

Ingrid Skrivervik Sultani

An investigation of the development of the current trend toward an increase in lyric translation in Norwegian popular music

Master's thesis in Language studies with teacher education

Supervisor: Annjo Klungervik Greenall

January 2022

Ingrid Skrivervik Sultani

**An investigation of the development of
the current trend toward an increase
in lyric translation in Norwegian
popular music**

Master's thesis in Language studies with teacher education
Supervisor: Annjo Klungervik Greenall
January 2022

Norwegian University of Science and Technology

Abstract

In recent years, there has been a noticeable increase in the number of translated song covers performed on different media platforms, such as TV, radio and streaming. This increase is especially visible on the TV show *Hver gang vi møtes (HGVM)*, where the concept is that Norwegian artists cover each other's songs. Through quantitative data collected from *HGVM* and qualitative interviews with three Norwegian artists, this thesis investigates the nature of the development of translation trend, and why artists in some cases choose to translate when covering songs. The investigation is based on the idea that language is connected to the notions of identity and authenticity, and that these are important factors that may influence the artists' choice to translate. The results suggest that there is an increase in the numbers of translation on *HGVM*, and that from 2019, one can detect a significant ramp-up in the numbers. This indicates a *shift* in the way in which the artists relate to their performance language(s) (PLs), which further affect the artists' approach to performing covers, making them more inclined to translate the lyrics. Furthermore, the results from both datasets indicate that either using one's L1 as PL, or consistently using one's established PL may facilitate the construction of several authenticity types, as this can be connected to the artists' identity and make the covers more popular among music consumers. The results also indicate that there are commercial factors and language political factors that may influence the artists' choice to translate, due to the way in which these also may facilitate authenticity construction. The nature of the development of the current trend of intranational, interlingual covers may therefore be described as an increased awareness among artists of the way in which performance language may facilitate identity expression and authenticity construction, and the way in which this may affect the popularity of the cover.

Sammendrag

De siste årene har det vært en tydelig økning i antall oversatte sanger som har blitt fremført på ulike mediaplattformer, som TV, radio og streaming. Denne økningen har vært spesielt tydelig på TV-programmet *Hver gang vi møtes (HGVM)*, hvor konseptet er at norske artister «coverer» hverandres sanger. Gjennom innsamling av kvantitativ data fra *HGVM* og kvalitative intervju av tre norske artister undersøker denne oppgaven på hvilken måte oversettelsestrenden utvikler seg, og hvorfor artister i noen tilfeller velger å oversette når de coverer sanger. Denne undersøkelsen er basert på tanken om at språk henger sammen med konseptene om identitet og autentisitet, og at dette er faktorer som påvirker artistenes valg om å oversette. Resultatene antyder en økning i antall oversettelser på *HGVM* fra sesong 1 til sesong 12, og fra 2019 kan man oppdage en markant økning i dette antallet. Dette indikerer et skifte i måten artistene forholder seg til sangspråk på, som videre påvirker artistenes tilnærming til å fremføre covere, og gjør dem mer tilbøyelige til å oversette. Videre antyder resultater fra begge datasettene at å enten bruke sitt L1 som sangspråk, eller konsekvent bruke sitt etablerte sangspråk, kan legge til rette for konstruksjon av flere autentisitetstyper, fordi dette kan knyttes til artistenes identitet, og kan gjøre coverene mer populære blant de som lytter til musikk. Resultatene indikerer også at det eksisterer kommersielle faktorer og språk-politiske faktorer som også kan påvirke artistenes valg om å oversette, basert på måten disse faktorene også kan tilrettelegge for autentisitetskonstruksjon. Utviklingen av den nasjonale, mellomspråklige oversettelsestrenden kan beskrives som en økt bevissthet blant artister om hvordan sangspråk kan legge til rette for uttrykk av identitet og konstruksjon av autentisitet, og måten dette kan påvirke populariteten til coveret.

Acknowledgements

This thesis marks the end of a total of seven years as a student in Trondheim. Working on this project has been extremely interesting, frustrating and rewarding. I am very grateful to have work with a project that combines my two great interests: language and music.

I want to extend my gratitude to my amazing supervisor, Annjo Greenall. Thank you for encouraging this project and constantly motivating me with constructive feedback and valuable discussions. This project would not have existed without your steady guidance.

An additional gratitude must be extended to my mother. Thank you, mamma, for having read and provided feedback on several of my written works throughout my years as a student. Our many discussions on language and writing have been of great value to me.

I also want to thank Trondhjems Kvinnelige Studentersangforening and Knauskoret for filling these years with adventures, music, joy and friendships, making this the best years of my life.

Completing my studies and this thesis would not have been possible without the support of my family, friends and boyfriend. Thank you, mamma, pappa and Elise for always supporting me. Thank you, Malin, Kristin and Sofie for always having my back and being there for me. Thank you, Håkon, for always making me laugh.

Ingrid Skrivervik Sultani
Trondheim
May, 2022

Contents

1. Introduction	1
2. Theoretical background	2
2.1 Song translation	2
2.2 Identity and language.....	5
2.3 Authenticity, language and performance.....	7
3. Method	8
3.1 The quantitative data and their analysis	9
3.2 The interviews	11
3.2.1 Selection of informants.....	12
3.2.2 The interviewing process.....	13
3.2.3 Analysing the interviews	14
3.4 Validity and reliability.....	14
3.5 Ethical considerations.....	15
4. Results	16
4.1.1 Translation on <i>Hver gang vi møtes</i>	16
4.1.2 Summary and discussion of the quantitative results.....	18
4.2 The interviews	21
4.2.1 Performance language	21
4.2.2 Translation.....	25
4.2.3 Summary and discussion of the results from the interviews	27
5. Conclusions	31
Bibliography	33
7. The project's relevance for the teaching profession	37
8. Appendices	38
Appendix A: Translated versions of the interview excerpts.....	38
Appendix B: Information on the project and statement of consent.....	40
Appendix C: Interview guide	42
Appendix D: The development of translations on <i>Hver gang vi møtes</i>	44
Appendix E: Overview of the participating artists of <i>Hver gang vi møtes</i> and their performance languages	45

1. Introduction

The field of song translation in Scandinavia is a currently under-researched field, although interest in the topic has increased sharply recently (e.g., Franzon et al. (2021)). In the last three years, the Norwegian music scene has seen a growing number of artists performing translated pop song covers of other artists' songs. The increase in lyric translations makes this a phenomenon well-worth studying. A platform where this has become visible is the TV show *Hver gang vi møtes* (henceforth *HGVM*). The concept of this show is that a group of Norwegian artists with different performance languages (henceforth PLs) perform cover versions of each other's songs. This show has, in the last years, seen an increase in the number of translated covers, which is an interesting development as the premise for the show has not changed since it first aired in 2012.

In addition, the popularity of translated covers has also increased among music consumers. For example, Chris Holsten and Frida Ånnevik's translated cover of the song "If the world was ending"/"Hvis Verden", originally by JP Saxe and Julia Michaels (2019), won a *Spellemann* (the Norwegian version of the Grammys) in the category "Song of the year" in 2020 (spellemann.no). This, along with the increase in translations on *HGVM*, indicates that there is a developing trend of *interlingual translations* (Susam-Saraeva, 2019: 2) in Norwegian pop music.

The goal of this thesis is to answer two following research questions:

1. What is the nature of the development of the current trend of intranational, interlingual covers in Norway?
2. Why do artists in some cases choose translation when covering songs?

These questions will be investigated through two different datasets, one quantitative and one qualitative. The quantitative dataset consists of data on translations from the TV show *HGVM*, presenting an overview of the development of translated covers throughout the seasons, in addition to an outline of the different artists' performance language and the target language of the performed translations. An overview of the translated songs from *HGVM* that has been featured on VG-lista top 20 (Norway's primary record chart) is also included in this dataset, to illustrate the development of the popularity of translated covers from the TV show. The qualitative dataset consists of interviews with three Norwegian artists who have experience with interlingual song translation: Synne Vorkinn (alias Synne Vo), Maria Haukaas Mittet and Ella Maria Hætta Isaksen (from the band ISÁK). Through the interviews, the artists provide insights into *why* they choose to translate, as well as *what* and *how* they translate. Combined, these two datasets will provide insights into the nature of the development of intranational, interlingual song translation and different factors that may affect the artists' choice to translate when covering songs.

2. Theoretical background

2.1 Song translation

Song translation is a sub-field that has not yet received much attention (Franzon, 2008). “The fact that songs *are* translated in various ways, for various purposes, and by a variety of mediators should warrant some focused investigation within the discipline”, Franzon (2008: 374) states, advocating for more research in this field. Since the publication of his article, there has indeed been a notable increase in academic publications in the field of song translation, as presented in Franzon, Greenall, Kvam & Paranou (2021: 13-15). Yet, song translation in Scandinavia is still an under-researched field, and the presence of song translation in today’s music industry indicates that the research field is not yet exhausted.

When it comes to song translation, one can either talk about singable translations, where the translation is supposed to be sung, or non-singable translations, where the purpose of the translation can, among other things, be communicative (Low, 2017: 40-41). Based on its research questions, this thesis will focus on singable translations, as will the literature review. The field of song translation does not investigate the activity of translation as such, but the connection between the verbal and non-verbal elements of a song, and how they affect each other in the translation process (Franzon et al., 2021: 17). In a broad sense, song translation can therefore be said to include shifts in both the written elements and the song’s non-verbal elements, such as the melody, rhythm and arrangement (Franzon et al, 2021: 17). However, shifts in both written and non-verbal elements of a song can also be interpreted as *adaptations*. Even though adaptation and translation are often understood as two different concepts, they share many traits and are closely linked. Therefore, there exists a continuous debate on where to draw the line between translation and adaptation in written sources (Franzon et al, 2021: 17). Some researchers have made attempts to solve this dispute by presenting new terminology to cover the overlapping areas of translation and other types of shifts. An example of this is the concept of *interlingual covers* presented by Susam-Saraeva (2019: 2). This term incorporates all types of linguistic activity, such as translation, adaptation, appropriation and rewriting. By including this term in song translation terminology, one might succeed in eliminating parts of the rigid divide between translation and adaptation (Franzon et al., 2021: 18).

The goal of researching interlingual covers is to unveil the interaction between the original song’s multisemiotic literacy, i.e., music, lyrics, music video, performance, and the cover to gain understanding of how a song’s multisemiotic literacy as a whole, affects the translation (Susam-Saraeva, 2021: 179). Even though the term ‘interlingual covers’ may be more applicable than ‘translation’ and ‘adaptation’, it has some restrictions. For example, the term interlingual covers excludes *intra-lingual covers* (Franzon et al., 2021: 18), i.e., translation within the same language between e.g., two dialects (Jakobson, 1959/2012). Intra-lingual covers are very much present in song translation covers in Norway, and multiple examples can be found in the Norwegian music scene today, e.g., Emma Steinbakken’s

cover *Jeg glemmer deg aldri* (2021), originally *Eg gløymer deg aldri* (2001) by Hellbillies. Steinbakken's version was on VG-lista top 20 for 13 weeks in 2021 (VG-lista, 2021), illustrating the popularity of intralingual covers. Despite its limitations, the term 'interlingual covers' is relevant to use in this thesis, as its focus is on interlingual translation in pop music. The presence of intralingual translation covers in Norwegian pop music today will not be pursued in this thesis due to the restricted scope of this project.

Song translation can be studied in numerous ways, but there are two main approaches. The first is comparing and analysing source and target texts (both textually and musically), and sometimes also creating guidelines to song translators (e.g., Franzon, 2008; Low, 2017). The second approach include more sociologically oriented studies that examine song translation in terms of frequency and development, importance to societies and culture, as well as questions regarding their purpose (e.g., Franzon et al., 2021). Studies belonging to the first approach often propose lists of different translation strategies available to the translator. As mentioned, Franzon (2008), who is one of the most frequently cited researchers in this field, in an example of this. In this article, Franzon (2008) suggests that a song translator has five options when translating a song, all of which may be combined. These options are: not translating the song, translating the lyrics without taking the music into consideration, writing new lyrics, adapting the music to the translation, and adapting the translation to the music (Franzon, 2008: 373). Another prominent researcher is Low (2017: 79-80), who presents five criteria he believes is important to consider when translating singable lyrics: *Singability; sense; naturalness; rhythm; and rhyme*. He calls this a pentathlon of criteria. This pentathlon is meant to illustrate the many constraints imposed on a song translator (Low, 2017: 80). Low also mentions *Fidelity* to the source text (ST) as a concept that has great impact on the translator's strategy choices (Low, 2017: 40-45 & 87-88). These lists presented by researchers illustrate translation strategies on a macro-level, on which the intent of the strategies is to provide the translator with a translation guide. Franzon (2021: 85) presents song translation strategies that can be used on a micro-level, to describe and analyse different strategies found in a specific corpus, e.g., a compilation of song translations made in Sweden between 1916 and 2015. The purpose of micro-level strategies is mainly to serve as an analytical tool, while macro-level strategies are often used as guidelines for translators. Further examples of research belonging to the first approach are Apter and Herman's (2016) book which, like Low (2017), discusses how to create singable translations in different contexts and genres; James, Amini and Sean (2019) investigates the translation strategies utilised in Chinese and Indonesian translation of three well-known English Christmas carols; and Stopar (2016) analyses the translation strategies utilised in the Slovenian translation of the musical *Mamma Mia!*, and investigates which changes occur in the prosodic, lexical and poetic characteristics of the songs when they are translated from English to Slovenian. These studies thus illustrate a selection of research belonging to the first approach in song translation studies.

As mentioned above, the second approach to song translation is more sociologically oriented and focuses on the development and purpose of song translation. This approach is therefore particularly

relevant for this thesis. Not many studies can be found on the development of song translation in Scandinavia, but the following will outline two relevant sources on this topic, namely Greenall (2014a) and Franzon (2021). Greenall's (2014a) study investigates why translations from English into Scandinavian languages still occur, and what their functions are. She also describes the development of translation in Scandinavia from the early- and mid-twentieth century to the beginning of the twenty-first century (Greenall, 2014a). In addition to proposing strategies for song translation analysis, Franzon (2021) also discusses the development of song translation in Sweden in the period of 1916–2015, thus making this study relevant for the second approach as well.

