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## The translation of Jesus Christ Superstar

A comparative analysis of two translations of the  
song 'I Don't Know How to Love Him'

Bachelor's project in Language studies with teacher education  
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## 1. Introduction

Whenever international musical productions are to be performed in Norway, the script is usually translated into Norwegian. This includes both spoken words and song lyrics. Some musicals have even been translated more than once. This creates a great catalogue of different Norwegian musical translations and makes it possible to investigate how a source text can be translated in many different ways. One particular musical that has been translated into Norwegian more than once is *Jesus Christ Superstar (JCS)*, originally written by Tim Rice in 1970 (music by Andrew Lloyd Webber). One of these translations is by Bjørn Endreson (*Jesus Krist Superstar*, 1990), another is by Ola E. Bø (*Jesus Christ Superstar*, 2009). This thesis will analyze the two Norwegian translations by investigating which translation strategies have been used and compare these to each other. *JCS* is identified as a rock-opera and does not contain any spoken words, only songs and recitatives<sup>1</sup>. This thesis will focus on the song translation. Due to limited space, only one song from the musical will be examined, namely *I Don't Know How to Love Him*. The goal of this thesis is to analyze and discuss the different translation strategies utilized in the Norwegian translations and see how they differ. A comparison between the two ways give evidence that Bø's translation, which is written almost 20 years after Endreson's translation, can be perceived as more modern. Furthermore, the thesis will include some answers from an interview with Bø. The translator's own reflections on the translation process will therefore be explored. The analysis in this thesis will be based on descriptive theory and methodology, which aims to observe and identify the translation processes utilized with reference to socio-culture factors.

## 2. Theory

### 2.1 Descriptive translation studies (DTS) by Toury (1995)

The theory of descriptive translation is, in short, about identifying and describing the processes that have happened in the act of translating a source text (ST) into a target text (TT). DTS tries to understand the choices made by the translator, using the target language's (TL) culture as reference (Toury, 1995). This type of approach is meant to observe and describe without judging or guiding translators into specific translating paths. An obstacle this theory presents, is that complete objectivity is almost impossible. However, the ability to be as objective as possible, is essential in this theory and is therefore what this thesis will strive to obtain.

### 2.2 Vinay and Darbelnet's translation model (1995)

As mentioned earlier, descriptivism is about analyzing the procedures and strategies the translator has used. Vinay and Darbelnet have created a translation model, which includes a set of strategy labels that can be used analytically (1995). Their model is well-known and recognized within the field of translation studies and is therefore relevant to use as an analytical tool in this thesis.

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<sup>1</sup> Dialog that is sung with accompaniment (Burkholder, Grout & Palisca, 2014: 313).

Vinay and Darbelnet recognize two general translation methods: *direct translation* and *oblique translation*, i.e. literal and free translation (1995: 31). Within these two categories, Vinay and Darbelnet identify in total seven translation procedures. The first three are subcategorized under *direct translation*. Two of these procedures describe some form of borrowing. The first, simply called *borrowing*, describes the procedure where the translator directly transfers, or borrows, concepts and terms from the source language's (SL) culture to the TT, and uses it for the same purpose, e.g. Russian currency *rouble* or the dish *sushi*. The second procedure is *Calque*. *Calque* describes either when an expression is borrowed from the ST where the words of the expression are literally translated individually, or when a structure in its entirety is borrowed or transferred without being translated, and thus introduced as a new construction in the TL. *Literal Translation* is the third procedure. It entails a word-for-word translation from the ST to the TT (Vinay & Darbelnet, 1995: 31-35). The remaining four procedures are subcategorized under *oblique*. The fourth procedure, called *transposition*, describes a grammatical shift where a word class is substituted with another without changing the meaning. *Modulation* is the fifth procedure and describes a shift in point of view – a semantic shift. If the shift is substantial, and the TT is very different from the ST, it will be labeled as *Extreme Modulation* in my analysis. The sixth procedure is called *Équivalence* and describes how expressions, like idioms, are translated to the TL's equivalent expression. Munday (2016: 91) calls this procedure an *idiomatic translation*. The last procedure in this model is *Adaption*. *Adaption* entails changing, or adapting, cultural phenomenon that are unknown to the TL, like popular sports, film titles or well-known geographical places, in order to convey the same meaning of the TT as in the ST. The goal is to avoid making cultural references feel foreign to the reader of the TT (Vinay & Darbelnet, 1995: 36-40). In addition to these seven main procedures, Vinay and Darbelnet describe some further techniques that can be identified when analyzing translations. These are listed in Munday: *Amplification*, *Economy*, *False friend*, *Loss*, *Gain* and *Compensation*, *Explicitation* and *Generalization* (2016: 92-93). *Compensation* will in this thesis be used when an ST phrase is either literally translated, or its meaning is kept in a TT phrase, but the TT phrase appears in a different line of the song. I will use the labels *omission* when a word or a phrase from the ST is omitted and *addition* when the TT adds words or a phrase. This is because these labels illustrate the procedure of adding or removing words in this specific case better than the terms *amplification* and *economy* do. These are the relevant procedures this thesis will seek to identify in its analysis.

