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Résumé de l'article

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Bien que quelques études sur la traduction des chansons puissent être identifiées, telles que l'approche pentathlonienne de Low (2003 ; 2005) et l'approche fonctionnelle de Franzon (2005), elles ne semblent pas se concentrer sur l'interaction entre les modes, ce qui est typique de ce genre. Ces modèles de traduction offrent des indications précieuses sur la manière de traiter les paroles, mais ce qui manque, c'est un modèle d'analyse systématique et multimodal qui peut être appliqué à la chanson dans son intégralité. Kaindl (2005 ; 2013) prend en compte la multimodalité des chansons, mais se concentre uniquement sur la musique populaire et sur l'opéra. Compte tenu de l'absence de recherche substantielle sur l'interaction entre les modes, caractéristique des comédies musicales, cet article se concentre sur le développement d'un modèle d'analyse prenant en compte la complexité sémiotique des chansons. Une nouvelle approche basée sur des thèmes permettra une vision plus globale de la chanson et de son contenu.

A multimodal model of analysis for the translation of songs from stage musicals

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RÉSUMÉ

La traduction des chansons n'est devenue que récemment un domaine d'intérêt pour la recherche, avec le développement d'études sur l'opéra, les films, la musique folklorique, les reprises des chansons, etc. Peu d'érudits ont effectué des recherches sur les comédies musicales, bien que les chansons jouent un rôle fondamental dans ce type de performance, en transmettant le sens avec des ressources sémiotiques verbales, audio et visuelles.

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ABSTRACT

Song translation has only recently become an area of interest for research purposes, with the development of studies on opera, films, folk music, cover songs, and more. Not many scholars have researched stage musicals, even though songs play a fundamental role in this type of performance, conveying meaning via verbal, audio and visual semiotic resources.

A few studies on song translation can be identified, such as Low's (2003; 2005) Pentathlon Approach and Franzon's (2005) functional approach. These models of translation offer valuable guidelines on how to treat the lyrics, but what is missing is a systematic and multimodal model of analysis that can be applied to the song in its entirety. Kaindl (2005; 2013) takes into consideration the multimodality of songs, but only focuses on popular music and opera. Acknowledging the lack of substantial research on the interaction between modes, which is typical of stage musicals, this paper focuses on the development of a model of analysis that considers the semiotic complexity of songs. A new approach based on themes will allow for a more holistic view of the song and of its content.

RESUMEN

La traducción de canciones se ha convertido recientemente en un área de interés para fines de investigación, con el desarrollo de estudios sobre ópera, películas, música folclórica, canciones de portada y más. No muchos estudiosos han investigado musicales teatrales, aunque las canciones desempeñen un papel fundamental en este tipo de interpretación, transmitiendo el significado a través de recursos semióticos verbales, auditivos y visuales.

Aunque se pueden identificar algunos estudios sobre la traducción de canciones, como el Pentathlon Approach de Low (2003; 2005) y el enfoque funcional de Franzon

(2005), esos no parecen centrarse en la interacción entre modos que es típica de este género. Estos modelos de traducción ofrecen pautas valiosas sobre cómo tratar las letras, pero lo que falta es un modelo de análisis sistemático y multimodal que pueda aplicarse a la canción en su totalidad. Kaindl (2005; 2013) tiene en cuenta la multimodalidad de las canciones, pero solo se centra en la música popular y en la ópera. Reconociendo la falta de investigación sustancial sobre la interacción entre modos que es típica de los musicales teatrales, este documento se enfoca en el desarrollo de un modelo de análisis que considera la complejidad semiótica de las canciones. Un nuevo enfoque basado en temas permitirá una visión más holística de la canción y de su contenido.

MOTS-CLÉS/KEYWORDS/PALABRAS CLAVE

traduction, multimodalité, comédies musicales, traduction des chansons, thèmes
translation, multimodality, stage musicals, song translation, themes
traducción, multimodalidad, musicales teatrales, traducción de canciones, temas

1. Introduction

In recent years, the interest in song translation has grown and several studies have been conducted in this field (Gorlée 2005; Kaindl 2005; Susam-Sarajeva 2008; Minors 2013; Low 2017). Different genres are analysed (such as opera, films, folk music, cover songs), but research on stage musicals is still sporadic (Franzon 2005; Mateo 2008). Some of these scholars developed models of translation for songs in performance, but they tend to focus solely on how to treat the lyrics (Low 2003; Franzon 2005), and not on the interaction between the different semiotic modes at the core of this genre. When the focus is on this multimodal aspect, it is either looked at in relation to opera (see review of Kaindl's 1995 work by Clüver 2008) or presented as an opportunity for further research, for instance a "stage effectiveness" criterion to be potentially added to the Pentathlon Approach (Low 2017: 110).

According to Borroff (1984: 101), a stage musical is "a set of musical numbers conceived as one score with a balanced aesthetic whole." In a stage musical, songs are inserted in a coherent narration that follows the scheme "beginning-development-conclusion," and they allow for the advancement of the plot. Songs are "storytelling element[s]" (Kenrick 2008: 95) and represent the focal points of the performance. In stage musicals dialogues are important, but they do not necessarily convey the most relevant information, which is left in large quantity to the songs. In Woolford's (2012: 245) words, "[s]ongs [are] capable of forwarding plot, developing character, commentating on the action or otherwise functioning in the story telling."

The term *stage musical* refers to a live on-stage performance, of which several types can be distinguished; *musical theatre* is a broader expression used to define this genre (Woolford 2012: 20).

The available translation models that could be applied to songs from stage musicals are the Pentathlon Approach devised by Low (2003, 2005) and the functional approach based on communicative clues devised by Franzon (2005).