Greenall's (2014a: 193) description of the development of song translation in Scandinavia can be summed up by the following: In the beginning, music from Anglophone countries performed in English was imported to Scandinavia, then gradually, local artists started to cover these songs either in English or translated into their local language. Eventually, they adopted the imported genres and wrote original music and lyrics in either English or their L1 instead of translating (Greenall, 2014a: 193). In Franzon (2021), similar development traits in Sweden are outlined. Franzon (2021: 88-89) provides an overview of the evolution of the translation trend in Swedish pop music in the period 1916–2015. This overview shows a clear spike in song translations in the 1960s and 1970s, as also seen in Norway (Greenall, 2014a: 193), where songs with translated lyrics were quite common in the pop music landscape. Furthermore, Franzon's overview shows a significant drop in the number of released translations between the 1970s to the 1980s. Franzon characterises these decades as internationalised, globalised and anglophone, and pop music was mostly consumed in its original versions rather than translated (2021: 90). At this point, Scandinavian artists were rarely given permission to publish translated covers, which may also have contributed to the decreasing translation trend. This was a result of recording artists increasingly gaining the rights of their own music from music companies, and were reluctant to give others the rights to record their songs with new lyrics (Franzon, 2021: 90; Greenall, 2014a: 194). The decrease in translations can also be traced to the growing English proficiency and the growing interest among Scandinavian artists to practice the skill of song writing in the style of the imported genres. Scandinavian artists started practicing and perfecting their song writing skills, thus abolishing the need for covering other's original songs (Greenall, 2014a: 194). In Sweden, an establishment of competent song writers emerged, and they focused on selling their song writing skills abroad (Franzon, 2021: 90). Franzon's (2021: 88) table illustrates how the number of song translations keeps decreasing from the 1970s to 2015 where the number of translations is at its lowest point. Even though Franzon's overview only concerns Swedish pop music, it is reasonable to believe that his table can be representative for the evolution of this trend in Norway as well, as the same tendencies are described by Greenall (2014a), and because they are neighbouring countries with similar culture and music history. Looking at data collected from the biggest translation arena for pop music in Norway the last decade (see Table 1, 4.1), *Hver gang vi møtes*, the low number of song translations in Sweden in 2015 is also reflected in Norway.

The question of *why* some artists choose to translate song lyrics make up another under-researched topic of song translation. In her paper, Greenall (2014a) investigates this by discussing the motivation behind translation in Scandinavian pop music in the 20th century. She presents four different functions that song translation serves in Scandinavian pop music (Greenall, 2014a: 199-206). The first is translation used as a tribute to the original artist. In these cases, the motivation for translating is mostly fan-based, and to cover the music of one's musical idol was a way of paying tribute to that artist. The second function is song translation as a pedagogical project. When translated, songs could more easily reach new groups of audience, e.g., an audience that preferred, or where only able to understand, songs in their L1. Translated songs can convey nuances in the lyrics that might be lost for L2 speakers (even though the meaning of the translated lyrics may be different than the original). The second function can also be interpreted as a commercial reason for why artists choose to translate – to make the music more accessible to a larger audience. The third function of song translation is a political one, e.g., by promoting smaller or endangered languages or dialects. The last function addressed by Greenall is the artistic function, where covers and song translation are used as a way of appropriating the authenticity and credibility that the original artist has created within a specific genre or musical tradition. When translating someone else's work, you place yourself in their position as a way of appropriating the original artist's authenticity, but you use another language to separate yourself from the original artist and put some of your own identity in the mix (Greenall, 2014a: 205-206).

2.2 Identity and language

Identity is often defined as the distinguishing characteristics or personality of an individual ("Identity", 2015). The fact that our sense of identity is deeply connected to our ability to speak has become gradually rooted in the research on language and identity (Joseph, 2010: 9). Bucholtz and Hall point to the link between identity and linguistic interaction and argue that "identity is a discursive construct that emerges in interaction" (2010: 19). They claim that identity is something that emerges as a result of linguistic practises and that language is what allows us to reflect on and express our identity (Bucholtz & Hall, 2010: 19). This claim is substantiated by Joseph (2010: 9), who argues that language is more than just a means of straightforward communication, and that the way we use our language is what makes us who we are. Language can be said to not only facilitate identity development but also express one's identity.

Both Joseph (2010: 7 & 14) and Bucholtz & Hall (2004: 370) argue that the connection between language and identity is not something one inherently possesses, but rather something that is constructed over time. This notion is also described by Frith (2011: 109). Based on this, the relationship between identity and language can be interpreted to be in a continuous development. This will also apply for the connection between artists and their PL, as shall be seen in 4.2.

Furthermore, Frith (2011: 111) argues that in connection with music, identity development is a process fed by experience. Musical experiences can offer an intense feeling of something that is both subjective and collective. As with language, music in itself can create an awareness of both individuality

and of group relations (Frith, 2011: 111). Frith thus links identity development to music, arguing that experiencing music, either through performing or listening, can affect one's identity development. Music is by some believed to be an inherent part of human beings, and some argue that a musical tradition existed among humans even before language had started to develop (Gray, Krause, Atema, Payne, Krumhansl, & Baptista, 2001). Creating, performing and listening to music can therefore be argued to be as fundamental to humans as language (Gray et al. 2001), which substantiates the connection between music and identity. The connection between language and identity in music is exemplified by Perullo & Fenn (2003: 19), who study language ideologies, choices, and practices in Tanzanian and Malawian hip hop. They argue that the use of vernacular in Tanzanian hip hop creates a sense of group identity for youth across the country and exemplify how the personal identity of a Malawian rapper develops over time as he changes what he uses as PL (Perullo & Fenn, 2003: 43-44). George (2007: 106-108) discusses how two French rap bands both construct and exhibit social identity by using the Occitan language as PL, in spite of it being a minority language (see also Mitchell (2003)). These studies thus illustrate how language and music contribute to development of both personal- and group identity.

Language choice in music, or PL choice, and in what way different factors may affect the choice, is relevant to address in this thesis because it involves more than just identity development. A PL choice can also be politically loaded, as exemplified in Perullo and Fenn (2003: 35), who, among other things, discuss how using or not using certain languages in the Malawian rap music culture is a political statement. This is also seen in Mitchell (2003: 15), who discusses how different non-American hip hop groups actively use their L1 as performance language to resist what he calls the "Anglophonic and American homogenization of Europe". PL choice may also be affected by commercialism. Larkey (2003: 134) describes how Austrian bands started to use a blend of local dialect and standard German in their lyrics to communicate both their identity as Austrians and make their lyrics more intelligible, and thus more accessible, to the German market, which is notably larger than that the Austrian market (Larkey, 2003: 134). By choosing a blend of their dialect and standard German instead of fully conforming to the standard as PL, these bands illustrate that it is important for artists to both express their identity and make their music reach a broader market in order to succeed in the business (see also Perullo & Fenn (2003: 31-32)). Identity, politics and commercialism are also relevant factors when discussing language choice in song translation. It is reasonable to assume that artists who perform translated cover songs also want to express their identity through the lyrics and music. It is also possible to use translation to signal a political position, e.g., by translating into an endangered language (Greenall, 2014a: 203-204). Furthermore, translating to make the lyrics more accessible for a larger audience can be viewed as a commercial move. Thus, the factors affecting PL choice in music can also be interpreted to be relevant in connection with language choice in translation.

2.3 Authenticity, language and performance

The notion of *authenticity* is in the literature often thought to be related to identity. Bucholtz define authenticity as “the assertion of one’s own or another’s identity as genuine or credible” (2003: 408), illustrating the relation between the two notions. In connection with language, authenticity is, similarly to identity, a construct that emerges through social discourse (Bucholtz & Hall, 2004: 24). One can therefore assume that both identity expression and authenticity construction are present when an artist performs music with lyrics. Bucholtz and Hall (2004: 35) state that people want to be perceived as authentic. The way artists use their performance language(s) to construct authenticity is therefore relevant to investigate in this thesis, as this will provide insights into why they choose to translate when covering songs.

There are many ways in which an artist can construct a sense of authenticity in her performance, and there are different approaches to describing and analysing this. Moore (2002) presents an authenticity typology that identifies different types, or poles, of authenticity. In his typology, Moore identifies what he calls *first person authenticity*. This type of authenticity emerges when the artist’s performance is perceived as one of integrity and an unmediated display of the artist’s ‘true life’ (Moore, 2002: 214), i.e., a display of the artist’s identity. The second pole of authenticity is the *third person authenticity*, which deals with authenticity of execution (Moore, 2002: 218). This authenticity type emerges when an artist “succeeds in conveying the impressions of accurately representing the ideas of another, embedded within a tradition of performance.” (Moore, 2002: 218). Moore’s last pole of authenticity is the *second person authenticity*, which is described as when the listener feels that their feelings and life experience are validated both by the song and the artist performing the song (2002: 218).

Greenall (2014b) is another researcher who presents a method of categorizing different kinds of authenticity. She defines artists’ authenticity as “a performatively constructed quality of an artist and his or her performance (which is then co-constructed or rejected by the audience)” (2014b: 35). From this point of view, the sense of authenticity is something the artist and the audience mutually negotiates during a performance (c.f. Buch & Hall (2004: 24)). Greenall (2014b: 36) presents a list of five different sources an artist can use to construct authenticity: *personal*, *authorial*, *cultural*, *expressive* and *stylistic*. *Personal authenticity* is defined as an authenticity source that emerges when a song’s narrative is experienced as a real portrayal of the artist’s life story. In this case, the audience imposes the authenticity on the artist based on their experience of the performance, and their perception of the ‘true’ connection they believe lies between the music and the performer (Greenall, 2014b: 36). The next source of authenticity is *authorial authenticity*. This type of authenticity comes from when the audience are aware of the fact that the artist has written the music and/or the lyrics of the song he or she is performing. This source is usually unavailable to artists’ who are covering, as the cover artist cannot be deemed the ‘author’ of the song, but it can be achieved when the artists has translated the song into their L1 (Greenall, 2014b: 37&45). Alternatively, as Greenall (2014b: 42) points out, one can apply Moore’s

(2002) third person authenticity, as this allows the cover artist to inherit some of the original artist's authorial authenticity, thus illustrating how an artist who performs a covered song may achieve authenticity. *Cultural authenticity* occurs when the artist is perceived as being true to their own cultural tradition (Greenall, 2014b: 38). Regarding this project, this type of authenticity may occur if the artist has translated the song from English to Norwegian and then performs the song in their own local dialect. The last two sources of authenticity emerge directly in connection with the artist's performance. *Expressive authenticity* is when the artist manages to convey emotions in their performance of the song that are perceived as true by the audience (Greenall, 2014b: 38). Greenall (2014b: 38) specifies that this type of authenticity can be achieved by the artist through using body language, different vocal techniques and stylistic devices. *Stylistic authenticity* is described as the unique imprint an artist has on a performance, that only she or he is able to do, and is not possible to recreate in its entirety (Greenall, 2014b: 39).

Greenall (2014b: 39) also mentions in her article that one can assume mother tongue (L1) is important for identity construction, and therefore it may have an equal important role in the construction of authenticity. The link between identity and authenticity is an important one, as this might give us insight in why Norwegian artists are more inclined to translate songs when they cover them. Greenall suggests that as there may not be many authenticity sources available to non-native singers of English. Therefore, the act of translating the lyrics into one's L1 and thus focusing on a more national, rather than international, audience would give the artists a more natural access to several authenticity sources like personal authenticity, authorial authenticity, and cultural authenticity (Greenall, 2014b: 44-45). In stating this, Greenall emphasises what the potential motivation for translating songs is for some artists, especially artists who translate from English as SL (source language) to Norwegian as TL (target language), which, as we will see, is the most prominent direction of song translation in the data collected for this project.

3. Method

This thesis is based on two different types of datasets. The first dataset consists of quantitative data on the development of interlingual song translation from the Norwegian TV show *Hver gang vi møtes*. *HGVM* is an entertainment program where seven Norwegian artists travel to a secluded cabin where they get to know each other better and perform covers of each other's songs. The artists have one episode each where he or she is the main person. The main artist shares stories and experiences from their life as an artist, and the other artists perform one cover each from the main artist's music catalogue. The last episode of each season (episode 8) consists of duets and group songs and has no main artist, with exception of season 10, which is the anniversary season, and season 12 which has eight participating artists, which means that seasons 10 and 12 does not have an episode dedicated to duets and group songs. The data from *HGVM* will illustrate how the translation trend has progressed during the last decade. This dataset will serve as the main quantitative dataset and will be supplemented by data from Norway's

primary record chart, *VG-lista*. This supplementary data is included because it illustrates how the interlingual translation trend in Norwegian pop music also can be detected when considering what the music consumers listen to. It demonstrates that translated covers have become more popular among music consumers over the last years. Together, this data will give insights to the nature of the development of the current trend of intranational, interlingual covers.

The second dataset in this thesis consists of interviews with three Norwegian artists who in recent years have performed interlingual covers. This dataset contains summaries of the artists' thoughts and attitudes towards performance language, as well as their experience with working with different performance languages. The second dataset will provide insights into the artists' own perceptions of why they choose to translate the lyrics when covering songs.

3.1 The quantitative data and their analysis

In order to find an answer to research question 1, I decided to investigate translation on *HGVM*, as the concept of this show is based on artists' covering each other's songs. The reason for including this data as descriptive statistics, is the need for having concrete data to analyse from recent Norwegian pop music, and thus having something handfast to investigate (Cohen, Manion & Morrison, 2011: 622). The data collected from *HGVM* consists of an overview of the participating artists' performance language or languages, the number of translated songs from all 12 seasons of the TV show, an overview of the translations' TL, and the number of translations into the different TLs. The 10th season of *HGVM* is an anniversary season, where 26 artists who participated in previous seasons were reinvited to cover songs by other artists from other seasons. This season therefore includes more artists and more covers in total than the regular seasons. Even though season 10 is an anniversary season, the covers performed are new covers, unique to this season, which is why they are included in the dataset.

In this thesis, the *HGVM* artist's performance language (PL) is categorized based on the music released by the artist before they appeared at the TV show. An overview of the artists' PL is included to explore whether there is a correlation between the number of translations and the PL of the artists or not. The PL category of artists who have solo careers and are, or have been, part of a band is based on the PL they use in their solo career. This decision to limit the categorisation in this manner was made because the artists participate on *HGVM* as themselves, not as a representative of their band, and they probably have more freedom to make individual musical and lyrical choices when covering songs. It therefore makes sense to categorise the artists' PL based on their solo careers.