### [2.3 Song translation](#)

Translating songs comes with different challenges than translating other types of literature. Low states that song translation, and the issues concerning this, can be compared to translating literary works, especially lyrical works and poems (2017: 20). Not only are lyrics more subtle and poetic than e.g. prose; they are often in rhyme, they need to fit the rhythm of a melody, they need to be singable, and the translation still more or less needs to communicate the same meaning as the ST. The goal of song translation must therefore be to recreate the same intent and effect of the ST (Low, 2017: 21). Franzone

(2009: 6) quotes Weisstein (1993), who states that the translated text must fulfill two demands: it must be adapted to the existing music and it must be adapted to the existing original text. Even though this is a rather prescriptive definition, it may be important points in musical translation, where the songs need to fit into the bigger narrative of the musical. There are some noticeable differences between translating literature that is meant to be read and play scripts that are meant to be performed on stage. According to Boehm, translating plays is a more intricate task because the audience is more likely to be skeptical to the translation (2001: 27). Another point made by Boehm is that the audience have only one chance to catch what is happening on stage – the dialogue, the lyrics, the facial expressions – all which can be lost in the blink of an eye, with a cough, or even by falling asleep. The audience cannot reread a passage or rewind a song (Boehm, 2001: 28), which in general is why going to the theatre is such a unique experience. This adds to the challenges of writing and translating drama.

### 3. Method

This thesis will focus on one of song from the musical *Jesus Christ Superstar: I Don't Know How to Love Him* (Rice, 1970), and its Norwegian translations: *Veit Ikkje* (Endreson, 1990), and *Eg Vil Gi Han Min Kjærleik* (Bø, 2009). Both of these translations have Norwegian *Nynorsk* as their written language. *Nynorsk* is one of the two written Norwegian languages (the other one being *Bokmål*). The reason for choosing this song is that it is one of the most popular songs from the musical. I therefore thought it would be interesting to investigate two different translations of the the song. Excerpts from the translations will be individually analyzed and then compared, using the ST as reference. The excerpts are coupled pairs chosen in order to illustrate all the different translation processes of the two TTs. All the translation processes existing in the two TTs are represented in the table. The coupled pairs will be presented in Table 1. The analysis will use Toury's (1995: 31-36) three-phase methodology for descriptive translation studies as a basis. These are summed up and listed in Munday (2016: 175):

- 1) Situate the text within the target culture system, looking at its significance or acceptability.
- 2) Undertake a textual analysis of the ST and the TT in order to identify relationships between corresponding segments in the two texts. Toury calls these segments 'coupled pairs'. This leads to the identification of translation shifts, both 'obligatory' and 'non-obligatory'.
- 3) Attempt generalizations about the patterns identified in the two texts, which helps to reconstruct the process of translation for this ST-TT pair.

Vinay & Darbelnet's (1995) strategy labels will serve as analytical tools in the analysis. I have found it necessary to adjust some of their strategy labels in order to fit the processes found in the two relevant translations. I have chosen to interpret the term *Literal translation* a bit more freely than Vinay & Darbelnet and therefore allow changes in verb tense in this procedure. I have also added the strategy label *Extreme modulation* when the shift from the ST to the TT is a substantial one. The different processes used in the two translations will be investigated and their similarities and differences will be



discussed. Concepts from song translation theory will be a part of the analysis. Answers from an interview with Ola E. Bø, carried on email, will be included. Based on this interview, I will investigate the translator's own reflections on his translations process. The questions of the interview are provided in the appendix.