Low's Pentathlon Approach (2005: 185), also known as the "pentathlon principle" (2003: 92, 101-102; 2005: 191-192) was not developed specifically for songs from stage musicals, but it provides useful suggestions on the translation of songs in general. At the heart of this approach is the idea that compromises are necessary, and that it is the translator's task to decide which aspects to prioritise. The Pentathlon Approach is based on five categories that the translator should consider when approaching

songs: singability, sense, naturalness, rhyme and rhythm. Singability is the quality that makes a song performable in translation. Sense refers to the general message of the source text that is to be reproduced in the target text, while naturalness is linked to the language used, which has to sound natural to the target audience. Sense and naturalness are relevant for the study of songs; however, they seem too vaguely sketched to be of use in a systematic analysis of these texts. What seems to be missing is a clear definition of their nature and the proper way to assess them in a research context. Rhyme and rhythm are related to the musical aspect of songs, to their style, and to the constraints that the music poses to both the songwriter and the song translator. Depending on the type of song, these issues will have more or less relevance for changes in the semantic meaning.

Several guidelines can be found on how to approach a song from a rhythmical point of view, but fewer exist on similar semantic analyses. While both Low and Franzon hint at the importance of the content of a song, it would appear that the reproduction of the semantic meaning often implies compromises, given the constraints that the hybrid nature of songs entails.

In this paper, the "essence of the source text" (Low 2005: 184) is indicated with the term *message*, used to refer to the content of the song. Message indicates what is expressed, but also any possible extra-textual information that is expected to be inferred from that content. Borrowing from musical terminology, the message is what Woolford (2012: 258, 260) defines as the "hook" of a song, which describes "a neat idea that captures the essence of the moment."

Low devises a scoring system for rhymes, but does not do the same for the criteria of singability, sense, naturalness and rhythm listed in his model (Low 2008: 12); therefore, there does not seem to be a clear and systematic way to assess the transfer of meaning from the source to the target text. It is evident that, when translating a song, strict fidelity cannot be obtained and that some liberties have to be taken, if only for reasons of musicality. In relation to opera, for example, Desblache (2013: 16) states that "[o]pera translators' priority is not semantic fidelity." Moreover, in Franzon's (2005: 292) words, "the verse form, partly determined by the structure of the music, is generally preserved, but the semantic content of the source lyric is handled very freely [in a process of] functional re-interpretation." What emerges from the Pentathlon Approach is that a certain degree of manipulation is permitted (Low 2003: 94), and that the task of translating a song needs constant reworking.

While lacking from Low's Pentathlon Approach (2003; 2005), function is a fundamental part of Franzon's model (2005): a song translated into a target language needs to replicate the function of the original source text, rather than just its textual properties. The idea that songs have a specific function has been addressed, among others, by Zumthor (1983/1990: 143, translated by Murphy-Judy) and Laliberté (2005).

While not specifically clarifying what he means by "function" of a song, Franzon relates it to the concept of "functional units/communicative clues" (Franzon 2005: 263, 265-266), borrowed from Nord (1997) and Gutt (2000). These communicative clues are inserted into a functional model and found "in the properties of playwriting: character, conflict (interpersonal address), plot, milieu (context), and language (code)" (Franzon 2005: 274). This first definition does not seem to specify what communicative clues are, where to find them or what exactly this expert means with the expression "properties of playwriting." He then adds that,

> [f]unctional units may be found in pronouns, verbal modes, utterances implying emotion or attitude (interpersonal address), deictic or spatiotemporal references, mention of props (context), and implied staged activity, including gestures or verbal behaviour. (Franzon 2005: 274)

Despite this addition, it is not entirely clear what type of relationship exists between the categories that the researcher identifies and the communicative clues that these categories seem to include.

In relation to the message of the song, Franzon (2005: 282) affirms that "translators often make large or small adaptations of culture-specific items." This concept of acculturation is particularly relevant when it comes to theatre texts because, in Aaltonen's (1996: 204) words, "[they] seem to tolerate substantial inconsistency in detail, as the audience does not have the time or need to reflect on details." The same could be said of a stage musical, where there is no time for the audience to re-listen to a song, or to look at texts during the performance.

This overview of available models of translation aimed at songs demonstrated how the audio and visual modes are not as thoroughly analysed as the verbal one. The discussion started by Kaindl (2005: 235) on the "plurisemiotics of pop songs" and opera needs to be expanded to musical theatre as well. This means that there is a need for a specific model of analysis that would cover all three semiotic modes at play in songs from stage musicals (verbal, audio, visual). The identification of this gap has led to the development of the multimodal model of analysis for songs from stage musicals described in this paper.

The model was applied to a corpus that included songs from various stage musicals. For the purpose of this article, two stage musicals were selected to provide examples: *Cats*[1] and *Jesus Christ Superstar* (*JCS*).[2]

2. Communicating through songs

A stage musical tells a story in which characters interact on stage as if they were in the real world. If in everyday conversations people tend to follow specific patterns, then there are likely to be conversational rules in place in theatrical communications as well. However, there are differences between the ways in which communication proceeds on stage as opposed to real life.

First, the communication is not real, but carefully crafted, because the interaction was decided by the authors of the script; the spontaneity typical of real-life conversation cannot be replicated nor expected. Second, the communication takes place mostly via songs, rather than through dialogues or monologues. It is therefore necessary to interpret songs as acts of communication carrying significance and a communicative value.

Songs are considered acceptable forms of communication used by the characters on stage to convey information and emotions between themselves and with the audience. Music, not normally present in everyday conversations, does not stop these exchanges from happening; on the contrary, all the participants accept it. The context in which the communication takes place is composed of characters, plot, place and time of the story, and by audience, and place and time of the staging.