Some of the participating artists have released music in a different language after they appeared on the program, but this is not taken into consideration here as it is not relevant for this project. There are however some difficult cases, e.g., the artist Vinni in season 1 (2012), who originally released music only in English until 2012, when he released his first fully Norwegian solo album after having participated on the show. The album was released after the show aired, but one can assume that the process of writing the solo-album had started before they recorded *HGVM*. This case is difficult because

there are arguments for both placing him in the “English” PL category and in the “Norwegian and English” PL category. However, a decision was made to consider that only music released prior to the TV show. Vinni was therefore placed in the “English” category.

HGVM's Spotify page was used to create a list of all the artists who have participated in the show, as all the music performed on *HGVM* is released on Spotify. In order to determine the artists' PLs, I used Spotify to investigate their music catalogue. This was a meticulous process where I accessed the artists' 'artist page' on Spotify, scrolled through their music catalogue, noted in which language the title of the songs was presented on albums, and listened to some of their music. Whenever the artists had albums consisting of songs with titles in different languages, or there was more than one PL present in an artist's music catalogue, I listened to some of their songs to check whether the language of the title matched the PL or not. Sometimes it did not, which was the case with several of Wenche Myhre's songs (e.g., Wenche Myhre's “Happy End”), which is in Norwegian except from these two words in English used in the refrain (Myhre, 1990). Based on which languages I found in their catalogues, as well as the criteria mentioned above, the artists were placed in different PL categories (*Norwegian; English; Norwegian and English; Norwegian, English and Swedish; Norwegian, English and Sami*), which was condensed into an overview presented in chapter 4.1., Table 1. The next step of the data collection process was to find *HGVM* on streaming platform and listen through the covers performed in the episodes. The show is produced by and aired on the TV channel *TV2*, which also has an online streaming service called *TV2 Play* with a whole catalogue of TV programs available, including *HGVM*. However, at the time of writing this thesis, only seasons 8-12 were available on *TV2 Play*. Because of this, the albums released on Spotify with the music from the show are the main source of information regarding the covers for seasons 1-7.

All the songs performed on *HGVM* are released as EPs on Spotify when the season has ended. One EP is released for each artist, which makes up a total of 8 EPs per season (including one for the duet/group covers on episode 8). For example, the EP belonging to Vinni's episode is called “Hver gang vi møtes – Sesong 1 – Vinnis dag” and consists of all his songs that were covered by the other artists (Hver gang vi møtes, 2012). For seasons 8-12, the performances on each episode from these seasons were compared to the songs released on Spotify, as a way of searching for inconsistencies between the TV show and the released records. As all the covers performed on the episodes matched the songs released on Spotify, the records on Spotify of seasons 1-7 were deemed as reliable sources too, as the number of translations per record is the same for all the published records (six covers per episode). Each season (except season 10 and 12) ends with a “duet” episode where there's no main artist, just more song covers performed as duets, or group songs. These covers are included in the data because there are interlingual translations on some of these episodes as well.

On these records released by *HGVM* on Spotify, there were no consistency in whether a translated cover would get a new title in the TL. Therefore, identifying the translated covers was not possible when only looking at the title. To single out which covers were translated, I needed to compare

them to the original song. In order to do this, I first listened to the covered song, then I searched for the original song to compare the two. Spotify was also used in this process because it is an easily accessible streaming platform, where the records I needed were available. Whenever the covered song was listed with only its translated title on the *HGVM* record, the searching process needed to be more extensive, as the exclusion of the original title naturally made it difficult to find the original. An example is OnkLP's cover "Si meg" in season 4, Silje Nergaard's "episode" (Hver gang vi møtes, 2015). When this situation occurred on one of the seasons available on TV2 Play, I would watch the performance and the dialogue right before and after the performance, because the artists would often mention the cover's original title. Whenever this happened in one of the older seasons, I started by googling the cover, trying to find the performance on YouTube to see if there were any clips accessible from the old season that would lead me to the original's title. If this search did not give any results, I would listen my way through the main artist's catalogue, listening for recognisable lyrics or melody lines. Most often, the covered songs are one of the more popular songs of the artist. Spotify provides a top 10 popularity list on each artists' profile, which is where I would start listening. For the most part, it was easy to find the covers' original, and few required the 'extensive' version of the search. This search-and-compare-process was repeated for every cover ever performed on *HGVM*. When the cover was identified as an interlingual translation, it was recorded in a table with information about who performed the cover on what season, and what the SL and TL of the song is. After this process had ended, all this information was condensed into numbers and divided into tables (see results in Table 2, chapter 4.1).

At this point, I had made a list of the artists who performed interlingual covers on *HGVM*, and which song(s) they covered. This list was used as a basis when collecting the data from VG-lista top 20. I used the search engine on VG-lista's web site (vglista.no) to find the artists from *HGVM* who had performed interlingual covers. Using the search engine on their web site, I could find whether the artists had been featured on the list, which of their songs were featured and how the songs were ranked in different weeks. This ranking indicated how the popular different songs were. Vglista.no provides an overview of the top 40 songs each week, but only songs that made it to the top 20 were included in this dataset. This is because only songs that make it into the top 20 receive a ranking which is recorded in their statistics. Any ranking below no. 20 is not recorded in the official statistics, though their inclusion in the top 40 list is an indication to which songs are popular at that point (vglista.no).

3.2 The interviews

In order to find an answer to research question 2, I decided to interview artists who had experience with performing translated song covers, as this would be a good place to get first-hand data. DiCicco-Bloom & Crabtree (2006: 314) argue that interviews give the interviewee opportunity to share her own perceptions and thoughts on a subject. An interview allows the interviewee to explain how she interprets different ideas or issues, giving the interviewer access to the interviewee's way of seeing the world (Magnusson & Marecek, 2015: 6). Interviews can thus facilitate greater insights into the concepts or

phenomenon under investigation, which is why qualitative interviews are relevant data sources for this thesis.

3.2.1 Selection of informants

The most important selection criterion for the informants was that the artist had performed at least one interlingual cover within the last three years, either on *HGVM* or on other TV shows or platforms. Based on my research on interlingual covers on *HGVM*, I made a list of the artists who had performed translated covers over the last three years (2019-2021). Other artists who had not participated on *HGVM* but had performed interlingual translations on other TV programs, or other platforms like the radio, were also included on the list. The list consisted of artists like Chris Holsten, Frida Ånnevik, Maria Mena, Trygve Skaug, Sondre Justad and Gabrielle. The aim was to interview three artists with different performance languages and translation experience, to create a varied, but not too extensive dataset, due to the limited scope of this thesis. Optimally, one or more of the informants would have participated on *HGVM*, and it would also be an advantage if the three artists had different PLs (Magnusson & Marecek, 2015: 34).

To reach the artists, I contacted their manager via email. There, I gave a short summary of my study and asked if the artist was available for a short interview. After receiving rejections from some of the managers, three different artists who fit the selection criteria accepted the interview request. The three artists who accepted and was interviewed for this project are Synne Vorkinn (artist name Synne Vo), Maria Haukaas Mittet and Ella Marie Hætta Isaksen. All of them had performed interlingual covers over the last three years. In addition, Haukaas Mittet participated on *HGVM* in 2019 where she performed several translated covers.

Synne Vorkinn is an up-and-coming artist who in 2021 released several singles where she sings in her local dialect of Lesja, Gudbrandsdalen (Warner Music Norway, 2022). In the interview conducted on 12.10.21, she recounts that she practiced writing music in both Norwegian *Nynorsk* and English when attending the school LIMPI (Lillehammer Institute of Music Production and Industries), before settling on writing in her own local dialect. Vorkinn has performed interlingual translations live on radio, and she has also posted several interlingual covers on the social media platform TikTok. Vorkinn's PL category is "Norwegian", but she has also done work as a songwriter in English. She always translates covers into her local dialect in Norwegian.

Maria Haukaas Mittet's first three records were in English. Then, after releasing an all-Norwegian Christmas album in 2011, Haukaas Mittet started to write her music in Norwegian, and thus changed her PL. Her three latest albums consist of songs solely in Norwegian (Maria Haukaas Mittet on Spotify). This places her in the "Norwegian and English" PL category. As mentioned, in 2019 she participated on *HGVM*, where she performed interlingual covers in both English and Norwegian (TV2 play, 2019). An important note is that in recent years, Haukaas Mittet has dedicated herself to write and release music exclusively in Norwegian (more on this in chapter 4.2).

Ella Marie Hætta Isaksen is the vocalist in the band ISÁK. She grew up speaking both Sami and

Norwegian. In the band ISÁK, Hætta Isaksen writes and performs music in English and Sami, combining the two languages in lyrics (isakband.no, 2022). Two of the interlingual covers she has done, have been performed on radio (in 2019 and 2021). In the first cover, “Ruin my life” originally by Zara Larsson, parts of the lyrics were translated from English to Sami, while in the second cover, “5 Minuter” originally by Veronica Maggio, the cover was translated from Swedish into Sami and English (NRK P3, 2019; NRK P3, 2021). Hætta Isaksen has also released a cover of Cezinando’s song “Håper du har plass”, which is translated fully into Sami. This translation occurs on the EP “Patience” released by ISAK in 2017.

3.2.2 The interviewing process

The interviews were constructed as semi-structured. The advantage of semi-structured interviews is that it allows the interviewer to be relatively free in the interview situation and one can easily ask follow-up questions based on the direction the conversation takes (DiCicco-Bloom & Crabtree, 2006: 315).

I had prepared a set of 12 open-ended descriptive questions to use as a basis for the interview. The questions fell into two categories. The first consisted of questions about the artist’s experience with different PLs and her thoughts and reflections on PL in general. The second consisted of questions about translations she had created and performed, such as choices made throughout the translation process and what role language had in the performance of the translated song. When designing the questions, the goal was to make them open-ended and non-leading. For example, I did not want to ask outright if they had chosen to translate because they wanted to maintain a sense of authenticity in their performance. I rather asked why they had chosen to translate, as a way of giving the artist room to reflect and to answer the question any way she wanted (Magnusson & Marecek, 2015: 47 & 52-53). Before each interview, I did some extra research on the artist, for example by listening to podcasts they had guested and reading or watching interviews they had done in order to obtain some knowledge about their previous work. This would allow me to adjust some of the prepared questions specifically to the artist, as well as making it easier to ask relevant follow-up questions.

The interviews were carried out digitally on the video conference platform Zoom. The choice of conducting the interviews digitally were made due to the current pandemic that has made it both harder to travel and less safe to meet people in person. Even though an interview carried out digitally does not feel as organic as an in-person interview would, there are some advantages to using Zoom. The first advantage is that one can participate in a Zoom meeting from anywhere if one has access to Wi-Fi. The second advantage is that conducting the interview digitally made it easier to find a time slot that fit into the artists’ busy schedule because no-one had to take time off to travel anywhere to meet. The third advantage of using Zoom is that we could both see and hear each other, which made the conversation feel more natural than in a telephone interview (Cohen, Mason, & Morrison, 2018: 540). The interviews were recorded using a separate recording device – a Zoom Audio Recorder. This is because a recorded interview makes it possible to create a precise rendering of the interview through a transcription (Cohen

et al., 2018: 523). The interviews lasted 30 – 40 minutes and were carried out in Norwegian. The reason for conducting the interviews in Norwegian is that even though some of the artists perform songs in English all of them have Norwegian as their L1, and so do I. Therefore, it would have felt unnatural to speak English in the interview. Besides, all the artists live and work in Norway, which made it even more natural to speak Norwegian.

3.2.3 Analysing the interviews

As mentioned above, all three interviews were recorded on a sound recorder. When the interviews were over, they were transcribed. Although the artists all speak their own unique dialect variation of Norwegian, I decided to transcribe the interviews into the Norwegian written standard *Bokmål*. This is because the focus of the interviews is on *what* the informants say, and not *how* they say it. To put the different dialects in writing might distract the reader from what is actually being expressed. The interviews are therefore adapted into the written standard. Even though transcripts are not able to communicate all of the non-verbal aspects of a conversation, the transcriptions done in connection with this thesis include the interviewee's hesitations, laughter and silence in order to maintain as much of the personality of the interviewee as possible and to avoid the transcription to become a static part of a dataset and thus lose the social aspect of the conversation (Cohen et al, 2018: 523).

The transcribed interviews were then analysed using a thematic analysis (Evans, 2018). A thematic analysis is best described in Evans as “the process of identifying patterns and themes within the data” (2018: 3). When analysing the artists' utterances in correlation with the different types of authenticity (outlined in 2.3), Moore's (2002) typology will serve as the main source for the analysis because in contrast to Greenall (2014b), they are comprehensive and established in the field. Greenall's (2014b) typology will function as a supplement when Moore's typology is too vague, as Greenall's categories regarding first person authenticity are more detailed and specific.

3.4 Validity and reliability

Validity in a research project can be described as whether the methods utilised assess what they were meant to assess (Cohen et al., 2018: 271) This is also known as *internal validity* (Saldanha & O'Brien, 2014: 28-30). *External validity*, or *generalisability*, can be defined as whether the results are applicable in other settings, allowing assertions on behalf of e.g., a larger part of the population (Saldanha & O'Brien, 2014: 36; Shantikumar, 2018). *Reliability* can be described as the truth value and consistency of the methods, i.e., that the results are possible to replicate by using the same methods (Saldanha & O'Brien, 2014: 35).

As this thesis utilises both quantitative and qualitative data, they require different approaches to achieve validity and reliability. When it comes to quantitative research, Cohen et al. (2011: 180) state that validity is achieved when the research is true to positivist principles, such as controllability, predictability, generalisability and objectivity. In this study, validity in the quantitative data is obtained through the selection of data, as it specifically investigates interlingual song translation (research

question 1), thus strengthening the validity of this thesis (Cohen et al., 2018: 246). The generalisability of the data is, however, somewhat limited, because the data represents translation that happen inside a strictly regulated environment, where the purpose is that artists perform song covers. This data alone is therefore not representative for all interlingual cover performances in Norway.

Cohen et al. (2018: 245) links a projects' reliability to the project's warrant, which is defined as "the logical link made between data and proposition, between data and conclusions, which supports the weight given to the explanation offered in the face of alternative, rival explanations". To strengthen the reliability of this project, the methods used to collect the quantitative data has been explained in as much detail as possible in chapter 3.1, making it fully possible to replicate (Cohen et al., 2018: 268-269). This method of transparency substantiates the reliability of the quantitative data.

