

THE UNIVERSITY OF NAIROBI

CENTRE FOR TRANSLATION AND INTERPRETATION

STRATEGIES USED IN THE REFORMULATION OF LYRICS:

AN ANALYSIS OF KENYAN GOSPEL KISWAHILI COVERS

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DECLARATION

This Research proposal is my original work and has not been presented for examination in any other university.

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DEDICATION

To God

In whose sufficiency I am self sufficient

To my Mom

For giving me wings and teaching me to fly

For being my wings when I couldn't fly

To my nephews and niece: Carlos, Enrique and Nellius

Peux ce que veux. Allons-y !

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ABSTRACT

The phenomenon of cover songs has gained popularity globally, with singers, both budding and renowned embracing it either as a way to launch their music career, to gain a larger audience or merely for fun. While doing cover songs, some artists may opt to reformulate the lyrics into their native languages with view to give it a more “authentic” sound and make it appealing to their target audiences. During this process songs might undergo a lot of manipulation, sometimes so drastic that one may not even tell whether it is a reformulation or a new song altogether. The research therefore set out to analyze translation strategies as demonstrated by several Kenyan Gospel artists in the reformulation of selected Gospel songs from English into Kiswahili. It also aimed at assessing the semantic implications of these strategies on the TL songs as well as to test whether strategies used by Kenyan artists attest to Franzon’s theory on choices in song translation. To this end, the researcher employed the documentary analysis method and analyzed five Kiswahili Gospel covers of songs originally performed in English. This data was analyzed using Franzon’s theory on choices in song translation. From this study it was concluded that during song translation, a translator has more choices than those posited by Franzon. The findings further revealed that Franzon’s choices in song translation apply to the macro-unit level of the texts i.e. verses. The translator therefore has to still make choices while working on the micro-unit levels i.e. words, phrases and expressions. The choices used at the micro-unit levels may include literal translation, transposition, use of a more general expression, omission, use of a more specific expression as well as writing new lyrics altogether. In conclusion, this study has also proven that for artists the song is king. Therefore the artists are at liberty to bend, break or even invent their own rules provided that they produce a singable text that is appealing to their audience. This is a luxury not enjoyed by translators.

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OPERATIONAL DEFINITION

1. **Cover song:** This is a new rendition of a previously recorded or performed song. According to Serrà J. et al, covers may differ from the original song in timbre, tempo, structure, arrangement or language of the vocals.
A cover song can take a totally different identity depending on the person doing it.
2. **Rendition:** An interpretation, performance, or translation of a song.
3. **Record companies:** Commercial organizations that make and sell music recordings.
4. **Record labels/ labels:** A brand and a trademark that coordinates the production, manufacture, distribution, marketing, promotion and enforcement of copyright for sound recordings and music videos. They also conduct talent scouting and development of new artists and maintain contracts with recording artists and their managers
5. **Lyrics:** Words placed to a melody
6. **Melisma:** The singing of a single syllable of text while moving between several different notes in succession.
7. **Choices:** Strategies used by artists in translation of song lyrics.
8. **Popular songs:** a song that is written to have an immediate and wide appeal and is usually popular for only a short time, but that sometimes is of a sufficiently high quality to become part of the permanent repertoire of popular music and jazz.
9. **Metre:** The definitive pattern established for a verse
10. **Blank verse:** A type of poetry written with no rhyme but that contains a regular metre.
11. **Form:** This can be understood as the physical structure of the poem: the length of the lines, their rhythms, their system of rhymes and repetition.

ABBREVIATIONS

ST Source text

TT Target text

TL Target language

SL Source language

MLT Music Linked Translation

CHAPTER ONE: INTRODUCTION

1.0 Introduction

Literary works and arts in general are characterized by changing trends; some ephemeral, like a passing cloud that lasts only for a short while, yet others steadfast as landmarks that have stood the test of time. Music, just like any other form of art, has also experienced such changing trends. Perhaps one of the most notable trends in the music industry is the remake or rerecording of songs popularly known as cover songs. This trend has gained popularity globally, with singers, both "amateurs" and established embracing it either as a way to launch their music career, to gain a larger audience or merely for fun.

Plasketes explains the phenomenon of cover songs as follows;

The process of covering a song is essentially an adaptation, in which much of the creative value lies in the artist's interpretation. A song follows a slightly different course than, say, a literary piece which evolves from the printed page to performance on stage or screen. With music, the song undergoes a recontextualization; it remains in the same medium, with the artist translating the material into his or her own musical style. Measuring the interpreter's skill, in part, lies in how well the artist uncovers and conveys the spirit or essence of the original, and enhances the nuances of its melody, rhythm, phrasing, or structure. In the process, the interpretation might offer a fresh insight into the song, its composer, or a particular period (Plasketes, 1992).

This exercise can be traced back to 1950s. Record companies wanted to attract a wider audience and thus opted to reproduce original songs to suit their target audiences. The companies would for instance take appealing songs originally performed by black artists and have them reproduced by white artists. These new renditions differed from the original mostly because of cultural differences. For instance, the original renditions that were usually accompanied with a saxophone along with some distorted notes were modified to suit the White audience's ears since the saxophone was considered to be

sexually suggestive. In addition, the use of drums also lacked in the covers as it was seen to be a “black thing” (Thomson, 2013).

<http://explorerockmusic.blogspot.com/2013/06/early-history-of-cover-songs.html>

[08.03.2019]

Moreover, employing a white-oriented singing style was at the time a prerequisite for black artists who wanted to be signed up by major labels (e.g. Decca, Columbia and Capitol). Consequently, many of their songs had to be rerecorded, by white performers, to fit the “appropriate sound” (Plasketes, 1992).

In addition, young rock stars would perform cover songs in pubs as a way of preparing themselves for the “real” stage. The Beatles were for instance most popular cover band in Liverpool for a long time before getting any attention from the major recording companies (Dineley, 2014).

In the early years of the emergence of this trend, covers were considered inauthentic, a theft of intellectual property and an infringement of copyright. However, as the music industry evolved, the trend became even more popular with artists doing new renditions across genres; country music, jazz, reggae, etc. In 1992, a notable development in the music industry took place when the Grammy awards, an annual music award that recognizes achievements in the music industry, awarded Michael Bolton, (for his cover of “*When a man loves a woman*” initially recorded by Percy Sledge in 1966) and Natalie Cole for several of her covers that she had done at the time.

With the popularity of cover songs, they became highly commercialized. Advertisers saw music as a way to attract the attention of their audience. Here, an artist would be charged with the task of rewriting new lyrics, to an already existing popular tune, promoting a certain product. To illustrate this, Christina Shusho, a Tanzanian gospel artist was recently commissioned to produce a cover for her song “Umenifanya ning’are” promoting Unaitas Sacco¹. Plasketes (1992) explains that this is because covers act as a

¹ a savings and credit co-operative society in Kenya

convenient and effective marketing tool not only for advertisers, but record companies as well.

Besides the commercial benefits, perhaps the most significant role of cover songs is their ability to reconcile the past and the present. The listener is teleported to a historical period and setting, where they interact with the original composer's style, tradition and culture (Ibid). This stirs up nostalgia among the older generation present during that historical period and arouses curious imaginations, among the younger generation, of how things used to be back then. Simply put covers reconnect people with their history. It is with this regard that Schiffler (2010, 92-3), as cited by Plasketes (1992) likened a cover song performer to a historian who in their performance, presents the past to their audience through lyrics and/music.

As Nelson Mandela said; *“If you talk to a man in a language he understands, that goes to his head but if you talk to him in his language that goes to his heart.”* Therefore while retelling such stories of moments otherwise gone; at times it becomes essential for an artist to convert the message into a language that their target audience will identify with more. The artist thus becomes not only a historian, a mere entertainer but also a mediator commissioned to bridge the gap between two languages musically; therefore assuming the role of an interpreter.

1.1 Background to the Study

Music plays an integral role in the day to day human life. Its role transcends entertainment and leisure. It captures and expresses the most profound emotions that would otherwise not be expressible by mere speech. In fact, regarding this Victor Hugo said, *“Music expresses that which cannot be put into words and that which cannot remain silent”* (<https://www.quotes.net/quote/39471>) [05.02.2019]. These sentiments seem to be shared by Huxley (1931), who in his book, *Music at Night and Other Essays* noted that; *“After silence, that which comes nearest to expressing the inexpressible is music.”*

It is probably among the oldest forms of art in existence in the history of humankind. According to Levitin (2006, as cited by Ransom (2015), we have never, in the documented history of humanity, been without music. But one cannot talk about music without the question of lyrics coming up. This is because the relationship between music and lyrics is complementary. Yip Harburg, a popular American song lyricist most known for “Somewhere over the rainbow” and “It’s only a Paper Moon” described his view on lyrics, “Words make you think... music makes you feel...but a song makes you feel thoughts” (Alonso, 2012, Preface section, para. 12, cited by Ransom, 2015).

Music as a form of communication packages its message in lyrics. They can be used to express intimate feelings of love, resentment, happiness or sadness, to express grievances, defiance and rebellion against the status quo. But lyrics have been found to also impact the general behavior and perspective of the listeners. For example: one study found that listening to songs with pro-social lyrics increases empathy, which leads to helping behavior in other settings (Greitemeyer 2009a, 2009b as cited by Ransom, 2015).

Yet despite this important role of music and lyrics in the society, translation scholars have not given much attention to this area. Additionally, just like any other form of texts/speeches that translator/ interpreters interact with on their day to day professional lives, lyrics are an essential tool of communication that employ language in encoding messages. However, only until quite recently has this subject of lyrics translation elicited interest among these language and communication scholars.

Susam-Sarajeva (2008:189-190) attributes this to the lack of knowledge of availability of concepts, tools and models in translation studies on the part of people with musical background as well as the fact that musical matters may, to translation scholars, be rather complex. Further to this, Susam-Sarajeva argues that the task of translating lyrics that can be singable may be a daunting task for a translator compared to translation studies of literature. For the translator to perform such a task, they require to have a good sense of rhythm so as to have a reformulation that can sound as natural as the original source language song. The example below demonstrates this quite clearly. Three translation students were given a line from Eric Wainaina’s song, “Nchi ya kitu kidogo” to translate.

Table 1.1: Lyrics reformulation done by translation students

Original	Student A	Student B	Student C
Nchi ya kitu kidogo	Corruption in a country	Bribery in a nation	It's a nation riddled with bribery
Ni Nchi ya watu wadogo	Belittles people's values	Belittles the people in a nation	Whose people are deep into it.

The students majorly focused on the semantic aspect of the lyrics but none considered the artistic and the singability aspect of the song. This raises the question, does staying faithful to the original text include rendering back even the melody of the original song?

Else Haupt is one of the scholars who can be credited for her contributions on this subject. In her PhD thesis on stylistic and linguistic aspects of German popular songs, she argues that translations can be categorised into two: those which completely change the original text and others which try to reproduce the source text and only make minimal changes due to musical constraints (Haupt 1957: 228) cited by Kaindl. 2003). She however does not explain what causes these discrepancies. Examples of such differences in reformulation of lyrics from one language to another are shown in the table below;

Table 1.2: Discrepancies in reformulation of lyrics from one language to another

Original	Kamba	Kiswahili
What a friend we have in Jesus	<i>Yesu ni munyanya wakwa</i>	Yesu kwetu ni rafiki
What a friend we have in Jesus	Yesu ni mūnyanya wakwa (Jesus is my friend)	Yesu kwetu ni rafiki, (Jesus is our friend)
All our sins & griefs to bear	Nil	Huambiwa haja pia;
What a privilege to carry	Nakwa nī mūnyanyaē, (And I am His)	(We can confide in Him)
Everything to God in prayer	Kila Saa nī tūendansya	Tukiomba kwa Babaye
Oh what peace we often forfeit	(Always walking with Him)	Maombi asikia;
Oh what needles pain we bear	Nye na ula Mutangīi (The Savior and I)	(When we pray to His father, He hears our prayers)
All because we do not carry	Myunthi yonthe we	Lakini twajikosesha,
Everything to God in prayer	niumbikaa	Twajitweka vibaya;
	(All the days, He does me well)	(But we disadvantage ourselves)
	Nesa muno na inee (and shows me Grace)	Kwamba tulimwomba
	Nakwa ningumwithukisyaa (So I will listen to Him)	Mungu Dua angesikia.
	Ngikala vamwe nake. (And dwell with Him)	(That when we pray to God, He would answer us.)
 <i>Yes Jesus loves me</i>	 <i>Yesu mwana wa Ngai- Jesus</i> ²	
Jesus loves me this I know,	<i>Son of God</i>	
For the Bible tells me so,	Yesu mwana wa Ngai	
Little ones to Him belong,	(Jesus Son of God)	
They are weak but He is strong	We nutwendete muno (He loves us so much)	
	Niwaumie kwake, (He left His place)	
	Oka kututangiia (and came to save us)	
 <i>Yes Jesus loves me (x3)</i>	 Yesu numbendaa (X3)	
<i>The Bible tells me so</i>	(Jesus loves me x3)	
	Na wendo munene (With a great love)	

² Examples generated from *Mbathi sya kumwinia Ngai*.

In table 1.2 above, the Kamba rendition bears salient discrepancies from the original. The first line, for instance, *what a friend we have in Jesus* has been translated to *Jesus is my friend and I am His*. In this reformulation, the friendship is not generalized or open to all but is rather personal- between the persona and Jesus.

Moreover, whereas the main theme in the original version is prayer and how it can be used by believers to ease their burdens, in the Kamba rendition the lyricist describes their relationship with Jesus.

The Kiswahili lyricist has tried to maintain the theme of prayer even though there are some few discrepancies arising from the difference in choice of words.

In the second example, the Kamba lyricist has attempted to respect the theme in the original; which is the love of Christ. There are nonetheless some lines that are not in the original. For instance, the idea: *“little ones to Him belong, they are weak but He is strong.”* has been reformulated as *“He left His place and came to save us”*. Moreover, whereas in the English version the persona personalizes this love, in the Kamba reformulation the persona is inclusive. There is a shift from me to us.

Worbs (1963), in his study of the German "Schlager attempted to explain the causes of the discrepancy between textual and musical message. According to him, the artist has certain obligations to their audience and it is these obligations that bring about the discrepancy.

Another factor is the general repertoire of the singer (their style of writing, musical arrangement, vocal dynamics, choice of words) as well as the cultural background of the audience. This is an important factor since what may be culturally relevant to one audience may need some modifications for it to bear meaning for an audience of a different culture.

For example, the song “Seasons” by Hillsong, talks about the different seasons we go through as human beings, using the analogy of the winter season as being the difficult times one encounters in life. When doing a cover of this song, an artist who comes from

areas that do not experience the winter season and snow, might have to use a different analogy based on the seasons experienced in their country so as to communicate effectively with their audience.

In addition, the song also uses the analogy of the “Sequoia” tree that grows from a seed into a gigantic tree that could grow as high as 90m. These trees grow in California. Therefore, a Kenyan artist might then have to use a different analogy since a sequoia may not mean anything to most Kenyans but Mugumo or baobab would be more communicative.

According to Junghwa (2003), interpretation can be defined as understanding speech and rewording that understanding in a different language. Based on this definition therefore, it can be deduced that covers are not just recorded songs like any other but could also be seen as an interpretation of a text from one language to another in a musical form.

Furthermore, this reformulation agrees with Seleskovitch and Lederer’s interpretive theory of sense that posits that translation is not merely laying down what is said in the Source text using corresponding words in the target language but is rather an extremely creative undertaking. This could perhaps explain the discrepancies between covers and the original.