Traditional rules of conversation seem to be transposed to songs, which act as monologues and dialogues, and despite their "prefabricated orality" (Baños-Piñero

and Chaume 2009) they are analysed as regular conversations. Even though it was previously crafted by the songwriter, the interaction based on songs is expected to be accepted by the audience not just as spontaneous, but also as the norm.

From a pragmatic point of view, songs have a "spatio-temporal characterization" (Van Dijk 1977: 191) that refers to the time and place of narration: the way in which these elements are referred to in the text is an indication of how the context impacts the text itself. There may be situations in which some references are left unexplained or given as granted, drawing from knowledge that the audience is supposed to possess. In addition to that, Lewis' (1972) co-ordinate of "previous discourse" allows "the hearer to interpret what is said in the light of what has already been said" (Brown and Yule 1983: 41) and is related to the idea of a shared knowledge created throughout the performance. Relevant concepts and references might not be repeated or explained every time, but just hinted at; in this case the hearer, and the audience with them, can grasp the meaning based on what was previously said. In this pragmatic theoretical framework, shared knowledge can also be related to the "intended meaning" defined by Cruse (2004: 22), that is those elements that do not need explanation in order to be understood by the hearers and the audience. Shared knowledge is established both between the characters on stage that act in the fictional story, and between the characters on stage and the audience, which gets involved in the information provided while attending the performance. On the concept of existing knowledge, Oittinen (2008: 86) states that "readers need to fill in information gaps found in texts on the basis of their background knowledge as well as their experience." This is relatable to stage musicals, where the audience is often expected to fill in "gaps" throughout the performance. This means that translators approaching songs from stage musicals should consider the degree of knowledge that the target audience is expected to possess and consider the eventuality of having to make concepts more or less explicit.

3. A multimodal model of analysis for songs from stage musicals

The purpose of the multimodal model of analysis for songs from stage musicals presented in this paper is to approach a less-researched genre, offering a new perspective on the way songs in stage musicals could be analysed and translated. The methodology used for the analysis was created by assembling already existing theories that refer to verbal, audio or visual modes separately; multimodal approaches have started to develop only recently, and a univocal framework is still to be produced.

This model looks at the "semantic interaction among semiotic systems" (Pastra 2008: 300) and aims to provide more information on the multiple modes at play in songs of stage musicals, which could eventually inform their translation. It was developed with a particular focus on the identification of relevant themes in the lyrics, which are then replicated (or not) in the audio and visual modes. These themes represent the information that each song wants to transmit to the audience, and they are expressed via verbal, audio and visual semiotic resources.

Songs could be defined as "ensembles, representations or communications that consist of more than one mode, brought together not randomly but with a view to collective and interrelated meaning" (MODE 2012).[3] This definition also fits the concept of themes used in this paper; according to how many different semiotic

resources are employed, a theme will be considered as contributing more or less strongly to the overall meaning of a song.

As stated in MODE (2012), "the weighting of modes, in terms of which [they are] predominant or backgrounded, can indicate relative 'status' and their very co-presence is suggestive of multimodal interrelationships." The concept of status was transformed in this research into *multimodal richness*, based on the different types of themes that can be classified. A theme that is expressed by a high amount of different semiotic modes contributes more to the message of the song, and it is more likely to be maintained in translation.

Table 1 presents an overview of the model and of the semiotic resources that will be discussed next.

Table 1

Multimodal model of analysis for songs from stage musicals

Verbal Mode	Audio Mode	Visual Mode
Repetitions Evocative Meaning Key Clusters Expressive Meaning Cultural Background Intratextuality	Music Interludes Pauses Sound Effects Paralinguistic Features	Dancing Embodied Behaviour Stage Props

3.1. Verbal mode

In this multimodal model of analysis, the verbal mode focuses on the lyrics, the written words performed on stage during a song. The categories developed to analyse this mode (see Table 2) are based on modified versions of the Pentathlon Approach by Low (2003, 2005) and the functional system proposed by Franzon (2005).

These categories are organised following three streams of analysis (linguistic, semantic and social/cultural), which group together categories covering different aspects of songs. First are those related to the linguistic aspect of the text (repetitions), then the categories analysing the semantic properties of the song (evocative meaning, key clusters, and expressive meaning) and finally the categories that look at the social/cultural aspects of the text (cultural background and intratextuality).

Table 2

Categories of verbal mode

Categories		Explanation
Linguistic	Repetitions	Words or clusters of words that are repeated more than once.
Semantic	Evocative Meaning	Words or clusters of words expressing language variation (dialectal expressions, markers of formality/informality, etc.).
	Key Clusters	Words or clusters of words that identify the main subjects of the lyrics.
	Expressive Meaning	Words or clusters of words that express emotions or attitudes.

Social/ Cultural	Cultural Background	Expressions that refer to the source culture, as well as idioms and proverbs.
	Intratextuality	Concepts related to plot, characters and context of the performance, which are not made explicit to the audience because they were previously presented.

3.1.1. Repetitions

The category of repetitions draws from Low's (2003, 2005) categories of "rhyme" and "rhythm": by showing how frequently a concept is reiterated, it is possible to see which themes are considered to contribute the most to the meaning of a song, and more likely to be picked up by the audience.

Example 1 reproduces the refrain of the song, where the majority of repetitions occur. In this song, the cats introduce themselves to the audience: "Jellicle" is the name of their tribe and, as it becomes evident throughout the show, they are very proud to be part of this group. Therefore, it is not surprising to see how many times this name is repeated throughout the song. Stylistically, the refrain is one of the moments of a song where repetitions are more likely to occur.