Cohen et al. (2011: 204) describes validity in qualitative research, specifically in connection with interviews, as "whether the questions asked look as if they are measuring what they claim to measure". To achieve validity, the interview questions were tailored to gain insights into the artists' motivation behind their translation choice (see Appendix C). The limitation of the qualitative dataset is the small number of artists interviewed. This affects the generalisability of the dataset. However, the informants all have different backgrounds and experiences with the topic in question, which strengthens the validity of the dataset.

Reliability in qualitative research is described as more complex, as the research is never possible to fully replicate. However, Cohen et al. (2011: 202) argue that reliability can be obtained by ensuring three factors: stability of observations, parallel forms, and inter-rater reliability. The reliability of the qualitative dataset is strengthened by the semi-structured nature of the interview and the implementation of open-ended and non-leading questions. Cohen et al. (2018: 273) argues that these are measures that facilitate an organic conversation where the interviewee may illustrate her distinctive way of perceiving how the world works. The methods used to collect the qualitative data has been explained in detail in chapter 3.2. Even though a replication of these interviews most likely will provide different results, the consistency in how the three interviews were conducted, transcribed and analysed, substantiates the reliability of this dataset (Cohen et al., 2018: 270).

3.5 Ethical considerations

An ethical issue in this thesis is the question of anonymity of the interviewees. An important function of the interviews in this thesis is to connect the statements of the artists to the artist themselves and their experiences (Cohen et al., 2018: 540). Because of this, the artists interviewed in connection with this project are not anonymous. Before each interview session, the artist was informed in writing of the purpose of the project, how the collected data would be used and how the information will be stored until the end of the project, when it will be deleted. All artists provided a written consent to both being sound recorded and to not be anonymous in this project. The process of finding informants did not begin

until the Norwegian Centre for Research Data (NSD) had approved the project and its data collecting methods.

4. Results

4.1.1 Translation on *Hver gang vi møtes*

Table 1 provides an overview of the participating artists' PL (columns 3-7), the number of translations per season (column 8) and which TLs were used in these translations (column 9). The numbers from season 10 are not included in the total summary of columns 3-7 because these artists are already represented in the numbers from the earlier seasons.

Table 1: Overview of artists' PL, number of translations per season and TL of the translations performed

1	2	3	4	5	6	7	8	9
Year	Season	PL Norwegian	PL English	PL English and Norwegian	PL Norwegian, English, Swedish	PL Norwegian, English, Sami	Total number of translations per season	Target languages
2012	Season 1	4	3				4	Norwegian: 4
2013	Season 2	2	3	2			8	Norwegian: 8
2014	Season 3	1	4	2			10	Norwegian: 9 English: 1
2015	Season 4	2	2	3			8	Norwegian: 8
2016	Season 5	4	2	1			6	Norwegian: 6
2017	Season 6	2	3		2		9	Norwegian: 8 English: 1
2018	Season 7	1	5	1			5	Norwegian: 5
2019	Season 8	3	2	1	1		17	Norwegian: 12 English: 2 Swedish: 3
2020	Season 9	5	2				9	Norwegian: 7 English: 2
2020	Season 10 (anniversary season)	9	10	3	2		8	Norwegian: 7 English: 1
2021	Season 11	4	1	1		1	15	Norwegian: 11 English: 3 Sami: 1
2022	Season 12	5	3				15	Norwegian: 10 English: 5
		<u>In total:</u> 33	<u>In total:</u> 30	<u>In total:</u> 11	<u>In total:</u> 5	<u>In total:</u> 1		<u>In total:</u> Norwegian: 81 English: 14 Swedish: 3 Sami: 1

Columns 3-7 illustrate that the number of participating artists in the two PL categories *Norwegian* and *English* are relatively evenly distributed, containing respectively 33 and 30 artists. The *Norwegian* and *English* PL category contains 11 artists, which is significantly less than the two previously mentioned

categories. One reason for this could be that most artists prefer to commit to one PL, perhaps to express their identity through affiliation to either a language community or to the music genre/style they belong to (Perullo & Fenn, 2003: 43-44). Furthermore, the table shows that the PL category *Norwegian, English and Swedish* is one of the least frequent on the show. The reason this category does appear at all, is that it is not unusual for Norwegian artists to perform Swedish songs, especially if they have personal ties to Sweden. This is the case for the three participating artists belonging to this PL category: Benny Borg, Elisabeth Andreassen and Åse Kleveland, who have lived parts of their lives in Sweden. *HGVM* has so far only had one participating artist in the *Norwegian, English and Sami* PL category, which is probably because this is in general an unusual combination of PLs in Norwegian pop music. Still, the results illustrate a small increase in the plurilingualism on the show since 2017. This may indicate that plurilingualism in music has become more common, or it may just be a result of the show's casting process.

Column 8 provides an overview of the total number of interlingual translations in each season of *HGVM*. Despite a relatively large variation in translations from season to season, there is an overall increasing trend of 2-7 new translations on average from season 1 to 12. This is evidenced by two polynomial fits of different degrees (first and fourth degree) as presented in Figure D.1 (see Appendix D). Both polynomials reveal an increasing trend in the number of translations over the 12 seasons. Furthermore, the fourth degree fit indicates that there has been a ramp-up of translations from season 8 to season 12 (see Appendix D for more details). This indicates that something *shifted* around the year 2019, affecting more artists than earlier to choose translation when covering.

Column 9 outlines the different TLs of the translations on *HGVM*. The TLs vary between Norwegian, English, Swedish and Sami. The results illustrate that Norwegian is the most frequently used TL among the translated covers, with 81 translations in total. The second most frequent TL is English with only 14 covers. This implies that the increase in translated covers is mostly due to more artists translating into Norwegian. Even though the number of translations into English is significantly lower, the table show that these translations in recent years also have become more common. This development can be linked to the shift in 2019 mentioned in the previous paragraph, as the main part of the translations into English occur from 2019 onward. The research showed that all the translations into English were done by artists with solely English as PL (except from one translation by Maria Haukaas Mittet who has both Norwegian and English as her PLs). Simultaneously, the artists who translated into Norwegian could belong to any PL category, though most of them belonged to the Norwegian PL category. It might be suggested that this is because Norwegian artists have a close connection to their L1, regardless of what their PL is (Joseph, 2010: 7 & 14; Bucholtz & Hall, 2004: 370).

Table 2 presents the interlingual translations from *HGVM* that made it onto VG-lista top 20, and how long they were featured on the list:

Table 2: Overview of interlingual translations from *HGVM* that made it to VG-lista Top 20

Year	Season	Artist and cover song on VG-lista	Total number of weeks and best ranking on VG-lista	SL → TL on translations
2012	1	Halvdan Sivertsen: <i>Skinte æ førr dø</i>	1 week, 10 th place for one week	English → Norwegian
2020	9	Morgan Sulele: <i>Her ærlig</i>	18 weeks, 9 th place for one week	Eng → Nor
2021	11	Arne Hurlen: <i>Jeg vil ikke se deg med han</i>	4 weeks, 19 th place for one week	Eng → Nor
2021	11	Maria Mena: <i>I need a man</i>	13 weeks, 2 nd place for three weeks in a row	Nor → Eng
2022	12	Tix: <i>Jente i Oslo</i>	6 weeks, 3 rd place for one week	Eng → Nor
2022	12	Anna of the North: <i>Shotgun</i>	4 weeks, 3 rd place for two weeks in a row	Nor → Eng

As seen in the table, between seasons 1 and 8, only one translation was featured on VG-lista. After this, there is an eight-year gap before another translated song, this time from season 9, made the list. This cover was featured for a whole 18 weeks on the list, which is a long time compared to the first translation's one week. The number of weeks a song is featured, correlates to the song's popularity over a specific period, e.g., the season 9 cover was one of the 20 most popular songs in Norway for 18 weeks. The two most recent seasons, 11 and 12, both had two covers each that were featured on the list, all of which were featured for several weeks in a row. These results indicate that translations in recent years have become more popular among music consumers, which can be viewed as a motivation for artists to choose translation when covering.

An interesting observation from this table is that the two songs from season 11 have different TLs; one is in Norwegian, the other in English. The same goes for season 12. This suggests that the music consumers enjoy covers translated into either language. A possible explanation for this is that the artists may be perceived by as being true to their artistic identity when they keep to their established PL when covering songs, which then facilitates authenticity construction (Bucholtz, 2003: 408).

4.1.2 Summary and discussion of the quantitative results

The main findings observed in the results can be summarised as the following: Norwegian and English are the most common PLs; the number of translations in each season has increased from season 1 to 12; Norwegian is the most common TL for the translations, but other TL have become more common over the last few years; translated songs from *HGVM* have in recent years become more popular among music consumers; and most prominently, there is a significant *shift* in the number of translations from 2019 onward.

Firstly, the results show that using either Norwegian or English as PL is the most common choice among the participating artists. Regarding Norwegian, this might be explained by the fact that

that Norwegian is the L1 of most of the participating artists. Language is an important part of identity construction, and the way one uses a language can be an expression of one's identity (Bucholtz & Hall, 2010: 19; Joseph, 2010: 9). Therefore, it is reasonable to suggest that using one's L1 as PL may facilitate authenticity construction (Greenall, 2014b: 39), which is assumably what most artists wish to achieve in a performance (Bucholtz & Hall, 2004: 35). When it comes to the high number of artists using English as PL, it might be suggested that this is a way of being accessible to an international audience (Larkey 2003: 134). It can also be a way to signalise belonging to a specific music genre/style, thus using one's PL as an expression of one's artistic identity (Perullo & Fenn, 2003: 43-44).

Secondly, the results show that Norwegian is by far the most common TL for the translations (column 9). This is despite the fact that the number of artists in the *Norwegian* PL (henceforth NPL) category and in the English PL (henceforth EPL) category are almost identical (33 vs. 30). The research show that artists in the NPL category more frequently choose to translate songs that are not originally in Norwegian. Simultaneously, artists in the EPL category often choose not to translate when the original lyrics are in Norwegian. This difference might explain why the number of translations into Norwegian is substantially higher than the rest. As previously suggested, it may be the case that most Norwegian artists are comfortable with performing in their L1, regardless of which PL category they belong to. A possible reason for this can be that artists who use their L2 as PL, still experience a connection between their L1 and their identity, as L1 is assumed to be important for identity construction (Greenall, 2014b: 39). Hence, when artists belonging to e.g., the EPL category perform a cover in Norwegian (their L1), they are still perceived as expressing some part of their identity. This may lead to the construction of first person authenticity i.e., the artist's performance is perceived as an unmediated display of the artist's 'true life' (Moore, 2002: 218). It might therefore be suggested that the importance of L1 for identity expression and authenticity construction is an explanation for why Norwegian is the most frequently used TL for translations.

Thirdly, the results presented in column 8 illustrate an overall increase in the number of translations on average from season 1 to 12, with a notable growth from season 8 onward. These results indicate that there is a developing translation trend on *HGVM*. In this column, seasons 1 and 7 stand out with their low number of respectively four and five translations. Season 8 stands out with seventeen translations, which is the highest number of all the seasons. There is no obvious explanation as to why these seasons stand out, but it might be suggested that these results are affected by the casting. Yet, there seems to be no other intention behind the casting than trying to connect with a wide range of viewers, as the participating artists on average appear varied when it comes to gender, age, PL and genre within popular music in Norway.¹ The variation in the number of translations in the different seasons is seemingly random, due to individual differences between the artists. However, the results do illustrate a significant increase in the number of translations around 2019, indicating that 'something' at this point

¹ See overview of all the participating artists and their PL(s) in Table E.1, Appendix E.

shifted, affecting the artists' approach to performing covers, making them more inclined to choose translation. An additional observation is that even though the EPL category has a similar distribution of artists as the NPL category, using English as TL for the translations does not become common until 2019, further substantiating the claim of a *shift*. One might hypothesise that this *shift* is related to a growing awareness of PL's central role in identity expression and authenticity construction (George, 2007: 106-108; Greenall, 2014b: 39). This may further be related to the importance of standing out as an artist in order to succeed in the music industry (Larkey, 2003: 134; Perullo & Fenn, 2003: 31-32), which, as will be discussed the later, can be a motivation for choosing to translate.

So far, the results from each column have been separately presented and discussed. However, examining the correlations between the columns also unveil interesting results. When comparing columns 3-7 to columns 8 and 9, it is apparent that there is no clear link between the artists' PL(s) and the number of translations performed in a season. For example, seasons 1, 5 and 11 have the same number of artists (4) using Norwegian as their PL. Compared with column 9, one can see that the number of translations into Norwegian in these seasons are different; season 1 has four translations, season 5 has six, and season 11 has eleven translations into Norwegian. The number of translations increases, while the number of artists within the PL category remains fixed. The same tendency is also found in the EPL category in seasons 2, 6 and 12. In these seasons, the number of artists is fixed at three and the number of translations into English increases from zero translations in season 2 to five translations in season 12. Even though this growth is not as notable as the one in the NPL category, the two categories do illustrate the same tendency. These results thus indicate that the increase in translations does not directly correlate with the artists' PL. It might, however, be suggested that the increase in translation is motivated by the other factors previously mentioned: identity expression and authenticity construction. In addition, it may be suggested that commercialism also affects the increase of translations. To stand out is essential to succeed in the music industry, and being recognisable through for example always using a specific PL may be an advantage. Furthermore, consistently using one's established PL can be interpreted as an act of identity expression, because your PL is perceived as a part of your artistic identity. It may therefore also facilitate authenticity construction, as authenticity is constructed when one's identity is perceived as genuine (Bucholtz, 2003: 408). These results can thus be interpreted to suggest that the factors authenticity construction and commercialism are factors that may influence artists' to choose translation when covering.

Lastly, the results in Table 2 illustrate that translated song covers in the last years have become more popular among music consumers. Additionally, these results may indicate that the music consumers, at least in recent years, enjoy listening to covers that are translated into Norwegian just as much as those translated into English. One might hypothesise that this is because the songs listed in Table 2 are all translated into the performing artists' established PL. As previously suggested, artist who use their established PL when covering may be perceived as being true to their artistic identity, which is a prerequisite for authenticity construction. It may therefore be suggested that a translated

performance of a cover may facilitate the construction of first person authenticity, i.e., the artist is perceived as displaying their ‘true life’ (Moore, 2002: 2014 & 218), which may explain why these covers are popular among the listeners. The popularity of translated covers can be interpreted as an important motivation for artists to choose translation when covering, because popularity among music consumers is necessary to succeed in the music industry.

