28). A brief flash of an otherwise impossible identity, as revealed by the voice of the poet. An identity that is made possible by the existence of a *common ground* in which to engage; an identity that is the product of a convergence

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[7] Although it can seem an imperialist gesture in that it imposes a path, a trajectory, a territory and a domain of perception, power and knowledge, however limited and transient, writing can also imply a refusal of any domination and be invoked as a temporary trace, an offer: an enigmatic gift contained within a language that tries to reveal an opening in ourselves and the world in which we live. (Chambers 1996, 15).

of different bodies of knowledge and of the universal evidence that is given to us by our *senses* (cf. Zumthor 1984, 315).

To return to Nadiani's own experience: his voice would weave itself within the stridently contemporary phrases of the Faxtet group and their suburban blues-jazz music (cf. Nadiani and Faxtet 2005; 2009); and his poetic-narrative 'script' would find its fullest expression in their live performances. Because it is 'out amongst the people', in streets and squares, theatres and literary circles, pubs and discos, that the narration becomes an *action* that is physically and bodily consumed. The performance of a *work* – a complex whole that is the fruit of a creative dialogue that can last for months, and that can be renewed and recreated with each new publication/ performance – is the culmination of a whole series of operations that make up the very existence of the text/script, namely, its production and exposition, its reception, conservation and repetition. The *work* becomes that which is communicated *here and now* via the text, the sounds, the rhythms and the visuals; and its text acquires a meaning that is greater than the sum of the many separate elements that are brought together to create the performance. The message is *published* in the strictest sense of the word. The performance becomes a creative social event, a public refusal to bow to any privatisation of language; an event to which the audience contributes with its own fundamental receptive action in which it recreates the signifying universe which is being transmitted according to its own interior configuration. In our opinion it is through this 'dialogic fusion' of instrument and voice, of that which is transmitted and received, that D'Elia's wound can be most powerfully tested and expressed.

3 The *Pianure Blues* Project

As part of Nadiani's relational poetics and his efforts to perform in dialect the voices of dispersed communities, it seemed almost natural to try to creatively transport/translate certain stylistic features and thematic *topoi* present in the songs that Rundle performs, which come from different Anglophone musical traditions but which are part of a 'global lingua franca' and narrate archetypal stories that are part of the storytelling traditions of so many different cultures, including Romagna. In addition to this common vein of popular narrative, the project is also inspired by the monosyllabic nature of Romagnolo dialect and the frequency with which figures such as truncation, elision, and apocopation are used – as is typical of a linguistic code that, although it can boast a strong literary written tradition, is pre-eminently oral. This dialect seems to adapt itself far more naturally to the musical, rhythmic and lexical qualities of these Anglo-Irish-American songs than would standard modern Italian. As Bandini has said,

> [the structure of the modern musical phrase] involves the frequent use of final oxytones. And while Italian has a very reduced repertoire of oxytone words, English possesses a large number of monosyllabic words. (Bandini 1996, 31)

As well as translating the roots/blues songs that Rundle performs into Romagnolo, the idea is also to transpose/translate/trans-stage some of Nadiani's poems into the musical language of the blues (in the broadest sense of the word). This process has the added significance of being a passage from a "minority" language to one of the most dominant and "prestigious" languages in use today (cf. Hagège 2002), and the overall aim is to momentarily create, for the duration of the live performance of our mutually-inspired material, that ideal community we mentioned earlier. According to Zumthor the performance *symbolizes* an experience but at the same time it *is* the experience, one that can always be repeated and yet which is renewed each time. Semiotically

speaking, the text announces the existence of a social group (authors-performers-listeners), given that the constant function of the performance is to unify and unite the group while staking its claim to be heard (Cf. Zumthor 1984, 32; 95; 184; 287; 293; 294). In this way the division between the artist and his/her audience is overcome by the "sound" (in the all-embracing sense we described earlier) and by his/her *poetics of relation*. It is in this relation that a place of otherwise merely imaginary common diversity and sociality can take shape; the place in which "when a word works, when *communication* takes place […] we feel, for just an instant at least, the thrill of a shared existence" (Ronchi 2000, 14).

As far as Nadiani's approach to the trans-staging of Rundle's songs is concerned (a process which is only completed at the moment in which the poem is actually performed), the aim is not so much to create songs that can be sung in dialect as to completely rewrite the original songs in such a way as to maintain a sense of their rhythmic character. In some of his Romagnolo "trans-stagings" Nadiani tries to imitate the sounds of the English words without considering their meaning; while in others he translates the meaning fairly closely. English lyrics are governed by laws of prosody which are essentially oral in their nature and, as with the recital out loud of poetry, when performed contain as a form of potential all possible performances, and so can provoke/stimulate a variety of different interpretations. While Nadiani does not ignore the musical potential of his language when translating, or better still *trans-staging*, into Romagnolo, what he is really interested in is capturing and reproducing a certain atmosphere, certain archetypal tales, by tapping into the narrative traditions of the region, those that in more "prestigious" languages are called "epics" or "myths". The aim is to make the songs *performable* in Romagnolo.

And it is this performance, the trans-staging that is enacted, which ensures that the operation is free from any ethnocentric appropriation, such as that described by Antoine Berman (2009, 25), where a translation refers wholly "to its own culture, to its own norms and values, and considers everything that is outside these – the foreign – to be negative or, at best, suitable only to be annexed or adapted." [8]

Rundle's approach to the trans-staging of Nadiani's poems is similarly elastic. The process begins with a few key images that evoke an atmosphere and emotion that can then be shaped into a musical mood by means of a tune and a rhythm. Once Rundle has found a musical structure for the song, the story of Nadiani's poem can then be retold; with a conscious attempt made to indirectly cite some of the traditional imagery and tropes of the blues, but in a way that is adapted to and inspired by the plains of Romagna. The aim is to produce a song that is recognizably a blues from a musical perspective, but which reveals through its text a landscape and an imagery that are fundamentally Romagnolo.

4 Nadiani's Translations into Romagnolo

We shall now look at little more closely, and with some examples, at how individual songs were translated and adapted, and how Nadiani has made use of certain "mythological" figures present in Romagnolo culture. We should stress that there is no conscious thematic link between these songs. Each is simply a different way of performing and staging the cultural bond that has emerged from our creative interaction.

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[8] Cf. the collection of essays in Nadiani (2015) for further reflections on the issues involved in transposing between "minority" and "majority" languages.

4.1 Johnny Too Bad - Zvanì Carogna

"Johnny Too Bad" is the Jamaican reggae song that has entered into the Anglophone popular canon thanks to the success of the original, performed by The Slickers, and a number of well-known covers, especially those by the British band UB40, US blues musician Taj Mahal and British folk singer John Martyn. It was even performed regularly in a bluegrass version by Peter Rowan. The song featured in the sound track of the iconic film *The Harder They Come* (1972) in which the singer Jimmy Cliff memorably plays a young man who falls from grace after a series of disappointments and setbacks and becomes a notorious local gangster. It seems natural to relate this almost mythological figure of a gangster (or *rude boy*), which was very present in Jamaican music at the time, to the *Passatore*, the Romagnolo brigand who to this day is very much alive in the collective imagination of region as a popular anti-establishment (anti-)hero (in a way that is comparable to the continued presence of Robin Hood in the English popular imagination). The *Passatore* was the nickname borne by Stefano Pelloni (b. 4 August 1824 in Boncellino di Bagnacavallo, d. 23 March 1851 in Russi), who was one of the most ferocious brigands to roam Romagna. He was immortalized by Giovanni Pascoli, the most important Italian poet of the turn of the 20th century, in his poem *Romagna* with the lines

> Passator cortese re della strada re della foresta
> [Gentle Passatore, king of the roads and of the forests]

This is how Nadiani has transposed the first verse and chorus into Romagnolo:

A. Original version	B. Nadiani's version in Romagnolo	C. Back translation into English
Johnny Too Bad	**Zvanì carogna**	**Bad Man Gianni**
Walking down the road with your pistol in your waist, Johnny you're too bad. Walking down the road with your ratchet in your waist, Johnny you're too bad.	A vajon par la tu strê la rivultëla int e' curpet, Zvanì t'si una carogna a vajon par la tu strê e' runchet int e' curpet Zvanì t'si una carogna.	Strolling aimlessly down the road your pistol in your waistcoat Gianni you're a bad man Strolling aimlessly down the road your pistol in your waistcoat Gianni you're a bad man.
You're just robbing and you're stabbing and you're looting and you're shooting. Now you're too bad. You're just robbing and you're stabbing and you're looting and you're shooting. Now you're too bad. […]	T'sé sól d' rubê e t'sé sól d'scurghê e t'sé sól ciavê e t'sé sól d'tirê. T'si pröpi una carogna. T'sé sól d' rubê e t'sé sól d'scurghê e t'sé sól ciavê e t'sé sól d'tirê T'si pröpi una carogna. […]	All you do is rob and steal and cut and shoot. You really are a bad man. All you do is rob and steal and cut and shoot. You really are a bad man. […]

4.2 Down by Blackwaterside

"Blackwaterside" (also known as "Blackwater Side" and "Black Waterside") is a traditional song of love and betrayal which is thought to have originated in the River Blackwater area, in Ulster. It was recorded by a number of artists during the British Folk revival in the 1960s, most memorably by Anne Briggs, who first rediscovered the song, and by Bert Jansch who learnt it from Briggs and whose guitar arrangement became the definitive version in many people's minds.[9] In Nadiani's transposition into Romagnolo the faithless "Irish lad" who takes his pleasure with the narrator and then abandons her becomes the "*gag*", the "wild redhead" in Romagnolo, who in the popular imagination is a shrewd deceiver; an attribution given to redheads in Romagna and in Italy generally.[10]