1) Jellicles are and Jellicles do,
Jellicles do and Jellicles would,
Jellicles would and Jellicles can,
Jellicles can and Jellicles do (Refrain 1)

Jellicles can and Jellicles do,
Jellicles do and Jellicles can (Refrain 2)
(*Jellicle Songs for Jellicle Cats*, from *Cats* 1981/2012)

3.1.2. Evocative meaning

Cruse (1986, 2004) distinguishes between descriptive and non-descriptive meaning; he identifies several layers of meaning depending, among other factors, on whether the sentence examined is logical and objective (Cruse 2004: 44-45). The category of evocative meaning, developed for this model, is inspired by Cruse's (1986, 2004) idea of "evoked meaning," which is used to refer to "usages characteristic of a particular dialect or register [that evoke] their home contexts and [create] a situation" (Cruse 2004: 59).

This category aims to analyse expressions of language variation by looking at the way characters speak according to their personal features, and at the type of relationship they establish with each other. Drawing on the pragmatic framework used to interpret songs, elements such as geographical origin, social class and degree of relationship are analysed to obtain information on the characters that interact on stage. The concept of "naturalness" put forward by Low (2003, 2005) is also of inspiration.

The way in which words are used may signal a specific degree of closeness between the characters, and the type of relationship that exists between them. For instance, in Example 2 Judas uses a direct tone when talking to Jesus (for example, "Listen Jesus" and other expressions in italics). This is a characteristic trait of Judas and marks the close and informal relationship between the two characters.

Example 3 shows another case of informal relationship between Peter, Mary Magdalene, and Jesus. The idiomatic expression "to get the message home" (in other

words, to make something known and understood) underlines the informality between the characters.

2) *Listen Jesus* I don't like what I see
All I ask is that you listen to me
And remember—I've been your right hand man all along
You have set them all on fire
They think they've found the new Messiah
And they'll hurt you when they find they're wrong
(*Heaven on Their Minds*, from *JCS* 1970/2012)

3) I think you've made your point now
You've even gone a bit too far *to get the message home*
Before it gets too frightening
We ought to call a vote
So could we start again please?
(*Could we Start Again, Please?*, from *JCS* 1970/2012)

3.1.3. Key clusters

From a semantic point of view, the category of key clusters identifies the main topics of the lyrics that help create the song's message. According to Low (2008: 13; 2013: 233) lyrics usually include a series of "key words" that convey the gist of the song, and they are placed on prominent notes (or vice versa). Low (2008: 98) also states that a song possesses some "crucial parts" (refrain, start, end), which would most probably include key words.

Starting from this idea, a category was developed that would group together words or clusters of words that are related to the same topic, in order to create a picture of the subjects treated. This technique will allow for the identification of the most prominent themes in the song; the subsequent audio and visual analyses will then determine whether such themes are replicated in the translation, and if so in what capacity.

In Example 4, the Apostles gather around Jesus to show their excitement about their future plan of riding into Jerusalem. This "buzz" pushes them to ask several questions, while Jesus invites them to be patient. A key cluster that can be identified in this song is that of "future," as highlighted by the words and expressions highlighted in italics.

4) Why should you want to know?
Don't you mind about the *future*, don't you try
to think *ahead*
Save *tomorrow* for tomorrow, think about today instead

I could give you facts and figures—I could give you *plans* and *forecasts*
Even tell you where I'm going —

When do we ride into Jerusalem

Mary that is good—
While you prattle through your supper—*where* and *when* and *who* and *how*
She alone has tried to give me what I need
right here and now
(*What's the Buzz?*, from *JCS* 1970/2012)

3.1.4. Expressive meaning

The category of expressive meaning draws from Cruse's (1986, 2004) previously mentioned distinction between descriptive and non-descriptive meaning. Expressive meaning is listed as non-descriptive and it refers to a "sentence [that] is subjective and does not present a conceptual category to the hearer: it expresses an emotional state" (Cruse 2004: 57).

However, this specific category of the model is only partially based on Cruse's definition: expressive meaning aims to identify words or clusters of words that express emotions or attitudes, but whose basic meaning may also be descriptive. It also draws from Franzon's (2005: 274) idea that relevant "communicative clues [can be found in] utterances implying emotion or attitude." Several studies have been conducted on the role and development of emotions, and different definitions have been provided. Among them, Ekman, Friesen, *et al.* underlines how, despite a general disagreement in the definition of what emotions are,

> there is some agreement […] that there may be stimuli which elicit emotional behavior because of innate factors, as well as those to which the emotional response is learned: and that, in addition to internal events of the organism, such emotional reactions would also be induced by external or environmental stimuli. (Ekman, Friesen, *et al.* 1972: 11)

For instance, Example 5 highlights in italic words and expressions that convey Mary Magdalene and Peter's emotions and attitudes. The two are aware that things have unfolded in the wrong way and that Jesus is risking his life and possibly theirs. They think back to what it was like when they first started following him and they showcase feelings of expectations and doubts.

The results obtained in the category of expressive meaning may overlap with those of the category of key clusters. While key clusters include all kinds of subjects, expressive meaning focuses only on emotive language.

5) I've been living to see you
Dying to see you, but it shouldn't be like this
This was unexpected,
What do I do now?
Could we start again *please*?

Now for the first time, I think we're going wrong
Hurry up and tell me,
This is only a dream
Oh could we start again please?

I think you've made your point now
You've even gone a bit too far to get the message home
Before it gets *too frightening*,
We ought to call a vote,
So could we start again please?