It is also noteworthy that this process of remaking songs from one language to another follows the three stages of interpretation put forward in the interpretive theory as discussed below;

The process of reformulation begins with understanding of sense. Sense in this case refers to the awareness of the things meant by the original singer. The cover artist merges their language knowledge with their existing extra linguistic components to decipher the meaning of the source language song. These extra-linguistic components could be; the original artist’s culture, the target audience culture, their fan base and their expectations.

The second stage is deverbalization. This is the process during which SL words lose their linguistic shape within seconds of reception and then change into non-verbal sense in the interpreter's mind (Seleskovitch and Lederer, 1995). In the production of cover songs, the artist detaches themselves from the words of the original song and is left with the main message and the melody (In other cases, they may even compromise one of these two elements and focus on the other depending on the intention of the reformulation)

The final stage is the reformulation stage. According to Seleskovitch and Lederer (1995), for an interpreter to give a meaningful rendition they should avoid conforming to the SL form but formulate their speech in way that agrees with the target language. Here the artist reformulates the song based on their own style of writing music, intended audience, socio-cultural background, genre, etc... While the reformulation may borrow greatly from the original song, it does not conform to the previous artist's style. Moreover, the artist ensures that the cover agrees with the TL metre and rhyme, in order to produce a song that sounds as natural as the original.

In this regard, it can be argued that the process of producing cover songs, that import lyrics from one language to the other, is indeed a translation process that also merits the attention of translation/ interpretation scholars.

1.2 Statement of the Problem

Seleskovitch and Lederer (1995) argue that no two languages can express the same idea in the same way. Similarly, different artists will express the same idea using different styles depending on their target audience, genre of music, purpose and their artistic repertoire. Consequently, they will employ different ways of reformulating song lyrics depending on the factors mentioned above.

Yet, the artist in reformulating the lyrics has a responsibility to the target audience to ensure that the meaning of the original song is not lost, while, at the same time giving their audience an enjoyable experience. The cover has to flow as though the song was being sung in the original language. Consequently, the artist will employ strategies to

ensure that the intended message is communicated effectively to the target audience. These will be advised by what ideas need to be expressed, to whom, how and why.

Against this background, the study therefore aimed at analyzing reformulation strategies within Franzon's theoretical framework, of choices in song translation, as used by several Kenyan Gospel artists in the reformulation of selected Gospel songs from English into Kiswahili. The study sought to answer the following questions: What strategies do the Kenyan Gospel artists use in the reformulation of song lyrics? Do these strategies have any semantic implications on the TL song? Do these strategies attest to Franzon's theory on choices in song translation?

1.3 Objectives

This study was guided by the following objectives;

- i. To analyze translation strategies as demonstrated by several Kenyan Gospel artists in the reformulation of selected Gospel songs from English into Kiswahili.
- ii. To assess the semantic implications of these choices on the TL songs.
- iii. To test whether strategies used by Kenyan artists attest to Franzon's theory on choices in song translation.

1.4 Hypotheses

This study was guided by the following hypotheses;

- i. Different musicians employ different strategies while reformulating song lyrics from one language to another.
- ii. The strategies used by artists have an impact on the meaning of the TT.
- iii. Artists are not translators. They therefore translate songs for entertainment and not necessarily to preserve the original message.

1.5 Rationale

Until quite recently, the study of translation of songs did not receive much attention within the translation studies (Franzon, 2008). This study will therefore contribute to the existing knowledge on translation of lyrics and build on what is known on the applicability of Franzon's theory of choices in song translation.

There being no precedent studies on translation of songs into Kiswahili, the study will be useful to scholars interested in researching on the topic. The findings and recommendations from the study could be used as a guide to other scholars in choosing their research topic.

1.6 Scope and Limitations

This study was limited to investigating the choices made by randomly selected Kenyan Gospel artists in reformulation of song lyrics from English to Kiswahili and will base its argument on the Franzon's theory of choices in song translation. The study focused only on Kiswahili covers of Gospel songs originally done in English selected on the basis of popularity evidenced by a high rate of viewership on YouTube, with the main purpose being having a singable/performable target text.

It is possible for artists to reproduce a song in the same language as the original. Here they may decide to tweak the rhythm and maintain the lyrics, add their own lyrics to the original lyrics or export the original song to another genre. This research however solely focused on cover songs that transfer lyrics from one language to another and based its analysis on translations offered by music artists.

1.7 Literature Review

This section will discuss the three predominant approaches for lyrics translation suggested by different translation scholars. These are: the linguistic inspired approach, the functional approach and the interdisciplinary approach as discussed below;

1.7.1 Linguistic Inspired Approach

Song translation, whether by fans wanting to share lyrics of their favorite songs, or by musicians seeking to expand their audience coverage or even film makers who adopt foreign songs for their films, has become a popular trend over the years. Yet in spite of this popularity, relatively few works have exclusively focused on the subject. The subject has been touched on scarcely in articles written in other fields such as of literary studies, musicology, media studies and journalism (Kaindl, 2013).

According to Kaindl, works exclusively devoted to translation of songs focus on linguistically demanding songs and approach the exercise from a linguistic point of view; they are majorly interested in aspects of language such as metaphors, changes in style, as well as content. They are also equivalence oriented meaning that they focus on the message conveyed by the lyrics and not the musicality of the song (Kaindl, 2013 and Pedrami, 2011) (See example 1.1.1).

In the linguistic approach, lyrics are treated as poetry since the two are similar in terms of metre, rhythm, rhyme and parallelism (Pedrami, 2011). Scholars have differing opinions on the translatability of poetry; some claiming that it is untranslatable while others arguing the contrary. For instance, Milano, (2004 as cited by Junquiera, 2012) claims that in poetry translation, one can only translate what the poet meant to say but not what they actually said. This view is similar to that of Roman Jakobson (1959/2000: 118 as cited by Pedrami, 2011) who posits that it is not possible to translate poetry and instead refers to the exercise as a “creative transposition” that involves the change of form of poetic elements of the original text.

In his essay “On Linguistic Aspects of Translation” (Jakobson, 1959 as cited by Snell-Hornby, 2006) distinguishes three ways of interpreting verbal signs;

- i. Intralingual translation/rewording; whereby one interprets verbal signs using other verbal signs in the same language.
- ii. Interlingual translation/translation proper; this involves the interpretation of verbal signs in another language.

- iii. Intersemiotic translation/transmutation; interpretation of verbal signs by use of non-verbal signs systems.

Jakobson's approach has been instrumental in TV subtitling for the deaf or hard of hearing and has played a significant role in software localization or translation for stage and screen (Snell-Hornby, 2006). All the same, he views translation as a matter of words (Ibid). His approach therefore may not be applicable to this study given that when reformulating lyrics, there is more that comes in to play than just words.

In his book on the various methods used by English translators of Catullus³ poem 64, Andre Lefevere lists seven strategies for poetry translation: phonemic translation, literal translation, metrical translation, poetry into prose, rhymed translation, blank verse and interpretation (Lefevere, 1975, as cited by Bassnet, 2002). These strategies are discussed below;

In phonemic translation, the translator focuses on retaining the ST sound while still producing a paraphrase that conveys the sense of the original message. This method however compromises all other aspects of the original poem. (Dehbashi et al. 2015)

According to Lefevere (1975, as cited by Dehbashi et al. 2015) the literal translation method helps the translator understand the poem. Here the translator translates word for word instead of translating ideas. He however disregards this method claiming that it yields fruitless results (ibid).

The aim of metrical translation is to reproduce the metre of the original poem in the TL. Lefevere argues that just like the literal translation, this method focuses on only one aspect of the ST. Moreover, different languages have different stress patterns and linguistic-phonetic systems. Therefore this may not be an effective strategy.

³ (Roman poet whose expressions of love and hatred are generally considered the finest lyric poetry of ancient Rome.) (<https://www.britannica.com/biography/Catullus>)[17.4.2019]

While using the poetry into prose strategy, the translator ignores the rhyme scheme and metre of both the original and TT, reformulating the poem in another literary genre different in form. Lefevere states that in prose form, some words may not receive the attention they would have if the text was written in poetry form. Further to this, he claims that the ST would lose some of its communicative value, syntax and some sense in the reformulation.

The rhymed translation strategy implies that the translation conforms to the rhyme schemes of the TL.

In the blank verse translation, the translator seeks to produce a text that respects the stylistic qualities of the TL culture.

The interpretation strategy is the most liberal. The translator changes the form of the ST but retains the substance of the original message. They may also decide to create an entirely new poem using the ST's content. This implies that they must have a good mastery of both the SL and the TL as well as understand the spirit and characteristics of the original author (Bassnet, 2013 as cited by Dehbashi et al. 2015).

The linguistic approach could be said to be the foundation upon which all studies on poetry and song translation was built. Therefore, it cannot be ignored. Perhaps one of its major contributions has been that it has drawn attention to the complexity of song translation, consequently attracting scholars to delve into this area that had earlier been overlooked.

Nonetheless, a good translation should not only take into account the linguistic rules but also the cultural (Eco 2001:17 as cited by Akestrom, 2009). Moreover, in lyrics translation, there are other elements that should be considered apart from just finding the equivalents in the TL (Kaross, 2013). In addition, according to Low (2003: 101), priority should be given to the audience of the translation and their needs instead of focusing on the source text as is the case in this approach. He further states that the main audience of song translations is music lovers and not poet enthusiasts. Therefore, the translations should be done in such a way that meets their expectations. Moreover, linguistics-

oriented approaches have been criticized for disregarding the social cultural context during translation and only translating for specialist linguists.

The current study differs from the above cited works as it seeks to study song translation from an artistic point of view and will therefore embrace a broader outlook; that is aspects outside the linguistic sphere.

1.7.2 Functional Approach

Low (2005) states that most translated lyrics especially for popular songs, differ greatly from those of the original lyrics. He explains this difference as arising from the translator's decision to focus on the target text as opposed to focusing on the characteristics of the source text (Low, 2005 as cited by Kaross, 2013).

This approach (focusing on the T.T) is defended by the functionalists and their Skopos theory, which posits that the purpose of the translation determines the methodology, strategies and choices made by the translator during the translation process (Vermeer 1978:100, 2000:231, as cited by Kaross, 2013). Unlike the linguistic approach, this approach takes into consideration the extra-linguistic features present in the lyrics during translation (Pedrami, 2011).

In their studies of lyrics translation, scholars from the functionalist school of thought focus on lyrics' translation for singability. According to Low (2005 as cited by Gorlée, 2008) this kind of translation is rather challenging as the translator is restricted by the features in original music. Such features include rhythm, stresses, phrasing etc. all of which are essential and thus cannot be ignored. Yet regardless of these constraints, the translator should produce a ST that will fit in the original music as though it was actually written for it.

1.7.2.1 Andrew Kelly

Andrew Kelly (1987 as cited by Kaross, 2013) can be credited for being the first to attempt to rationalize the practice of translating popular lyrics. His system, together with that of Peter Low (2005) has been popularly used to analyze translation of songs for singable purposes (Kaross, 2013). In order to improve the learning of French, Kelly

developed a methodology to systematize the translation of popular songs. His method is presented in the form of advice. Kelly suggests that, a good translation of popular songs should respect the rhythm, find and respect the meaning, respect the artists' style, respect the rhymes, respect the sound, respect the intended listeners and lastly respect the original. According to him, the translation process is not just a matter of transferring words from the source text into another language. However, he also maintains that a translator should preserve, as much as possible, features of the original text in their translation (Kelly, 1987).

His contribution is notable because unlike most scholars of his time, he deviates from the linguistic perspective and considers the extra-linguistic features of the song. His approach concurs with Mayorale et al. (1988 as cited by Pedrami, 2011) who argue that when translating texts accompanied by other media (image, music, oral sources etc...) a translator needs to consider the extra-linguistic features of the text.

Nevertheless, as this study focuses on reformulation of lyrics by artists, Kelly's advice would not necessarily be applicable since artists are at liberty to bend or break rules as they please; a luxury not enjoyed by translators.

1.7.2.2 Low's Pentathlon Principle (2005)

Based on his experience as a musician, Peter Low came up with five strategies for lyrics translation that have since been referred to as "Low's Pentathlon Principle".

In his approach, he compares the song translation process to the Olympic pentathlon in which an athlete is expected to put their best foot forward in all the stages of the competition. All the same, the athlete does not necessarily have to come first in all the stages but their cumulative score must be good.

Low uses this principle to analyze features of vocal translation. He explains that the process involves striking a balance between five pillars (Gorlee, 2005, 13-14). These are: singability, naturalness, sense, rhythm and rhyme (Low 2005: 185-212). According to Low, the most problematic task during translation of songs is the balancing of these

strategies that are normally conflicting (Low, 2003:191). These strategies will be discussed comprehensively in the next chapter.

Rudolfsson (a translator of the musical *CHESS*⁴ Pa Svenska, as quoted in Akerstrom, 2009) seems to share a similar stand point with Low. He acknowledges that the source song and target song could be non-identical and suggests that the translator could consider making certain changes for instance, displacing some important words during translation, to achieve singability. He further explains that a translator should ensure they find images that resemble the original song in terms of intensity, feelings or content, while ensuring that the final text matches the music, is comprehensible and sounds natural. Just like Low, Rudolfsson emphasizes that the audience should not be able to tell that the final product is a translation.

1.7.2.3 Franzon's Choices in Song Translation

It is not possible to discuss the translation of lyrics for singability without acknowledging Franzon's contribution. In his study, he compares Swedish, Norwegian and Danish translations of the Broadway Musical "My Fair Lady" from 1956 (Akerstrom, 2009). His study seeks to describe the stages involved in the translation process and the challenges likely to be faced by a translator.

In the study, Franzon uses a quantitative approach to measure the semantic deviation from the ST. He does so by selecting minimal units of the Stand categorizing each unit as either an addition, a paraphrase (i.e. an explanation in other words) or a metaphrase (word for word translation).

He concludes that the strategies most frequently used are rewording and addition.

More on Franzon's arguments will be discussed in the theoretic framework section.

⁴ *Chess* is a musical with music by Benny Andersson and Björn Ulvaeus of the pop group ABBA, lyrics by Tim Rice, and a book by Richard Nelson based on an idea by Rice. ([https://en.wikipedia.org/wiki/Chess_\(musical\)#The_2002_Stockholm_Version](https://en.wikipedia.org/wiki/Chess_(musical)#The_2002_Stockholm_Version)) [18.4.2019]

1.7.3 Interdisciplinary Approach

In his study, *Vocal Translation as Pluriosemiotic Activity, words, music, voice and Image in popular songs*, Kaindl (2005) argues that translation of songs has been for a while overlooked and still remains a complex area of study. This, he attributes to the debate on authorship and authenticity that arises from the exercise; who should be considered the original author? What version is the original? How does one account for the changes between the original and the translation? He departs from the linguistic translation perspective employed by other scholars, who have researched on this subject (for example Stölting 1975, Haupt 1957, Steinweider 1992 and Blaikner 1992/93) (Kaindl, 2005:2-3).

Kaindl remarks that although there are works that have taken into consideration broader cultural and non-verbal aspects, most studies on the translation of popular music do not take into account the socio-semiotic contexts in which the songs are situated. Furthermore, he opines that most often, the relationship between the text and the music is ignored as the studies focus only on the linguistic aspects of the song.