A. Original version	B. Nadiani's version in Romagnolo	C. Back translation into English
Down by Blackwaterside	**Rè d'Bésa**	**Snake River**
One evening fair I took the air down by--- Blackwaterside. 'Twas in gazing all around me that the Irish lad I spied. […]	Int l'éra d'cla séra a faséva la ligéra a lè stésa da e' Rè d'Bésa. L'éra a lè a sgvicê gnacvël intorna a me che gag d'un bël burdël. […]	That evening on the threshing floor I was too fly Lying there on the banks of Snake river He was there, watching everything around me That handsome redheaded rogue […]

4.3 Spike Driver's Blues

Mississippi John Hurt's famous epic celebrating the feat of the legendary John Henry is one of the more famous songs in the American tradition that mythologize the labour and suffering that went into the conquest of the West, particularly the building of the railways. And John Henry, along with Casey Jones, is probably the greatest hero to emerge from the tales of that period. In his version Nadiani has transposed this tale of hardship on the railroads to the epopee of the "Scarriolanti" (the barrow pushers), the Romagnolo labourers who first worked in the great

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9   As testament to the iconic status that both their versions have acquired, and the way in which the history of the song's revival has become representative of the British folk music scene of the time, there is even a song by Ralph McTell called "A Kiss in the Rain" that tells of how Anne Briggs taught the song to Bert Jansch. The song also became the object of a plagiarism controversy when Jimmy Page of Led Zepplin published an instrumental arrangement called "Black Mountain Side" which was remarkably close to Jansch's arrangement.

10 See, for example, the folk song *Gli scariolanti* sung (in Italian) in Romagna and collected by the Futurist musician Francesco Balilla Pratella which recites "Gli scariolanti belli / son tutti ingannator" [the labourers are all handsome / and they're all deceivers]; and also the maligned figure of Rosso Malpelo in the eponymous short story by Giovanni Verga.

land reclamations in the Po Estuary around Ferrara and Ravenna and who then moved South in November 1884 to reclaim vast marshy areas in the region of Lazio, led by Armando Amuzzi and Nullo Baldini, two great figures of the Italian cooperative movement.

A. Original version	B. Nadiani's version in Romagnolo	C. Back translation into English
Spike Driver's Blues	**La Cânta de' scariulânt**	**The Song of the *Scarriolanti***
John Henry was a steel drivin' boy but he went down yes, he went down he went down	Zvanì d'Caddì e' faséva e' scariulânt mo un dè un s'aviet eh, un dè u s'aviet un dè u s'aviet.	Gianni from Caddì pushed a barrow but one day he left yes, one day he left one day he left.
Take my hammer and give it to the capt'n boys, tell him I'm gone you can tell him I'm gone yes, tell him I'm gone.	Tulìl vó e' mi badil e dasil a e' fatór burdel, dgij acsè che me a m'so aviê dgij pu che sè, che me a m'so aviê ehi, dgij che me a m'so aviê.	Take my spade and give it to the foreman boys, tell him I've gone tell him I've gone yes tell him I've gone.
This old hammer done kill John Henry and it won't kill me no it won't kill me ain't gonna kill me.	L'è ste' badil ch'l'amazet Zvanì d'Caddì e lò, nö a me u n'u m'amaza piò u n'i srà gnînt ch'u m'farà mêl u n'srà zérta e' mi badil.	It was that spade killed Gianni from Caddì and it won't kill me nothing will hurt me anymore not even that spade.
It's a long way from East Colorado honey, to my home honey, to my home honey, to my home. [...]		
John Henry left his hammer All paint' in red All shinin' red John Henry's dead		

4.4 Let's Pretend

Another of Nadiani's adaptations takes a classic country song by Willie Nelson and transposes it into what could be defined as Romagna's own country music: "Liscio". Liscio is a form of dance music that first emerged in Romagna at the turn of the 20th century and gradually spread throughout the North of Italy, enjoying a period of particular popularity in the 1960s and 1970s with the success of the various iterations of the Casadei orchestra. It is called "liscio", which literally means smooth, because of the way couples slide their feet on the floor as they dance. It is one of the many popular genres of music, in Europe and the Americas, to be based around the *Mittel*-European mazurkas, waltzes and polkas. Like Country music, the theme of love betrayed is prevalent in many of the songs in the Liscio canon, and here Nadiani has written a song which is designed to be sung in the Liscio style to the tune of the Willie Nelson original.

A. Original version	B. Nadiani's version in Romagnolo	C. Back translation into English
Let's pretend	**Fasen cont**	**Let's Pretend**
Let's pretend we're strangers for tonight	Fasen cont d'rèsar di frustir staséra	Let's pretend we're strangers this evening
Let's pretend we've never hurt each other	Fasen cont d'nò fés de' mél on cun ch'l'étar	Let's pretend we won't hurt each other
If you'll pretend I never made you cry	Se t'fé cont par me d' nò pianzar davéra	If you'll pretend not to cry at all
Then I'll pretend you didn't find another	Me a fegh cont ch't'a n'épa brisa un étar	I'll pretend that you don't have another
Let's pretend our love is just beginning	Fasen cont ch'e' nòstr amór u n'mura mai	Let's pretend our love will never die
Make believe that it was true love at first sight	Carden ch'l'è sté un amór com'un zabai	Believe that it was love at first sight
And even though my love has never really ended	E nech se me a t'a vleva ben davéra	Even though I really loved you
Let's pretend we're strangers for tonight	Fasen cont d'rèsar di frustir staséra	Let's pretend we're strangers this evening
Let's pretend our love is just beginning	Fasen cont ch'e' nòstr amór u n'mura mai	Let's pretend our love will never die
Make believe that it was true love at first sight	Carden ch'l'è sté un amor com'un zabai	Believe that it was love at first sight
And even though my love has never really ended	E nech se me a t'a vleva ben davéra	Even though I really loved you
Let's pretend we're strangers for tonight	Fasen cont d'rèsar di frustir staséra	Let's pretend we're strangers this evening

5 Rundle's Songs Inspired by Nadiani's Poems

As a musician and performer Rundle has always played Anglo-American-Irish folk music. His musical ear is most closely attuned to a particular combination of melody, rhythm and sound that can best be described as roots or *Americana*: a modern genre that fuses blues, country, folk and old-time in a single tradition of popular music that is without borders, that belongs to no single cultural or racial community, and that recalls acoustic music even when it is electrified.

5.1 Blue Is the Colour of My Mind

The first poem that Rundle trans-staged into song is "Blue is the Colour of my Mind" inspired by an untitled poem by Nadiani which was originally published in the collection *Guardrail* (Nadiani 2010). The line that first caught Rundle's imagination was "e' blù pés di nöst' pinsir" [the heavy blue of our thoughts] and this was straight away adapted to become the title of the song; but his efforts to turn the rest of the poem into a song were frustrated by what he realized was too literal an approach. Translating the poem like one might do for a literary translation was counter-productive: it produced cumbersome and overly wrought lines that were simply unsingable. The breakthrough came when Rundle realised that he must abandon any notion of *translating* the poem, and must simply try to write his own lines inspired by the lines of Nadiani's poems – in a way that is comparable to the relationship between subtitles and the dialogue of a film: they don't *translate* the dialogue, they *represent* it, with their own rhythm and timing.

A. Nadiani's poem in Romagnolo	B. Translation of the poem	C. Rundle's song inspired by the poem
[Senza titolo]	**[untitled]**	**Blue is the colour of my mind**
nó tot cvel ch'a vlen	all we want	We watch the wind bend the grass
l'è stêr a cvè incóra un pô	is to stand here a little longer	And feel the day slowing down.
in sta dmenga dochmezdè	this Sunday afternoon	As clouds drift across the fields
svincé da un vent	brushed by the wind	And head towards the town.
ch'e' va e ch'e' ven	that comes and goes	
in sdé cun i pi schelz	sitting bare-footed	*Blue is the colour of my mind*
slunghé ins l'érba	stretched out on the grass	*As I leave this day behind*
a gvardêr in so	looking up and watching	*Blue is the colour of my mind*
al nuval biânchi pasturoni	the lazy white clouds	*With no place left to find.*
a travarsê ona par ona	one by one drift across	
e' blù pés di nöst' pinsir	the heavy blue of our thoughts	Lying where we can feel the earth
a sintis adös	feeling this warm gust	Draw the aching from our bones.
sta curent tevda	that caresses our eyes	And for a while we forget the pain
ch'la s'sfrega j oc asré	with the tiredness of our days	For which, no joy atones.
e la stracona di nöstar dè	slipping away from our bones	
a sghinlês veja d'int agl'ös	and to fool ourselves	*Blue is the colour […]*
e par 'na vólta inluvis		
ch'e' seia acsè		Now we can tell ourselves
		This day will also end.

nench che dè	that this is how it is	And we will cast ourselves like
cun e' vent	on that day too	dust
a supiêr int la porbia	with the wind	spread thinly by the wind.
a spargujês arzir	blowing up the dust	
't un étar mond	spreading us lightly	*Blue is the colour […]*
	in another world	

5.2 Johnny's Blues

With this song Rundle was particularly struck by the image of the whining lorries/trucks ("e' fes-c strusiê d'un mérci/the futile whistle of a truck") which imaginatively transports us straight to the A14 motorway that cuts through the middle of Romagna, from Imola to Cattolica, and projects a constant, almost imperceptible hum that is a permanent backdrop to the countryside of the plain. He was also struck by the stark evocations of empty space: the empty space of the plain itself, and the empty space that inhabits the homes and the lives of the people who live there. The key here was to succeed in writing a blues that did not fall into the trap of drawing on standard blues imagery; a genuine risk given that one's imagination could easily be drawn by the topographical similarities between the Romagna plain crossed by the A14 motorway and the American mid-West crossed by Route 66. In this respect he was helped by the way that Nadiani's imagery is rooted in small, closely observed details that do not seek to be poetic but are made so by their ability to capture the emotion of the moment. So it was enough to try and recapture these details, while simplifying them to a degree in order to make the lines singable. The result is a song that sounds like a blues song but does not read like one. The kind of pain that is expressed here is a very Romagnolo nostalgia for a time when friendship and the freedom to stroll the fields, or watch the traffic flow on the A14, were enough. The loss of that "lightness" and the sense of our own isolation that the infinite extension of the plain can force upon us is the dominant note of this poem and the song that was inspired by it.