(*Could we Start Again, Please?*, from *JCS* 1970/2012)

3.1.5. Cultural background

The category *cultural background* identifies cultural elements that provide a characterization for the information conveyed, establishing a link with the audience. It develops from Low's (2003) ideas on cultural issues to be faced when translating

poetic texts, and it is also based on the idea that audiences rely on previous experiences (theatrical and not) to interpret the performance and all its sensory perceptions (Snell-Hornby 1997: 189-190). This category should pinpoint issues that might pose problems in the transposition from source to target language, such as elements that might not be codified in the target language, or that may be left unexplained in the source text because they draw on knowledge that the audience is supposed to have. This presupposes a detailed knowledge of source and target cultures, in order to identify elements that would require special attention. As Bosseaux (2013: 81) points out, "audiences in different countries will interpret performances according to their specific historical and cultural backgrounds."

For instance, Example 6 provides a series of expressions that refer to culture-specific elements, such as entertainment ("knockabout clowns"), geography ("Victoria Grove") and Chinese culture ("Ming"). Proverbs and idioms are also part of the analysis because they are culture-specific items that might not have a direct equivalent in the target text.

6) Mungojerrie and Rumpelteazer we're a notorious couple of cats
As *knockabout clowns*, quick change comedians
Tight-rope walkers and acrobats
We have an extensive reputation, we make our home in *Victoria Grove*—
This is merely our centre of operation, for we are incurably given to rove

And when you heard a dining room smash
Or up from the pantry there came a loud crash
Or down from the library came a loud ping
From a vase which was commonly said to be *Ming*
Then the family would say: "Now which was which cat?
(*Mungojerrie and Rumpelteazer*, from *Cats* 1981/2012)

3.1.6. Intratextuality

Songs are interpreted as conversations between characters on stage: despite the unusual channel of communication, songs are considered interactions where information is shared. The information conveyed through songs is shared between the characters and evolves throughout the show. Part of what is said at the beginning of the show might not be explained again later, but given as granted. Moreover, just as in everyday conversations, characters may refer to shared information expressed before (not necessarily on stage); the audience is asked to fill in the gaps and infer what they do not know.

The category of intratextuality was developed to account for any instance of this specific type of implicit information. As Example 7 will show, the Apostles refer to a series of facts that happened in the past (for instance, the plan to ride into Jerusalem and start a new life). These facts are not explained in detail because they are part of the shared knowledge between the characters on stage. Repetitions are reduced, and the audience is expected to either know what is being discussed or be able to infer from what the characters say.

7) What's the buzz?
Tell me what's happening
(*What's the Buzz?*, from *JCS* 1970/2012)

The category of intratextuality looks at the use of implicitation in songs, where information is not necessarily repeated or explained every time. This is linked to the interpretation of songs as regular ways of communicating, and to the degree of realism that each song portrays.

3.1.7. Themes

Applying these six categories to the lyrics of a song allows for the identification of themes that refer to plot, characters and show. As the events unfold, information is given according to the position that the song has in the narration. "Themes" is not a category of the model, but it represents a way to organise the information obtained with the application of the actual categories. The themes are identified after the analysis of each mode and they are labelled using key words that emerge from the verbal analysis of the lyrics; the goal is to choose "one/two word" definitions that encompass the essence of a specific theme. For example, if the lyrics mention sea, beach, sun and holidays, a fitting label could be "summer." The choice of label is subjective, but the more general it is, the more nuances of meaning it can include. The themes identified in the verbal analysis provide a structure to be followed in the audio and visual analyses: it is possible to look at similar/different themes in the other modes and compare how they interact with each other.

Whenever a theme expressed in a song via the verbal mode is identified as *new*, that means that such a theme is coming up in the lyrics first, and then possibly enhanced via the audio and/or visual modes. On the contrary, when a theme is classed as new in the audio and/or visual modes, it means it is not evident in the lyrics and it is somehow expressed through different semiotic resources. The analysis is based on a principle of sequentiality, meaning that the modes are analysed in a specific order: 1) verbal, 2) audio, and 3) visual. The verbal mode is given priority over the other two modes as it is considered the translator's working material. Then comes the audio mode, due to its strict relation with the lyrics, and finally the visual mode. Therefore, since the analysis looks at the audio mode before the visual mode, it happens that a new theme expressed in the audio could be supported by the visual mode, while a new theme found in the visual is not going to be supported by the audio mode. This is because the analysis does not proceed backwards: if the visual mode was to be analysed before the audio, there would probably be new audio themes not supported by the visual.

3.2. Audio mode

The audio mode analyses the components that relate to sound: music, interludes, and pauses are linked to the musical background that supports the lyrics, while sound effects and paralinguistic features (such as laughter) look at specific sounds that can be heard on stage.

Given the general lack of unanimous guidelines, the sub-categories that compose this mode (see Table 3) were developed borrowing from the fields of theatre and music studies, and mostly based on the classification of theatre signs by Kowzan (1968). This study on sign-systems looks at the different modes of communication that can be found in a theatrical performance and distinguishes the sign-systems at play in the theatre between auditive and visual signs, and between those signs that are directly related to the actor and those that are "outside the actor."

TABLE 3
Categories of audio mode

Categories	Explanation
Music	Musical background for the lyrics.
Interludes	Music without lyrics.
Pauses	Interruptions during the song (no music).
Sound Effects	Artificially reproduced effects used to recreate real-life sounds.
Paralinguistic Features	Non-lexical elements that are uttered by the actors during the song (for example, laughter).

3.2.1. Music

The category of music defines the accompaniment for the singing act, and it is separate from the category of interludes. Music refers to the musical background of the lyrics, while an interlude is a musical moment that happens without words being sung. Therefore, in stage musicals there could be interludes, but there could not be music as such without lyrics. For this reason, the category of music does not just exist to identify music in a stage musical song, but rather to comment on its role in the transmission of themes, as music can reinforce or contradict the themes expressed in the lyrics.