According to him, in order to explain the changes and manipulations that take place during song translation, there is need to “analyze the socio-semiotic setting of the production and translation of popular songs” (Kaindl, 2005). He thus proposes that studies on the subject should acknowledge the interdependence between music, image and words in popular songs and therefore concludes that these studies should use an interdisciplinary approach (Ibid: 234-62 as cited by Mateo 2008).

According to Nida (2000), the semiotics approach has a greater advantage over other approaches since it gives equal attention to designative and associative meanings. This is essential in reformulation of lyrics, because songs use words in both connotative and denotative ways. An artist doing a cover must therefore understand how words have been used and be able to transfer the same idea into the TL using the appropriate expression.

Kaindl's study highlights other aspect, such as music videos, that have otherwise been overlooked in other studies, yet which play a significant role in popular music. According to Austerlitz, (2007, as cited by McClain, 2016) Music videos are a "marker of cultural history". They also impact greatly on the social behavior of their audiences and complement the message in the lyrics and music. Therefore their role cannot be ignored. Nonetheless, as this study seeks to understand the strategies employed by artists while reformulating lyrics and the motives behind the choices made, it differs from Kaindl's study in that it will focus majorly on the audio elements of the songs and the implications of the choices on the general message of the cover song. It will therefore not address the visual aspects as is the case of Kaindl's study.

1.8 Theoretical Framework

This research will apply Franzon's theory of choices in song translation. This theory was published by Johan Franzon, from the Department of Translation Studies in the University of Helsinki, in 2008. According to Franzon, translators unlike other professionals like playwrights, songwriters, singers and opera specialists, are rarely tasked with song translations. They may however be occasionally called upon to work on theatrical music pieces, subtitling/ surtitling for a film, or for other special publications where lyrics are cited. Additionally, fan snubbing is also another way of song translation. This refers to translation of lyrics and/or subtitles online by fans (www.definitions.net/definition/fansub) [12.03.2019]. There are several websites that offer this kind of lyrics translation. An example of such a site is lyrics translate **which** offers "42,849 lyrics translations in 63 languages". The site has a section where one can request new translations as well (<https://lyricstranslate.com>) [12.03.2019]. However, such translations cannot be relied upon since anyone, both novices and professionals, are allowed to post.

Franzon argues that, translators' choices when doing song translations are greatly influenced by the purpose. What is the purpose of the translation? Is it just to understand the lyrics of a foreign song or to get a singable text in the TL? If the former be the case, then a semantically close prose translation will do. On the other hand, if a song is to be

performed in another language, the assignment then calls for a 'singable' target text. He further argues that the translator makes the decision on whether or not to stay faithful to the lyricist and composer. According to Nord (1997) such decisions are also determined by the intended purpose of the target text. Some translators reformulate the lyrics with respect to the lyricist and composer. Dela's Kiswahili cover of Adele is a good example of this. Other translators may choose to reproduce songs which take considerable liberty with the original lyrics, or, conversely, do not take the original music into account (Franzon, 2008).

According to Franzon, a song translation is a remake of an already existing song putting into consideration the essential values of music, lyrics and sung performance. Practically, this may not be fully achievable. Thus a song might be recognized as a translation if it is a second version of a source song that allows some essential values of the source's music and/or its lyrics and/or its sung performance to be reproduced in a target language.

Franzon (2008, pp. 373-399) made a grouping of five choices, which categorizes song translation activity:

The first choice is to leave the song untranslated. According to Holz-Mänttari, (1998:17-29) as cited by Franzon (2008) a translator is at liberty to decide whether a translation is actually necessary or not. When adding subtitles for theatre, TV, DVD or feature films, sub-titlers may choose to only subtitle the dialogues and leave the music in its original language. Also, when musical films or stage plays feature renowned singers, the translators may choose to retain the songs in their original languages. (Franzon, 2008)

In the second option, one translates the lyrics without taking the music into account. Here, the translator gives priority to the lyrics and handles them as though they were just any other piece of source text. The assumption in this case is that the reader is aware of the original song and thus the translation does little to reflect the musical form of the original text.

The third choice is writing new lyrics to the original music with no similarities with the original lyrics. According to Franzon, this is the freest kind of translation imaginable. Only a single word, phrase, image or dramatic element borrowed from the original may be present in the new rendition. When the new lyrics allow the song, as a cultural artifact, to cross linguistic borders, the practice can be seen as a translational action (Franzon, 2008).

When the lyrics are considered to be more important than the music yet the target text is still to be sung, the translator may decide to translate the lyrics while adapting the music by taking the original music into account. Here the translator works on both the lyrics and the music. The translator modifies the music by splitting, adding notes and splitting or creating melismas in music (Reynold, 1964:6). When the rhythm or parallel musical phrases remain undisturbed, these changes may be unobtrusive. This strategy may work well between closely related languages. Nonetheless, to make use of this option, the agents commissioning and causing the translation must have the authority and will to change the music.

The translator may also choose to adapt the translation to the original music. Here, the original music remains unchanged either due to difficulties in translation or contract constraints. Regardless of the reason, the translator only modifies the words- through paraphrasing, adding or deleting from the source lyrics (Franzon, 2008).

According to Franzon, these options could be used independently or combined. The latter options (4 and 5) are however more performance oriented. Franzon further argues that the song translation exercise is a tradeoff; a song translation seeking to remain semantically accurate to the original must compromise the musical element of the original composition. Similarly, the translation that abides by the original music cannot obtain optimal verbal fidelity.

An argument then arises on whether these covers are actually a translation or an artistic creation. Whilst song translators/ artists may not refer to their songs as translations, Franzon still maintains that the practice of doing a singable song, being a compromise between fidelity to the music, lyrics and performance is actually translation.

One of the objectives of this study was to analyze the strategies used by artists in reformulation of lyrics from English into Kiswahili. This theory was therefore useful in this study as it highlights some of the choices available during song translation. Moreover, the study was interested in translation of songs for performability, which is also the basis of Franzon's theory.

1.9 Methodology

This study employed the qualitative research method.

1.9.1 Data Collection

For this study, the researcher used the document analysis method, as the research studied already existing cover songs. In order to achieve the objectives of this study, the researcher identified Kiswahili Gospel covers of Gospel songs originally done in English. These were selected using the judgment sampling technique. Since one of the major factors that influence artists to do covers is the popularity of the original song, the researcher applied this as the criteria for selection of songs to be analyzed. The choice of songs was guided by the following questions: How popular is the original song based on the number of views it has on YouTube? Is it an English song? Is there an existing recorded cover song for this song? If yes, has the cover song been performed in Kiswahili?

Having met these requirements, the researcher settled on the following songs:

Table 1.3: Songs selected for this study

Original song	Original artist	No. of YouTube views
Mary did you know?	Pentatonix	208M
Way maker	Sinach	123M
Your Spirit	Tasha Cobbs ft Kierra Sheard	96M
Victory belongs to Jesus	Todd Dulaney	44M
King of my heart	Bethel Music, Steffany Gretzinger and Jeremy Riddle	36M

There are obviously songs with more views than these but those were not included in the study due to various reasons. Such reasons include; the songs may be outside the scope of the study i.e. they are not gospel songs, the songs (although they may be gospel songs) have not been covered into Kiswahili or the song was not originally performed in English. For example, the song Nara, originally performed by Tim Godfrey and Travis Greene was left out of this study despite having been covered into Kiswahili because it has some verses written in Igbo and it does not feature in the top 5.

The decision to study Kiswahili cover songs was advised by the fact that there are no precedent studies that focus on song translations in Kiswahili.

To ensure validity and reliability of the study, the researcher analyzed different cover songs done by different artists.

1.9.2 Data Analysis

To analyze the data, the research grouped the songs according to the strategies employed in reformulation. Each cover was then juxtaposed with the original. The two versions were then compared and contrasted for analysis.

The analysis was done at three levels; the word level, verse and the overall communicative effect. The researcher sought to identify and explain the strategies employed in reformulation of the selected lyrics. She also looked out for any discrepancies or similarities between the original and the cover songs and assessed whether there exists any semantic implications of the strategies used on the TL text.

Finally, the researcher analyzed these within the study's theoretical framework and relevant conclusions were made.

CHAPTER TWO: REFORMULATION STRATEGIES IN TRANSLATION

2.1 The Definition Enigma; Procedures, Methods, Techniques or Strategies?

While undertaking a translation task, the translator is faced with a choice; that of deciding how to solve the problems that arise during this task. However, a lack of unanimity exists among scholars on what name to use for these choices and some of the names used tend to overlap at times, where different concepts are described by the same word (Monalina & Hurtado, 2002). Some prevalent terms include: procedures, techniques and strategies (Ibid).

2.1.1 Translation Procedures

Vinay and Darbelnet were the first scholars to classify translation techniques in their work *Stylistique comparée du Français et Anglais* (SCFA) (1958) (Ibid). According to them, translation procedures refer to the translation approaches a translator uses while working on smaller units of meaning and sentences (Vinay and Darbelnet, 1973, as cited by Delisle, 1999). They further postulate that a translator may use more than one procedure in a translation task (Ibid).

They classified these procedures as either direct/literal or oblique.

According to these scholars, literal translation is only possible for languages that are very close to each other and occurs when there is an exact structural, lexical or even morphological equivalence between the SL and TL (Monalina & Hurtado, 2002). The literal translation procedures may vary from “word to word, group to group, collocation to collocation and sentence to sentence” (Vinay and Darbelnet, 1973 as cited by Delisle, 1999). They comprise of borrowing, calque and literal translation (Vinay and Darbelnet, 1958 as cited by Monalina & Hurtado, 2002).

Borrowing involves lifting a word from one language (SL) and incorporating it into another language (TL), for example, *Safari*, the Kiswahili word for journey, has been incorporated into the English lexicon and has been accepted as an English word.

Calque is a form of borrowing in which the TT conforms to the SL structure of expression (Walinski, 2015). This is achieved by translating literally the elements of the original message, for example, *rasilimali watu- human resource*.

In literal translation the translator aims at finding a word for word correspondence between the SL and the TL, for instance, *Leo ni leo - Today is today* or *Haraka haraka haina baraka- Hurry hurry has no blessings*.

Literal translation does not work in all cases. In such instances, oblique translation comes into play. While using the oblique procedures, the translator interprets the sense in the original text by expounding on the contents of the original text (Walinski, 2015). The oblique translation procedures are: transposition, modulation, equivalence and adaptation.

Transposition occurs when there is a shift in grammatical categories of words but the translator should ensure that this doesn't alter the meaning of the initial message, for instance, *she was awarded for her efforts of sensitizing people on the importance of educating the girl child- Alitunukiwa kwa jitihada zake za uhamasishaji kuhusu umuhimu wa kuelimisha wasichana*. From this example, sensitize has been transposed from a verb to a noun in the TL.

According to Vinay and Darbelnet (ibid), there are 11 kinds of modulations; cause and effect, abstract for concrete, means for results, geographical change etc. Modulation entails a shift in point of view, for example, *Mtoto aliyepotea alitafutwa na polisi- The police sought for the lost boy*. Some modulations are preferential while others are mandatory.

While using the equivalence procedure, one identifies the units of meaning and conveys the essence of the message in the TL. This procedure is also known as reformulation. The translator uses completely different stylistic and structural methods that convey the same message as the ST. For example, *Mwenda tenzi na omo, marejeo ni ngamani- East or West, home is the best*.

For adaptation, a translator changes the cultural nuances in the ST to suit the TL audience. This is illustrated in the example below;

In 2015, Adele Laurie Blue Adkins famously known as Adele released a song called “Hello. This hit song did not only scoop several awards at the 59th Grammy awards but it also garnered a lot of popularity currently enjoying 2.4B views on YouTube. Moreover, the song attracted both local and international artists who did covers of the song. Locally, one of such artists is Dela who was the first to rerecord the song in Swahili. In her rendition, she made the following adjustments to fit the Kenyan context.

Table 2.1: Illustration of adaptation as a translation strategy

Adele’s version	Dela’s Swahili version (https://genius.com/Dela-hello-adele-swahili-cover-lyrics) [12/03/2019]
Hello, can you hear me?	Hello? Waniskia?
<i>I’m in California</i> dreaming about	<i>Niko pwani</i> nikiota juu ya vile tulikuwa
who we used to be	
When we were younger and free	Kama vijana tulipokuwa huru
I’ve forgotten how it felt before the	Nimesahau ilivyohisi kabla dunia ianguke
world fell at our feet	
There’s such a difference between	Tofauti baina yetu ni maili milioni
us	
And a million miles	Mara elfu kakupigia
I must’ve called a thousand times	(pigia, pigia)
To tell you I’m sorry	Kuomba msamaha
For everything that I’ve done	Kwa niliyotenda
<i>But when I call you never</i>	<i>Lakini mteja hapatikani</i>
<i>Seem to be home</i>	

In her Kiswahili version, Dela opts for *Pwani* instead of *California* and *Mteja hapatikani* instead of *Nikipiga simu huambiwa hauko nyumbani* as these renditions are more relevant to her target audience.

Although Vinay and Darbelnet were the pioneers of translation techniques classification, their approach has been criticised on the grounds that it has spurred confusion in the translation field ((Monalina & Hurtado, 2002). Monalina and Hurtado (2002) argue that this approach does not focus on the translation process but rather on the end product. The two further state that Vinay and Darbelnet did not differentiate between categories that affect the whole text and those that affect the smaller units (ibid). They go on to explain that there's need to distinguish between; translation method, which is a part of the process and affects the entire translation, from translation techniques that describe the result and affect smaller portions of the translation (ibid).

Monalina and Hurtado (ibid) further describe procedures as having to do with being knowledgeable about carrying out a particular task and the ability to assemble one's actions to attain a certain aim (Pozo, Gonzalo and Postigo 1993, as cited by Monalina and Hurtado, 2002).

2.1.2 Translation Methods vs. Translation Techniques

In an attempt to demystify the matter, Monalina and Hurtado (ibid) draw a line between translation methods and translation techniques. According to them, translation methods are objective oriented and refer to the way a particular translation process has been conducted. This therefore affects the general output of the translation. They may differ from one task to another depending on the aim of the translation and range from: "interpretive-communicative, literal, free and philological" (Ibid). While translation methods focus on the overall text output, translation techniques are more inclined to the smaller units of the text. All the same, this distinction does not simplify the matter entirely as one still has to tell apart when a translator's decision has been used as a method or a technique, for example whether an adaptation affects the whole text (method) or just a micro-unit of the text (technique) (ibid). Although these two classifications are seemingly different, their functions are entwined; I.e. the purpose of

the translation method will determine the translation technique. For instance, if the purpose of the translation method is to produce a culturally relevant TT then adaptation technique is highly likely to be used.

This argument corresponds with Newmark's (1988B, as cited by Ordudari, 2007) who asserts that translation methods are for whole texts while the translation procedures are for smaller units of meaning and sentences.

2.1.3 Translation Strategies

A general assumption in defining translation strategies is that a translator is bound to be faced by challenges while translating. These may arise either from a certain difficulty in the text or a deficiency in the translator's knowledge or skills (Molina and Hurtado, 2002). It is at this point that translation strategies come into existence (ibid). Hurtado, (1996, 1999) therefore explains that translation strategies are an ensemble of procedures, (whether conscious or unconscious, verbal or non-verbal) applied by a translator to surmount the challenges faced during the translation process. Since a successful translation is dependent on the translator's ability to tackle the difficulties that emerge in the process, translation strategies are also seen as a measure of a translator's competence. Translators rely on strategies for comprehension, (i.e. distinguishing secondary ideas from primary ideas) and reformulation (Ibid).