A. Nadiani's poem in Romagnolo	B. Translation of the poem	C. Rundle's song inspired by the poem
arzir	**light**	**Johnny's Blues**
… e 's a pinsaràl ste só1 zà strach	… and what will this tired sun think	I lean over the bridge
incaiê tra i pél dla luz i fon e i fil	the lights and fumes of our talk	With the sun in my eyes
de' nostar scorar a spinduclon sóra	bridled by the street lamps	And I watch it go down
i tir ch'i rugia al màchin ch's'pérd	leaning over the whining trucks	Between the telephone lines
dentr a la nöt apiêda …	that are lost	
	in the illuminated night	I hear the truck wheels whine
		Beneath their heavy load
		I watch the tail lights fade
		And disappear down the road

(e' fes-c strusiê d'un mérci	(the futile whistle of the lorries	*We're all alone and we're goin nowhere*
pr un sgond e' svegia al nöst parô1 arziri	for a second awakens our light words	*Easy words lost in time*
êria smarida trama al câmbr avérti	stale air in open rooms	
tra agli ös spluchêdi d'un palaz mai stablì)	among the bare bones of an unfinished home)	Our mouths are full of words
		That we never share
		In the silence of rooms
		In which we stand and stare
ach sens arèb adës e' nöstr	what is the point of our	
andê zet acsè d'brazet scurèndas	strolling arm in arm whispering	On the edge of the plain
't agli urec tot e' mond	our whole worlds in each other's ear	Inside an empty home
zet gvardend dret d'là da nó	standing quietly looking straight ahead	I see through walls
s'a lasèsum chj étar e i su fët	and if we were to leave the others and their stories alone?	That are bare as bones
da par ló s'a fòsum da par nó?	what if we were alone?	*We're all alone and we're goin nowhere*
't un étar mond		*Easy words lost in time*

5.3 Broken Old Bridge

One of the striking things about writing a song is how an apparently simple, almost banal, line can be raised into something much more powerful by being set to a tune and a rhythm. Similarly, poetic imagery that in modern Italian might not seem particularly striking or moving can acquire a greater level of expressiveness through being phrased in dialect. Dialect and music also share the ability to carry with them a sense of popular tradition and wisdom that becomes an important part of trying to create a work that can succeed in expressing its relationship to the country that inspires this project: the *plains*. In *in dov/Broken Old Bridge* the motorway features again, but this time as a more mystical, liminal space that separates all that is secure and familiar from all that is unknown and ripe with fear. The lorries also return but this time but with an imagery that could not be further from the typical imagery of the blues. Here they slide through the thick fog like ships, in a way that will be familiar to anyone who has lived in the plains of the Po valley. The closing image is perhaps one of the more moving in Nadiani's poetry: that of the narrator waving with frozen fingers to those who are leaving or passing through. In dialect the verb for "wave" is "fê d'segn", which is actually much more interesting than the verb "to wave" and could be literally translated as "making a sign". In dialect, then, the exact significance of the gesture is a little less explicit than in English; and it was this sense of ambiguity between those who stay and those who leave which was the main inspiration in finding a tune for the song.

A. Nadiani's poem in Romagnolo	B. Translation of the poem	C. Rundle's song inspired by the poem
in dov	**where**	**Broken Old Bridge**
e' pê che i pont i s'purta d'là da nó nench se incion u n'e' sa brisa in dóv	it appears that the bridges take us beyond ourselves though no one knows where	The broken old bridge stands alone Across the highway, that cuts the plain. Grass grows through its broken walls worn away, by years of rain.
d's-ciota i pasa zet i tir ad nebia o un fil d'un'acva vérda e stila ch'u s'i ved e' fond	beneath us the trucks pass silently or a thread of water, thin and so shallow you can see through it	At night we feel the old bridge shake As the cargoes pass beneath us The mist rolls slowly in their wake Like waves that split between us.
e nó a cve so (dida-giazul) a fê d'segn a cvi ch'i s'pérd 't e' vent	and we stand up here (our fingers frozen) waving to those that are lost in the wind	*La la la la…*
		The old men always say round here No one knows, where the bridge will take you When its shrouded in the cold damp mist And crippling fear, will hold you
		They say that you may well return But you won't return the same. And we will wave our frozen hands As the cold wind calls your name
		La la la la…
		They say that you may well return But you won't return the same And we will wave our frozen hands As the cold wind speaks your name.

6 Conclusion

We are clear in our minds that our use of dialect and the blues is not intended as a form of enclosure within the confines of a region or a codified musical genre, but the very opposite: each language welcomes the other into its sphere. In 2012 we took our project on a tour of Romagna, sponsored by the regional COOP Supermarket chain. The idea was for us to perform in bookshops in a series of large shopping malls in the region. At one of these events, the bookshop owner came up to us at the end of the performance and said: "When I heard that you would be coming I really couldn't imagine how poems in Romagnolo dialect and blues music could possibly go together. But now that I have listened to you I understand. It makes sense. I can't say how or why, but when you hear it, it makes sense."

Even for us it can be difficult to understand exactly how or why this collaboration works on an artistic level. In the end, we have decided that it starts with the topography that unites the plains of the Po valley and those of the Mississippi delta. From these two iconic landscapes and their histories of poverty and hard labour, there emerges an emotion that is essentially rural and popular; an emotion which in the Delta is expressed through the harsh, spell-binding language of the blues, and which in Romagna is expressed through a dialect capable of great eloquence. In our respective transpositions/trans-stagings of each other the poems and songs travel via the medium of a shared imagery and shared histories of suffering, but acquire their originality and a dimension of the unexpected through the very contemporary articulation that we try to give to these two languages (where Nadiani is a "native" of the language he is using, while Rundle is using a language adopted by choice). The more intimate and introspective character that emerges is born of the 21st century and its particular illusions and disappointments; one where two languages of the past are, perhaps, able to project an aesthetic of the future.

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Mamma Mia, A Singable Translation!

ABSTRACT

The article discusses and analyzes approaches to translating singable texts. It presents a linguistic (prosodic, lexical and structural) analysis of the Slovenian translation of the musical *Mamma Mia!* The aim of the qualitative and quantitative study is to investigate the translation strategies used to produce a singable target text. The results of the analysis suggest that producing a prosodic match is a basic requirement, whereas the lexical, structura,l and/or poetic characteristics of the source text are subject to changes. Overall, the findings show that the function and the purpose of the translation play a crucial role in the prioritization of translation strategies.

Keywords: singable translation; sung translation; translation strategies; prosody; lexical analysis; rhyme; musical; Abba; *Mamma Mia!*

Mama mia, prevod pétega besedila!

POVZETEK

Članek predstavi in razčleni pristope k prevajanju pétih besedil. Osredini se na rezultate jezikovne (prozodične, leksikalne in zgradbene) razčlembe slovenskega prevoda muzikala *Mamma Mia!* Cilj predstavljene kvantitativne in kvalitativne študije je proučevanje prevajalskih strategij, ki se uporabljajo pri prevajanju pétih ciljnih besedil. Rezultati razčlembe pokažejo, da je prozodično ujemanje osnovna zahteva, medtem ko so leksikalne, zgradbene in poetične lastnosti izvirnega besedila podvržene številnim spremembam. Lahko torej potrdimo, da funkcija in namen prevoda igrata ključno vlogo pri izbiri prevajalskih strategij.

Ključne besede: prevajanje pétih besedil; péto prevajanje; prevajalske strategije; prozodija; leksikalna razčlemba; rima; muzikal; Abba; *Mamma Mia!*

Mamma Mia, A Singable Translation!

1 Introduction

"In a sense, sung words are the least translatable of all words," states Newmark (1993, 21) in his *Paragraphs on Translation*. Indeed, when the product of translation is a singable text, its analysis, or even evaluation, should rely on more than the well-known criteria of translation faithfulness and translation equivalence. The translator of a singable text is faced with the task of not only translating the words of the original but also considering other factors – both musical and linguistic – that may influence the final product; prosody, rhyme, note duration, and singability of certain sounds are but some of them.