Kaindl (as reviewed by Clüver in 2008) provides an overview of the most relevant musical signs to be considered when approaching (opera) translation: 1) signs relating to characters, 2) signs relating to situational references, and 3) signs relating to concepts and ideas. The first type expresses psychological and/or physiological and/or sociological states, the second type is used to indicate spatial relations and objects, while the third type links music to specific concepts. This distinction was used as the basis for the category of music, which attempts to identify any differences in the musical motifs that could be related to one of those three signs.

For instance, Examples 8, 9, and 10 present a few considerations in relation to the music of this song. Specifically, the song ends the show and aims to provide closure not just to the story but also to the audience's experience of getting to know the Jellicle cats. For this reason, the music is both calm, conveying a reassuring sense of familiarity, and epic, marking the end of the show.

8) Calming rhythm = referring to characters
(*The Ad-dressing of Cats*, from *Cats* 1998)

9) Increasing intensity up to the refrain = referring to characters
(*The Ad-dressing of Cats*, from *Cats* 1998)

10) Sense of closure, epic finale = referring to concepts and ideas
(*The Ad-dressing of Cats*, from *Cats* 1998)

3.2.2. Interludes

Interludes are moments in which no lyrics are uttered, and the music is the only available element. They can happen at any point in a song and are often accompanied by a dance routine. Determining the role of the interludes is also useful for the subsequent visual analysis, whose elements are usually strictly linked to the audio. In Examples 11 and 12 the interludes have the symbolic function of underlining the agility of the cats and of focusing the attention on their movements.

11) Interlude marks entrance of Mungojerrie and Rumpleteazer
(*Mungojerrie and Rumpleteazer*, from *Cats* 1998)

12) Interlude closes song
(*Mungojerrie and Rumpleteazer*, from *Cats* 1998)

3.2.3. Pauses

The category of pauses is different from that of *interludes* as it keeps track of interruptions in which no music or other sounds can be heard. This definition does not refer to the transitional moments between songs, but to those silent moments that are purposely inserted in the song itself. Pauses may give information on specific moments or themes that are to be highlighted in the song, as shown in Example 13: in the opening number of the show, brief pauses mark the entrance of each cat.

13) Frequent pauses at the beginning, during the entrance of the cats
(*Jellicle Songs for Jellicle Cats*, from *Cats* 1998)

3.2.4. Sound effects

The category of sound effects analyses the sounds that are "artificially reproduced for the aims of the spectacle" (Kowzan 1968: 72) and that are used to recreate on stage a sound that is normally heard in real life (rain, bells, etc.). Artificial changes to the characters' voices are also considered sound effects: in Example 14, Judas' voice is subject to some "metallic" effects, possibly highlighting his being "other" than Jesus.

14) Effects in Judas' voice (metallic sound)
(*Heaven on Their Minds*, from *JCS* 1970/2012)

3.2.5. Paralinguistic features

The category of paralinguistic features was added to include all those non-lexical elements that can be heard during the song (for instance, laughter, crying), which are uttered by the actors. These elements are similar to what Poyatos (1997: 42) defines as "paralanguage," which he divides in four categories: primary qualities, qualifiers, differentiators and alternants (Poyatos 1997: 24-25). Of these, differentiators and alternants seem to fit the definition of paralinguistic features used in the present research.

Paralinguistic features are strictly connected to the verbal mode and are a support for the creation and interpretation of the dramatic performance (Poyatos 1977). This is shown by Examples 15 and 16, where the cats are heard laughing and silencing each other (both examples of differentiators). This paralanguage reinforces the sense of mischief that emerges from Mungojerrie and Rumpelteazer's behaviour and contributes to the characterization of their personalities.

15) Ha-ha-ha (cats laughing)
(*Mungojerrie and Rumpelteazer*, from *Cats* 1998)

16) Shh (cats silencing each other)
(*Mungojerrie and Rumpelteazer*, from *Cats* 1998)

3.3. Visual mode

A song is not influenced and determined by its verbal and audio components only, but also by a series of visual elements seen on stage while the song is performed. The visual mode of this new model analyses the visible components that have an impact on the meaning of the lyrics. As with the analysis of the audio mode, the aim of the visual analysis is to investigate how the verbal resources interact with the visual resources, and how the two modes complement each other.

The theoretical basis for the development of the sub-categories of the visual mode (see Table 4) was mostly drawn from Kowzan's (1968) previously mentioned classification of theatre signs.

TABLE 4
Categories of visual mode

Categories	Explanation
Dancing	Choreographed routines accompanied by music.
Embodied Behaviour	Anything that is expressed with the body; attention for marked embodied cues.
Stage Props	Objects used or seen on stage that add to the meaning of the lyrics.

3.3.1. Dancing

The category of dancing refers to any choreographed routine accompanied by music that happens during a song. Performers may have to dance while singing, therefore having to balance two demanding physical acts. When approaching a song that is to be sung while dancing, the translator should consider the "breathability" of the text, trying to respect pauses and breaks of the original.

A dance number could happen at the same time as the singing, but with dancers other than the singer(s) performing the routine, and this too could have an impact on the text and on its meaning. It is of course to be expected that the translator would work closely with the director and the choreographer, and then amend the text accordingly. In Examples 17, 18 and 19 each dance routine is used to underline the "performance in the performance" that is typical of this song, where Judas literally "puts on a show" for Jesus' death.