According to Kring (1986: 18; as cited by Ordudari, 2007), translation strategy is "the translator's potentially conscious plans for solving concrete translation problems in the framework of a concrete translation task. Loescher (1991:8; as cited by Ordudari, 2007) emphasizes the notion of consciousness and describes translation strategies as the conscious procedures followed by a translator to solve problems that arise while translating a text or a part of it.

Bell (1998:188; as cited by Ordudari, 2007) further breaks the description into global strategies, i.e. those that deal with the whole text and local strategies. The latter strategies deal with text segments. He also claims that all these are a result of different forms of translation problems.

Jaaskelainen (2005:16; *ibid*) seems to agree with Bell's categorization of translation strategies-global and local strategies. She explains that "global strategies are general principles and modes of action and local strategies refer to specific activities in relation to the translator's problem-solving and decision-making".

She additionally suggests another division of strategies: product-related strategies which consist of choosing a text to translate and coming up with a method of translation and process-related strategies which refer to a set of rules and principles that guide the translator to achieve their goal as determined by the translating environment (*ibid*)

In Venuti's approach of domestication and foreignization (1998:240), he terms translation strategies as being the process of identifying the foreign text to be translated and coming up with a way to do so.

Despite the disparate opinions of scholars regarding the definition of translation techniques, there appears to be a consensus on the fact that translation is a taxing assignment that requires well thought-out mechanisms to solve the challenges emerging in the task. These vary from genre to genre. Some translation genres are more grueling than others. For example, it is easier to translate a children's storybook from English to Kiswahili, than it is to translate a Nuclear Weapons' handbook from English to Kiswahili. Lyrics translation, just like any other translation genres, poses technical challenges to a translator. In the following sections, we discuss the intricacies of reformulation of lyrics from one language to another.

2.2 Reformulation of Lyrics

Song translation or reformulation of lyrics is often understood as being the transfer of the meaning of lyrics from the ST to the TT (Desblache: 324).

Golomb (2005, as cited by Gorlée, 2005) refers to the song translation exercise as Music linked translation. He uses this term to refer to all translations regardless of their *skopoi*. According to him, MLT is not just a matter of finding the equivalence of the ST in the TL.

According to Kaindl (2013), a song translation is a combination of elements from both the ST and TT. The translator decides on the elements- language, instrumentation, music, culture, etc- they will combine to form a new product. Consequently, the translation will have some features of the TL culture.

Following this argumentation, Kaindl (Ibid) points out that translation of (popular) music is not just an exercise of finding the equivalence of the ST in the TL but entails dialogues at different levels; "dialogues with genres, previous texts, dialogues between audiences and producers, styles of the SL and TL culture etc."

2.2.1 Challenges of Translation and Music

Music plays an undeniably significant role in our day to day lives. According to Frith (2004c:46, as cited by Susam-Sarajeva, 2008) it impacts greatly on the functioning of the society, the representation of nations as well as how cultures are constructed and passed on to different generations. He all the same acknowledges that music has not been taken "sufficiently seriously". To prove this, it suffices to listen to media interviews of musicians as they narrate the opposition they faced from family members, especially parents, once they decided to venture into music as a profession. In fact, various artists have composed songs regarding this matter.

Locally, Nazizi Hirji famously known by her stage name, Nazizi released a song, *Nataka kuwa famous (I want to be famous)*. The persona in the song informs her parents that she would like to be famous just like *Kalamashaka (a Kenyan music group popular in the late 90s)*. This declaration is received by great antagonism from the parents who question whether she will really succeed. More recently, Pitson also released a song "*Niache niimbe*" (let me sing). In the song, a child bargains with his parents to allow him to pursue his dream of being a musician. He promises to work hard at school and to later own make money from his singing. What is interesting though is that the child further explains to the parents that should he become a pilot, he would love to do both aviation and music. This clearly depicts the norm in most African contexts; Music is only to be done as a hobby and is subordinate to other "serious" professions.

Frith (ibid) explains this attitude as being a result of the difficulty of explaining how music works culturally.

From a translation point of view, Susam-Sarajeva (2008) reasons that music has not received ample attention from the translation scholars because it is traditionally regarded to be outside the scope of translation studies. She further argues that another challenge likely to arise when it comes to song translation is the lack of definite boundaries that clearly define songs as translations, adaptations or rewrites.

Besides this, she explains that the fact that music and translation studies require a multidisciplinary approach could pose yet another challenge to scholars. For instance, a researcher from musicology would not be aware of the tools and concepts available in translation. Consequently, their research would lean towards other aspects other than interlingual translation (Ibid: 189) Whereas translation scholars who are more conversant with written texts would find it hard to derive meanings not only from texts but also musical aspects such as rhythm, melody, pitch, harmony, pause, stress or timbre. (Ibid: 190) Besides this, she cites that musical films and stage musicals are seemingly the best suited areas that would facilitate the comprehension of the relationship “between sung and spoken words, between spoken words and music, between sung words and music, dance and spectacle.” All the same, she notes that not all the audiovisual translators are knowledgeable about music and argues on that for them the topic of song translation may be deemed irrelevant given that no visual components are involved.

In addition, Anderson (2005:228, as cited by Susam-Sarajeva, 2008) observes that music expresses deep emotions that would otherwise not be expressed through a text. This according to him magnifies the challenge of translation. (Ibid)

To further elaborate the difficulty of this subject, Susam-Sarajeva likens the mention of translation in the context of music to the opening of a can of worms. She also explains that it is due to these challenges that the topic of music and translation has not been adequately studied and even the existing studies on the subject have often focused on how the translation has been done but fail to seek to understand why it has been done in a

certain way. This, according to Susam-Sarajeva, arises from the fact that most of the researches are carried out by "practitioners who comment on their own works and/or others' works, hence their prescriptive comments."

However, unlike earlier studies, more recent studies on the subject seem to adopt more functional approaches that are more flexible and highlight the different options available for translators (Susam-sarajeva 2008:191). These studies highlight the importance of different skopoi and address various questions such as: Does the translation intend to produce a singable text or a written one, the number of times the audience will listen to the song, whether the target audience knows the original version etc.

Lyrics translation is done for various purposes. Artists may opt for translation so as to make their content accessible to a larger audience, to increase their sales and also as a way of expressing authenticity or being true to oneself. The strategies employed in the reformulation of the song lyrics from one language to another will therefore be, to a great extent, influenced by the purpose of the translation.

For the purposes of this study, we will concentrate on translation of lyrics for singability and the strategies proposed by different scholars.

2.2.2 Translating for Singability

According to Low (2009 as cited by Franzon 2014) refers to the ease with which the translated text can be sung.

Franzon (2014) further describes this concept as the musico-verbal harmonization between the text and the music composition. In other words, singability refers to not only the ease with which the singer is able to perform the translated song but also to the extent to which the target audience is able to savor the translated song without being able to tell that it is a translation.

The song translation exercise involves an inevitable trade-off between singability, intelligibility and faithfulness-to-source. This trade-off is especially necessary when one is translating for singability (Beavitt, 2018). In fact, Low (2003 as cited by Beavitt, 2008)

emphasizes that trade-offs and compromises in song translation are mandatory rather than optional.

Low further offers four guidelines that serve as a criterion for singability. According to him, the TT must: be singable otherwise all its other features lose meaning, sound as though it was written for the original music even though it is a translation, maintain the rhyme scheme of the original poetry and lastly, he argues that should it be impossible to meet the first three requirements then one must take liberties with the literal meaning. In addition to this, the singer must own the text and make it their own narration.

However, Franzon (2009:197 as cited by Åkerström, 2009) explains that it is also necessary for a singer to consider other factors, such as the satisfaction of the audience, when evaluating the success of a song translation.

2.2.3 Meaning and Equivalence in Song Translation

As already established, song translations undergo great manipulation; sometimes so much that one is unable to relate the new song to the original. These could be explained by Jakobson's words that "there is ordinarily no full equivalence between code units" (Jakobson, 1959/2004:139, cited by Munday, 2008). This idea is reiterated by Seleskovitch and Lederer (1995), who posit that no two languages can express an idea in the same way.

Equivalence refers to communicating the sense in the ST into the TL without necessarily conforming to the SL structure of expression.

Furthermore, Nida (1964, cited by Munday, 2008) argues that words do not have fixed meanings but rather, they acquire meaning depending on their context. This meaning is bound to change in different cultural settings. Nida (Ibid) further argues that context is also essential when dealing with metaphorical meaning and complex cultural idioms. These features are common in songs.

One can therefore rightfully argue that, the translation process is a process of finding units of meaning in the SL and looking for their equivalences in the TL and not necessarily word for word correspondence.

According to Nida, there are two categories of equivalence; dynamic and formal equivalences. The formal equivalence translation is source text oriented. The translator ensures that there is a great correspondence between ST and TT in both form and content. The dynamic equivalence (also referred to as functional equivalence) on the other hand, is reader/audience oriented. The translator therefore ensures that the TL message meets the target audience's "linguistic and cultural needs".

He further explains that the translations should be packaged in the most natural expression possible. Unlike the formal equivalence that is ST oriented, the dynamic equivalence translation is receptor oriented. The TT should therefore be void of the interference of the ST. This argument concurs with Low's (2005) principle of naturalness, in song translation, that postulates that the new lyrics must sound as if they were written for the original music.

Based on Nida's explanation of equivalence, we can therefore infer that the translation process involves the transfer of certain essential features of the ST into the TL. The features to be transferred will be determined by the purpose for which the text is being translated.

On the subject of song translation, Franzon (2014) argues along the same line that, a song translation is a reformulation that allows the transfer of essential values of music, lyrics and sung performance into the TL. Against this background, a translator commissioned to translating a song for the purpose of singability, has five choices; Leaving the song untranslated, translating the lyrics but not taking the music into account, writing new lyrics to the original music with no relation to the original lyrics, translating the lyrics and adapting the music accordingly and adapting the translation to the original music. This study hinges its argument on these choices.

2.2.4 Strategies for Lyrics Reformulation

In his study, *TRANSLATING SONG LYRICS: a Study of the Translation of the Three Musicals*, Åkerström (2009) admits that a song translation that conveys the same sense as the original, in all its dynamics, calls for use of many different translation strategies.

Low (2005) suggests five strategies known as Low's Pentathlon principle. These strategies are: singability, sense, naturalness, rhythm and rhyme. He argues that the translated song should be singer friendly meaning that the singer should be able to sing it without any constraints. He also highlights the need for the translator to take into account that the audience may not have access to the original lyrics and would therefore be solely relying on the voice to understand the text. According to him, it is acceptable to make necessary amendments that will better suit the singer's vocal ability.

According to Low (2005:94), translation of lyrics allows room for manipulation of sense and some stretching in order to achieve singability. He suggests changing a precise word to a near synonym, a metaphor for another with similar function in context, so as to attain an effective balance. He also states that in case the value of the original song lies in the lyrics, then the sense of the original deserves more credit. Although Low proposes a more flexible approach, he maintains that the translator should not completely disregard the sense of the original text (Kaross, 2013, Pedrami, 2011).

Low claims that when listening to a cover song, the listener should not be able to tell that it is a translation. According to him, the aspect of naturalness is essential in song translation although it may not be the case for other kinds of texts. A translation that sounds unnatural may demand from the audience additional processing efforts which may evoke disinterest (Low, 2005, as cited by Kaross, 2013). He further argues that rhythm is a matter of syllable count. He proposes that one can add or subtract a syllable in order to achieve this.

According to the Pentathlon principle, one should focus on the most important rhyme, i.e. the last one. However, in so doing, the translator should not compromise the other elements of the song. He even argues that rhymes need not be perfect or appear as many times as in the original text (ibid).

Low insists on a more flexible and practical approach and regards the song translation exercise as a trade-off between these five strategies. He also explains that there are three actions involved in these strategies. These actions are:

- I. Identification of the most important parts of the text to be translated; beginning from the most difficult parts to the easy ones.
- II. Deciding which features of the original song are worth keeping.
- III. The actual translation; here he proposes that the translator should give attention to rhyming words and work backwards from the last line, so as to come out with a final product that sounds natural.

According to Low (2013:231, as cited by Beavitt, 2018), a translator might opt for an extensive transfer of the ST feature into the TL with respecting the original semantic content. He refers to this as "song translations". Going by this explanation, one can therefore deduce that Dela's Kiswahili rendition of "Hello" (see table 2.1) is a song translation. This is because it bears great semantic resemblance with the original English version by Adele.

Alternatively, the translator may choose to deviate from the semantic content of the ST, in what he calls an adaptation. Lastly, one might come up with new lyrics in the TL that have absolutely no relation to the ST and fit them to the original melody. He calls these replacement texts.

These two latter strategies can be well illustrated by the Kenyan National anthem. This was composed based on the Pokomo lullaby below:

Bee Mdondo Bee

Bee Mdondo Bee

Akudhobee niganie

Huende hukawabige

Wantu wa makondeni

Mwezi uya wachwee

The persona in the song above is an adult comforting a child and encouraging him not to be afraid as the noise he is hearing is that of a bleating goat. The adult further asks the child who had wronged him and goes on to assure this child that he would go to fight the people in the farms under the moonlight [<https://www.nation.co.ke/counties/tana-river/Lullaby-that-became-National-Anthem-/3444928-1191322-psmrf7/index.html>] (accessed on 23.09.2019).

In 1963, the melody to this song was adopted by the Kenyan Anthem Commission and new lyrics were written to it. These new lyrics that would later become the country's national anthem, express the convictions of Kenyans regarding their sovereignty. Below is the first verse of the English Kenyan national anthem;

Oh God of all creation

Bless this our land and nation

Justice be our shield and defender

May we dwell in unity

Peace and liberty

Plenty be found within our borders.

Going by Low's explanation, these English lyrics can be said to be replacement texts since the only thing they have in common with the original is the melody.

The Kiswahili Kenyan national anthem can however be referred to as an adaptation of the English version as it bears great semantic resemblance with it (the English version). Below is the first verse of the Kiswahili national anthem:

Eh Mungu nguvu yetu

(Oh God our strength)

Iletee Baraka kwetu

(Bring us blessings)

Haki iwe ngao na mlinzi

(Justice be the shield and defender)

Natukae na undungu

(May we dwell in brotherhood)

Amani na uhuru

(Peace and liberty)

Raha tupate na ustawi

(May we find happiness and prosperity)

There are obvious inconsistencies between the English and Kiswahili versions. For example, *Oh God of all creation* has been reformulated to be *Eh Mungu nguvu yetu (Oh God our strength)*. Nonetheless, the essence of the English has on the whole been captured in the Kiswahili.

Rudolfsson (n.d, as quoted in Akerstrom, 2009) agrees with Low. He proposes that to achieve a good translation, one should avoid literal translation. He further explains that the translator should come up with their own interpretation of the original song in the TL, although taking into account the ideas in the original. He continues to explain Low's adaptation strategy by stating that the translator should use imagery of the same intensity

as the original even if the texts are not identical. He also suggests that a translator should be flexible to alter the position of some words in the TT so that the end product sounds as natural as the original.

Regarding this point, Franzon (2005) adds that even when the source text and target text both aim at performability, similarity between the texts can only be attained on the "contextual and functional levels", but not on a "textual-semiotic". This means that the sentence structure and the choice of words may not be an exact replica of the original but may only transfer the general sense of the original

Kaindl (2013) argues that while translating a song, one should take into account the existent relationship between the text and the music. He thus suggests a concept referred to as "bricolage".