Focussing on the interaction between the above mentioned factors, the article first presents different approaches and strategies to translating singable texts, and then examines a set of linguistic properties observable in singable translations. The study that follows is based on the translations of twenty-three songs from the musical *Mamma Mia!*, presenting a comparison of the prosodic, lexical, structural and poetic characteristics of the source texts (ST) with those of the target texts (TT).

Section 2 of the article discusses the current research in the field of singable translations with an emphasis on functional approaches to translation of this text-type. Section 3 presents the study of the Slovenian translations of several songs from the musical *Mamma Mia!* In the final sections (4 and 5), there is a discussion of the results, followed by some concluding remarks.

2 Literature Overview

2.1 Translation of Singable Texts

Translation of singable texts is not a widely researched topic despite the abundance of such translations in various languages and despite the fundamental role of music in people's lives. The studies that do exist centre mainly on "the fusion of verbal and musical discourse" in the translations of opera (Gorlée 1997, 235) or "art songs" (Low 2003b, 91). Less attention is devoted to the translation of pop song lyrics or other contemporary forms of singable texts.

Franzon (2008, 373–74) claims that the weak academic focus on translation of singable texts may be due to the "lack of clarity as to the professional identity of the people who do translate songs." In fact, such translations typically fall under the heading of "special translation tasks" (Low 2003a, 87) and their translators are usually a diverse group of professionals that encompasses not only professional translators but also music fans, theatre professionals, singers, and others.

Nonetheless, according to Susam-Sarajeva (2008, 188–89), a much more likely reason for the small number of studies in this area is the "huge can of worms" that such projects open for researchers attempting to tackle them. Not only do they have to deal with the complexities of multimodal material by studying the relationship between, for instance, words (lyrics), music (melody) and visual elements (staging), but they may also encounter the issue of translation becoming an adaptation, which makes the TT too dissimilar to the ST to be analysed as a translation. With regard to this problem, Low (2005, 194) points out that adapted texts that "bear no semantic relation with the ST […] have no place in discussions of translation."

The study of translation of singable texts can still be a rewarding undertaking, or, as Gorlée (2005, 8) describes it, "an imaginative enterprise" as it offers the opportunity for the linguistic analysis of texts to be extended to other disciplines. For instance, the researchers of singable translations can focus on cultural aspects of the TT, its musical features (prosody, singable vowel harmonies, …), the poetic devices used (rhyme, metaphor, …), the intended purpose, the function, and similar.

2.2 Purpose-Centred Approach to Translation of Singable Texts

Low (2003b, 92–94) finds the concepts of purpose and function especially pertinent in the translation of singable texts. He discusses the issue in terms of Vermeer's *Skopos* theory (1978), which is centred on the functional properties of the ST and the TT, and places the purpose of the action of translation at its core. Vermeer's theory thus extends the often-discussed notions of translation equivalence or faithfulness: it deemphasizes the type of translation that relies too heavily on recreating the linguistic properties of the ST, and adopts a more functional and TT-centred approach to it. In the words of Nord (2010, 121–22), "the prime principle determining any translation process is the purpose (*Skopos*) of the overall translational action, which takes place between cooperating parties across language and culture boundaries." Hence, in the framework of *Skopostheorie*, "the target text's functionality or adequacy […] sets the standard for translation evaluation" (Nord 2010, 122). Consequently, the singable TT should be a product of a translation process that is consistent with the demands of the medium, the audience, and the type of performance.

Since translations of singable texts can never be full equivalents of the ST, the attention to *Skopos* helps "a translator to decide which features to prioritise in a given case and which may be sacrificed at less cost" (Low 2003b, 93). From the perspective of singable texts, the TT should adhere to characteristics of the music and performance type. The focus on the purpose may also lead the translator to introduce certain adaptations to the TT to match the culture and the context of the audience.

Low (2003b, 105–6) claims that a translator of a singable translation (in classical music) is "subject to huge constraints imposed by the pre-existing music, because they cannot ignore the rhythms, the note-values, the phrasings or the stresses of the music […]." Due to these limitations, the singable TT may seem awkward on paper but much more suitable for singing. To illustrate, Low (2003b, 106–7) provides his own translations of Baudelaire's sonnet "La vie antérieure", which was set to music by Henri Duparc. The first verse (1a) and its translations with different *Skopi* (1b-f) are repeated here.

(1) a. ST: *J'ai longtemps habité sous de vastes portiques*

b. TT (performer's crib): *For a long time I lived under vast porticoes*

c. TT (recording insert): *For a long time I lived under vast porticoes*

d. TT (programme text): *For a long time I lived by the sea in a palace*

e. TT (spoken text): *In a previous life I lived by the ocean in a tall palace*

f. TT (singable text): *For a long time I dwelt under porticoed halls*

Low (2003b, 108) describes the singable translation in (1f) as "clumsy"; however, he defends its awkwardness by showing that the text is "based not on the prosody of the French poet […], but on that specific music – which varies from two to six syllables per measure and seldom places the longest notes at the downbeats." As can be seen above, the version in (1f) lexically,

structurally and poetically departs from the original, but this is mostly due to the requirements of its function in the target language.[1]

2.3 Layers of Purpose-Centred Approaches to Translation of Singable Texts

As part of his 'pentathlon principle', Low (2005) proposes that the criteria of (1) singability, (2) sense, (3) naturalness, (4) rhythm and (5) rhyme be applied in the translation of singable texts. With regard to 'singability', the translator should pay attention to consonant clusters and (short) vowels that may be difficult to articulate while singing. The criterion of 'sense' refers to the transfer of meaning: a true lexical equivalent of a word in the ST may not be a viable choice in a singable translation for various reasons (for instance, the number of syllables can represent a constraint). To continue, the 'naturalness' criterion refers to a singable TT still being natural in relation to, for example, register and word order.[2] The criterion of 'rhythm' is linked to the number of syllables – in singable translations this number usually has to be identical in the ST and in the TT. And finally, with regard to 'rhyme', the translators have the option of keeping it, removing it entirely, or keeping only some of the rhymes.[3] Crucially, Low (2003a, 101) states that none of these criteria should be considered "sacrosanct."

From a similarly functional perspective, Franzon (2008, 390–91) distinguishes three types of matches between a singable lyric and its translation: (1) a prosodic match is related to melody (the number of syllables, type of rhythm, vocalizable sounds); (2) a poetic match that revolves around the structure (rhymes, lines, and location of key words); and (3) a semantic-reflexive match with regard to expression (story, mood, description, and metaphor). Of the three layers, the prosodic one is described as the most basic, since it makes the TT singable. However, similarly to Low (2003a, 2005), Franzon (2008, 296) sees translation as a decision-making process and describes the options related to the three layers as merely "theoretically available to song translators."

2.4 Some Properties of Singable Translations

The translator has an arduous task when asked to produce a singable translation, especially if they are not allowed to adapt the original music in any way or to change the message of the ST. Keeping in mind that they also have to render a TT that is functionally equivalent to the ST, it is not surprising that such translation undertakings are challenging.

According to Franzon (2008, 386–88), some translation strategies that are characteristic of such projects include loose approximations of the ST, paraphrases, omissions and additions – all are well-documented translation strategies (see Baker (1992) and Newmark (1993) for examples and discussion). Paraphrases are rewordings (different lexical or lexicogrammatical realizations) of the original message that do not substantially add to or take away from the meaning of the ST. Omissions include any material (words, phrases, lines) that is removed in the TT, whereas additions represent material that only appears in the TT.[4]

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[1] Other types of and reasons for the differences between the English source texts and their Slovenian translations have been recently discussed by Rot Gabrovec (2015), Hirci and Mikolič (2014), Pisanski Peterlin (2013) and others.

[2] Newmark (1993, 166) speaks of "a struggle between sense and naturalness."

[3] See Graham (1989) for more on the (un)necessary insistence on rhyme.

[4] These definitions also apply to the analysis presented in the following sections of the paper.

To illustrate the various translation strategies employed by translators, Franzon provides a set of examples from the musical *My Fair Lady* and its translations into other, mostly Germanic languages. A few lines from his discussion (the translations and their back-translations) are repeated here to illustrate the type of changes that can be identified in the translations of musicals (see Franzon 2008, 386–87).

(2) a. ST: *Don't talk of stars / burning above*

b. TT (Norwegian):   *Ikke forklar / stjernenes brann*

[Don't explain / the fire of the stars][5]

d. TT (German):   *prich nicht vom Mond / den du mir schenktst*

[Don't talk of the moon / that you will give me]

The examples in (2) reveal that the Norwegian translation of the two lines is relatively close to the original. In (2b) the ST verb 'talk' is replaced by the nearly synonymous 'explain', whereas the reduced relative clause in the ST that describes the stars as 'burning above' becomes the (nearly synonymous) headword of a nominal phrase 'the fire of the stars'. In contrast, the German version in (2c) departs from the ST substantially – 'stars' are now 'the moon', and the '[stars] burning above' become '[the moon] that you give to me'. A word-by-word analysis shows that the translators adopted different approaches to the task. The Norwegian text loosely paraphrases the ST, while the German one omits parts of it and substitutes them with new (contextually appropriate) content. The linguistic shifts identified in such translations may thus involve both vocabulary and syntax.