#### 4. *Jesus Christ Superstar* in Norway

*Jesus Christ Superstar* has over the years been performed on various stages in Norway. The first performance of *JCS* was in 1986, in a church in Ranheim, Trøndelag (Lervik, 2012 & Torsethaugen, 2016). The musical was first performed on stage in 1990, at Det Norske Teater, which was the premiere of Endreson's translation (1990). *JCS* was again performed in Trøndelag in 2000, but this time at Trøndelag Teater (Haugen, 2000). In 2009, Bø's translation of *JCS* was premiered at Det Norske Teater (Pedersen & Åmotsbakken, 2010). At this point, the musical was so popular that the theatre earned 16 million NOK on show tickets, and Det Norske Teater became the most visited theatre that year (*ibid*). In 2020, once again the musical returned to Trøndelag. Bø's translation of *JCS* was once more performed at Trøndelag Teater, and received great reviews (Leth-Olsen, 2020). *JCS* is today a 50-year-old musical, and whenever it is performed, it is available to a whole new audience. The musical has a history of being provocative, but some of its edginess may have been washed out by time and does not resonate the same way with the audience of today. However, the 2020 *JCS* did manage to provoke some of its audience by including a kiss between the character Jesus and Judas. The audience's vocal, negative reaction to this prompted Trøndelag Teater to write a segment on their website addressing this, and stating explicit that they do not tolerate discrimination or harassment of any kind (Trøndelag Teater, 2020). This illustrates how *JCS*, even 50 years after its first performance, still is capable of being provocative and creating debates even in Norway on topics such as discrimination on the basis of sexual orientation.

#### 5. Analysis

In order to get a focused data set, the table includes phrases that have been selected on the basis of being good examples of different procedures that have taken place in the translation of the TTs. TT phrases that have been significantly altered and can be seen as rewritings or adaptations, rather than translations of the ST, have been excluded from the table. The ST and TT lyrics are provided in full in the appendix. The analysis of the different translations is presented in Table 1. The first column contains excerpts of the ST. The second column displays the translated excerpts. Endreson's translation (1990), and is marked as TT1, and Bø's translation (2009) is marked as TT2. The translation procedures belonging to Endreson's translation is marked TT1, while Bø's procedures are marked TT2. All of the text belonging to TT2, both translated lyrics and translation processes, is marked with a blue highlight in order to make the two translations easier to distinguish from each other. The bold lines in the table indicate a move to the next verse.

Table 1. Analysis of Endreson's (TT1) and Bø's (TT2) translations.