17) Judas descends from above (rack) and takes centre stage
(*Superstar*, from *JCS* 2012)

18) "Angels" and background dancers performing as in a cabaret show
(*Superstar*, from *JCS* 2012)

19) Dance routine performed during the interlude
(*Superstar*, from *JCS* 2012)

3.3.2. Embodied behaviour

The category of embodied behaviour analyses those "spontaneous" visual resources (not choreographed) that add to the verbal utterances and are relevant to communication. This category includes "facial mime […], gesture […] and actor's movement on the stage" (Kowzan 1968: 63-65). Characters on stage use visual cues to communicate and add extra layers of meaning to what they are saying, imitating what happens in

real-life interactions. In this respect Poggi, D'Errico, *et al.* (2013: 67), who study spontaneous interaction among people, state that "a participant's communication is multimodal, in that one does not only communicate through words, but through prosody and intonation, facial expression and gaze, gesture and posture." Even though what happens on stage is pre-defined and not spontaneous, the communication is still multimodal, and the speech is enriched by visual cues.

For the category of embodied behaviour, the focus was placed on iconic gestures, that is, marked cues that deviate from "regular" behaviour. However, instances of gaze following speech and body movements that logically follow words will also be analysed when they appear to add more to the communication. In support of this approach, Birdwhistell (1971: 80) affirms that gestures "not only do not stand alone as behavioural isolates but they also do not have explicit and invariable meanings." Nevertheless, they are analysed in relation to their symbolic function and how that has an impact on the meaning of the song. The acts inserted in this category are classified under the labels "logical" (acts linked to speech) and "objective" (acts independent from speech), both borrowed from Efron (1941). Not every gesture is to be listed, but only those that carry a meaning related to what is being sung, as Examples 20, 21 and 22 will show.

Mungojerrie and Rumpelteazer often display cheeky smiles while singing of their adventures, hinting at the high opinion they have of themselves and their actions. It is an example of facial expression related to pride, which adds to the definition of Mungojerrie and Rumpleteazer's personalities. Another example of embodied behaviour, specifically gesture, is the act of walking and running into each other by accident: this apparent display of foolishness is in reality a nod to the actual agility of these two cats, who manage to go in and out of people's houses undisturbed. Both gestures are objective (Efron 1941), in the sense that they are independent from speech and do not rely on words to convey their meaning, but instead stand on their own when transmitting a message.

Example 22 presents the character of Old Deuteronomy, who rubs his belly (sign of hunger) while talking about food. This example of embodied behaviour can be classified under the label "logical" (Efron 1941) because its interpretation is linked to the words that are being sung. Differently from the previous examples, it acquires meaning when the singer utters the lyrics. However, it could also be argued that the gesture of rubbing one's belly is universally known as a symbol of hunger and would not necessarily need the support of words.

20) Cheeky smiles (facial expression) = objective type; symbol of pride
(*Mungojerrie and Rumpelteazer*, from *Cats* 1998)

21) Mimicking of walking and running into each other by accident (gesture) = objective type; symbol of agility
(*Mungojerrie and Rumpelteazer*, from *Cats* 1998)

22) Old Deuteronomy rubs his belly (gesture) = logical type; symbol of hunger
(*The Ad-dressing of Cats*, from *Cats* 1998)

3.3.3. Stage props

The category of stage props includes objects used and seen on stage, which add to the themes that are being sung of. There is a strict relationship between what spectators

see and what they hear. In specific occasions, this category may also refer to the setting if that has an impact on the themes that are expressed in the lyrics. The aim is to identify the symbolic function of props, which helps in clarifying the role these have in the song.

Examples 23, 24, 25 and 26 list a series of stage props that were linked to specific themes expressed in the song: a chair that could be interpreted as a throne (themes of superiority and irony), a trapeze that hints at the agility of the cats, a ladder that reminds the audience of a church choir/religious gathering, and finally a boot that has the double role of bringing the cats back to reality and of referring to irony.

23) Chair ("throne) = symbol of superiority and irony
(*Jellicle Songs for Jellicle Cats*, from *Cats* 1998)

24) Trapeze = symbol of agility
(*Jellicle Songs for Jellicle Cats*, from *Cats* 1998)

25) Staircase = symbol of church
(*Jellicle Songs for Jellicle Cats*, from *Cats* 1998)

26) Boot = symbol of reality and irony
(*Jellicle Songs for Jellicle Cats*, from *Cats* 1998)

4. Interactions between different semiotic modes

Three types of relations were identified between the verbal, audio and visual modes: addition, enhancement and modification (see Table 5). These categories focus on the way the audio and the visual modes contribute (or not) to the dissemination of the meaning of the verbal mode, and on how they complement the themes that were identified in the text.

Table 5
Relationships between modes

Category	Explanation
Addition (+)	A new theme is added to the song by one of the semiotic modes (verbal, audio, visual).
Enhancement (✓)	The audio and/or visual mode(s) provide(s) details about a theme expressed in the verbal mode, reinforcing its interpretation.
Modification (/)	The audio and/or visual mode(s) provide(s) an additional interpretation of an existing theme. These additional themes do not stand on their own but are strictly linked to the existing ones.

These categories were created drawing from Halliday's (1994) logico-semantic theories, in addition to the work of Barthes (1964/1967), Martinec and Salway (2005), Pastra (2008) and others, and were modified according to the purpose of this study. Addition, enhancement and modification bring together existing theories by linking verbal, audio and visual modes, and include both the relationship between verbal and audio modes and the relationship between verbal and visual modes.

The category *addition* signals the introduction of a new theme by one of the semiotic modes at play in a song (verbal, audio and visual). As previously explained, the themes are identified via specific categories designed to extract information and

labelled using key words covering a vast area of meaning. When a theme, usually expressed in the verbal mode, is not replicated in any other mode, a blank box is used to signal the omission.