As elaborated by Franzon (2008) and Low (2003), the changes presented above are mostly the result of the constraints that are imposed on the translator by the criterion of singability/prosody, particularly the metric structure and the rhyme scheme of the TT. If Franzon's and Low's models are applied to the examples in (2), we can observe that both translations follow the prosodic structure of the ST by using the same number of syllables and by adhering to the iambic rhythm of the original, which is illustrated in (3).[6]

(3) a. Don't – TALK – of – STARS / burn–ING a–BOVE

b. *Sprich – NICHT – vom – MOND / den – DU – mir – SCHENKST*

To achieve a prosodic match between the ST and the TT, the translator has no choice but to avoid word-by-word translation. Consequently, the second verse of the ST consists of two disyllabic words, whereas the second verse of the TT consists of four monosyllabic words.

The analysis of examples (2) and (3) thus supports Franzon's (2008, 388) claim that our "assessment of the fidelity of a singable translation should be based not so much on word-by-word comparison, but on contextual appropriateness" – that is, the TT should fit the music (especially its prosody and the prominent syllables/notes) and the context of the performance.

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5   The back translations are given in square brackets.
6   The syllables that are stressed in the song are in capital letters; the dash is used to show the syllable boundaries.

3 The Study

3.1 The Corpus (and Its Background)

The analysis of singable texts in the article is based on the Slovenian translations of twenty-three songs from the musical *Mamma Mia!* The jukebox musical written by Catherine Johnson incorporates songs composed by Benny Andersson and Björn Ulvaeus, members of the internationally renowned 1970s Swedish pop group Abba. The show premiered in London in 1999, and has been performed world-wide ever since. According to Wikipedia (2016), it has been played in more than forty countries and translated into twenty languages.

The Slovenian premiere of the musical was on June 15, 2015. Featuring a cast of well-known Slovenian performers, the show closely follows the structure of the original musical. The reception of the musical has been very positive – the major media outlets described the project as "having justified, if not exceeded the expectations of the audience" (Pelk 2015 for *24ur.com*).[7] According to the web portal *Siol.net* (Mrevlje 2015), the audience "went crazy with excitement over the musical," which featured "Slovenian translations of the songs and amazed [the spectators]." In his review of the musical for the main Slovenian broadsheet *Delo*, Smrekar (2015) describes the musical as a "pleasant surprise" – his critique is very favourable and praises virtually all aspects of the performance: the music, direction, scenography, choreography, and acting. With regard to the translations, Smrekar states that the lyrics are fluidly translated and adapted, despite the occasional awkwardness in songs such as "Chiquitita".

The songs were translated into Slovenian by Tomaž Domicelj, an established Slovenian singer-songwriter who studied English and Slovenian and is also an experienced translator. As reported by *Delo* (Krečič 2015), Domicelj described the twenty-three translated texts as "related to the content of the musical, sounding like the original, and, most importantly, remaining understandable." The project took him three months to complete and the greatest challenges were the vowels, rendering the text into the dual, and Slovenian words such as the amphibrachic *ljubezen* ('love') because they are much longer than their equivalents in English (K. A. 2015). According to *Siol.net* (Mrevlje 2015), the translator wanted to make the songs as Slovenian as possible without resorting to too much slang and while still retaining their vitality.

The musical contains twenty-three songs (see Appendix for the complete list). All are included in the analysis presented herein.[8]

3.2 Methodology

The study aims to identify and quantify the changes that occurred in the process of translation of the English musical lyrics into Slovenian. The TT represents the starting point of the analysis. First, each line of the TT was matched to its corresponding line in the ST – for instance, wherever various repetitions in the TT were omitted (and marked by the ellipsis), the same amount of the ST was removed. The features of the ST and the TT were analysed manually or, where possible, using electronic tools (Lextutor Concordancer, on-line syllable counters, and MS Excel). The songs were analysed with regard to their prosodic, lexical, structural and poetic properties:

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[7] Translations of the reviews and media reports by the author of the article.
[8] The author would like to thank the production company Prospot d.o.o. and especially the translator, Tomaž Domicelj, for providing the written translations of the songs and thus making this analysis possible.

- To analyse the translation of prosodic features, the number of syllables in each line of the ST and the TT was counted and the syllable-per-word ratios calculated.[9] The syllables were counted manually, as the on-line electronic counters can be inconsistent in their output.

- In the analysis of the lexical features of the ST and the TT, the Corpus Concordance English on-line tool (http://www.lextutor.ca/conc/eng/) was used to calculate the number of types (different words) and tokens (running words). The word lists were then examined manually to count the number of lexical/grammatical items and to determine their lexical density in terms of Ure (1971) and Halliday (1985). Also, to examine the lexical shifts in more detail, a line-by-line analysis was conducted to count the number of paraphrases, omissions and additions.

- Related to this, the changes in the syntax were observed to identify any re-ordering of the content across lines.

- Finally, the rhyming patterns in the ST and the TT were identified, counted, and compared.

3.3 Research Questions

The main hypothesis of the study is that the translation strategies employed by the Slovenian translator were constrained by the function and purpose of the TT. Since the TT is a singable text meant to entertain audiences, the Slovenian translation should exhibit a close prosodic match to the ST, while also preserving the storyline and its artistic value. Hence, it was expected that the translator would eschew precise, word-by-word translation and create a loose approximation of the original.

To test this hypothesis, the following research questions (RQ) were formulated.

RQ1: If a prosodic match is a fundamental feature of a functional singable translation, to what extent does the analysed TT preserve the prosody of the ST?

RQ2: If a singable TT is at least partially adapted to fit the constraints of its function and the properties of the target language, what are the most frequent lexical and structural modifications?

RQ3: Related to RQ2, what are the changes related to the poetic properties of the ST?

3.4 Results

3.4.1 Prosodic Features

The analysis of prosodic features was limited to the comparison of the number of syllables in the ST and in the TT. It shows that most of the songs contain exactly the same number of syllables. Minor variation can be observed in four of the songs.

In three cases ("Mamma Mia" (Song 6), "Chiquitita" (Song 7), and "Lay All Your Love on Me" (Song 9)) the difference is in a single syllable. For instance, in (4), the TT has an extra syllable.

(4)   a. ST: *why, why did I ever let you go*   [9 syllables]
        b. TT: *naj, naj tisti* čas *se (spet po)vrne*   [10 syllables]
                   [let, let that time come back again]

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9   In this paper the term prosodic features refers to the division of words into syllables. The analysis of intonation patterns or sentence stresses was unfortunately not possible since the complete corpus of translations was available only in written form.

The brackets in the TT translation of "Mamma Mia" in (4b) were added by the Slovenian translator. They suggest that the word *spet* ('again') and the prefix *po-* are optional. Omitting one of them yields a match in the number of syllables. Nevertheless, in one of the recordings of the Slovenian songs that are currently accessible on Youtube, both syllables are present in the song. The fragment from the music sheet in Figure 1 shows how this is possible: the ST monosyllabic word *go* is set with a two-note melisma (*go–o*), whereas in the TT, each of the two notes corresponds to a whole syllable (…*vr–ne*).

why	why		did	I	ev – er	let you	**go**
naj	naj		tis	– ti	čas se	spet po –	**vr – ne**

[let, let that time come back again]

Figure 1. The bars in "Mamma Mia" (Song 6) that illustrate the distribution of syllables in relation to notes, see example (4).

Examples (5) and (6) show a similar, single-syllable difference (from "Chiquitita" and "Lay All Your Love on Me", Songs 7 and 9, respectively).

(5) a. ST: *you will have no time for grieving* [8 syllables]

   b. TT: *ker ne boš več jokala*   [7 syllables]

     [because you will not cry anymore]

(6) a. ST: *now every man I see is a potential threat* [12 syllables]

   b. TT: *kot da vsak moški, ki vidim ga, osvaja te* [13 syllables]

     [as if every man I see is hitting on you]

In only one case, in the song "The Name of the Game" (Song 12), the difference between the ST and the TT is in two syllables, see example (7).

(7) a. ST: *I wanna know, oh yes, I wanna know* [10 syllables]

   b. TT: *hočem vedeti, o, ja, hočem vedeti* [12 syllables]

     [I want to know, oh yes, I want to know]

As Figure 2 illustrates, the extra TT syllables in (7) fall on crochets that are followed by pauses. Potentially, the singer can replace each crochet with two quavers and thus accommodate the number of syllables in the TT. Alternatively, the final vowel in *vedeti* ('know') could be omitted, thus changing the trisyllabic *ve–de–ti* into its disyllabic spoken form *ve–det*.

...   *I*   *wan–na know*   *oh*   *yes*   *I*   *wan–na know*

...   *ho – čem ve–de–**ti***   *o*   *ja*   *ho – čem ve–de–**ti***

...   *~~ho~~ – čem ve–de**t***   *o*   *ja*   *ho – čem ve–de**t***

[I wasn't to know, oh yes, I want to know]

FIGURE 2. The bars in "The Name of the Game" that illustrate the distribution of syllables in relation to notes, see example (7).

The attention of the translator to the number of syllables in the TT is also evident in the layout of the translations. There are numerous instances where the translator indicated (by using the combining breve) that two words are to be joined and sung together. In this manner the syllable count per line in the TT was reduced to fit the prosody of the ST; see example (8).