<b>ST:</b> <i>I Don't Know How to Love him</i>	<b>TT1:</b> <i>Veit Ikkje</i> <b>TT2:</b> <i>Eg vil gi han min kjærleik</i>	<b>Procedures</b>
(1) I don't know how to love him	<b>TT1:</b> Eg veit kje koss ein elskar <b>TT2:</b> Eg vil gi han min kjærleik	<b>TT1:</b> Transposition, omission (him) <b>TT2:</b> Modulation
(2) In these past few days	<b>TT1:</b> No i dag er eg, <b>TT2:</b> Når eg ser meg sjølv	<b>TT1:</b> Modulation, omission (these past few days) <b>TT2:</b> Omission (the whole phrase), compensation
(3) When I've seen myself	<b>TT1:</b> Når eg ser meg sjølv <b>TT2:</b> Er det meg eg ser?	<b>TT1:</b> Literal translation <b>TT2:</b> Modulation
(4) I seem like someone else	<b>TT1:</b> Ei ganske anna møy <b>TT2:</b> Eg undrar kva som skjer?	<b>TT1:</b> Extreme modulation, omission (I seem like) <b>TT2:</b> Extreme modulation, omission (seem like someone else)
(5) I don't know	<b>TT1:</b> Eg veit kje <b>TT2:</b> Eg skjønner ikkje	<b>TT1:</b> Literal translation <b>TT2:</b> Transposition
(6) how to take this,	<b>TT1:</b> kva eg gjer no. <b>TT2:</b> kvifor	<b>TT 1:</b> Modulation <b>TT2:</b> Extreme modulation, omission (how to take this)
(7) I don't see how he moves me	<b>TT1:</b> Kvifor har eg han kjær no? <b>TT2:</b> Kven han er, kva som grip meg	<b>TT1:</b> Extreme modulation, omission (don't see how, moves me) <b>TT2:</b> Modulation, transposition, addition, gain
(8) He's a man	<b>TT1:</b> Han er mann <b>TT2:</b> Han er mann	<b>TT1:</b> Literal translation, omission (a) <b>TT2:</b> Literal translation, omission (a)
(9) And I've had so many men before	<b>TT1:</b> Eg har hatt så mange menn før han, <b>TT2:</b> Og eg har hatt mange menn før han	<b>TT1:</b> Literal translation, addition (han) <b>TT2:</b> Literal translation, addition (han)
(10) Should I speak of love	<b>TT1:</b> Skal eg kviskre lint <b>TT2:</b> Eller kviskre ømt	<b>TT1:</b> Modulation, transposition, omission (of love) <b>TT2:</b> Modulation, transposition, omission (should I, love)
(11) Don't you think it's rather funny	<b>TT1:</b> Synst du ikkje det er lått'leg <b>TT2:</b> Er det ikkje litt ironisk	<b>TT1:</b> Modulation <b>TT2:</b> Modulation, omission (you think)
(12) who's always been	<b>TT1:</b> Som alltid er <b>TT2:</b> Som alltid var	<b>TT1:</b> Literal translation <b>TT2:</b> Literal translation
(13) Yet if he said he loved me	<b>TT1:</b> Men om han ein gong såg meg <b>TT2:</b> Tenk om han hadde likt meg	<b>TT1:</b> Extreme modulation <b>TT2:</b> Modulation, generalization
(14) I'd be lost, I'd be frightened	<b>TT1:</b> og sa han var forelska, <b>TT2:</b> sagt at han var forelska	<b>TT 1:</b> Omission (the whole phrase), compensation <b>TT2:</b> Omission (the whole phrase), compensation
(15) I couldn't cope	<b>TT1:</b> kva ville skjedd? <b>TT2:</b> Eg var blitt redd	<b>TT1:</b> Omission (The whole phrase) <b>TT2:</b> Modulation, omission (the whole phrase), compensation
(16) I want him so I love him so	<b>TT1:</b> Ja, berre han Eg elskar han <b>TT2:</b> Eg elskar han. Ja, berre han	<b>TT1:</b> Modulation Literal translation, omission <b>TT2:</b> Modulation, omission, Modulation, explicitation

## 6. Discussion

Looking at the examples from Table 1, it becomes apparent that modulation is the procedure which is most used in both of the TTs. There can be several reasons for this, one of them being that song lyrics often are poetic texts. It is in most cases impossible to recreate the same poetic language in a translation, especially if the translator is limited to just one type of procedure, e.g. literal translation. As modulation is a less restrictive procedure than literal translation, it enables the translator to maintain the ST's meaning as well as the fluidity and depth, which is the hallmark of poetic language (Wolosky, 2001: 3). Another reason for using modulation is when the literal translation does not fit the syllable count of the melody, modulation can make it possible for the translator to match the TT to the syllable count of the melody and simultaneously maintain the meaning. Low (2017) identifies preserving the melody's rhythm as the biggest challenge for song lyric translators. He states that the new lyric has to be adapted to the musical stresses, the varying note-lengths and the syllabic patterns of the existing melody (Low, 2017: 78). In addition to this, the new lyric simultaneously has to convey a meaning that is similar to the one in the ST. This last point is especially important in musicals, where a song often forms a part of the musical's narrative, and is an element that drives the story forwards (Franzon, 2009: 19). These points restrain the translator a great deal, but they are nevertheless important and need to be complied with. Otherwise, the TT may be difficult, or even impossible to sing, and singability is arguably one of the most important features of a song<sup>2</sup>.

Given that modulation is used so frequently in both of the TTs, it seems like this is the most preferred translation process by both translators. This also indicates that modulation is the procedure that to the greatest extent is able to meet all the requirements of song translation. However, neither of the procedures listed are able to completely preserve the meaning of the ST, and modulation is no exception. The use of modulation often leads to some loss of meaning, as can be seen in examples like (10) and (11) in the table. In (10) the word *love* is not included in either of the TTs. The phrase *to speak of love*, which carries a quite explicit message, has been replaced with TT1: *Skal eg kviskre lint* [Should I whisper softly]<sup>3</sup>, TT2: *Eller kviskre ømt* [Or whisper tenderly], which indicates the meaning of love or affection in a more implicit way.

The modulation in (11) mainly concerns the word *funny*.