4.2 The interviews

The three artists interviewed in this thesis have different experiences with performance language. Vorkinn has written and performed music in both Norwegian (L1) and English (L2), but what she describes as her “artistic project” has solely been in Norwegian. In the last two years, Vorkinn has posted several videos of herself performing covers of different pop songs on TikTok translated into Norwegian, like “Happier than ever”² by Billie Eilish, “good 4 you” by Olivia Rodrigo, and “Somebody” by Dagny. She also posted a translated cover of the song “If the world was ending” by JP Saxe and Julia Michaels on YouTube. Finally, Vorkinn has performed a translated cover of the song “It’s OK if you forget me” by Astrid S, live on the radio channel P3.

Haukaas Mittet has experience with writing and performing music in both Norwegian (L1) and English (L2). Her first PL was English, before she changed to Norwegian as PL in 2011. Haukaas Mittet participated on *HGVM*, season 8 (2019), where she performed four translated songs. Three of the songs were translated into Norwegian: “Dag efter dag” by Elisabeth Andreassen (originally in Swedish), “Hello, it’s me” by Trine Rein and “London is trouble” by Sol Heilo. “Om alt går til helvete” by Petter Katastrofe, was translated into English. She is the only artist out of the three interviewees that has participated on *HGVM*.

Hætta Isaksen has both North-Sami and Norwegian as L1s, and English as L2. She writes and performs music in both North-Sami and English, combining these two languages in her lyrics. She has performed two translated covers on the radio channel P3: “Ruin my life” by Zara Larsson, where parts of the lyrics were translated from English into North-Sami, and “5 Minuter” by the Swedish artist Veronica Maggio, which was translated from Swedish into North-Sami and English, combining the two languages in the translated lyrics. Hætta Isaksen has also released a translated cover of Cezinando’s song “Håper du har plass” in North-Sami.

4.2.1 Performance language

The first part of the interview consisted of questions on performance language. The artists’ relation to their PLs ultimately provides some insights into why they choose to translate. From the interviews, it became apparent that four different factors affect the artists’ PL choice: identity, authenticity, commercial and political factors.

² The translated titles are not included because not all the covers have received a translated title.

4.2.1.1 Identity

The connection between PL and identity were most clearly expressed by the artists in these statements:³

Vorkinn: Det (sangspråket) har blitt veldig viktig for meg rett og slett bare fordi at det er en veldig stor del av identiteten min.

Haukaas Mittet: Jeg føler egentlig litt at den pop'en med engelsk, engelske ord, er litt bak meg. Nå går jeg framover med mitt eget språk.

Hætta Isaksen: De første ordene jeg lærte meg var jo på en måte på Kauto-dialekta, Nord-samisk, så jeg tror det er derfor det også er det språket som naturlig kommer når jeg skal beskrive mine indre følelser.

Although only Vorkinn explicitly links PL to her identity, the other artists' statements can be interpreted in the same direction. Haukaas Mittet's statement can be linked to identity because elsewhere in the interview, she refers to Norwegian as "my own language". Hætta Isaksen connects her PL to her first words as a child, which can imply a link between her PL and her identity due to the connection between language and identity development (Joseph, 2010: 9; Bucholtz & Hall, 2004: 370). The statements indicate that the artists see their PL as a way of expressing their identity. Interestingly, all artists emphasise their L1 in these quotes, even though they also have experience with using their L2 (English) as PL. The accentuation of their L1 indicates that the artists view their L1 as closer to their identity than their L2. It might therefore be hypothesised that a wish to express one's identity through the music affects the artists' PL choice.

4.2.1.2 Authenticity

When asked about in which way their artistic identity is connected to their PL, both Vorkinn and Haukaas Mittet explicitly link their L1 PL to authenticity, thus illustrating the connection between the two notions of identity and authenticity:

Vorkinn: Jeg tror at det framstår kanskje ganske autentisk. Eller jeg håper hvertfall det, at folk skal føle at jeg ikke prøver å være noen andre.

Haukaas Mittet: Jeg vil si at jeg kommer nærmere den jeg faktisk er, og har mer å tilby. Folk vil jo ha et ekte, en ekte figur der oppe. Noe å relatere seg til.

Here, both Vorkinn and Haukaas Mittet describe that who they are as a private individual, very much coincides with their artistic identity, and that they wish to express something that feels sincere. Haukaas Mittet further explains that she believes the audience wants to "meet" a person and hear their stories through the music, and that she feels performing in Norwegian makes this possible. This statement can be interpreted as an example of first person authenticity construction (Moore, 2002: 218) and, more specifically, of Greenall's personal authenticity (2014b: 36). Personal authenticity is constructed when

³ All quotes from the interviews are provided in English in the appendix.

the lyrics performed by the artist are perceived by the audience as a true portrayal of the artist's life, which Haukaas Mittet states she aims to achieve. It may be suggested that the statements of Vorkinn and Haukaas Mittet illustrate that they have a conscious knowledge of how language can be used as a tool to construct authenticity, and that some artists consider their L1 to be essential in this.

Haukaas Mittet further expressed in her interview that she experienced that the audience reacted differently to her performance when she performed in Norwegian compared to when she performed in English. Hætta Isaksen also reflected on how the reaction from the audience is different when she performs a song in English and when she performs in North-Sami:

Haukaas Mittet: Tilbakemeldingene fra publikum før var liksom veldig på vokalprestasjon... Men det var et skille på... i det jeg begynte å synge på nord-norsk... Du ser også at den reaksjonen i salen var helt annerledes også fordi at du treffer de nære ting, liksom.

Hætta Isaksen: Det er veldig, veldig mange som kommer til meg og gråter og sier at "Wow, selv om jeg ikke forstår et ord av hva du synger så treffer det meg sånn".

Haukaas Mittet's statement can be interpreted as an example of the audience imbuing her with a type of authenticity when using L1, which in this case can be seen as first person authenticity construction. Haukaas Mittet emphasises further in the interview that the audience then focused more on what she was singing than how she was singing it. When singing in Norwegian, her vocal performance became secondary to her ability to tell a story and express emotions. Haukaas Mittet links this to the Norwegian audience having a greater understanding of the lyrics when they are in Norwegian, rather than in English. This can be connected to Moore's (2002: 218) second person authenticity, when the listeners feel that their own emotions and life experiences are validated both by the song and the artist. Hætta Isaksen also describes that the audience expresses an emotional connection to her songs, even if most of them do not understand the North-Sami lyrics. What the audience reacts to must therefore be something else than what Haukaas Mittet describes. Hætta Isaksen comments that people are probably more emotionally moved when she performs in Sami because her audience are aware of her engagement in political issues concerning the Sami language and community. Hætta Isaksen's experience can therefore be interpreted as an example of first person authenticity, because the audience is aware of the music's connection with Hætta Isaksen's 'true life'. It can also be an example of second person authenticity, as members of audience who have a connection to the Sami community may experience validation and acknowledgement through her music. Lastly, Hætta Isaksen's experience may be interpreted as an example of cultural authenticity (Greenall, 2014b: 38), as she can be interpreted as being true to her own cultural tradition. Based on the artists' statements, it may be suggested that performing in one's L1 facilitates the construction of several authenticity types, which may not be equally available when performing in one's L2.

The artists all explain that they sing in their local dialect when using their L1 as PL, linking the use of one's local dialect to authenticity is something all three artists do:

Vorkinn: Det gikk så mye mer hjem til folk når det bare var dialekta mi.

Haukaas Mittet: Men det var et skille på... i det jeg begynte å synge på nord-norsk... Nå blir det mye mer hylla det å ha dialekt og bruke dialekten.

Hætta Isaksen: Kauto-dialekta står meg nærmest... det er på en måte mitt hjertespråk... Det er det språket som kommer naturlig når jeg skal beskrive mine indre følelser.

These statements demonstrate different types of authenticities that become available to the artists when using their local dialect as PL. Based on Vorkinn's statement, one might suggest that using one's local dialect as PL facilitates the construction of both first person authenticity and second person authenticity, as she believes that when using her local dialect as PL, she is perceived as more genuine by her audience and that they therefore more easily relate to her songs. Haukaas Mittet comments on how using one's local dialect is highly valued in today's society, which can be linked to cultural authenticity. Hætta Isaksen describes her North-Sami dialect as the language of her inner feelings, displaying a connection between something personal and her local dialect PL, thus illustrating the connection between using one's local dialect as PL and the construction of first person authenticity.

This section thus illustrates in which way using one's L1 as PL may facilitate the construction of several authenticity types. Based on this, it may be suggested that the artists' aim to construct authenticity can be interpreted as a factor that affects the artists' PL choice.

4.2.1.3 Commercial & political factors

Other factors that might affect the artists' PL choices, are commercial factors and political factors. Vorkinn suggests that using her local dialect as PL is what sets her apart from other artists, and that it makes it easier for her to stand out. Vorkinn thus touches on the commercial aspect of PL, commenting on how PL can be an important tool when it comes to being noticeable in the music industry, which is a prerequisite for selling well (Larkey, 2003: 134).

Haukaas Mittet describes how she believes that Norwegians in recent years have rediscovered the Norwegian language, and that we now are more motivated to use and preserve it. This can be seen as a language political motivation for choosing PL. Hætta Isaksen explicitly states in her interview that her choice of using North-Sami as PL is a political statement because the language is classified as endangered. By writing pop music in North-Sami, Hætta Isaksen explains that she actively participates in preserving the language, as well as making it more available for young people. She states that if her language had not been endangered, she might not have felt so strongly about using it as PL. However, because of the history of Norwegianization of the Sami people and the endangered status of the North-Sami language, Hætta Isaksen views her use of North-Sami as PL both as a natural choice and as important for the growth of the North-Sami language community.

4.2.2 Translation

The second part of the interview focused on *why* the artists chose to translate songs, *what* they chose to translate and *how*. Based on utterances from all three artists, the results unveiled three reasons for *why* artists choose to translate when covering a song, all of which can be related to the notion of authenticity. The first reason is to make the song feel more personal and genuine. The second is based on commercial factors, such as translating a cover song can make it easier to stand out and be more original. The third reason is language political incentives for translating. Furthermore, Vorkinn and Hætta Isaksen described additional motivations for *what* they choose to translate, which are mostly based on an initial feeling of identification with the original song. Lastly, all three artists explained the *how* they try to preserve as much of the original song as possible when translating.

4.2.2.1 Why translate?

The results indicate that the most prominent reason for translating when covering a song, is to make the performance more personal and genuine. Most of the time, the artists aim to achieve this by using their L1 as TL for the translation. This objective can be linked to the construction of different types of authenticities, most commonly first person authenticity:

Vorkinn: Det er jo fortsatt veldig meg, selv om det er andre sine låter så føler jeg at jeg gjør dem såpass til min egne.

Haukaas Mittet: Fordi jeg tenkte at hvis ting skal bli litt mer genuint og litt mer ekte så må det jo være noe du selv har å by på da.

Hætta Isaksen: Det handler om nettopp det at det føles mer personlig å oversette en låt. Den blir nærmere deg selv.

All three artists emphasise that being perceived as genuine and authentic is important to them, and a way of achieving this is to make the song more personal through translation. These statements indicate that the process of translating lyrics in and of itself creates first person authenticity, regardless of which TL they use. In addition, the statements also indicate that the artists use translation as a means of making the cover represent a more genuine emotion or a story from their own life, which can be interpreted as using translation to construct first person authenticity. Haukaas Mittet's statement is connected to the process of translating the song "Hello, it's me" into Norwegian, which she performed on *HGVM*. She explains in the interview that because the original lyrics of the song expressed a deeply personal experience from the original artists' life, she felt the need to connect the song to a personal experience from her own life to make the performance feel sincere. To achieve this, Haukaas Mittet states that she translated the song. Hætta Isaksen describes in her interview that she gains a greater sense of ownership of the song when translating it. She states that the translation process allows her to put more of herself in the song and make it more "her own". In addition, she explains that translating a song also affects the performance, because she feels that it then comes more from "within". The artists thus illustrate in what

way they use translation as a means of making the cover more personal and genuine, and thus construct first person authenticity in a performance.

The second reason for translating found in the results is based on commercial factors, also mentioned by Greenall (2014a: 203-204):

Hætta Isaksen: Det er jo helt tydelig at det (oversettelse) har en kommersiell effekt. Det er flere som skriver på norsk enn før, eller i alle fall blant liksom pop-artister. Så det betyr jo at kanskje flere foretrekker å synge på norsk. Så hvis dem da skal covre en engelsk sang så blir det, ja... lettere å oversette.

Hætta Isaksen comments that there is indeed a commercial aspect to translation. She further states that she believes translating a song is a way of being original, a view Vorkinn also shares. Vorkinn suggests that because anyone can release music these days, it is more important than ever to stand out. She believes that even on shows like *HGVM*, it is no longer enough to just perform the song in its original form – the artists need to bring something new to the table, either by changing the arrangement and/or translating the song. One way of standing out, can be to consistently use one’s established PL when covering. As argued in 4.1.2, this may facilitate the construction of first person authenticity, as being true to one’s artistic identity can be seen as an act of integrity. Hætta Isaksen also states that because writing music in Norwegian has become more common, it may be easier for artists to choose translation when covering a song. From this statement, it can be interpreted that because using Norwegian as PL has become more popular, artists therefore choose to translate into Norwegian when covering. This illustrates different factors that may influence the artists’ translation choice, thus indicating that commercialism can be a reason for why artists translate when covering.

As previously mentioned, Haukaas Mittet states that she believes Norwegians in recent years have “rediscovered” the Norwegian language and is therefore more interested in using and preserving it. This can of course be connected to the commercial aspect, but more so to the language political motivation for translation (cf. Greenall’s (2014a) ‘functions’). Hætta Isaksen states that if she were to participate on *HGVM*, she would translate into North-Sami to “make a point” and make the North-Sami language more visible on TV. Throughout her interview, Hætta Isaksen comments on how she considers her use of North-Sami in lyrics as a political act. Her statements can therefore be interpreted as examples of political motivation for translating. Both Haukaas Mittet and Hætta Isaksen thus illustrate the third reason for translating: language political motivations.