Bricolage is a French term that refers to the creation of something using different available materials that happen to be available. He postulates that the song translation process involves a fusion of elements (such as music, language, vocal style, culture etc...) from the ST and those from the TL. The translator therefore has a responsibility to choose what elements they will combine to create a new product- the cover song.

He also remarks that in some instances, the reformulation of lyrics involves the domestication of the foreign music, whereby the singer sings in a manner typical of their native culture. The song therefore goes through remarkable changes in the verbal text, in the instrumentation and musical structure. For example, when producing a cover for Adele's "Hello", Alaine (a Jamaican American singer) incorporated some reggae features in her cover to suit her reggae fans. On the other hand, the music can also be globalized; that is, remade in a way that suits the international audience, without reflecting a particular local culture. This explains the differences that may arise between the ST and the TT.

We have been able to establish that song translation for singability calls for an eclectic approach i.e. one that requires the translator to combine their musical abilities and their translation skills in order to come up with a TL product that sounds natural. This does not

negate however, the fact that the process still involves the translation of texts (in this case lyrics). Consequently, even when the commissioned translator observes the aforementioned principles, they also have to incorporate translation strategies that cut across all translation genres.

Baker (1992 cited by Micere 2018) puts forth eight strategies that translators may apply in their translation work. These include:

Translation by a more general word: this is commonly used when the TL does not have a specific term for a particular concept in the ST. In song translation, a lyricist might opt for this strategy for various other reasons. For instance, one may choose a more general term for purposes of rhyme or if the more general word fits better in the melody etc.

The other strategy proposed by Baker is the use of a less expressive word. This also applies where there lacks a direct equivalent in the TL.

Baker also posits that one may translate by paraphrase using either related or unrelated words. In song translation, an artist may opt for these strategies so as to give a personal touch to the lyrics. They may therefore express the same message as that in the original song but by use of their own choice of words and sentence structure.

Another strategy suggested by Baker is translation using a loan word. This is used when dealing with culture specific terms. In song translation, a cover artist may decide to retain a particular word or phrase in its original language if they deem it to be a catch phrase. They may also do so to maintain the rhyme in the song.

According to Baker, omission can also be used as a translation strategy. This entails intentionally leaving out some words or text segments (Micere, 2018). In song translation, an artist may omit syllables, words or an entire line with view to reproduce a naturally sounding singable text. For example, instead of saying “Wewe ni Mkuu” an artist may decide to say “we ni mkuu” or “u mkuu” to have a more natural syllable count.

Finally, Baker proposes translation by illustration as another way to go about the translation process. This is used when there exist no equivalent term for the concept, being expressed, in the TL and therefore the translator includes a physical object in order to create a mental image (Micere, 2018). This strategy may not be applicable in vocal translation as one deals with audio renditions. Nonetheless, a song translator can still use different concepts that are relevant and available in the TL to package the message in the SL.

In the table below, we illustrate some of Baker's translation strategies in the context of song translation as used by Lydia Ndwiga, a Kenyan musician, in the reformulation of some verses from the song *In Christ alone*:

Table 2.2: Illustration of Baker’s Strategies in the Context of Song Translation

In Christ alone	Kwake ni salama	Explanation
In Christ alone my hope is found	Kwake YESU Naamini	In this verse, the cover artist used several strategies;
He is my light, my strength, my song	Mwangaza, nguvu, wimbo wangu	I. Omissions: as is the case of words like He is, my, This etc...
This Cornerstone, this solid ground	Jiwe La Pembeni	II. Use of a more general word for example majaribu for drought and storm.
Firm through the fiercest drought and storm	Msingi Imara	III. Use of a less expressive word in the case of what heights of love and depths of peace which have been reformulated as “He loves me, He calms me”
What heights of love, what depths of peace	YU wima kwenye majaribu	IV. Translation by paraphrase, as used in the last line of the verse
When fears are stilled, when strivings cease	Anipenda Anituliza Moyo wangu una amani	
My Comforter, my All in All	Ayatuliza mawimbi	
Here in the love of Christ I stand	Hapa KWAKE ni salama.	

The translator used these strategies to ensure that they not only have a singable text but also one that uses more natural expressions in the TL.

In conclusion, the song translation process can be likened to the preparation of a meal. The choice of what ingredients will be used lie in the discretion of the chef. The chef might decide to add or leave out certain ingredients depending on the final product they aim at achieving. The extent to which they experiment with different ingredients and alter the recipe is highly dependent on their skill. A highly skilled chef will be more daring in trying out new recipes compared to a less skilled chef. Even so, the success of their cuisine is only to be judges by the consumers of their meal. Similarly, a song translator is at liberty to try out different translation strategies depending on their skills but the song translation can only be judged to be either a success or a flop by the reception it is accorded by the target audience.

CHAPTER THREE: DATA PRESENTATION

3.1 Introduction

This chapter presents the collected data. It also describes the research methods, sampling technique and research procedures employed in the study.

In this chapter also, the researcher addresses the first two objectives of this study. These are: to analyze translation strategies as demonstrated by several Kenyan Gospel artists in the reformulation of selected Gospel songs from English into Kiswahili and to assess the semantic implications of these choices on the TL songs.

To do so, the study compared and contrasted the Kiswahili lyrics with their respective originals. First, the data was grouped according to the strategies employed in the reformulation: completely translated songs and partially translated songs.

The lyrics were then segmented according to verses. The researcher then analyzed the choice of words and expressions used in the covers. In addition, she sought for any discrepancies and omissions in these reformulations and analyzed the overall communicative effect of the Kiswahili rendition. I.e. did the cover convey the same meaning as the original in terms of intensity, feelings and content? Was there miscommunication?

3.1.1 Research Method

In this study, the documentary analysis method was used. The researcher drew their data from already existing Gospel songs available on YouTube.

Lyrics for the original English songs were obtained from online websites like www.azlyrics.com and www.songlyrics.com. However, the Kiswahili lyrics were obtained through transcription of the respective music videos from YouTube. This was majorly due to unavailability of these lyrics online.

The data is presented in tabular form and has been grouped according to the strategies employed in reformulation of the lyrics by the different artists.

3.1.2 Sampling Technique

Judgment sampling technique was used in this research. The songs studied were selected on the basis of the popularity of the original as depicted by the number of views on YouTube.

The following are the songs selected for this study:

Table 3.1: Data Collected for the Study

Cover song	Cover artist	Original song	Original artist	No. of YouTube views
Mariamum je?	Solomon Ndung'u Ft Elizabeth Kamau	Mary did you know?	Pentatonix	208M
Wafanya njia	Esiciara	Way Maker	Sinach	123M
Sikwa uwezo	Eva "Shii" Jason	Your Spirit	Tasha Cobbs ft Kierra Sheard	96M
Victory belongs to Jesus	Alice Kimanzi	Victory belongs to Jesus	Todd Dulaney	44M
Mfalme wa moyo wangu	Janice Wanjiru ft Phil Kimemia	King of my heart	Bethel Music, Steffany Gretzinger and Jeremy Riddle	36M

3.2 Comparison between Cover Song and Original Lyrics

This section explores the translation strategies employed by different Kenyan Gospel artists in the reformulation of lyrics from English to Kiswahili and their semantic implications.

3.2.1 Completely Translated Songs

Table 3.2: Mary did you know?

Mary did you know?	Mariamu je?
<p>Verse 1</p> <p>Mary, did you know that your baby boy would one day walk on water?</p> <p>Mary, did you know that your baby boy would save our sons and daughters?</p> <p>Did you know that your baby boy has come to make you new?</p> <p>This child that you've delivered, will soon deliver you</p>	<p>Mariamu je ulifahamu angetembea juu ya maji?</p> <p>(Mary did you know, he would walk on water)</p> <p>Je ulijua mwanao wa kiume angetuliza dhoruba?</p> <p>(Did you know that your son would calm the storm)</p> <p>Ulijua mwanao Yesu atakufanya upya?</p> <p>Did you know that your son Jesus will make you new?</p> <p>Mtoto uliyemzaa atakukomboa.</p> <p>(The child you have born will deliver you.)</p>

Table 3.2: Mary did you know? Contd'

<p>Verse 2</p> <p>Mary, did you know that your baby boy would give sight to a blind man?</p> <p>Mary, did you know that your baby boy would calm the storm with his hand?</p> <p>Did you know that your baby boy has walked where angels trod?</p> <p>When you kiss your little baby you kiss the face of God</p>	<p>Mariamumu je ulifahamu angeponya vipofu? (Mary did you know He would heal the blind?)</p> <p>Je ulijua mwanao wa kiume angetuliza dhoruba? (Did you know that your baby boy would calm the storm?)</p> <p>Ulijua mwanao Yesu ni muweza yote? (Did you know that your son Jesus is Almighty?)</p> <p>Ukimbusu mwanao umebusu Mungu. (When you kiss your son, you have kissed God)</p> <p>Mariamumu je? (Did you, Mary?)</p>
<p>Mary did you know that your baby boy is Lord of all creation?</p> <p>Mary did you know that your baby boy would one day rule the nations?</p> <p>Did you know that your baby boy is heaven's Perfect Lamb?</p> <p>This sleeping child you're holding is the great I am?</p>	<p>Mariamumu je ulifahamu ni Bwana wa viumbe vyote? (Mary did you know He is Lord of all creation?)</p> <p>Je ulijua mwanao wa kiume ni mfalme wa mataifa yote? (Did you know that your son is King of all nations?)</p> <p>Ulijua mwanao Yesu ni Mwana Kondoo wa Mungu?</p>

Table 3.2: Mary did you know? Contd'

	<p>(Did you know that your son Jesus is the Lamb of God?)</p> <p>Mtoto unayemshika ndiye Mungu Mkuu. (The child you are holding is the Supreme God?)</p> <p>Ooh ooh, Mungu Mkuu. (Ooh ooh, Great God</p>
<p>Bridge</p> <p>The blind will see, the deaf will hear</p> <p>The dead will live again</p> <p>The lame will leap, the dumb will speak</p> <p>The praises of the lamb</p>	<p>Vipofu wanaona, viziwi wasikia, (The blind see, the deaf hear)</p> <p>wafu waishi tena. (The dead live again)</p> <p>Viwete watembea, bubu waongea, (The lame walk, the dumb speak)</p> <p>Sifa za Mwana Kondoo! (Praises of the lamb)</p>

Explanation

In the table above, is the reformulation of *Mary did you know* into Kiswahili. In this new rendition, the cover artist translated the whole song and has attempted to stick to the original singer's message. There are however slight changes in the Kiswahili reformulation. These are discussed below:

There are instances of generalization, whereby the Kiswahili rendition uses a more general statement for a specific piece of information.

In the first line of the original song, the lyricist is precise about the subject of his song. He clearly states that he is talking about Mary's child and states his gender- male. The Kiswahili rendition is however ambiguous i.e. it is neither clear who it is that would walk

on water nor the gender of the child. This can be partly attributed to the structure of the Kiswahili language that does not have gender pronouns. Nonetheless, the expression *baby boy*, a clear indicator of the child's gender has been omitted in the Kiswahili reformulation in spite of the existence of an equivalence; *mwanao wa kiume*.

This decision, to use very general expressions rather than specific ones, by the cover artists leads to ambiguity which may in turn cause a miscommunication.

Another instance of generalization can also be seen in the second verse. Here, the line *would give sight to a blind man* has been translated to *angeponya vipofu (would heal the blind)*. The reformulation in Kiswahili is more generic. Although the English version is also not obviously specific as to who is this man who will be healed, it expresses his gender. In the Kiswahili version, this is expressed in plural and could refer to people of any gender. Another instance of generalization can still be seen in the second verse, where the English rendition clearly expresses how Mary's boy would calm the storm-*with his hand*. The Kiswahili rendition however leaves out this information. This information is important as it describes the power that Mary's son has. Storms are known to be violent, destructive and massive yet Mary's son would be able to calm such a violent phenomenon with his hand.

This is also evident in other verses for example; when you kiss your little baby you kiss **the face of God** has been rendered as *Ukimbusu mwanao umebusu Mungu (When you kiss your son, you have kissed God)*. Another example can be seen where **Heaven's perfect lamb** has been translated to *Mwanakondoo wa Mungu (Lamb of God)*.

While in these latter instances of generalization do not necessarily lead to miscommunication, the imagery that the original intended to achieve is lost during translation. Therefore, the TL audience will understand the message that the original artist intended to convey but the intensity of the message will not be the same.

Conversely, there are several occasions where the Kiswahili artists are more specific than in the original. Here, they offer more information than there is in the original; for

example, where the English version says “your baby boy”, the Kiswahili has on several occasions rendered that as “Mwanao Yesu” (Your son Jesus).

Another kind of disparity that was observed was the reformulation of time and tenses, for example, in the first verse; *one day, has come* and *soon* are missing in the Kiswahili version. In most cases where the English version talks about Mary’s son in the future tense, the Kiswahili rendition talks of the present. For instance, **would one day rule the nations** ... to *Ni mfalme wa mataifa yote (Is the king of all nations)*. In the original song, the kingship of Mary’s son is yet to materialize but in the Kiswahili reformulation, He is already reigning. A similar case can be seen in the bridge where the whole verse was initially in the future tense but has been changed to the present continuous tense during translation.

A striking departure from the original can be observed in the third line of the second verse, where the expression “*Your baby boy has walked where angels trod?*” This is rendered as *Mwanao Yesu ni muweza yote (Your son is Almighty)* in Kiswahili. This can be said to be a distortion of the original message. The act of walking where angels trod implies the supernatural nature of Mary’s son. This does not come out in the Kiswahili rendition because one might be almighty but not necessarily supernatural.

Another discrepancy of this kind occurs where “*your baby boy would save our sons and daughters*” has been translated as *mwanao wa kiume angetuliza dhoruba*. This can be said to be a rewrite of the lyrics as suggested by Low.

Another effect of the reformulation from English to Kiswahili is the loss of stylistic expression in the original. This is evident from the reformulation of the last line of the first verse where the original lyricist used deliver as wordplay.

Wordplay refers to the witty use of a word to exploit the different meanings it has.

In this line; *this child that you've delivered will soon deliver you*, the lyricist exploited the different meanings of deliver i.e. to give birth to and to set free. Unfortunately the same effect could not be achieved in Kiswahili.