ST	TT1 & TT2
(11) Don't you think it's rather funny	TT1: Synst du ikkje det er lått'leg TT2: Er det ikkje litt ironisk

While *funny* denotes something that is amusing and perhaps a bit silly in English (Funny, 2014), TT1's *lått'leg* [laughable] has a more negative tone in Norwegian and is often used in combination with

<sup>2</sup> Low's focus on rhythm can be put as a feature under "singability".

<sup>3</sup> All translations in square brackets are translated by me.

mockery (Låtteleg<sup>4</sup>). The same goes for TT2's *ironisk* [ironic] (Ironisk<sup>5</sup>). In TT2 (11), the point of view of the ST phrase, i.e. the direction of the question, is not conveyed because of the omission of *you*. TT2 instead has a rhetorical question, not directed at anyone, making the utterance less specific.

From these examples, we see how modulation leaves the translator with more freedom, which at the same time affects how much of the ST's meaning is kept. In the interview with Bø, he states that he always tries to preserve the meaning he reads out of the ST. He specifies that this mean that each translation is a sort of interpretation (Bø, 2020). The examples from above thus illustrate how Bø uses modulation as a way of communicating his interpreted meaning of the ST. Modulation can therefore be said to be a versatile procedure that allows the translator to recreate the meaning of the ST and at the same time make it singable in the TL.

Since the conventions of musical song translation can be quite strict, it is obvious that not all of the ST's meaning can be recreated in the TTs. From the analysis, it is apparent that the translators use the procedures omission and compensation actively as tools to preserve phrases with significant meaning. This is done by sacrificing some phrases, and the meaning they carry, in order to save others. This is exemplified in (13), (14) and (15):

(b)

ST	TT1 & TT2
(13) Yet if he said he loved me	<b>TT1:</b> Men om han ein gong såg meg <b>TT2:</b> Tenk om han hadde likt meg
(14) I'd be lost, I'd be frightened	<b>TT1:</b> og sa han var forelska, <b>TT2:</b> sagt at han var forelska
(15) I couldn't cope	<b>TT1:</b> kva ville skjedd? <b>TT2:</b> Eg var blitt redd

In both TTs, the meaning from ST (13) is omitted in the TT coupled pairs, but it is not entirely lost. Instead, the meaning is compensated in the TT's line (14). This further causes the meaning of ST (14) to be omitted. Here, the two translators have chosen to handle the omission of 'feeling lost and frightened' differently. In TT1, this aspect is entirely omitted. TT2 choose to keep the feeling of 'being frightened' by moving it to the next line: TT2 (15), using the procedures omission, modulation and compensation. Based on this, omission and compensation seem to be procedures that make it possible for other, perhaps more important, ST phrases to be preserved in the TT. Nevertheless, it seems like meeting the requirements of song translation will always somehow affect how much of the ST's meaning is preserved in the TT. Translation in general does inevitably lead to some kind of loss. Loss of meaning is therefore not reserved for song translation alone but can have bigger consequences specifically in the translation of a musical because of the song's narrative importance.

Literal translation is the second most used procedure in both of the TTs. Still, it is only used in a few instances, compared to modulation. An interesting note is that in the instances where literal translation is used, both translators have chosen to use it on the same phrases. These instances are

<sup>4</sup> Definition from ordboka.uib.no (see bibliography)

<sup>5</sup> Definition from ordboka.uib.no (see bibliography)

exemplified in (8), (9) and (12). This indicates that both of the translators have judged that these phrases can be translated word-for-word and still meet the requirements of song translation. The translators have perhaps thought that these phrases are important, or perhaps just possible, to include in their original form. Literal translation may be more difficult to use due to the constraints on musical song translation. Bø states that it is important to him that the TT formulations sound natural in *Nynorsk*, which is not always achievable when using word-for-word translation. He sees the translator's role as a defender of the ST, and that preserving the rhyme scheme and essential repetitions are important. In order to achieve this, he believes that one cannot follow the ST word-by-word, because it will make it impossible to find good Norwegian rhymes, which he thinks is crucial for making the songs singable (Bø, 2020). This explains why Bø uses literal translation less frequently than modulation in his translation. When it comes to Endreson's translation, it is apparent that he makes more use of literal translation, because this procedure occurs more often in his translation than in Bø's translation, e.g. (16), (5) and (3). This may indicate that Endreson to a greater extent than Bø wanted to preserve the ST word-for-word whenever it was possible. When it comes to adapting the translation to the existing music, as mentioned by Weisstein (1990), Bø states that he would rather adjust the music to the translated lyric whenever it was necessary. In his opinion, well-formulated Norwegian trumps the original's syllabic patterns (2020), illustrating how language fluidity is more important to Bø than precise rendering of the ST. (9) is an example where Bø has literally translated the ST phrase, and added a syllable to the melody for the literal translation to be complete.