4.2.2.2 What do the artists translate?

Vorkinn states that she translates a song whenever she likes the original lyrics and when she “hears a natural translation in her head”. She prefers to translate songs with lyrics that mostly can be translated word-by-word into Norwegian. Further, she describes that in general she is drawn towards storytelling lyrics and often chooses this type of songs for translation, because they correspond with her own song writing aesthetics. Hætta Isaksen describes that it is important to her that the original song initially has lyrics that she can relate to before choosing to translate it. These statements can be interpreted to

illustrate the connection between language and identity. Vorkinn's descriptions of what she translates can be interpreted as being affected by her artistic identity, as the choice is based on whether a song matches her personal writing aesthetics or not. Hætta Isaksen chooses what to translate based on whether she can relate to the original lyrics, which can be seen in connection with personal preference and second person authenticity, where, in this case, the artist herself feels her emotions validated by the original lyrics.

4.2.2.3 How do they translate?

The significance of preserving the original song's meaning is something all three artists emphasise:

Vorkinn: Jeg prøver å være så tro mot melodien som mulig... Av og til så er det helt umulig å få til å oversette det uten å putte inn liksom en ekstra opptakt eller ja, et par ekstra stavelser.

Haukaas Mittet: Men jeg har stor respekt for det som allerede er skrevet. Så prøver å ikke liksom, klusse til sånn at folk ikke kjenner det igjen.

Hætta Isaksen: Man ville jo ødelagt låta om man ikke tok hensyn til rytmikken i hver frase.

Here, the artists express that they do not want to "ruin the original song". These attitudes towards translation indicate that even though the artists translate the lyrics and alter the musical arrangement, they still value the original and want it to somehow shine through in their own version of the song. This can be linked to the notion of *fidelity* to the ST (Franzon, 2008: 375; Low, 2017: 87-88). Additionally, these results can be linked to third person authenticity, which describes that the artists can construct authenticity through conveying a true representation of the original song in a performance. Furthermore, Hætta Isaksen states that although she does not always know the original song writer's intentions with the lyrics, she wants her translation to make the listener feel what she felt when listening to the original. This can be linked to third person authenticity, as well as expressive authenticity (Greenall, 2014b: 38), as Hætta Isaksen explains that in her performances she tries to convey genuine emotions that are a sincere representation of the original. Hætta Isaksen's description, along with Haukaas Mittet's statement above, can also be interpreted as an attempt to create second person authenticity, because the artists want the audience to connect to and feel validated through the music.

4.2.3 Summary and discussion of the results from the interviews

As previously outlined, the three artists have different PLs and choose to translate into different languages. Vorkinn's PL is Norwegian, which is her L1. She always translates into Norwegian when translating. Haukaas Mittet has both Norwegian and English as her PLs, respectively her L1 and L2. Since 2011, she has committed to write music only in Norwegian. When she translates, she uses either Norwegian or English as TL, though she mostly favours Norwegian. Hætta Isaksen's PLs are North-Sami and English, where North-Sami is her L1, and English is her L2. When she translates, she either translates into North-Sami, or she combines North-Sami and English in the translated lyrics. Even though Hætta Isaksen also has Norwegian as L1, she normally does not perform in this language.

In summary, the results from the second dataset show that there are different reasons that may affect the artists' choice to translate. From the first part, regarding PL, the results display four different factors that may affect the artists' PL choice. It also illustrates in what way the artists use their PL(s) to express their identity and to construct different types of authenticity. This is especially apparent in relation to their L1, as using L1 as PL appears to facilitate the construction of several authenticity types simultaneously. The second part of the interview, regarding translation, illustrates three different reasons for *why* the artists choose to translate, as well as providing some insights into *what* they translate and *how*. These results reveal that the most prominent reason for translating when covering is to make the cover more personal and genuine. This reason is connected to the aim of expressing one's identity and constructing first person authenticity in a performance. The second reason for choosing to translate is based on commerciality and the importance of standing out in order to succeed in the music business. The final reason for translating is language political, where artists e.g., choose to translate into a small or endangered language to make a statement and/or give it more exposure.

The results indicate that the artists regard using their L1, specifically their local dialect, as PL as a way of making the cover more personal and genuine, even though they have experience with performing in other languages. It may therefore be suggested that the artists consider their L1 as closer to their identity than their L2, and that they choose their L1 as PL because it facilitates identity expression to a greater extent, and thus authenticity construction in a performance (Bucholtz, 2003: 408; Greenall, 2014b: 39). Based on the artists' statements regarding using their local dialect as PL, it might be suggested that using one's local dialect as PL may facilitate the construction of several authenticity types simultaneously, like first person authenticity, second person authenticity and cultural authenticity. One might therefore hypothesise that artists with L1 as PL, who cover a song that is not in their L1, choose to translate it into their L1 to facilitate the construction of first person authenticity in their performance. Furthermore, the artists' statements regarding why they translate can be interpreted to express that the translation process allows them to incorporate more of themselves in the song. As previously mentioned, this indicates that translating in itself may lead to the construction of first person authenticity. It might therefore be suggested that translating a song may facilitate first person authenticity construction, regardless of the TL of the translation. As stated by the three artists, they aim to be perceived as genuine and perform music that the audience can relate to. It may therefore be suggested that they choose to translate when covering because it facilitates authenticity construction, thus making the cover appear more personal and genuine.

The results also demonstrate that performing in one's L1 may have a different effect on the audience than performing in one's L2. However, whether the artists' L1 is the same as the audiences' or not, appears to not significantly affect the authenticity construction using L1 as PL facilitates. Haukaas Mittet and Hætta Isaksen describe that they experience their audience reacting differently, more emotionally, when they perform in their L1 than when they perform in their L2. Both artists describe a reaction from the audience that is similar but happens on different premises. For Haukaas Mittet's

audience, one can assume that her PL (Norwegian) is intelligible for the audience, while for Hætta Isaksen's, her PL (North-Sami) is mostly not. However, in both examples, the artists are using their L1 as PL. This indicates that the emotional reactions from the audience might not solely be a result of the artists performing in the audiences' L1, but that any performance in the artists' L1, regardless of whether the PL is intelligible or not, will cause an emotional reaction in the audience. At the same time, Haukaas Mittet and Hætta Isaksen describe that a performance in English alone does not awaken the same kind of emotions in the audience, which implies that using one's L1 as PL has a more significantly emotional effect on the audience than using one's L2. This further substantiates that using L1 as PL can give the artists access to several authenticity sources simultaneously (Greenall, 2014b: 44-45), such as first person-, second person- and cultural authenticity. Therefore, it is reasonable to believe that when covering a song, artists are more inclined to translate into their L1 if the original lyrics are in a different language, due to the way in which L1 facilitates authenticity construction.

Additionally, it may be suggested that performing music that is perceived as personal and genuine is important because the need to create and perform music is believed to be rooted in humans' very being (Gray et al. 2001). If music is an inherent part of what it is to be human, and simultaneously a means of developing and communicating identity (Frith, 2011), one can argue that being personal and genuine is an essential part of creating and performing music. This may be substantiated by the artists' statements relating to construction of first person- and second person authenticity. These authenticity sources are likely easier to construct when performing self-written music because the artist has every opportunity to create the song in a way that best express what she wants. When it comes to performing a cover, the artist may be more constricted, at least if she feels obliged to not diverge too much from the original (as described by the artists in 4.2.2.3). One might therefore suggest that artists, when covering, regard translation as a solution to this, because it makes it possible for them to tailor the lyrics to convey a personal story from their life or to express the emotions they wish to communicate.

The second reason, commercialism, is likely to influence artists' choice to translate, because it is an important aspect when it comes to succeeding in the music industry. In the interviews, both Vorkinn and Hætta Isaksen state that they believe translation can be used to express originality. Vorkinn comments: "anyone can release music these days", which accentuates the importance of standing out and being original as an artist. As discussed in 4.1.2, consistently using one's established PL can also be a way to stand out and be recognisable. Because both translation and PL choice have been argued to facilitate different authenticity constructions, it is reasonable to assume that artists who choose to translate into their established PL, do this because of the commercial value it holds. Furthermore, as illustrated in Table 2 (4.1.1), translated covers have in the last years increased in popularity among music consumers. This may also create an incentive for translating, as popularity among music consumers is essential to an artist's success in the music industry (Larkey, 2003: 134). Along with Hætta Isaksen's believe of the newfound popularity of using Norwegian as PL among artist, these factors illustrate in what way commercialism may motivate artists to translate when covering songs.

The third reason for translating is related to language politics. As outlined in the results, Haukaas Mittet believes that Norwegians in recent years have become more interested in using and preserving the Norwegian language, and Norwegian as PL is therefore more commonly used. Greenall (2014a: 203) argue that translating from a world language like English into a small language, such as Norwegian, is a language political act, as this type of translation these days is not necessary for intelligibility. Translation into Norwegian can rather be interpreted as a way of emphasising the importance of using one's national language. The language political effect on translation is further exemplified by Hætta Isaksen, who explicitly states that her PL choice is politically motivated, and that she chooses to translate into North-Sami to make the language more visible and accessible to people. Based on the artists' statements, these factors can be interpreted as being linked to the construction of first person- and cultural authenticity, due to the way in which using L1 as PL can be interpreted as an expression of one's "true life" (Moore, 2002: 214), as well as an artist being true to their cultural tradition. It might therefore be suggested that language political factors may also affect artists choice to translate when covering.

Additionally, the results show some variation in *what* the artists choose to translate. However, a common feature is that their choice is based on whether they "like" the song and relate to its lyrics, either based on the writing aesthetics (Vorkinn), or the meaning and emotions it communicates (Hætta Isaksen). Hætta Isaksen's approach can be seen in correlation with why artists choose to translate, because her choice can be linked to second person authenticity, i.e., that the listeners feel their emotions validated by the song. In this case, it is the artist who experience validation through the music and choose which song to translate on this basis. This may be interpreted as evidence of the importance of authenticity construction to music consumers, which can therefore be suggested as a factor that influence artists' translation choice.

Lastly, the results illustrate that *how* the artists translate is largely affected by the notion of fidelity, which is also accentuated in the literature (Franzon, 2008: 375; Low, 2017: 87-88). The artists' attitude towards preserving as much as possible of the original song in their translation, can be interpreted as an attempt to facilitate the construction of third person-, second person- and expressive authenticity. This can be substantiated by the artists' description of how they are conscious of letting the original shine through in their cover and at the same time make their own performance of the cover genuine and relatable. This illustrates the influence authenticity construction has on artists' choice to translate, substantiating that a reason for translating is to make the performance of the cover more personal and genuine.

5. Conclusions

This thesis has investigated the nature of the development of the current trend of intranational, interlingual covers in Norway, and why Norwegian artists in some cases choose to translate when covering songs. The results presented chapter 4.1 indicate that there is indeed a developing translation trend in Norway. This is evidenced by the increase in the number of translations from season 1 to season 12 on *HGVM*. Furthermore, the results illustrate a ramp-up of the number of translations from season 8, indicating a *shift* around the year 2019. However, there are some uncertainties connected to these results, as there only exist 12 seasons of *HGVM*, limiting the size of the dataset for proper statistical analysis. This therefore restricts the generalisability of the data, and further research on this topic is needed. The results in this chapter indicated that artists are more inclined to both perform on and translate into their L1. It further suggested that, in the last years, it has become more common for artists to translate into their established PL, regardless of whether this is their L1 or L2. Furthermore, both using one's L1 as PL and consistently using one's established PL, has been argued to facilitate authenticity construction, which may be seen as an incentive for choosing to translate. Finally, the results showed that translated covers in the last years have become more popular among music consumers, which have been suggested to be because of the way translation into one's established PL may facilitate authenticity construction. The increased popularity of translated covers can also be interpreted as a motivation for choosing to translate. As this data is limited to solely investigating translation on *HGVM*, further research on this topic could be carried out on other Norwegian media platforms (e.g., TV, radio or streaming) where artists perform translated covers, in order to gain a broader view of the nature of the translation trend, and thus strengthen the generalisability of the data.

The results from chapter 4.2 suggest that there are three main reasons motivating the artists' choice to translate when covering songs:

- 1) Making the cover more personal and genuine
- 2) Commercialism
- 3) Language politics

These reasons are at the root connected to the artists' aim to express their identity and construct authenticity in their performances. The use of L1 as PL emerges as an important way to achieve this, as L1 is naturally connected to the artists' identity and therefore facilitates the construction of several authenticity types. Authenticity construction is argued to occur despite whether the artist's L1 is intelligible to the audience or not. Furthermore, the results show that consistently using one's established PL may also facilitate authenticity construction, regardless of whether it is the artist's L1 or not. The results suggest that translation in and of itself may lead to the construction of first person authenticity. The importance of constructing authenticity is further substantiated by *how* and *what* the artists choose to translate. Seen in correlation with the results from 4.1, the nature of the development of the current

trend of intranational, interlingual covers can be described as an increased awareness among artists on how performance language may facilitate identity expression and authenticity construction, and the way in which this may affect the popularity of the cover. However, due to the scope of this project, the generalisability of these results is limited. A larger qualitative study including more artists, perhaps through a survey, would provide broader insights into artists' perspective on performance language and translation, and is therefore warranted. It would also be interesting to investigate specifically why Norwegian artists with English as PL choose to translate songs from Norwegian into English and in what way this affects the authenticity construction. A survey of what the audience think about this practice would also be relevant to include to gain insights into the development of the trend from the music consumer's point of view. Additional research that would further enrich the field of song translation are research on intralingual translation in Norway, i.e., translation between different dialects in Norwegian and in what way this may be linked to identity and authenticity.

This thesis thus concludes that the nature of the development of the current trend of intranational, interlingual covers can be described as an increasing trend affect by the way in which the notions of identity and authenticity influence the artists' choice to translate, and that artists choose to translate when covering because it facilitates authenticity construction in the performance. At the core of creating, performing and listening to music lies a need to develop and express one's identity. This will hopefully motivate artists to keep exploring the many ways in which they may construct authenticity when performing, both through the music itself, and through the use of language in music.