Table 3.3: Way Maker

Way Maker	Wafanya njia (You make a way)
<p>Verse 1</p> <p>You are here</p> <p>Moving in our midst</p> <p>I worship you</p> <p>I worship you</p> <p>You are here</p> <p>Working in this place</p> <p>I worship you</p> <p>I worship you</p>	<p>Uko hapa (You are here)</p> <p>Ukitembea kati yetu (Walking amongst us)</p> <p>Nakuabudu, (I worship you)</p> <p>Nakuabudu (I worship you)</p> <p>Uko hapa (You are here)</p> <p>Ukifanya kazi hapa (Working here)</p> <p>Nakuabudu, (I worship you)</p> <p>Nakuabudu (I worship you)</p>
<p>Chorus</p> <p>Way maker</p> <p>Miracle worker</p> <p>Promise keeper</p> <p>Light in the darkness</p> <p>My God</p> <p>That is who you are</p>	<p>Wafanya njia (You make a way)</p> <p>Maajabu (Wonders)</p> <p>Dumisha maagano (Keep promises)</p> <p>Wewe nuru gizani (Light in the darkness)</p> <p>Yesu (Jesus)</p> <p>hivyo ndivyo ulivyo (That's your nature)</p>

Table 3.3: Way Maker Contd'

You are here	Uko hapa (You are here)
Touching every heart	Ukiponya kila moyo (Healing every heart)
I worship you	Nakuabudu (I worship you)
I worship you	Nakuabudu (I worship you)
You are here	Uko hapa (You are here)
Healing every heart	Ukiponya kila moyo (Healing every heart)
I worship you	Nakuabudu (I worship you)
I worship you	Nakuabudu (I worship you)
You are here	Uko hapa (You are here)
Turning lives around	Ukibadili maisha yetu (Changing our lives)
I worship you	Nakuabudu (I worship you)
I worship you	Nakuabudu (I worship you)
You are here	Uko hapa (You are here)
Mending every heart	Ukijibu kila ombi (Answering every prayer)
I worship you	Nakuabudu

Table 3.3: Way Maker Contd'

I worship you	(I worship you) Nakuabudu (I worship you)
You wipe away all tears	Watupanguza machozi (You wipe our tears)
You mend the broken heart	Unaponya mioyo (You heal hearts)
You're the answer to it all	Wewe jibu letu la kila kitu
Jesus	(You are our answer to everything)

Explanation

In the table above, is the reformulation of *Way Maker* by Sinach into Kiswahili. Here, the artist has, to a great extent, made an attempt of staying as faithful as possible to the original. Even so, there are slight differences between the cover and the original.

For example, in the chorus, the cover artist has employed the transposition technique, where the names, *Way maker*, *Miracle worker* and *Promise Keeper* have changed their grammatical categories from nouns to verbs: *Wafanya njia*, *maajabu*, *dumisha maagano* (*You make a way*, *perform miracles*, *Keep promises*). These changes do not distort the original message but only reflect a change in the style of writing.

The cover artist at one point uses generalization. This can be illustrated in the second verse where the lines: *mending every heart* and *healing every heart* have been rendered, into Kiswahili, as *ukiponya kila moyo* which means healing every heart. This has also been repeated in the bridge. For the cover artist, the idea of mending hearts and healing hearts has been perceived as similar. The artist is not entirely wrong because the process of mending a broken heart is part of the healing process. The process of mending is not ultimate but healing is.

Conversely, at other times the cover artist moves away from making general confessions to very personalised ones. This is demonstrated in the second verse where the original lyrics talk of *turning lives around*. Here the lyricist is not specific about whose lives are being turned around. On the other hand, the Kiswahili artist goes further to specify who the recipient of this action is and says, "*ukibadili maisha yetu*" (changing/turning **our** lives). The artist replicates this strategy in the bridge as well. Here, *you wipe away all tears and you're the answer to it all* have been translated to *watupanguza machozi and wewe jibu letu la kila kitu* (*You wipe our tears and you are our answer to everything*) respectively.

In spite of these discrepancies, the message of the original song is still passed across and accurately so.

Table 3.4: Your Spirit

Your Spirit	Sikwa uweza
Not by might	Sikwa uweza (Not by might)
Not by power	Wala nguvu (Not by strength)
By your spirit God	Bali kwa roho (But by spirit...)
Send your spirit God	Tuma roho wako (Send your spirit...)
You are the fire	We ndiwe moto (You are the fire)
We are the temple	Sisi hekalu (We, the temple)
Your are the voice	Wewe sauti (You the voice)
We are your song	Si ni wimbo (We are the song)

Table 3.4: Your Spirit Contd'

<p>You are our God</p> <p>We are your people</p> <p>You are the light</p> <p>We stand in awe</p> <p>We stand in awe of you</p> <p>We stand in awe of you</p>	<p>We Mungu wetu (You are our God)</p> <p>Tu watu wako (We are your people)</p> <p>Wewe ni nuru (You are the light)</p> <p>Twakuheshimu.... (We honor you)</p> <p>Twakuheshimu wee (We honor you)</p> <p>Twakuheshimu wee (We honor you)</p>
<p>You called us out</p> <p>Out of the darkness</p> <p>Into your love</p> <p>Into your light</p> <p>Grace upon grace</p> <p>Beauty for ashes</p> <p>You come to us We come alive</p>	<p>Ulituita (You called us)</p> <p>Toka kwa giza (From the darkness)</p> <p>Kwa pendo lako (Into your love)</p> <p>Nuru yako (Your light)</p> <p>Neema nyingi (A lot of grace)</p> <p>Uzuri mwingi (A lot of beauty)</p> <p>Umetujia (You have come to us) Twaja wazima</p>
<p>Bridge</p> <p>Come and breath on us Spirit breath on us</p>	<p>Roho Weee (Ooh Spirit) Roho tujaze (Spirit fill us)</p>

Explanation

In the above reformulation, the cover artist also translated the entire song and has adhered to the original song's ideas.

The cover artist has repeatedly opted for shorter expressions, at times leaving out the verbs. For example, **we are the temple and you are the voice** have been translated as *sisi hekalu* (directly translated as we, the temple) and *wewe sauti* (you, the voice) respectively. All the same, the message can still be understood clearly.

The cover song also has on several occasions used less specific expressions where the original song is explicit. In the first verse, for example, from the original song it is clear that the singer is singing about the spirit of God- *By your spirit God, Send your spirit God*. The Kiswahili reformulation is rather general. The cover artist renders this as: ***Bali kwa roho***

Tuma roho wako (But by spirit, Send your spirit). Since these lyrics are derived from a Bible verse that is commonly known and used among believers, the cover artist assumes that it is obvious that they are referring to God when they say "your spirit".

Another illustration of use of a less specific expression is where the artist reformulates, *we are your song* as *si ni wimbo* (we are the song). Unlike in the original, the cover artist is not clear about whose song the persona is.

In the last verse there is a change in the tense. This can be seen in the last two lines; *you come to us, we come alive*. The original lyricist uses the simple present tense. On the contrary, the Kiswahili artist uses the perfect present tense in their reformulation and renders the lyrics as *umetujia, twaja wazima (You have come to us. We become whole)*. By doing so, the cover artist fails to transfer the nuance intended by the original artists. The original artists used the simple present tense to portray the regularity of God coming to them and as a result, they come alive. This frequency of these interdependent actions is however not relayed in the reformulation. From the Kiswahili version, the act of God coming to us (the lyricists or people in general) is a onetime action.

There are several instances of understatement. In the pre-chorus, for example *we stand in awe* has been reformulated as *twakuheshimu (Honor/respect)*. This can be said to be an understatement because awe exceeds respect or honor. According to the Merriam-Webster dictionary (11th ed.), awe is defined as “an emotion variously combining dread,

“veneration and wonder...” while the oxford dictionary describes it as “a feeling of great respect mixed with fear.”

Another instance of understatement is seen in the second verse where the line, beauty for ashes has been translated to *uzuri mwingi (a lot of beauty)*. This can be said to be a slight distortion because the concept of “beauty for ashes” is normally used metaphorically to denote comfort for mourning or relief from grief. In this case then, the cover artist did not successfully convey the content of this message effectively.

Lastly, in the bridge, there is a remarkable discrepancy between the original song and the cover song as illustrated:

Bridge	Roho Weee
Come and breath on us	(Ooh Spirit)
Spirit breath on us	Roho tujaze
	(Spirit fill us)

Here the cover artist interprets the concept of *spirit breath on us* as spirit fill us. Whether this translation communicates the original message or not is open for interpretation. One might rightfully argue that the concept of breathing does not necessarily infer to filling. On the contrary, one might also argue that the filling occurs when yhe spirit breathes on people. This evokes a theological discussion however for the purposes of this study, we look at it from a translation point of view. In this regard, while the cover artist does not stay faithful to the original lyricist style of expression in this part of the song, they still communicate the essence of the original bridge.

All the same, on the whole, there are no major deviations from the original that would impede comprehension of the SL message.

3.2.2 Partially Translated Songs

Table 3.5: Victory Belongs to Jesus

Victory belongs to Jesus	Victory belongs to Jesus
Who will stand against the Lord? No one can No one will	Who can stand against the Lord? No one can No one will
Who will stand against the king? No one can No one will	Who can stand against the king? No one can No one will
Oh oh oh Oh oh oh Victory belongs to Jesus Victory belongs to Him Oh oh oh Oh oh oh Victory belongs to Jesus Victory belongs to Him	Oh oh oh Oh oh oh Ushindi ni wake Yesu (Victory belongs to Jesus) Ushindi ni wake eh (Victory is His) Oh oh oh Oh oh oh Ushindi ni wake Yesu (Victory belongs to Jesus) Ushindi ni wake eh (Victory is His)
You will deliver (You're a provider) You're a provider (I find my victory) I find my victory in You (forever victorious) Forever victorious (forever we win Jesus) Forever we win (the victory is in You Jesus) I find my victory in You	Msalabani ulifa (You died on the cross) Ukaenda kuzimu (Descended into hades) Ukatoka na funguo (funguo, funguo, ooh) (You came back with keys, keys, keys, ooh) Ulishinda shetani, kifo na mauti

Table 3.5: Victory Belongs to Jesus Contd'

	(You triumphed over satan and death) Ukapewa taji (taji, tajiiii) (You were crowned, crwoned, crowned)
Oh oh oh	Oh oh oh
Oh oh oh	Oh oh oh
Victory belongs to Jesus	Victory belongs to Jesus
Victory belongs to Him	Victory belongs to Him
Oh oh oh	Oh oh oh
Oh oh oh	Oh oh oh
Victory belongs to Jesus	Victory belongs to Jesus
Victory belongs to Him	Victory belongs to Him

Explanation

In the above table, we have presented a reformulation of the song Victory belongs to Jesus in Kiswahili. In this rendition, the cover artist portrays more liberty than in the previous examples. Her rendition is a mixture of both translated and non-translated verses. The verses remain untranslated while the chorus is reformulated into Kiswahili. However, there is an almost unnoticeable discrepancy between the original and the cover song. In the first line of the first verse, the cover artist changes the modal auxiliary verb from *will* to *can*. This in turn changes the nuance communicated in the original.

In the original song, when the artist asks, *who will stand against the Lord?* They question the likelihood of anyone doing so. Nonetheless, the cover song by using *can* changes the statement to a dare. The cover artist is not only questioning the probability of the action but also the ability of anyone standing against the Lord. In other words, the cover artist is asking “who dares stand against the Lord.”

A drastic departure from the original can be observed in the last verse, where she disregards the original lyrics and comes up with a different message yet at the same time maintaining the theme of the verse, i.e. victory. Nevertheless, her message differs from

the original in that, whereas in the English version the singer talks of their victory in Jesus, the Kiswahili version describes Jesus' triumph on the cross.

Table 3.6: King of My Heart

King of my heart	Mfalme wa moyo wangu (King of my heart)
Let the King of my heart	Mfalme wa moyo wangu (The king of my heart)
Be the mountain where I run	Awe kimbilio langu (Be my hiding place)
The fountain I drink from	Chemichemi ininyweshayo (The fountain I drink from)
Oh, He is my song	Oh ye ni wimbo wangu (Oh He is my song)
Let the King of my heart	Mfalme wa moyo wangu (The king of my heart)
Be the shadow where I hide	Awe kimbilio nijifichayo (Be the refuge where I hide)
The ransom for my life	Fidia maishani (The ransom in life)
Oh, He is my song	Oh ye ni wimbo wangu (Oh he is my song)
You are good, good, ohh	U mwema (You are good)
You are good, good, ohh	Mwema (Good)
You are good, good, ohh	Mwema kwangu
You are good, good, ohh	(Good to me)

Table 3.6: King of My Heart Contd'

Let the King of my heart	Acha mfalme wa moyo wangu (Let the king of my heart)
Be the wind inside my sails	Awe upepo kwa tanga zangu (Be the wind in my sail)
The anchor in the waves	Nanga yangu katika mawimbi (Anchor in the waves)
Oh, He is my song	Yeye ni wimbo wangu (He is my song)
Let the King of my heart	Mfalme wa moyo wangu (The king of my heart)
Be the fire inside my veins	Awe moto kwa mishipa yangu (Be fire in my veins)
The echo of my days	Mwangwi wa siku zangu (The echo of my days)
Oh he is my song	Yeye ni wimbo wangu (He is my song)
You're never gonna let You're never gonna let me down And You're never gonna let You're never gonna let me down You're never gonna let You're never gonna let me down You're never gonna let You're never gonna let me down	You're never gonna let You're never gonna let me down And You're never gonna let You're never gonna let me down You're never gonna let You're never gonna let me down You're never gonna let You're never gonna let me down You're never gonna let me down You're always besides me You never leave me, You never forsake me Your spirit, He guides me Always protects me

Explanation

In the above reformulation, just like the previous artist, the cover artists opted for a combination of strategies: translating some verses, leaving some untranslated and adding new lyrics that are not in the original.

The translated verses are characterized by word for word translations. The cover is therefore very close to the original in terms of structure and expression. In this reformulation, there are no cases of distortion. Although the cover artists used standardized Kiswahili, the question is whether or not this was the best choice. This is because; in translation one has to ask themselves whether the word or phrase they have used is common among the audience they are writing for. If the answer to this is no, then they might have to consider using words that are commonly used in the public domain otherwise they risk having a high register document that does not communicate. Simply put, simplicity is necessary. From the above reformulation, it is evident that the cover artists did not intend to break down the content of the original song for their Kiswahili audience but only intended to sing the original song in Kiswahili, while staying as faithful as possible to the original lyrics.

3.3 Summary

In this chapter the research methods, sampling technique and research procedures employed in the study were described.

The chapter also explored the strategies employed by different gospel artists in reformulation of lyrics and discussed the semantic implications that these strategies have on the TL renditions.

From this chapter, we have also established that some of the strategies employed in lyrics reformulation may have semantic implications on the TL songs. While reformulating lyrics, an artist may bend, break or even invent translation rules of accuracy and faithfulness.

CHAPTER FOUR: CHOICES IN SONG TRANSLATION

This chapter analyses data that was presented in the previous chapter and focuses on the third objective of the study; to test whether strategies used by Kenyan artists attest to Franzon's theory on choices in song translation.

According to Bell (1998:188, as cited by Ordudari, 2007) strategies can be categorized into two: local and global strategies. The former refers to strategies that deal with text segments or micro-units of the text whereas the latter has to do with the whole text i.e. macro-units.

In chapter three we focused on the micro-units of the reformulated lyrics and therefore discussed the local translation strategies used by several artists in the reformulation of the selected lyrics. Such strategies included: transposition, the use of a more general word, use of a more specific word, literal translation and replacement texts.

These strategies focused mainly on solving linguistic challenges faced by artists during the reformulation exercise and were more inclined towards the syntactic and semantic properties of the lyrics. An example of the challenges encountered at this level includes structural differences between Kiswahili and English. We also established that strategies used at this level- micro-unit level- may have semantic implications on the TT as illustrated below:

Sometimes Kiswahili uses many words to express an idea that would be expressed in fewer words in English. An artist reformulating lyrics from English into Kiswahili may find this problematic given that their choices are limited due to the constraints imposed by the original music. Faced by such a challenge, the cover artist in song 1 rendered the phrase *your baby boy has walked where angels trod* as *Mwanao Yesu ni muweza yote* (*Your son Jesus is the Almighty*). As a result, the meaning in the original song is distorted. The original lyricist intended to communicate the supernatural nature of Mary's son but this is not the message that comes across in the TT.

In this chapter we depart from the analysis of micro-units and concentrate on the macro-units of the translation. Here we will discuss the global strategies that the selected artists used while reformulating lyrics of selected songs from English to Kiswahili. While local strategies aimed at overcoming linguistic challenges, artists used the global strategies to enhance singability.