Preserving at least some essential parts of the ST by using literal translation can be important not only in order to maintain the meaning of the text, but it can also be a way to please the audience. It is to expect that many of those who will attend the show are familiar with the original lyrics, and therefore have some kind of expectation to the translated lyrics. They probably expect the translations to not deviate too much from the original. Bø comments that making the translation recognizable to the audience is important when translating this kind of musical, and that the popularity of a musical therefore has an effect on the translation process (2020). To preserve essential parts of the original lyrics can also be a way to keep the song relevant in terms of its function in the narrative. Hence, using literal translation where it is possible may be a way to both please the audience as well as maintaining its meaning and narrative significance. The procedure transposition is also found in the analysis, but it only occurs a few times in both of the TTs. This indicates that both translators prefer modulation or literal translation to transposition. The use of transposition is exemplified in TT1: (1) and in TT2: (5), showing that the procedure is applicable in some instances. Neither borrowing nor calque show up in the analysis, indicating that these procedures were not relevant in either of the translations.

Even though the translations have been written almost 20 years apart, Bø's translation does not come across as more modern than Endreson's. Bø states that he did not take any special measures to adapt the translation to the target culture, nor in any way try to make the story more relevant (Bø, 2020). The two translations are thus not in any obvious way characterized by the time they were written. Time

period characterizations would probably instead be visible through the scenography and the costumes of the different productions. This therefore illustrates how *JCS* is a timeless musical that has captivated people in over 50 years, and that it will probably do so for another 50 years.

## 7. Conclusion

This thesis has analyzed two translations of *I Don't Know How to Love Him*, based on Toury'. We have observed the relevance of *Jesus Christ Superstar* in Norway today, and the different translation strategies utilized by Endreson and Bø have been identified and compared. Even though the two translations are different, the procedure modulation is the most frequently used procedure in both translations. This indicates that modulation in this case is the most flexible procedure and allows the translator to adjust the meaning of the ST in order to fit the conventions of musical song translation. Procedures such as literal translation, omission and compensation are observed as tools for preserving the ST's meaning. Some loss of meaning is, however, unavoidable. Bø stated that he considers translation as an interpretation, and when all comes to it, the language fluidity of the TT is more important than a precise rendering of the ST. Based on this, we can conclude that the translation processes found in the two Norwegian translations are a result of a compromise between preservation of meaning and singability.

## 8. Appendix

### 8.1 Source text and target texts

The following table provide the ST and the TTs in full. They are transcribed by me and their original formatting and capitalization are preserved.

<b>ST:</b> <i>I Don't Know How to Love Him</i> (Tim Rice, 1970)	<b>TT 1:</b> <i>Veit ikkje</i> (Endreson, 1990)	<b>TT 2:</b> <i>Eg vil gi han min kjærleik</i> (Bø, 2009)
<p>I don't know how to love him What to do, how to move him, I've been changed yes really changed In these past few days when I've seen myself I seem like someone else</p>	<p>MARIA: Eg veit kje koss ein elskar ein som er slik som han er. Korleis sjå? Og korleis gå? No i dag er eg, når eg ser meg sjølv, ei ganske anna møy.</p>	<p>MARIA Eg vil gi han min kjærleik. Kva skal til for å nå han? Alt er nytt Alt er så nytt Når eg ser meg sjølv er det meg eg ser? Eg undrar kva som skjer?</p>
<p>I don't know how to take this, I don't see how he moves me, He's a man he's just a man And I've had so many men before in very many ways He's just one more</p>	<p>Eg veit kje kva eg gjer no. Kvifor har eg han kjær no? Han er mann, Ein vanleg mann. Eg har hatt så mange menn før han, På mange, mange vis. Så kvifor han?</p>	<p>Eg skjønner ikkje kvifor, kven han er, kva som grip meg? Han er mann, ein vanleg mann Og eg har hatt mange menn før han, som får det slik dei vil Er han ein til?</p>
<p>Should I bring him down should I scream and shout Should I speak of love let my feelings out? I never though I'd come to this what's it all about</p>	<p>Skal eg gråte sårt? Skal eg sei': la ver! Skal eg kviskre lint, vera farleg nær? Nei, eg har aldri hatt det slik. Kva gjer eg vel her?</p>	<p>Skal eg gå rett på, vere sterk og tøff? Eller kviskre ømt, vere lett å få? Nei, eg har aldri hatt det slik, alt kan hende nå.</p>
<p>Don't you think it's rather funny I should be in this position I'm the one who's always been So calm so cool no lover's fool Running every show He scares me so</p>	<p>Synst du ikkje det er lått'leg at eg er der eg er no? Eg er ei som alltid er litt grov, litt gaum (?) «ein elskars draum», eg rår med kvar ein mann, men ikkje han</p>	<p>Er det ikkje litt ironisk at eg er der eg er nå Eg er den som alltid var så proff så kald, berre kjøp og sal alltid rett på sak. Han gjer meg svak.</p>
<p>Should I bring him down should I scream and shout Should I speak of love let my feelings out?</p>	<p>Skal eg gråte sårt? skal eg sei': la ver! Skal eg kviskre lint, Vera farlig nær?</p>	<p>Skal eg gå rett på, vere sterk og tøff? eller kviskre ømt, vere lett å få?</p>