(8)   a. ST: *even if you fail*   [5 syllables: e–ven – if – you – fail]

          b. TT: *nič ne izpodleti*   [5/6 syllables: … neiz–pod …/ … ne – iz–pod …]

                 [nothing fails]

It is also noteworthy that the analysis shows a noticeable difference between the ST and the TT in the number of syllables per word. While the English texts exhibit a mean of 1.3 syllables per word, the Slovenian ones have a mean of 1.5 syllables per word. Figure 3 shows that the number of syllables per word is consistently higher in the TT.
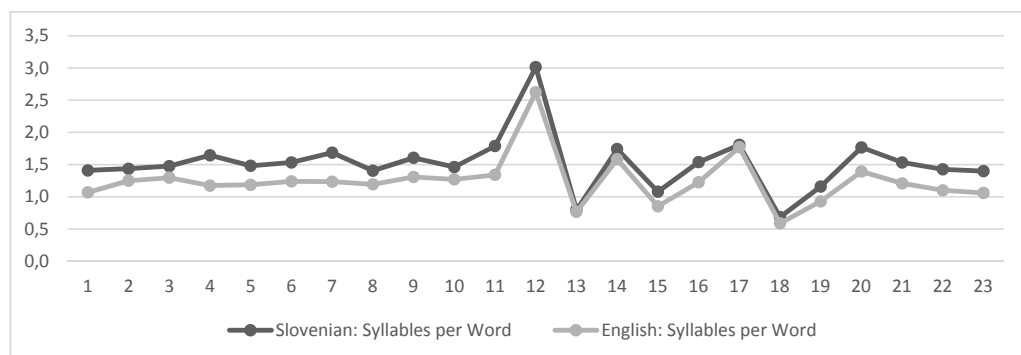
FIGURE 3. The number of syllables per word in the ST and in the TT across the twenty-three songs.

Figure 3 also shows that the translations closely follow the ST with respect to syllable-to-word ratio. For instance, the ST song with the highest mean syllable-to-word ratio (2.7), keeps a correspondingly high ratio in the TT (3.1) – see Song 12 ("The Name of the Game"). In contrast, "Knowing Me, Knowing You" (Song 18) has the lowest syllable-to-word ratio in both languages (0.7 in Slovenian and 0.6 in English). The correlation between the sets of data for English and Slovenian is very high: 0.96.

To illustrate the effect of the syllable-to-word ratio on the translation, examples (9) and (10) are provided.

(9)   a. ST: *the – love – you – gave – me / no–thing – else – can – save – me, – S.–O.–S*

           b. TT: *tvo–ja – lju–be–zen / me – lah–ko še re–ši – na – po–moč!*

                 [your love / can still save me – help!]

The lines in (9a) have a mean of 1.3 syllables per word, while their Slovenian equivalent in (9b) has a mean of 1.8. Semantically, the monosyllabic word *love* is the key word in the first line of the ST. Since it cannot be omitted and since the Slovenian equivalent has three syllables, the translator solved the problem of excess syllables by paraphrasing the rest of the line. The monosyllabic noun *love*, which is preceded by a monosyllabic determiner and postmodified by a trisyllabic clausal postmodifier, has been replaced by a trisyllabic noun preceded by a disyllabic possessive pronoun. Hence, five words of the ST are rendered as two in the TT.

As the mean numbers can be misleading, an example should also be provided where the number of syllables per word is higher in the ST. In the English line in (10a) the mean is 1.5 syllables per word, while in the Slovenian line in (10b) the mean is 1 syllable per word – the example is from "Knowing Me, Knowing You" (Song 18).

(10)   a. ST: *know–ing – me, know–ing – you*

           b. TT: *tu – si – ti, – tu – sem – jaz*

                 [here you are, here I am]

3.4.2 Lexical Features

The word count reveals that the ST contains noticeably more words than the TT: 3985 vs. 3250. In both the ST and the TT the function words represent the (weak) majority of tokens, yielding a lexical density of 47.2 percent for the ST, and 48.4 percent for the TT. This distribution is illustrated in Figure 4.
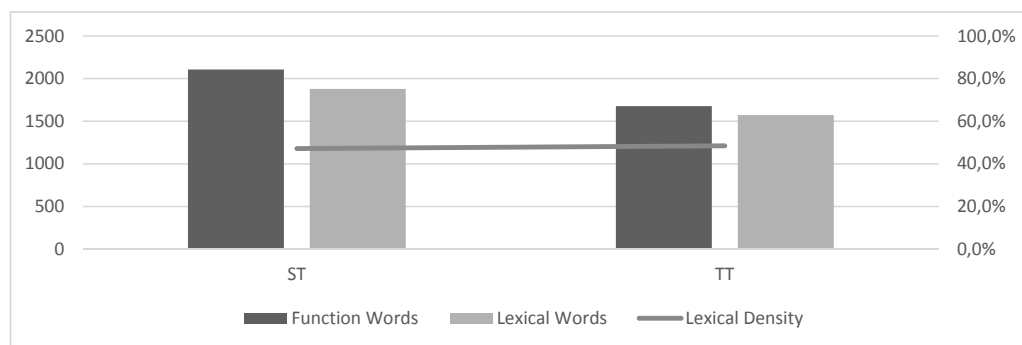
Figure 4. The distribution of lexical and function words in the ST and in the TT.

A closer analysis of translation strategies related to the lexical characteristics of the ST and the TT (for all twenty-three songs) indicates that paraphrasing was the most common translation strategy: 59.5 percent of the TT lines contain paraphrases of the ST. After paraphrases, omissions and additions are also frequent; they can be found in 39.1 percent and 34.7 percent of the lines, respectively. The least-used translation strategy is word-by-word translation, as only 10.6 percent of the lines are translated in this manner. The results are presented in Figure 5.
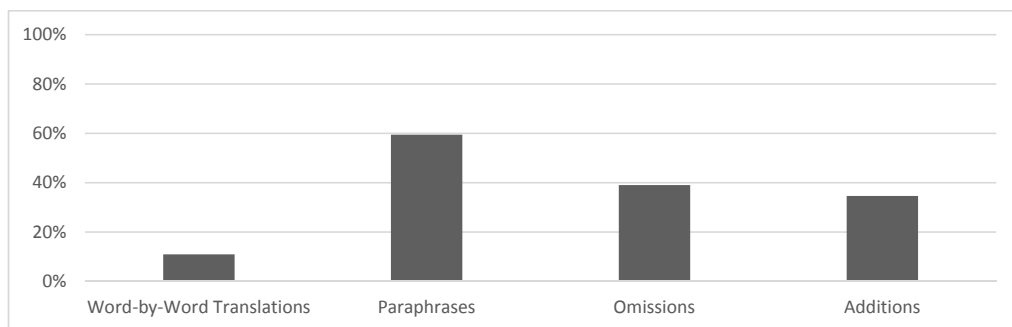
FIGURE 5. The translation strategies identified in the twenty-three translated songs. The percentages refer to the number of lines where an individual strategy was used.

Looking at the individual songs, it can be observed that word-by-word translations fluctuate from being used in none of the lines (for instance, in Song 14, "Under Attack") to being used in 25 percent of the lines (Song 13, "Voulez-Vous"), where the high percentage of such lines is also caused by repetition.

The example in (11) is from "Take a Chance on Me" (Song 22). It shows that, with the exception of language-dependent factors, such as the overt subordinator and the second-position clitics in Slovenian, the translator provided a word-by-word translation of the ST.

(11)   ST: *know I'm gonna get you*
        TT: *vem, da te bom dobila*
               [I know that I'm going to get you]

A stark contrast can be observed, however, between the frequency of word-by-word translations and the frequency of paraphrases in each song. This comparison is presented in Figure 6.
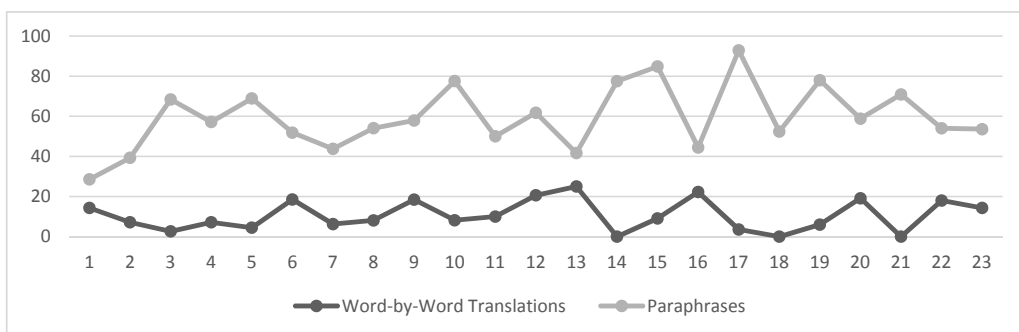
FIGURE 6. The frequency of lines (percentage per song) that were either translated word-by-word or paraphrased.

As Figure 6 shows, the "Prologue" (Song 1) has the lowest percentage of lines containing paraphrases, that is, 29 percent. On the other hand, in the song "Does Your Mother Know" (Song 17), 93 percent of the lines were categorized as paraphrases of the ST. An example of a line from "Voulez-Vous" (Song 13) that was categorized as a paraphrase is presented in (12).

(12)   ST: *ain't no big decision*
        TT: *majhna odločitev*
               [a little decision]

The analysis of omissions and additions reveals that omissions can be found in the range between 21 percent (Song 12, "The Name of the Game") and 67 percent of the lines (Song 18, "Knowing Me, Knowing You"). An example of a line that contains omitted content is in (13). It is noteworthy that both lines consist of the same number of syllables but differ in their content: the ST information on the location of the caller (Glasgow) is omitted in the TT. The example is taken from "Super Trouper" (Song 10).