The category *enhancement* draws from the categories of "extension" and "enhancement" defined by Martinec and Salway (2005). It identifies situations in which themes that were first located in the verbal mode are replicated in the audio and/or visual modes, with extra details added to them. This also shows how the semiotic modes collaborate with each other in a song, whose message is therefore not expressed solely by the lyrics. In Table 6, the theme of agility is enhanced via the audio and visual modes, which reinforce this interpretation and add information to it. This example also shows how two of the themes expressed verbally are enhanced via audio resources, while three are enhanced visually. Three new themes expressed by the audio mode are also enhanced visually.

The category *modification* takes an existing theme and provides an additional interpretation for it: the theme is slightly modified, but not enough to become a new one. For this reason, the theme does not stand on its own as new, but is linked to another one; a different label is provided in the table, but the original one is also maintained.

Table 6 provides the themes identified in "Jellicle Songs for Jellicle Cats" (*Cats*) and defines the relationships between the modes. As can be seen in the first column of the table, four new themes are added via verbal mode, three via audio mode and one via visual mode.

Table 6

Identification of themes in "Jellicle Songs for Jellicle Cats," *Cats*

Themes	Verbal	Audio	Visual	Modality
Superiority	+		✓	Bimodal
Agility	+	✓	✓	Multimodal
Supernatural	+			Monomodal
Music	+	✓	✓	Multimodal
Playfulness		+	✓	Bimodal
Irony		+	✓	Bimodal
Secrecy		+	✓	Bimodal
Elegance			+	Monomodal

The column labelled *Modality* refers to the number of modes that are used to express each theme (multimodal richness): "multimodal" (three modes), "bimodal" (two modes) and "monomodal" (one mode). This classification is based on the idea that more concepts are conveyed when a higher number of different semiotic resources are used; a hierarchy of themes is established in each song, helping to focus on the more important concepts.

5. Conclusion

The aim of this paper was to fill an existing gap in the field of translation studies and to develop a model for the analysis and potential translation of songs from stage musicals, whose message is expressed by verbal, audio and visual semiotic resources. This paper showed not only that verbal semiotic resources express a relevant portion of the message of a song, but also that audio and visual semiotic resources can enhance, modify and introduce new themes, which should then be addressed when translating the show into a target language. Each step of the analysis was informed by the previous one, showing how verbal, audio and visual resources interact to create meaning.

This is the first time that the concept of themes has been used to explore the semiotic content of songs from stage musicals. "One/two word" definitions were employed to highlight relevant information expressed by different modes. Looking for themes structured the analysis of the songs and immediately pinpointed relationships of enhancement and modification. Focusing on the identification of themes is not only useful to understand the message of songs, but it can also provide a systematic path for the analysis of each semiotic mode.

Further attention will need to be devoted to the development of a terminology to be applied to the description of multimodality in performance. So far, terms have been borrowed from different domains, and a coherent and inclusive glossary is still being created. Such a terminology should not only be used to describe texts openly characterised by more than one semiotic mode (such as songs of stage musicals), but also to explore the potential of texts that could become such (for instance, poetry readings). For example, theatre plays may benefit from such an outlook, especially when audio and visual elements are involved.

Looking at songs from a multimodal point of view facilitates a more comprehensive understanding of their message and highlights which areas of the song are more open to interpretation than others. This is why knowing how to deal systematically with song translation could improve this process, for example by developing new strategies to deal with specific translation issues (like issues of cultural background) and possibly boosting the adaptation of new shows into different target languages. It could be a starting point for comparisons of different stagings of the same stage musical, of stage musicals created in different periods, and of stage musicals in different languages. This would also contribute to the growing field of research into re-adaptation and retranslations.

To conclude, a structured approach to the analysis of songs from stage musicals has offered informative insights into their complexity, showing how verbal, audio and visual modes interact to create meaning. Songs have proved to be more than just their lyrics, and this multimodal view could not only help professional song translators, but also be used to support the teaching of song translation itself.

NOTES

1. The lyrics for the musical were inspired by T. S. Eliot's *Old Possum's Book of Practical Cats*.
   Cats (Premiere: 11 May 1981): Music by Lloyd Webber, Andrew. Directed by Nunn, Trevor. Choreographed by Lynne, Gillian. Mackintosh/Really Useful Group. London, United Kingdom.
   Cats (1998): Directed by Mallet, David. Based on the musical by Lloyd Webber, Andrew. Produced by Lloyd Webber, Andrew. Really Useful Films. United Kingdom.

Cats (1981/2012): Soundtrack of the musical by Lloyd Webber, Andrew. Original London cast, directed by Nunn, Trevor. Remastered recording. Really Useful Records. United Kingdom.

2. *JCS* premiered at the Mark Hellinger Theatre in New York (the songs had originally been released as a concept album in 1970).
Jesus Christ Superstar (Premiere: 12 October 1971): Music by Lloyd Webber, Andrew. Lyrics by Rice, Tim. Directed by O'Horgan, Tom. MCA/Gatchell & Neufeld. New York, United States of America.
Jesus Christ Superstar (1970/2012): Soundtrack of the musical by Lloyd Webber, Andrew. Original New York cast, directed by O'Horgan, Tom. Remastered recording. Decca Label Group.
Jesus Christ Superstar. Live Arena Tour (2012): Directed by Connor, Laurence. Live DVD recording of the musical by Lloyd Webber, Andrew. Universal Pictures Home Entertainment. United Kingdom.
3. Mode (2012): *Glossary of Multimodal Terms. About the glossary*. Southampton: National Centre for Research Methods. Consulted on 1 October 2019, <https://multimodalityglossary.wordpress.com/>.

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