Bibliography

- Apter, R. & Herman, M. (2016). *Translating for Singing: The Theory, Art and Craft of Translating Lyrics*. Bloomsbury.
- Berger, H. M. (2003). Introduction: The Politics and Aesthetics of Language Choice and Dialect in Popular Music. In Berger, H. M., & Carroll, M. T. (ed.), *Global Pop, Local Language* (pp. ix-xxvi). University Press of Mississippi.
- Bucholtz, M. (2003). Sociolinguistic nostalgia and the authentication of identity. *Journal of Sociolinguistics*, 7(3), 398-416. John Wiley & Sons, Ltd.
DOI: <https://doi.org/10.1111/1467-9481.00232>
- Bucholtz, M. & Hall, K. (2004). Language and identity. In A. Duranti (Eds.), *A Companion to Linguistic Anthropology* (pp. 369-394). Blackwell Publishing.
- Bucholtz, M. & Hall, K. (2010). Ch. 2: Location identity in language. In C. Llamas & D. J. L. Watt (Eds.), *Language and Identities* (pp. 17-28). Edinburgh University Press.
- Cohen, L., Manion, L. & Morrison, K. (2011). *Research Methods in Education* (7th edition). Routledge.
- Cohen, L., Manion, L. & Morrison, K. (2018). *Research Methods in Education* (8th edition). Routledge.
- DiCicco-Bloom., B. & Crabtree, B., F. (2006). Making sense of qualitative research: The qualitative research interview. *Medical Education*, 60(4), 314-321. Blackwell Publishing.
DOI: <https://doi.org/10.1111/j.1365-2929.2006.02418.x>
- Evans, C. (2018). *Analysing Semi-Structured Interviews Using Thematic Analysis: Exploring Voluntary Civic Participation Among Adults*. SAGE Publications, Ltd.
DOI: <http://dx.doi.org/10.4135/9781526439284>
- Franzon, J. (2008). Choices in Song Translation, singability in Print, Subtitles and Sung Performance. *The Translator*, 15(2), 373-399.
- Franzon, J. (2021). The liberal mores of pop song translation: Slicing the source text relation six ways. In Franzon, J., Greenall, A. K., Kvam, S. & Parianou, A. (ed.) *Song Translation: Lyrics in Contexts* (pp. 83-121). Frank & Timme.
- Franzon, J., Greenall, A. K., Kvam, S. & Parianou, A. (2021). *Song Translation: Lyrics in Contexts*. Frank & Timme.
- Frith, S. (2011) Music and Identity. In P. du Gay & S. Hall (ed.), *Questions of Cultural Identity* (pp. 108-127). SAGE Publications Ltd.
- Gray, P. M., Krause, B., Atema, J., Payne, R., Krumhansl, C. & Baptista, L. (2001). The Music of Nature and the Nature of Music. *Science*, 291(5501), 52-54.
DOI:10.1126/science.10.1126/SCIENCE.1056960
- Greenall, A. (2014a). Scandinavian popular song translations in the late twentieth and early twenty-

- first centuries and their *skopoi*. In Epstein, B. J., (ed.) *True North: Literary Translation in the Nordic Countries* (pp. 191-209). Cambridge Scholars Publishing.
- Greenall, A. (2014b). Billie Holiday, Authenticity and Translation in Arvidsson, A. (ed.) *Jazz, Gender, Authenticity* (pp. 35-51). Jazzavdelningen, Svenskt visarkiv, no. 25.
- Greenall, A. K., Franzon, J., Kvam, S. & Parianou, A. (2021). Making a case for a descriptive-explanatory approach to song translation research: Concepts, trends and models. In Franzon, J., Greenall, A. K., Kvam, S. & Parianou, A. (ed.) *Song Translation: Lyrics in Contexts* (pp. 13-48). Frank & Timme.
- Hver gang vi møtes. (2019). On TV2 Play. <https://play.tv2.no/programmer/underholdning/hver-gang-vi-moetes/sesong-8>
- Hver gang vi møtes – sesong 1 – Vinnis dag* (2012). Record On [Spotify].
<https://open.spotify.com/album/2HHly69oUu6ocg3bfzs2yK?si=OIYTCap3RoqEEensts5BqWQ>
- Hver gang vi møtes – sesong 4 – Silje Nergaards dag* (2015). Record On [Spotify].
https://open.spotify.com/album/1PbhmC1GoporYMnoO6d8N4?si=wsrj0JHUShe33NPhiC_5GA
- “Identity” (2015). In Sinclair, J. (editor in chief), *Collins Cobuild Advanced Learner’s Dictionary: The source of authentic English* (8th edition – pp. 782). HarperCollins Publisher.
- ISÁK (2017) *Patience*. EP on [Spotify].
https://open.spotify.com/album/7EU58Sq4BLSINyhbweUe1?si=Pb_YjFBIRSyQtqdwZW6Hsg
- Isakband.no (accessed 27.01.2022). *Bio*. <https://www.isakband.no/bio>
- Jakobson, R. (1959/2012). On linguistic aspects of translation. In Venuti, L. (ed.) (2012), *The Translation Studies Reader* (pp. 126-31). Routledge.
- James, O. E., Sean, J. T. Y. & Amini, M. (2018). Translation Strategies in the Chinese and Indonesian Translations of English Christmas Carols. *The Journal of Social Sciences Research* 6, pp. 1097-1104.
- Joseph, J. E. (2010). Identity. In C. Llamas & D. J. L. Watt (ed.), *Language and Identities* (pp. 9-17). Edinburgh University Press.
- Kolshus, T. (2017, 5. September). Vi bør ønske debatten om norske verdier velkommen. *Aftenposten*.
<https://www.aftenposten.no/meninger/kronikk/i/92X1E/vi-boer-oenske-debatten-om-norske-verdier-velkommen-thorgeir-kolshus>
- Larkey, E. (2003). Language Choice in German Popular Music. In Berger, H. M., & Carroll, M. T. (ed.), *Global Pop, Local Language* (pp. 131-151). University Press of Mississippi.
- Low, P. (2017). *Translation Song, Lyrics and Texts*. Routledge.
- Magnusson, E. & Marecek, J. (2015). *Doing Interview-based Qualitative Research: A Learner’s Guide*. Cambridge University Press. DOI:10.1017/CBO9781107449893
- Mitchell, T. (2013). Doin’ Damage in My Native Language: The Use of “Resistance Vernaculars” in Hip Hop in France, Italy, and Aotearoa/New Zealand. In Berger, H. M., & Carroll, M. T. (ed.), *Global Pop, Local Language* (pp. 3-17). University Press of Mississippi.

- Moore, A. (2002). Authenticity as authentication. *Popular Music, volume s21 / 2*, pp. 209-223.
- Moslåtten, A., Haugen, A. & Haugen, L. H., (2001). *Eg gløymer deg aldri*. On the album *Urban Twang*. On [Spotify].
<https://open.spotify.com/track/6AR9iGSgCQPPfifmvHvv5F?si=8a0dca292c14439c>
- Myhre, W. (1990). *Dagen er din* (1990). Record on [Spotify].
<https://open.spotify.com/album/3WQ44OaDO5CyhwIBAFw0F4?si=qqotS0t4SdeYx2MklkG0iQ>
- NRK (2021, 11. November) *Debatten, Ikke lenger good enough*.
<https://tv.nrk.no/serie/debatten/202111/NNFA51111121/avspiller>
- NRK P3. (2019, 3. March). *P3 live: ISÁK "Ruin My Life" (Zara Larsson cover)* [Video]. YouTube.
https://www.youtube.com/watch?v=wHMrZ9Ko_4g
- NRK P3. (2021, 5. February). *P3 LIVE: ISÁK – "5 Minuter" Cover* [Video]. YouTube.
<https://www.youtube.com/watch?v=doK4dU7HbM8>
- Perullo, A. & Fenn, J. (2003). Language Ideologies, Choices, and Practices in Eastern African Hip Hop. In Berger, H. M., & Carroll, M. T. (ed.), *Global Pop, Local Language* (pp. 19-51). University Press of Mississippi.
- Røyneland, U. (2009). Dialects in Norway: catching up with the rest of Europe?. *Internatrional Journal of the Sociology of Language*. 2009(196-197), 7-30.
<https://doi.org/10.1515/IJSL.2009.015>
- Saldanha, G. & O'Brien, S. (2014). *Research Methodologies in Translation Studies*. Routledge.
- Sand, L. N. (2017, 4. August). *Vafler og hjerter*. NRK.
<https://www.nrk.no/ytring/debatten-om-norsk-kultur-vafler-og-hjerter-1.13628898>
- Saxe, JP. & Michaels, J. (2019) "If the world was ending"
<https://open.spotify.com/track/2kJwzbxV2ppxnQoYw4GLBZ?si=a4febc181f98469a>
- Shantikumar, S. (2018). *Validity, reliability and generalisability*. Health Knowledge.
<https://www.healthknowledge.org.uk/content/validity-reliability-and-generalisability>
 (accessed: 02.03.22).
- Spellemann. (2022, 25. April). *Årets Låt*. Spellemann.no. <https://spellemann.no/detalj/8353>
- Steinbakken, E. (2021). *Jeg glemmer deg aldri*. On [Spotify].
<https://open.spotify.com/track/1oKXshzJtz3zDA6dJY8VIZ?si=a445db773a7245e2>
- Stopar, A. (2016). Mamma Mia, A Singable Translation! *ELOPE: English Language Overseas Perspectives and Enquiries*, 13(1), 141-159. DOI: <https://doi.org/10.4312/elope.13.1.141-159>
- Susam-Saraeva, S. (2019). Interlingual Cover Versions: How Popular Songs Travel Round the World. *The Translator*, 24(11), 42-59.
- Susam-Saraeva, S. (2021). Performance and socio-cultural context in interlingual cover songs: Translation as inspiration. In Franzon, J., Greenall, A. K., Kvam, S. & Parianou, A. (ed.) *Song Translation: Lyrics in Contexts* (pp. 177-197). Frank & Timme.
- VG-lista. (2021, 19. January). *Jeg glemmer deg aldri – Fra Rådebank*.

<https://www.vglista.no/sanger/jeg-glemmer-deg-aldri-fra-radebank/>

VG-lista. <https://www.vglista.no/topplister>

Warner Music Norge (2022, 21. January). *Synne Vo*. <https://www.warnercreativelicensing.no/synne-vo>

7. The project's relevance for the teaching profession

This project has provided insights into how language use and language choices are important for both the development and expression of identity. These are important insights that can be useful when I soon embark on the journey of teaching English to teenagers, who are in the middle of the process of leaving childhood, to gradually becoming an adult. Being aware of the importance of language for identity development and expression can be useful in different ways. It may be valuable when trying to teach pupils English and to understand how they learn and use English, and also in trying to communicate with them and being a dependable adult who understands that being a teenager can be challenging. In addition, the topic of “identity” can be very versatile, as it is a topic that may be interesting and relatable to most pupils, in some way or another. Therefore, using identity as a topic in class for different discussion exercises, writing or reading assignments may prove useful when creating and adapting different teaching activities.

Furthermore, this project has increased my knowledge of the translation field, both in terms of translation strategies and the sociolinguistic aspect of translation. This knowledge may come in use as I probably will encounter pupils and students who are interested in the field of translation. For older students with a higher English proficiency level, a translation assignment where the students are to translate a short-story, song lyrics, poem etc., from Norwegian into English, may serve as a different approach to e.g., text analysis or creative writing. The process of translating allows you to dive deeper into a text, and challenges you to be creative. At the same time, a translation assignment will show the students that some meaning will always be lost in the translation process, illustrating that translation is not a straightforward task that is easily completed. Even though the use of translation as a means of learning vocabulary are being phased out of Norwegian language teaching practices, teaching students about translation and practicing how to translate will be relevant, as long as the translation of literature, songs, manuals and subtitling still exists in our society.

8. Appendices

Appendix A: Translated versions of the interview excerpts

Excerpts 1

Vorkinn: It (performance language) has become very important for me, simply because it is a very big part of my identity.

Haukaas Mittet: I actually feel like that type of pop music with English, English words, is in the past. I now move forward in my own language.

Hætta Isaksen: The first words I learned was kind of in the Kauto-dialect, North Sami, so I think that is why that is the language that comes naturally when I am describing my inner emotions.

Excerpts 2

Vorkinn: I think it perhaps comes across as authentic. Or at least I hope so, that people feel that I am not trying to be anybody else.

Haukaas Mittet: I will say that I come closer to who I actually am, and have more to offer. People want a real figure up there. Something to relate to.

Excerpts 3

Haukaas Mittet: The feedback from the audience before was more on vocal skills... But there was a difference... when I started to sing in *Nord-Norsk*... You see that the reaction in the audience was completely different, also because you kind of tap into the inner emotions.

Hætta Isaksen: There are a lot of people who come up to me crying and says «Wow, even though I don't understand a word of what you are singing, it really speaks to me».

Excerpts 4

Vorkinn: It went more directly to people's hearts when it was just my dialect.

Haukaas Mittet: But there was a difference... when I started to sing in *Nord-Norsk*... It is more celebrated to have
a dialect and to use the dialect today.

Hætta Isaksen: The Kauto-dialect is closest to me... it is sort of the language of my heart... It is that language that comes naturally when I describe my inner emotions.

Excerpts 5

Vorkinn: It is still very me, even though it is other people's songs, I feel like I very much make them my own.

Haukaas Mittet: Because I thought that if things were to be a bit more genuine and a bit more real, it had to be something that you yourself could share.

Hætta Isaksen: That's exactly what it's about, it feels more personal to translate a song. It becomes closer to you.

Excerpts 6:

Hætta Isaksen: It is quite clear that it has a commercial effect. More people are writing in Norwegian than before, or at least among pop artists. So that might indicate that more people prefer to sing in Norwegian. So, if they are to cover an English song it becomes, well, easier to translate.

Excerpts 7:

Vorkinn: I try to be as true to the melody as possible... sometimes it is completely impossible to make the translation work without adding an extra pick-up bar or, well, a couple of extra syllables.

Haukaas Mittet: But I deeply respect what has already been written. So, I try not to mess it up so that people do not recognise the song.

Hætta Isaksen: One would have ruined the song if one is not mindful of the rhythm in each phrase.

Appendix B: Information on the project and statement of consent

Vil du delta i forskningsprosjektet «Oversettelsestrenden i norsk musikk i dag»?

Dette er et spørsmål til deg om å delta i et forskningsprosjekt hvor formålet er å undersøke bakgrunnen for utviklingen av den fremtredende oversettelsestrenden i norsk popmusikk i dag. I dette skrevet gir vi deg informasjon om målene for prosjektet og hva deltakelse vil innebære for deg.