Franzon's choices in song translation deal with the macro-units of the text i.e. song verses. These choices can therefore be categorized as global strategies. In the following section we discuss these choices as postulated by Franzon.

4.1 Franzon's Choices in Song Translation

As already established from previous discussions, artists have several options when it comes to song translation. According to Franzon (2014), there are five possible choices in song translation. These are: leaving the song untranslated, translating the lyrics without taking the music into account, writing completely new lyrics that have no relation with the original lyrics, translating the lyrics and modifying the melody to suit these new lyrics, adapting the translation to the original music. Franzon further explains that these choices are contingent upon the Skopos of the translation. For example, a translator whose goal is to just help their target audience understand the lyrics of a particular song will use option 2, which is translating the lyrics without taking the music into account. On the other hand, a translator commissioned with the task of producing a singable text that must respect the original music will go for option 5 that involves adapting their translation to the original music. He also states that in practice a translator may combine several of these strategies based on what they want to achieve with the translation. For example, one might choose to leave some parts of the song untranslated while adapting the translated lyrics to the original music as was the case in songs 4 and 5.

4.1.1 Leaving the Song Untranslated

According to Franzon (2014), songs can sometimes be left untranslated due to constraints such as lack of time. Other times, this is the most preferred and only feasible option. Franzon explains that when subtitling films, sometimes the translators may decide not to subtitle the lyrics of the songs in the film, leaving them in their original language. This

may often be the case when the song has been used as a non-diegetic soundtrack. Non-diegetic sounds are noises added in the film, but whose source cannot be seen on the screen. They are often used to enhance the mood of a particular scene. An example of non-diegetic sound is the tension build up track used in a film; the audience can hear it but the characters in the film do not. These may therefore be left untranslated because they do not affect the comprehensibility of the narrative but only serve as additives.

Franzon also states that in productions featuring voices of famous artists, translators may choose to leave these untranslated. This could be a marketing strategy because the film is bound to capture the attention of fans of the famous artist featured in the film. Moreover, leaving the song untranslated in a film may save the production crew time and money required to rerecord the song in another language.

The decision to leave the song untranslated is based on the assumption that doing so preserves its authenticity.

Often when doing cover songs, artists who choose to leave the song untranslated may all the same make several changes to the song. Such changes may include: transposing the song from one genre to another, e.g. converting the song from Rhythm n Blues (RNB) into reggae; adding their own lyrics to the song; changing the mode of performance for example if the original song's music video had been filmed in different locations and had a story line to it, the artist may decide to perform their cover in a studio setting; making the song shorter than the original etc... The purpose of these changes is to add a personal touch to the song hence making it "authentic". Singers who opt for this choice of translation may also be doing so to showcase their vocal abilities and creativity in interpreting the message being conveyed in the song or merely for fun. This may also be a way of increasing their following as most of the songs covered are originally popular songs. Upcoming artists use this choice as a way of starting their music career before they embark on writing and recording their own songs.

In this study however, this choice appears alongside other choices whereby an artist decides to leave parts of the song like the chorus, bridge or one verse untranslated.

4.1.2 Translating the Lyrics without Taking the Music into Account

According to Franzon, when using this option, the translator's focus is on the sense of the lyrics. Here, they disregard the musicality of the song and just translate the lyrics as though they were any other text. Examples of such translations can be found online on websites such as <https://lyricstranslate.com>, where the translations are provided through crowd sourcing. This option can also be used in subtitling, where the translators translate the song just to help the audience get the gist of the message. This option may be practiced by bilingual fans who wish to help other non native fans understand the content of the song. Such translations could also appear as subtitles in music videos. For example in the song *Imela* by Nathaniel Bassey, the musician provides English subtitles for the song and goes ahead to translate the chorus and other verses originally sung in Igbo. These translations from Igbo into English however do not correspond to the melody but only intend to help non-Igbo speakers watching the video to understand the lyrics.

The general assumption when using this choice is that the translation is only for facilitating comprehension of the lyrics and not for performability. The translator assumes that their target audience already enjoys the music in its original language and only wishes to enhance their enjoyment by decoding the nuances in the SL. The option is clearly relevant for fans and not for artists seeking to sing in another language. Although artists wishing to reproduce a song, originally sung in a language different from theirs, in their own language could use such translations to get the gist of the message in the original lyrics. These would then guide them as they come up with new singable lyrics in their own language.

This study intended to analyze translation of songs for singability. Going by the description of this option, it is clear that translations conducted using this option may not be singable. This option was therefore not viable for this study.

4.1.3 Writing New Lyrics to the Music

Franzon posits that when the music is considered to be the most important part of the song, then it is given preeminence. This means that the translator can do anything with the song's lyrics but cannot tamper with the original music. In this option therefore, the

commissioned translator has to take the music into account. When using this option it is as though the translator borrows the melody of the original song and then adds onto it his/her own story. They may borrow some features from the original song. The song translation may for example contain a word, or phrase from the original lyrics. Sometimes artists may just opt to respect the general theme of the original song and rewrite the new lyrics based on this theme. For example, an artist covering the hymn *Amazing Grace*, may decide to sing about grace in the same melody as that of the hymn but sing about a completely different aspect of grace.

At times, the only thing the two renditions may have in common is the melody. An example of this is the Pokomo lullaby that was adapted to become Kenya's National Anthem. In this case, those tasked with the composition of the national anthem wrote new lyrics to the already existing lullaby melody.

Just like other options, this option can be used alongside other options. An artist may decide to translate one verse adapting the new lyrics to the original song then write entirely new lyrics that have no relationship with the original lyrics, in the second verse. Alternatively, one may also decide to borrow a certain melody and rewrite the entire lyrics. Some Kenyan gospel artists have been criticized for using this option. They borrow melodies from secular songs and add to them new lyrics that bear some religious message. In their defense, the artists claim that their target audience being the youth; will relate more to these familiar tunes - using the known to teach the unknown.

This option, to some extent, makes work easier both for the artist and the audience: For the artist because they neither have to go through the painstaking process of music composition nor be mindful of whether or not they have captured the heart of the original lyrics. Similarly when it comes to marketing, their work is half done because the audience is most probably familiar with the music. On the other hand, the audience also has it easy, to a certain extent, because the only thing to be mastered is the new lyrics since the melody is already stored in their memory.

Writing new lyrics to already existing music, instead of translating the lyrics, gives the artist more ownership of the song. This option has been used in 2 of the 5 songs selected for this study. However, it has been used alongside other choices as shall be seen later.

4.1.4 Translating the Lyrics and Modifying the Music Accordingly

Franzon states that this option applies when the lyrics are regarded to be more important than the music yet the translation is still to be sung.

An artist may employ this option when they want to preserve some elements of the lyrics that would otherwise be lost if they adjusted the lyrics to fit the music. One element that an artist may want to preserve is stylistic features. During the reformulation process an artist may use a phrase or word that produces a certain effect on the song, for example, use of wordplay. They may however realize that the word/phrase doesn't fit well to the original music; it could either be too short or too long. Considering that the song translation must sound as natural as though no translation had been done, adjustments have to be done either to the music or the lyrics. Since the goal of the artist is to preserve this style that will enhance their performance, the music will then have to be compromised. The artist therefore modifies the original music to suit their new lyrics.

In other occasions, while reformulating lyrics from one language to another, a cover artist may seek semantic faithfulness. In this case, they may want to stay faithful to the original lyrics. However, as Seleskovitch and Lederer (1993, as cited by Junghwa, 2007) argue, no two languages express an idea in the same way. One language may, for example, use only a word to express an idea that would be, in another language, expressed in many words. This may especially be the case when there is no equivalence in the TL. The translator may consequently be forced to use an explanation to translate an idea. This occurs often when working from English to Kiswahili. For example *Meningitis* in Kiswahili is translated either as *homa ya uti wa mgongo* or *uvimbe wa tando za uti wa mgongo na ubongo*. An artist doing a cover song about Meningitis from English into Kiswahili, with the intention of translating every part of the song while staying faithful to the original lyrics, may find it challenging to produce a singable text that sounds natural. To overcome this challenge, this option may be viable for them.

Some languages, such as German, are known to have very long words. This means that an artist covering a song from German into English and vice versa may face a similar challenge if they want to produce a TT that is semantically close to the ST. This calls for an adjustment to the original music.

According to Franzon, This can be achieved by splitting, merging or adding notes and splitting or creating melismas. He further explains that for the commissioned translator to resort to this option, they must have the authority and will to make these adaptations. This means that the translator (in this case the artist) must have permission from the original music composer to make such adjustments to their music. This option has nonetheless not featured in the songs studied in this research.

4.1.5 Adapting the Translation to the Original Music

Franzon terms this to be the most common option for singable song translations. In this case the translator may lack either the authority or the will to change the original music. During the translation process therefore, the translator has to take into account all the properties of the original music e.g. music texture, tempo, pitch, rhythm, etc.... The only aspect of the original song that they can manipulate is the lyrics. This calls for flexibility on the part of the translators.

It is the most demanding option. The option is also time consuming as the translator has to keep looking for the best fitting lyrics that still communicate the essence of the original song while at the same trying to maintain naturalness. This means that in some occasions the translator will have to rewrite the lyrics several times. They are not only faced by linguistic challenges but the untouchable nature of the music adds to their woes. Adapting the translation to the original music may sometimes require that the translator opt for several other choices at the micro-unit level. According to Franzon, these choices may include paraphrasing, approximating more loosely, deleting from or adding to the content of the original lyrics. Some of these choices may have almost unnoticeable effects on the TT while others may affect the perception of the message.

In most cases, the purpose of doing a cover song is to give a new approach to an already existing song while maintaining its nature (in this case the original music) and its content. An artist driven by this motive will therefore opt for this option. An artist with no knowledge of music composition but who wishes to do a cover song in a different language may also find this option suitable.

In summary, Franzon argues that the assessment of the fidelity of a singable translation should not be based so much on a word by word comparison but should be evaluated based on contextual appropriateness. This means that, one should ask themselves whether the song translation has taken into consideration the dramatic intention, the style of language, register and the stage performance. He emphasizes that function and performance are of primary importance for singable translations. He further claims that in assessing whether a translation has respected the original lyrics, one should take into account the intended function of the translation as well as the original music.

4.2 Choices Used by Kenyan Artists in the Reformulation of Selected Gospel Songs

In the previous section we discussed the song translation choices as proposed by Franzon. In this section, we look at the choices made by Kenyan artists in the reformulation of selected Gospel songs and try to categorize them according to those suggested by Franzon.

As already mentioned previously, theoretically these choices exist distinctly but in practice a translator may combine several of them depending on the intended function. Moreover, some options may only be feasible for some translations and not others.

In this study, we have so far noted that not all of the options proposed by Franzon were applicable. We have also observed that in other instances several options were combined.

The table below presents a summary of the choices used in the reformulation of each of the selected songs:

Table 4.1: Summary of Choices Used in the Reformulation of Songs

Song	Option 1	Option 2	Option 3	Option 4	Option 5
1	N/A	N/A	Applicable	N/A	Applicable
2	N/A	N/A	N/A	N/A	Applicable
3	N/A	N/A	N/A	N/A	Applicable
4	Applicable	N/A	Applicable	N/A	Applicable
5	Applicable	N/A	Applicable	N/A	Applicable

From table 4.1 above, we notice that in some songs artists opted for only one option as was the case in songs 2 and 3 whereas others chose to combine several options as seen in songs 1, 4 and 5. In fact, songs 4 and 5 used 3 of the 5 choices posited by Franzon.

Option 1 was only used in two songs- songs 4 and 5 while option 3 featured in songs 1, 4 and 5. Option 5 was common among all artists but options 2 and 4 were not used in any of the five songs.

In the next sessions we present in-depth discussions of each of these options as used by the selected Kenyan gospel artists. We also explain how and why these options were used in the particular songs.

4.2.1 Leaving the Song Untranslated (option 1)

In this study, this option featured in two songs i.e. songs 4 and 5 strategy albeit partially.

In this option, the artists translated some parts of the song and left other parts untranslated. For instance in song 4, *Victory belongs to Jesus*; the artist leaves the first verse and the second chorus untranslated as shown below:

Verse 1- original version**Verse 1- Kiswahili version**

Who will stand against the Lord?

Who can stand against the Lord?

No one can

No one can

No one will

No one will

Who will stand against the king?

Who can stand against the king?

No one can

No one can

No one will

No one will

The artist also uses this option to render the chorus when it appears for the second time.

In song 5, *King of my heart*, the artists translate the entire song except the bridge.

An artist may decide to leave the entire song or a part of it untranslated as a way of showing respect to the original lyrics.

According to Gritsenko (2016) singing in the original language serves to “preserve the original essence of the song and reinforces its emotional effect by reviving pleasant memories connected with the singing performance.”

In the cases above the artists identified the most critical parts of the songs: first verse and the last chorus (for song 4) and the bridge (for song 5).

Song 4

The verses in a song tell the story. It is in the first verse that we are introduced to the characters in the story and we get to know what the song is about. This verse therefore determines how the song will be perceived by the audience. An artist thus has to ensure that it is very catchy. In leaving the verse untranslated, the artist in song 4 was able to retain the original song’s appealing effect. When listening to the cover song the audience is able to immediately identify with it since it is familiar. Similarly, since it is the first

part that the audience interacts with while listening to the song; the familiar untranslated verse draws the audience in and elicits their eagerness to listen to the rest of the song.

The chorus is the climax of the song and is considered to be the most important part. It can make or break the song. It is also the part that the audience identifies with the most. By leaving this part untranslated therefore the artist is assured of reviving the memories and the emotions the audience attached to the original song thus achieving the same effect as the original singer. The cover artist in song 4 translated the chorus at the first instance but left the final chorus untranslated. Consequently, the Kiswahili cover maintains the climax effect that the original singer intended to achieve using this chorus.

Song 5

In song 5, the artists opted to leave the bridge untranslated.

Just like the chorus, the bridge also serves to give a climax to the song while breaking away from the previous pattern of the song. Moreover, it allows the singer to give the listener additional information that is equally important as that provided in the verses. It communicates the convictions of the singer. Consequently, the untranslated bridge allows the cover artist to end on the same emotive note as the original artist.

One can therefore deduce that these artists employed this option to achieve the same effect as the original song which is to express their deep convictions. The original bridge is repetitive in nature. The singer repeats the line *you're never gonna let me down*. Singers use repetition as a way of inscribing their lyrics in the minds of the audience. In this way, their song becomes memorable. The cover artists, by leaving the bridge untranslated were hence able to retain this effect in their rendition as well.

4.2.2 Translating the Lyrics without Taking the Music into Account (option 2)

As already mentioned previously, this option aims at providing the audience with the gist of the message and not at producing a singable text. It was therefore not applicable to this study.

4.2.3 Writing New Lyrics to the Music (option 3)

Similar to the first option, this strategy was also used alongside other strategies and not as an independent choice.

Song 1

In this song, this choice occurs in two instances: the first case is when the lyricists introduce a new idea *Mwanao Yesu ni Muweza wa yote* (*your son Jesus is the Almighty*) where as in the original English version the lyricist talks of *Your baby boy has walked where angels trod*. This can also be seen where in the original the lyricist talks of; *your baby boy would save our sons and daughters* which is reformulated in Kiswahili as *angetuliza dhoruba* (He would calm the storm).

The cover artists might have opted for these new lyrics that are not a true representation of the original, in order to obtain a naturally singable text that would not require them to alter the music.