I never though I'd come to this what's it all about	Nei, eg har aldri hatt set slik. Kva gjer eg vel her?	Nei, eg har aldri hatt det slik, alt kan hende nå.
Yet if he said he loved me I'd be lost, I'd be frightened I couldn't cope Just couldn't cope I'd turn my head I'd back away I wouldn't want to know He scares me so I want him so I love him so	Men om han ein gong såg meg og sa han var forelska, kva ville skjedd? eg ville tagd, så sky, så redd. Eg ville svart ein kven som helst ein mann. men ikkje han. Eg elsker han. Ja, berre han.	Tenk om han hadde likt meg, sagt at han var forelska Eg var blitt redd, ja, ordntleg redd Ville kikka ned Ville bakka ut, stått der redd og bleik Han gjer meg veik Eg elsker han Ja, berre han.

## 8.2 Interview questions

**Disse spørsmålene er laget med særlig fokus på oversettelse av sangene som «Heaven on their minds» og «I don't know how to love him», ikke resitativene.**

1) Hva var målet med oversettelsen? Var det å beholde så mye som mulig av meningen? Å gjenskape effekten? Eller andre ting?

2) På hvilken måte påvirket det faktum at dette er en berømt musikal som mange kjenner til valg du tok underveis i arbeidet?

3) På hvilken måte gikk du fram for å lage en sangbar oversettelse?

Var det noen steder det ble nødvendig å tilpasse musikken til den oversatte teksten (f.eks gjøre en helnote om til to åttendelsnoter) for å få plass til riktig antall stavelser? Hvis det var et poeng å ligge så nær originalen som mulig, hvordan skapte du balanse mellom å ha riktig antall stavelser og en god oversettelse av meningen i sangen?

4) Hvordan forholdt du deg til rim og repetisjoner som finnes i originalteksten? Er dette ting som er viktig å beholde i en oversettelse, eller er det underordnet andre ting som hva teksten kommuniserer og sangbarhet?

5) Hvordan forholdt du deg til den eldre oversettelsen av musikalen (Bjørn Endreson, 1990)? Gikk du aktivt fram for å gjøre din oversettelse så ulik som mulig (f.eks. ved å gjøre deg kjent med den tidligere oversettelsen), eller valgte du å bevisst ikke oppsøke den for å gjøre din oversettelse så selvstendig som mulig?

6) Pleier du å være tilstede under noen del av innøving av manuset for å høre tekstene bli sunget av skuespillerne og revidere teksten hvis du oppdager at noe ikke fungerer slik du hadde tenkt? Hvis ja; gjelder dette bare første gang musikalen blir satt opp?



7) Har du revidert oversettelsen noe siden den ble satt opp på Det Norske Teateret, eller tilpasset den til den nye oppsetningen på noe vis? Hvis ja; hvilke endringer er gjort og hvorfor (har det med sangbarhet å gjøre, med innhold, nærhet til kildeteksten, eller andre ting)?

8) Hvordan gikk du frem for å tilpasse historiske og kulturelle aspekt i oversettelsen? Hva ble behold og hva endret du på? Var det i det hele tatt nødvendig å tilpasse noe ettersom selve historien Jesus Christ Superstar baserer seg på er kjent for de aller fleste.

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