(13)   ST: *when I called you last night from Glasgow*
        TT: *ko klicala sem te sinoči*
               [when I called you last night]

The number of additions in the TT is generally slightly lower. They are least frequent (12 percent) in "Super Trouper" (Song 10) and most frequent (57 percent) in "Knowing Me, Knowing You" (Song 18). In most cases the additions can be associated with omissions (the correlation is relatively high, 0.71) – that is, both can usually be found in the same lines. An example of a line containing both from "Thank You for the Music" (Song 5) is given in (14).

(14)   ST: *she says I began / to sing long before I could talk*
        TT: *in pravi, da sem / kar s petjem premagala jok*
               [and she says that I / overcame crying by singing]

The added lexical meaning in the TT in (14) is that of singing instead of crying (see the second part of the example). The omission, on the other hand, includes the word *began* in the first part of the example and the clause *long before I could talk* in the second part.

The frequencies for the two translation strategies of omissions and additions can be compared in Figure 7.
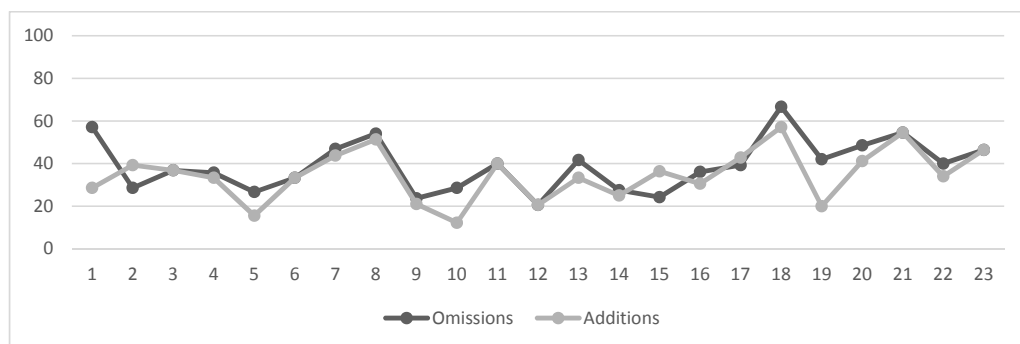
FIGURE 7. The frequency of lines (percentage per song) that contain omissions and/or additions.

3.4.3 Structural Features

Due to a variety of language-dependent factors that affect the word order and the phrase structure, the analysis pertaining to structural changes was limited to the structural differences
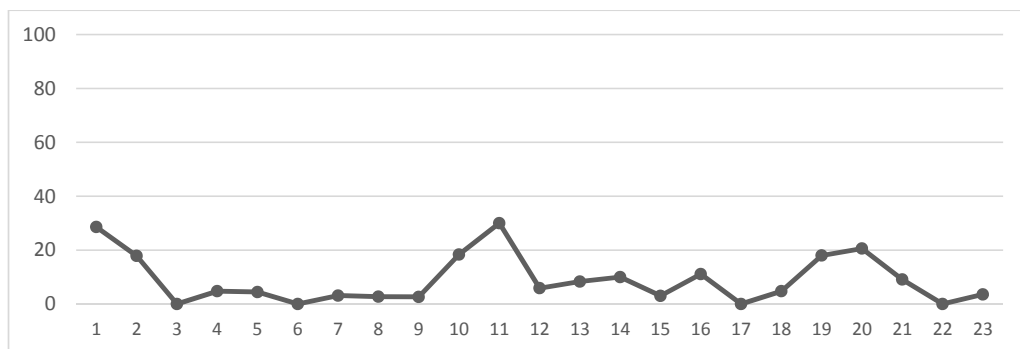
FIGURE 8. Structural changes in the TT across the twenty-three songs.

between the ST and the TT on the level of song lines. In other words, the results presented here show how often the messages were reorganized and the content of a ST line moved to some other line in the TT.

Figure 8 illustrates that the percentage of the ST lines whose content was transferred to some other TT line is consistently low. The range is between 0 percent (Songs 6, 17, 22) and 30 percent (Song 11), with a mean of 9.0 percent across all songs. To illustrate, an example of such a change from "Slipping through My Fingers" (Song 20) is provided in (15).

(15)   ST: *and I have to sit down / for a while*

         TT: *in za nekaj* časa / *obsedim*

                 [and for a while / I remain seated]

3.4.4 Poetic Features

Two-hundred and thirteen (213) instances of end rhymes were identified in the twenty-three ST songs. The majority (65.7 percent) were also recreated in the Slovenian translation. Figure 9 shows the distribution of end rhymes by song in both languages.
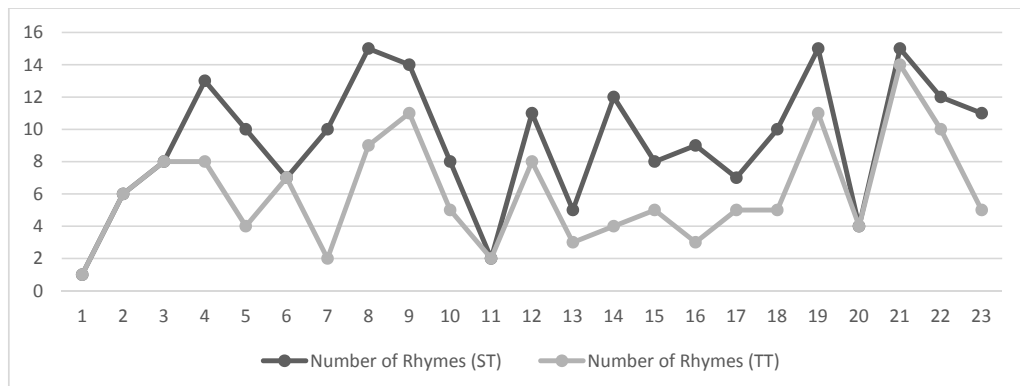
FIGURE 9. The number of end rhymes across the twenty-three songs.

Figure 9 shows that the number of rhymes either remains unchanged in the TT (see Songs 1, 2, 3, 6, 11, and 20) or is less frequent (in all other songs). In some songs the discrepancy is more noticeable than in others: Songs 7 and 14 ("Chiquitita" and "Under Attack") represent the extremes in the group.

An example of a recreated rhyming pattern can be observed in (16). It is taken from the song "Mamma Mia" (Song 6).

(16) ST: *look at me <u>now</u> / will I ever learn / I don't know <u>how</u>*
      TT: *glejte me <u>zdaj</u> / nič me ne izuči / kdove <u>zakaj</u>*
             [look at me now / I never learn / who knows why]

In contrast, example (17) from "Super Trouper" (Song 10) shows that the TT does not always keep the end rhymes in the ST.

(17) ST: *but I suddenly lose <u>control</u> / there's a fire within my <u>soul</u>*
      TT: *spet naenkrat zgubim <u>nadzor</u> / v duši ogenj mi <u>zagori</u>*
             [again I suddenly lose control / in my soul a fire is ignited]

Another change that can be observed is the addition of end rhymes in the TT. In "Super Trouper" (Song 10), the last eight lines end in the following rhyming pattern, (18).

(18) ST: *… <u>arrive</u> / … you / … me / … <u>alive</u> / … arms / … <u>tight</u> / … mean / … <u>tonight</u>*
      TT: *… prišel / … tu / … zazdi / … <u>oživim</u> / … <u>zdrvim</u> / … <u>izgubim</u> / … vem /… nocoj*
             [… come / … here / … seems / … alive / … rush / … lose / … know / … tonight]

The pair of ST end rhymes *…arrive / … alive* and *…tight / … tonight* is not kept in the TT. Instead, a new rhyming pattern *…oživim /… zdrvim / … izgubim* is introduced in nearly the same spots in the TT (though the new rhymes rely on the predictable Slovenian verbal morphology).

The study of rhyming patterns also reveals that the TT does not only very consistently follow the rhymes of the ST but that it also contains a number of instances where the translator mimicked the vocalic characteristics of the original text by choosing Slovenian vocabulary with the same or similar vowels. The example in (19) from "Honey Honey" (Song 3) shows that the front General British (GB) vowel /iː/ appearing at the end of the ST lines is rendered as the Slovenian /i/.[10]

(19) ST: *… least / … beast*
      TT: *… tič / … hudič*
             [… character / … devil]

To continue, the example in (20), from "Dancing Queen" (Song 8), indicates that the above strategy is not coincidental: the assonant diphthongs in *low* /ləʊ/ and *go* /gəʊ/ are rendered as *nov* /nɔʊ/ ('new') and *lov* /lɔʊ/ ('hunt') in the TT. The translator even indicates this pronunciation by providing the non-standard, phonetic spelling of the two words: *nou* and *lou*. The focus on the two vowels can be associated with their prominence and duration in music.

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10   The transcription of English and Slovenian is in accordance with the IPA conventions (International Phonetic Association 1999; Šuštaršič, Komar and Petek 1999, 135–39).

(20) ST: *Friday night and the lights are <u>low</u> / looking out for the place to <u>go</u>*

  TT: *pride* čas, *ko večer je <u>nou</u> / pozna noč prava je za <u>lou</u>*

  [the time comes when the evening is new / the late night is right for the hunt]

The example of *lou* in (20) also shows that such phonetic similarities are not limited to vowels – namely, the pair *low* (ST) and *lov* (TT) are cross-linguistic homophones. Another similar example from "Thank You for the Music" (Song 5) is presented in (21), where the English line final *chance* /tʃɑ:ns/ is rendered as the Slovenian čas /tʃas/ ('time'), thus repeating most of the vowels and consonants from the original.