Formål

Dette prosjektet er en masteroppgave i feltet *oversettelse*. Jeg ønsker å undersøke hvorfor stadig flere artister velger å oversette sanger når de coverer andre artisters sanger. Denne oversettelsestrenden har blitt tydelig de siste tre årene og jeg ønsker å undersøke om dette er resultat av at sangspråk har større betydning for artistene enn tidligere. Derfor ønsker jeg å analysere artistenes tanker om og forhold til oversettelser de selv har gjort, for å få et innblikk i artistenes rolle i den voksende oversettelsestrenden.

Hvem er ansvarlig for forskningsprosjektet?

Det humanistiske fakultet, institutt for språk og litteratur ved Norges Tekniske og Naturvitenskapelige Universitet (NTNU) er ansvarlig for prosjektet.

Hvorfor får du spørsmål om å delta?

Du får spørsmål om å delta fordi du i løpet av de siste årene har fremført en oversatt versjon av en sang og dermed bidratt til oversettelsestrenden.

Hva innebærer det for deg å delta?

Hvis du velger å delta i prosjektet, innebærer det et intervju på ca. 60 minutter, hvor du svarer så utdypende du vil om sangen du har oversatt, din tilnærming til oversettelsen og dine tanker om sangoversettelse. Jeg vil lydopptak og notater fra intervjuet. Intervjuet vil foregå digitalt, enten via Zoom eller via telefon, eller fysisk, avhengig av hva som passer best for deltakeren.

Det er frivillig å delta

Det er frivillig å delta i prosjektet. Hvis du velger å delta, kan du når som helst trekke samtykket tilbake uten å oppgi noen grunn. Alle dine personopplysninger vil da bli slettet. Det vil ikke ha noen negative konsekvenser for deg hvis du ikke vil delta eller senere velger å trekke deg.

Ditt personvern – hvordan vi oppbevarer og bruker dine opplysninger

Vi vil bare bruke opplysningene om deg til formålene vi har fortalt om i dette skrevet. Vi behandler opplysningene konfidensielt og i samsvar med personvernregelverket.

- Kun jeg og min masterveileder vil ha tilgang til dine opplysninger.
- Det er kun ditt navn og kontaktinformasjon som ansees som sensitiv informasjon, og kontaktinformasjonen din vil ikke bli inkludert i oppgaven.
- Navnet og kontaktopplysningene dine vil jeg erstatte med en kode som lagres på egen navneliste adskilt fra øvrige data.
- Dette prosjektet kan bli publisert, og du som deltaker vil gjennom ditt intervjubidrag kunne bli gjenkjent.

Hva skjer med opplysningene dine når vi avslutter forskningsprosjektet?

Opplysningene anonymiseres når prosjektet avsluttes/oppgaven er godkjent, noe som etter planen er 30. august. Etter prosjektslutt vil intervjuopptaket bli slettet og intervjunotatene vil bli anonymisert.

Dine rettigheter

Så lenge du kan identifiseres i datamaterialet, har du rett til:

- innsyn i hvilke personopplysninger som er registrert om deg, og å få utlevert en kopi av opplysningene,
- å få rettet personopplysninger om deg,

- å få slettet personopplysninger om deg, og
- å sende klage til Datatilsynet om behandlingen av dine personopplysninger.

Hva gir oss rett til å behandle personopplysninger om deg?

Vi behandler opplysninger om deg basert på ditt samtykke.

På oppdrag fra Institutt for språk og litteratur v/NTNU Universitet har NSD – Norsk senter for forskningsdata AS vurdert at behandlingen av personopplysninger i dette prosjektet er i samsvar med personvernregelverket.

Hvor kan jeg finne ut mer?

Hvis du har spørsmål til studien, eller ønsker å benytte deg av dine rettigheter, ta kontakt med:

- Institutt for språk og litteratur ved student Ingrid Skrivervik Sultani (ingridss@stud.ntnu.no) eller veileder Annjo Klungervik Greenall, (annjo.k.greenall@ntnu.no)
- Vårt personvernombud: Thomas Helgesen (thomas.helgesen@ntnu.no)

Hvis du har spørsmål knyttet til NSD sin vurdering av prosjektet, kan du ta kontakt med:

- NSD – Norsk senter for forskningsdata AS på epost (personverntjenester@nsd.no) eller på telefon: 55 58 21 17.

Med vennlig hilsen

Ingrid Skrivervik Sultani
(Forsker/Student)

Annjo Klungervik Greenall
(Veileder)

Samtykkeerklæring

Jeg har mottatt og forstått informasjon om prosjektet *Oversettelsestrenden i norsk musikk*, og har fått anledning til å stille spørsmål. Jeg samtykker til (*kryss av*):

- å delta i muntlig intervju
- at opplysninger om meg publiseres slik at jeg kan gjenkjennes

Jeg samtykker til at mine opplysninger behandles frem til prosjektet er avsluttet

(Signert av prosjektdeltaker, dato)

Appendix C: Interview guide

Note: The interview guide was the same for all three artists, with some adjustments to fit the artists' performance language(s) and translation experience. The included interview guide is from the interview with Maria Haukaas Mittet.

1. Hvor viktig er språket du synger på/skriver musikk på for deg?
 - a. *Oppfølgingsspørsmål:* Har viktigheten av sangspråket endret seg for deg?
 - b. På hvilken måte?
2. Har du skrevet musikk på både norsk og engelsk?
3. Hvorfor endte du opp med å velge norsk som sangspråk?
4. Kan du prøve å beskrive sammenhengen mellom sangspråk og din identitet som artist?
 - a. Skiller du mellom deg som artist og deg som privatperson, separat artistidentitet?
 - b. Har det skillet endret seg fra da du sang på engelsk til nå når du synger på norsk?
5. Føler du at språket du synger på er viktig for formidlingen av musikken? På hvilken måte?

Nå skal vi gå over til å snakke litt om noen av oversettelsene dine. Du har jo oversatt flere sanger, men for at dette ikke skal ta alt for lang tid har jeg har valgt å fokusere på to av dem. Jeg tenkte vi kunne fokusere på *When shit hits the fan* (*Om alt går til helvete – Katastrofe*) og *Hei venn* (*Hello, it's me*). Hvis vi begynner med Hei venn...

6. Kan du beskrive hvorfor valgte du å oversette denne sangen?
 - a. Var det din idé eller noen andres?
 - b. Hva med *When shit hits the fan*?
 - c. Når man er med på HGVIM, kommer produksjonen med forslag til sanger, eller velger du helt fritt fra de andre artistenes katalog?
7. Kan du beskrive hvordan du tilnærmet deg de to oversettelsene? *When shit...* er jo mer original-nær enn *Hei venn*.
 - a. Var dere flere som jobbet med oversettingen?
 - b. Er det viktig for deg at originalteksten er noe du i utgangspunktet kan relatere deg til, eller er det viktigere at teksten du skriver og skal synges er relaterbar?
 - c. Må oversettelsen godkjennes av noen før den kan bli fremført?
8. Når du jobber med oversettelsene, er du bevisst når det kommer til rim og antall stavelser i originalteksten?

9. Hvordan påvirket det at teksten ble oversatt selve framførelsen din av sangen? Først Hei, så SHIT
- Var det lettere å leve seg inn i teksten når den var oversatt?
 - Følte den mer naturlig å fremføre etter at den var oversatt? *Relevant spm. For WHEN SHIT.*
 - Siden du har oversatt begge veier, påvirket typen sang hvilket språk du ønsket å fremføre sangen på?
10. Foretrekker du å oversette sanger når du coverer en sang?
- Hvorfor/hvorfor ikke?
 - Var det noe du vurderte å gjøre da du var med på Stjernekamp?
11. Har du noen tanker om det at norske artister nå i større grad enn tidligere coverer både hverandres og internasjonale artisters låter på andre arenaer enn Hver gang vi møtes, som f.eks. P3 og Stjernekamp?
12. Med dette kan man si at det har oppstått noe man kan kalle en «oversettelsestrend». Har du lagt merke til dette? Har du noen tanker rundt dette?
13. **Hvis tid:** Har du noen tanker rundt det at andre artister oversetter dine låter? Både på Hver gang vi møtes og på andre arenaer? *(Det er ikke alle intervjuobjektene hvor dette spørsmålet er aktuelt).*

Appendix D: The development of translations on *Hver gang vi møtes*

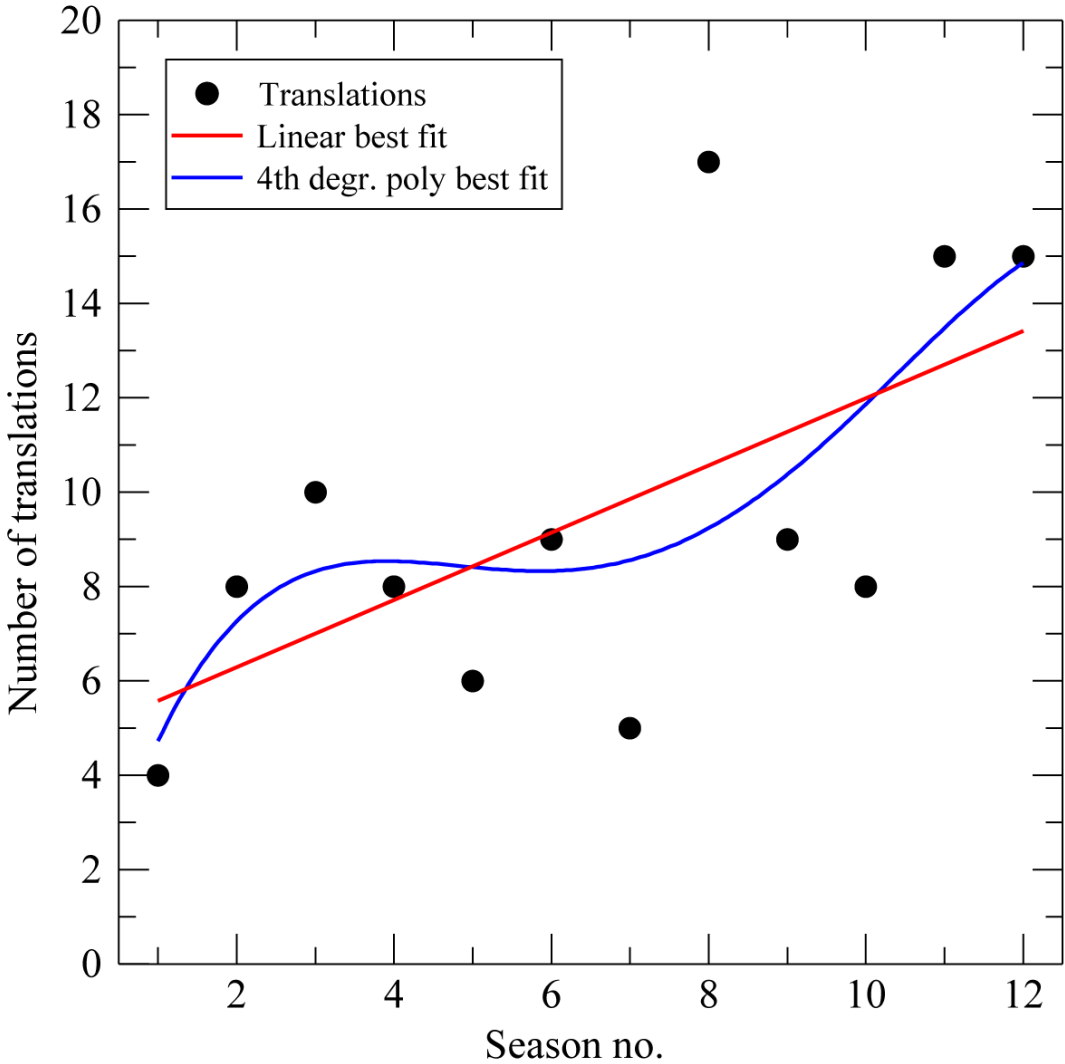


Figure D.1: The development of translation on *HGVM*. The data is fitted using linear (red line) and 4th degree (blue line) polynomial regression. The 4th degree polynomial is deemed as the best fit, as both 2nd and 3rd degree polynomials fail to properly capture the non-strictly-increasing trend in the data.

Appendix E: Overview of the participating artists of *Hver gang vi møtes* and their performance languages

Table E.1: Overview of the participating artist of *HGVM* and their performance language(s), ordered after the seasons they appeared on. The artists are represented with their artistic alias. Season 10, the anniversary season, is excluded as all the participating artists of this season are already represented in the numbers from the earlier seasons.

Season/year	PL Norwegian	PL English	PL Norwegian and English	PL Norwegian, English, Swedish	PL Norwegian, English and Sami
Season 1 2012	Øystein Dolmen Anne Grete Preus Jan Eggum Halvdan Sivertsen	Elvira Nikolaisen Bertine Zetlitz Vinni			
Season 2 2013	Magnus Grønneberg Ole Paus	Morten Abel Lene Marlin Marion Ravn	Anita Skorgan Kurt Nilsen		
Season 3 2014	Lars Lillo-Stenberg	Anneli Drecker Alexander Rybak Samsaya Simone Eriksrud	Øivind Elgenes Sigvart Dagsland		
Season 4 2015	Bjarne Brøndbo OnklP	Lene Nystrøm Thom Hell	Inger Lise Rypdal Jonas Fjeld Silje Nergaard		
Season 5 2016	Ravi Wenche Myhre Admiral P Jørn Hoel	Eva Weel Skram Unni Wilhelmsen	Henning Kvitnes		
Season 6 2017	Esben 'Dansken' Selvig Eldar Vågan	Ida Maria Margaret Berger Hanne Sørvaag		Åse Kleveland Benny Borg	
Season 7 2018	Hans Petter Aaserud	Tshawe Baquwa Silya Nymoen Tone Damli Christel Alsos Claudia Scott	Tor Endresen		
Season 8 2019	Petter Katastrofe Tom Mathisen Lars Bremnes	Trine Rein Sol Heilo	Maria Hakukaas Mittet	Elisabeth Andreassen	
Season 9 2020	Odd Nordstoga Aslak Haugen Morgan Sulele Frida Ånnevik Tuva Syvertsen	Linnea Dale Chris Holsten			
Season 11 2021	Staysman Hkeem Arne Hurlen Trygve Skau	Maria Mena	Hanne Krogh		Agnete Saba
Season 12 2022	TIX Stig Brenner Arif May Britt Andersen Myra	Anna of the North Bernhoft Øystein Greni			