(21) ST: *what a joy, what a life, what a <u>chance</u>*

  TT: *kakšen raj, kakšen smeh, kakšen <u>čas</u>*

  [what a paradise, what a laugh, what a time]

Some other phonetically similar ST/TT pairs that have been identified in the analysis include: *again* /əˈgen/ and *grêm*[11] /grɛm/ ('goʼ) in "Mamma Mia" (Song 6); *met* /met/ and *me* /mɛ/ ('meʼ) in "Lay All Your Love on Me" (Song 9); *do* /du/ and *tu* /tu/ ('here') in "Dancing queen"; *tu* /tu/ ('here') and *truth* /tru:θ/ in "Chiquitita" (Song 7); and *best* /best/ and *pest* /pest/ ('fistʼ) in "Take a Chance on Me" (Song 22).

Another related finding is that even though the sound effects that include sequences of the same vowel or similar vowels are not always recreated using homologous TT phonemes, they may be recreated with a different set of (assonant) vowels. The example in (22) from "I Have a Dream" (Song 2) shows how the sequence of GB front close vowels /i: – i: – ɪ/ that appears in line-final ST words was rendered into Slovenian as a sequence of front close-mid vowels /e – e – e/.

(22) ST: *… see / … dream / … sing*

  TT: *… dlaneh / … smem / … grem*[12]

  [… palms / … may / … go]

Presented in (23) is another instance of sound effects being transferred to the TT. In "Money, Money, Money" (Song 4), the ST word *money* /mʌni/ was rendered as the TT pronoun *meni* / meni/ ('to me'), thus largely mimicking the sounds of the original.

(23) ST: *money, money, money*

  TT: *meni, meni, meni*

  [to me / to me / to me]

4 Discussion

The purpose of the study was to examine the language of singable translations. By comparing the Slovenian translations of the songs from the musical *Mamma Mia!* with their English originals, the qualitative and quantitative study investigated the hypothesis that the translation strategies

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[11] The Slovenian word *grem* ('I'm going') can be pronounced with the open-mid or with the close-mid front vowel. The circumflex in the translation ('*grêm*') was added by the translator to represent the open-mid variant, which is typically used by Slovenian speakers as an analogue of the General British /e/ or the General American /ɛ/.

[12]   Here the word grem ('I'm going') is not marked with the circumflex – the expected pronunciation is with the front close-mid vowel /e/.

used to produce the Slovenian translation were conditioned by the function of the TT. The hypothesis was tested through three research questions pertaining to prosodic (RQ1), lexical/structural (RQ2) and poetic (RQ3) characteristics of the TT.

4.1 Prosodic Features

With regard to RQ1, the results confirm some previous observations (Fenk-Oczlon and Fenk 1999; 2004) on the cross-linguistic differences between English and Slovenian: the former has, on average, a lower number of syllables per word. The consistently higher values in the TT show no deviations in the translations with respect to this. More importantly, it has been established that the TT fully preserves the prosodic structure of the ST. A few minor variations (the difference in one or two syllables in four lines) can be accommodated for either by the music (by adding notes) or by introducing alternative divisions of syllables.

The finding on the constraints of prosody is expected since the function of the translation is that of a singable text; in this respect the result also supports the basic tenets of the *Skopos* theory and confirms Low's (2003a, 2003b, 2005) and Franzon's (2005, 2008) claims about certain features of translations being prioritized over others in order to satisfy the function/purpose of the translation product. In our case, it has been shown that the constraints of singable translations do not leave much room for changes on the level of prosody. Low's 'rhythm' (2003a) and Franzon's 'prosodic match' (2008) thus represent the aspect of the original that is obligatorily recreated in the TT. Section 3 illustrates that the Slovenian translator of *Mamma Mia!* paid careful attention to the prosodic layer – this is evidenced in the punctuation of the lyrics: the combining breve is used a number of times to signal to the singer when to join two words into one in order to manipulate the syllabic structure of the text.

4.2 Lexical and Structural Features

RQ2 compares the lexical and structural properties of the ST and the TT. The lexical density identified for the ST/TT is relatively high, especially if we consider that according to Ure (1971) the lexical density of above 40 percent is typical for English written texts. This finding can be explained if we consider the medium. The lyrics of pop songs are often a product of writing and rewriting; in addition, as in any type of poetic language, the texts include lines that contain fragmented language that may omit many of the function words that would be otherwise present in, for instance, prose. An interesting finding is also that the translation strategies of paraphrasing, omitting and adding resulted in the TT of (virtually) equal lexical density.

Notwithstanding the above, from a lexical perspective, the TT represents a noticeable departure from the ST. Specifically, the analysis shows that the translator only rarely provides a faithful translation of the original. Since he had to preserve the prosodic characteristics of the ST, the option of resorting to word-by-word translation was only rarely available. Indeed, a perfect illustration of the issue was provided by the translator himself when he compared the monosyllabic English *love* with its trisyllabic Slovenian equivalent *ljubezen* (reported in the media; K. A. 2015). The prioritization of prosodic features thus results in a translation that consists mainly of paraphrases. Nevertheless, the TT also contains numerous omissions and additions. In combination with the strategy of paraphrasing, the nearly equal proportion of omissions and additions also supports the finding showing a very similar lexical density for the ST and the TT.

The interplay of prosodic constraints and lexical choices has also been observed by examining the

structural properties of the TT (included in RQ2). The analysis shows that a transfer of content – this includes words, (para)phrases and clauses that contribute to the plot of the musical – across lines is relatively rare, which proves that the majority of lines may have been paraphrased or slightly adapted (omissions/additions) but their messages remain located in the same spots in the TT. This is expected, as the location of the message is vital for the progression of the plot and for keeping the basic sequence of events intact to support the context of the performance.

4.3 Poetic Features

RQ3 addressed some poetic characteristics of the ST and the TT. The analysis showed that a full recreation of the rhyming patterns in the TT is rarely an option for the translator of a singable translation, which is in agreement with the analyses presented by other authors – for instance Graham (1989). The Slovenian translator has been able to preserve about two-thirds of the rhymes of the ST. This was achieved either by following the line-by-line rhyming patterns exactly (in most cases), or by replacing the ST pattern with a new one in the TT. The analysis of the poetic features associated with rhyme was complemented by the discussion of a number of instances where the sound imagery of the original was preserved or at least imitated. It has been found that the prominent sounds of the ST, especially vowels crucial for the singability of the text, often resurface in the TT.

5 Conclusion

The article presented a discussion of approaches and strategies employed in the translation of singable texts. Its main focus was on a set of linguistic features typical for the text-type. The study of these features encompassed twenty-three Slovenian translations of songs by Abba from the musical *Mamma Mia!* By comparing their prosodic, lexical, structural and poetic characteristics with those of the ST, the analysis confirmed the hypothesis that the function of the translation plays a crucial role in the prioritization of translation strategies. Even though the constraints on the prosody prevailed over other observed translation strategies, especially over the approach of providing a faithful, word-by-word translation, it can be concluded that the translator was still able to render a translation that represents a functional equivalent of the ST. This was achieved by paraphrasing, by adding/omitting lexical material, and by maintaining or building on some poetic/phonetic features of the original.

The study also points out some challenges of researching singable translations. The author cannot but agree that this "imaginative enterprise" (Gorlée 2005, 8) is a "huge can of worms" (Susam-Sarajeva 2008, 188), as it calls for diverse types of linguistic analyses to be combined with musicological theory. Even though a lack of attention to a more interdisciplinary approach is a limitation of this study as well, some avenues of research in this field remain attractive for linguistic analysis. For instance, the additions and omissions that were quantified and illustrated in the article could be addressed in more detail in terms of what they entail and how they affect the messages/plot of the musical. Also, new topics, such as sentence/line stresses, intonation, variations in register, metaphoric language, and syntactic changes remain open for exploration.

Appendix: Songs Analysed

Song No.	ST Title	TT Title
Song 1:	Prologue	-
Song 2:	I Have a Dream	Zdaj sanjat' smem
Song 3:	Honey, Honey	Ta moj ljubi
Song 4:	Money, Money, Money	Meni, meni, meni
Song 5:	Thank You for the Music	Hvala za vso glasbo
Song 6:	Mamma Mia	Mamma mia
Song 7:	Chiquitita	Čikitita
Song 8:	Dancing Queen	Plesna kraljica
Song 9:	Lay All Your Love on Me	Le mene ljubi ti
Song 10:	Super Trouper	Snop svetlobe
Song 11:	Gimme! Gimme! Gimme!	Najdi, najdi, najdi
Song 12:	The Name of the Game	Kam naj pravzaprav grem
Song 13:	Voulez-Vous	Voulez-vous
Song 14:	Under Attack	To je napad
Song 15:	One of Us	Tista sem, ki joče
Song 16:	SOS	Na pomoč
Song 17:	Does Your Mother Know	Ali mama ve
Song 18:	Knowing Me, Knowing You	Tu si ti, tu sem jaz
Song 19:	Our Last Summer	Čez poletje
Song 20:	Slipping Through My Fingers	Mi polzi med prsti
Song 21:	The Winner Takes It All	Ko radi zmagamo
Song 22:	Take a Chance on Me	Ker počasen si
Song 23:	I Do, I Do, I Do, I Do	Naj bo, naj bo, naj bo

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Part V

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