To stay faithful to the original song, the Kiswahili artists could have translated the line “*your baby boy has walked where angels trod*” as: *Mwanao wa kiume alitembea mahali ambapo malaika hutembea/kanyaga*. This is clearly too long and would not fit to the music appropriately. This also applies for the second case where the reformulation of the line “*your baby boy would save our sons and daughters*” into Kiswahili would be too long consequently not fitting into the music as naturally as it ought to.

In songs 4 and 5, the cover artists express more artistic liberty. In these two songs, they each introduce new verses that are not present in the original song. Nonetheless, in both cases, the cover artists borrow from the original songs’ theme as demonstrated from the following examples:

Song 4

The dominant theme in the song *Victory belongs to Jesus (song 4)* is, as the name suggests, victory in Jesus. During the reformulation process from English to Kiswahili, the cover artist introduces new lyrics that bear the theme of victory. Nonetheless, the artist shifts their point of view from describing their victory in Jesus, as is the case in the original song, to describing Jesus' victory over death. In the original song, the lyricist sings about their own victory but the cover artist decides to hail Jesus for His victory on the cross. This is illustrated below:

Original song

You will deliver (You're a provider)
You're a provider (I find my victory)
I find my victory in You (forever
victorious)
Forever victorious (forever we win Jesus)
Forever we win (the victory is in You
Jesus)
I find my victory in You

Kiswahili version

Msalabani ulifa (You died on the cross)
Ukaenda kuzimu (Descended into hell)
Ukatoka na funguo (funguo, funguo, ooh)
(Came back with the keys (Keys, keys,
ooh)
Ulishinda shetani, kifo na mauti (You
conquered Satan and death)
Ukapewa taji (taji, taji) (As a result you
were crowned...)

From the example above, the cover artist distances themselves from the victory that is being sung about. While the original lyricist in this verse is the subject, the cover artist prefers to remain a narrator. This decision by the cover artist, to depart from the original lyrics point of view and to describe this majestic victory by Jesus, may have intended to explain why no one can stand against Him as claimed in the verses of the song. The artist therefore writes the new lyrics to share their point of view, regarding Jesus' victory on the cross, with the world. As a result, the cover artist is not just a narrator seeking to tell the story in the original lyrics in a different language, but also owns the story.

Song 5

In song 5, the new lyrics emphasize the message in the bridge. In the English version's bridge, the lyricist makes a confession that God will never let them down. In the reformulation, the cover artists reaffirm this declaration by adding their own words. The cover artists introduce the following new lyrics to the bridge:

You're always besides me

You never leave me,

You never forsake me

Your spirit, He guides me

Always protects me

It is clear that these new words have been influenced by those in the original song. Despite the fact that they are not part of the original song, they all the same embody the spirit of the original bridge lyrics as they are a declaration of the singer's certainty that God is always by their side. This may also be interpreted to mean that God will never let them down.

All the same, a closer look at these new lyrics reveals that they may have been used as adlibs. Adlibs are syllables, words or phrases that are sung impromptu. They serve to enhance the artist's performance; allowing them to add emotion and their personality to the song.

From these illustrations we see that; in song 1 the cover artists used this option as a strategy to cope with the structural differences between English and Kiswahili and to produce a naturally singable text. On the other hand in songs 4 and 5, the artists added these new lyrics with intent to own the performance and add their personal convictions or opinions to the reformulations.

4.2.4 Translating the Lyrics and Modifying the Music Accordingly (option 4)

This option was not applicable to this study.

4.2.5 Adapting the Translation to the Original Music (option 5)

As stated by Franzon this option is clearly the most commonly applied by translators seeking singability. It was applied in all the 5 songs studied in this research. Constrained by the musical properties of the original song, the artists had to ensure that their translations fitted well into the original music. In order to do so, the artists had to employ other strategies at the micro-level. Such strategies included: additional of lyrics that are different from those in the original song as was seen in the case of song 1, omission of certain syllables, words or phrases as in songs 1 and 3, etc. Some of these strategies had almost unnoticeable effects on the TT. For example in order to adapt their translation to the original music, while reformulating the chorus, the cover artist in song 3 omitted some syllables as shown below:

You are the fire	We ndiwe moto (You are the fire)
We are the temple	Sisi hekalu (We the temple)
Your are the voice	
We are your song	Wewe sauti (You the voice)
	Si ni wimbo (We are a song)

In the first line the artist instead of saying *wewe* uses *we*. This is also the case in the last line where the artist decides to use *si* in the place of *sisi*. In lines two and three the cover artist omits the verb *ni* (the verb to be). The full sentences should have been *Sisi ni hekalu* and *wewe ni sauti* respectively. However, these sentences would not have fit naturally to the original music. The intention of any singable song translation, as already stated, is to produce a singable text that sounds so natural that the target audience would not be able to tell that it is indeed a translation.

The impact of the choices above on the target text was almost unnoticeable because they neither changed the meaning of the original lyrics nor affected the comprehension of the message. This was also the case in song 2 although the artist used a different strategy-

transposition. When reformulating the chorus, the Kiswahili artist changed the grammatical categories of some words from nouns to verbs and vice versa. This is demonstrated below:

Way maker	Wafanya njia (You make a way)
Miracle worker	Maajabu (Wonders)
Promise keeper	Dumisha maagano (Keep promises)
Light in the darkness	Wewe nuru gizani (You are light in the darkness)
My God	Yesu (Jesus)
That is who you are	hivyo ndivyo ulivyo (That is your nature)

By and large, this reformulation still communicates the original lyricist's intended message in spite of the differences in expression.

In other cases however, so as to adapt the translation to the original song, the cover artists went for more drastic choices. Consequently, the impact of these choices on the reformulation was equally drastic. This was evident in the reformulation of some lines in song 1 as illustrated below:

Your baby boy has walked where angels trod Mwanao Yesu ni Muweza wa yote
(your son Jesus is the Almighty)

While using this option in their reformulation, the artists involved in the translation of song 1 opted to write entirely new lyrics for the above line. This is because had they gone by the original lyrics, the Kiswahili rendition would have been longer and would call for the modification of the original music. The option, modifying the original music, not being available for them either due to lack of permission or willingness on their part, the artists had to be more flexible in their reformulation even if this meant distorting the original message. Clearly, the priority here was to produce a singable text rather than to have a faithful reformulation of the lyrics.

The artists may have had to use this option due to copyright laws or they may have been motivated by other factors such as love for the original music. Another reason could be the fact that adding their voice to an already popular song provides them with a niche to easily reach an audience that is already familiar with the original music, consequently profiting from the original singers' local fan base to expand their own.

4.3 Summary

This chapter analyzed the choices used by the selected Kenyan artists in the reformulation of Gospel songs from English to Kiswahili. It then compared these choices to those posited by Franzon in his theory of choices in song translation with the intention of testing whether the choices used by Kenyan artists attest to those presented in Franzon's theory.

CHAPTER FIVE: SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.1 Introduction

In this chapter we present a summary of the discussions made in previous chapters. We also discuss the conclusions drawn from this study in relation to the objectives set at the beginning of the research. The chapter also evaluates whether the objectives of the study were met and if the findings of this study support the hypothesis posited in the beginning of the research. Lastly, the researcher gives recommendations for future studies based on the conclusions discussed.

5.2 Summary of Chapters

Songs undergo great manipulations when they are made to cross linguistic borders through cover songs. They not only change from one culture to another but also change in structure, expression and sometimes meaning. In other words, there exists some discrepancies between the original and the reformulated songs. Against this background, this study sought to investigate the strategies employed by Kenyan Gospel artists in the reformulation of lyrics from English into Kiswahili. The study was driven by three objectives: First, we set out to analyze translation strategies used in the reformulation of lyrics from English into Kiswahili as demonstrated by Kenyan artists. Second, we intended to access the semantic implications of these strategies on the TL texts. Lastly, we aimed at testing whether the strategies used by Kenyan Gospel artists attest to Franzone's theory of choices in song translation.

Based on Franzone's theory of choices in song translation, we hypothesized that different artists use different strategies while reformulating lyrics from one language to another. We also made the assumption that the choices made by artists in the reformulation of lyrics have semantic implications on the TT. Moreover, we assumed that unlike translators; whose motive is to preserve the message of the ST, lyricists seek to entertain their audiences and therefore the strategies they use serve to achieve this goal.

The research featured 5 Kenyan Kiswahili Gospel cover songs. These were covers of songs originally performed in English. The songs were selected based on their popularity as evidenced by the number of YouTube views the original songs had. Another criteria used for the selection was that the original song must have been performed fully in English (no use of code switching). Only the top 5 popular English Gospel songs with covers in Kiswahili were studied in this research.

In chapter one, we laid the ground work for this study: We introduced the concept of cover songs and presented the background to the study followed by the statement of the problem. We stated the objectives that guided this research and formulated some hypothesis to be proven by the findings of the study. We explained the significance of this study and reviewed literature existing prior to our research while explaining how those previous studies differ from the current one. We also presented the theoretic framework that was used in this study and described the research methodology.

Chapter two focused on reformulation strategies used in translation. First, we made a distinction between translation procedures, methods, techniques and strategies. We then delved into the reformulation of lyrics. At this point, we defined song translations and discussed the challenges of song translation. Moreover, we explained why the subject of song translation remains understudied despite the ubiquity of music and its role in the society. In this chapter we also narrowed down our scope to translating for singability. We established that when translating for singability, naturalness is the prerequisite. The chapter concludes with discussions on strategies for lyrics reformulation.

In chapter three, the collected data was presented. The data consisted of 5 Kiswahili Gospel cover songs and was presented in tabular form. This data was grouped into two-completely translated songs and partially translated songs. The researcher juxtaposed the Kiswahili and the English lyrics, identifying any existing discrepancies between the two versions. This aimed at analyzing the strategies used in the reformulation of each song and assessing the semantic implications of these strategies on the TL songs. From this chapter we established that some reformulation strategies may have semantic implications on the TL songs.

In chapter four the collected data was analyzed. The chapter concentrated on choices in song translation and sought to address the third objective of the study. This was to test whether strategies used by Kenyan Gospel artists in reformulation of lyrics attest to Franzon's choices in song translation. To begin with, we distinguished between local and global strategies. It was concluded that Franzon's choices fall under the latter category. We discussed the choices posited by Franzon and compared them to those used by the selected artists so as to find out which ones were feasible in this study and those that were not.

5.3 Conclusions of the Study

The results of this analysis can be summarized as follows:

From this study we identified two distinct categories of reformulation strategies that were used in the reformulation of the selected songs. These were: local and global strategies. The local strategies were used to tackle the challenges at the micro-unit levels. These challenges were mainly language- oriented, for example different language structure between English and Kiswahili. On the other hand, the global strategies were used at the macro-unit levels. Unlike the former strategies, these were mainly used to achieve singability.

At micro-unit level, some of the strategies that come into play, as revealed by the findings of this study, are: literal translation, transposition, omission, use of a more specific word, use of a general expression, change of tenses, replacement texts and understatement.

It is these strategies employed at the micro-units level that bear semantic implications on the translations. It was observed that most of these choices did not have any impact on the comprehensibility of the target text. All the same, in some cases the strategies used may have distorted the meaning of the original. For example in the reformulation of song 1, where the artist reformulated the line; *your baby boy has walked where angels trod* as *Mwanao wa kiume ni muweza wa yote* (your son is Almighty). The Kiswahili rendition thus failed to represent the image of Mary's son as a supernatural being. The use of

understatement as a strategy may also bear semantic implications on the target text. This is because some subtle nuances may be lost in the reformulation leading to a miscommunication. For instance during the reformulation of song 3, the artist rendered the phrase “beauty for ashes” as *uzuri mwingi*. This does not communicate the meaning intended by the original artist as this expression implies receiving joy after a period of sorrow/mourning.

The implications observed from these examples were: distortion of the message and an under-representation of the original song’s imagery and intensity of feelings.

At the macro-unit level, artists used some of the choices postulated in Franzon’s theory of choices in song translation. In Franzon’s theory, five choices are presented. These are : leaving the song untranslated, translating the song without taking the music into consideration, writing entirely new lyrics to the song, translating the lyrics and making adaptations to the music and adapting the translation to the original music. However, only 3 of these 5 choices were relevant in this study.

It was observed that the first option, leaving the song untranslated was only used in two songs alongside other options. In applying this strategy, the artists identified essential parts of the song that can be said to determine the impact that the song would have on the listener. These parts were: the 1st verse, the chorus and the bridge. In so doing the artists aimed at transferring the same emotional intensity, to the listener, as that conveyed in the original song.

We also established that option 3, writing new lyrics to the music, was used in different occasions to attain various results. In the first instance i.e. in song 1, it was used by the artist as a coping strategy so as to overcome the challenge of difference in language structure between Kiswahili and English. Here, the artist had to choose lyrics that would naturally fit into the music without needing to modify the original music. This is given by the fact that sometimes Kiswahili uses more words to express an idea that would otherwise be expressed in fewer words in English.

In songs 4 and 5, the artists employed this strategy with view to add an element of authenticity to the original song and to personalize the performance of the cover song.

It was evident from this study that option 5, adapting the translation to the original music, is the commonly applied strategy in lyrics reformulation. In fact, it was employed by all artists in all the five songs. This attests to Franzon's argument that adapting the translation to the original music is the most viable option for translations aiming at achieving singability while staying faithful to the original music.

Option 2, translating the lyrics without taking the original music into consideration, was not used in any of the selected songs. As established from the study, this is because this choice seeks to give the audience the gist of the original message but is not intended to produce a singable text. Nevertheless, this research focused on translation for singability.

Option 4 was also not relevant in this study. This is because the primary determining factor for the choice of strategy to be used is the purpose of the reformulation. In this study, the main factor for reformulation was to achieve a singable text. Another factor that advises an artist's choice of reformulating strategy is their authority over the original music or the lack of it. The question here is whether the artist has the authority to make any amendments to the original music. Going by the findings of this research, the artists had no such authority or they lacked the will to modify the original music.

In several instances the artists combined several choices in their reformulations. For example, in song 1, the artists combined option 3 and 5 while in songs 4 and 5; the artists combined options 1, 3 and 5 respectively. These observations match with Franzon's argument that these choices may be combined or used independently depending on the purpose of the reformulation.

It was also observed that while choices at the micro-units level may bear semantic implications on the target text, the choices posited by Franzon affect the artist's performance and the way the target audience perceives the reformulated song.

This study has gone further to show that during song translation, a translator (in this case the artist) is faced by more choices than those posited by Franzon. Our findings revealed that Franzon's choices in song translation impact the global output of the translation. In other words these strategies affect the macro-units of the song i.e. the verses and the overall product. This therefore means that while reformulating the micro-units of the song, an artist still has to decide on the strategies to use in reformulating a particular word, an expression or an entire line. At this level, their choices vary from use of transposition, literal translation, omission etc.

Finally, this study has also proven that for artists the song is king. This means that unlike the translators who are bound by the ST, the artist is at liberty to bend, break or even invent their own rules provided that they produce a singable text that is appealing to their audience. This explains why an artist would freely change the tense of a sentence (for example from simple present tense to perfect present tense) or change the modal auxiliary verb of a sentence (from will to can). Yet, such decisions would alter the meaning of the sentence altogether. A translator, on the other hand, may not enjoy such liberties. Besides, a translator also has to consider whether their reformulations are communicative to the audience. This means that they may decide to adjust their register to suit their target audience. Conversely, an artist, as was seen in the reformulation of song 5, is under no such obligation.

5.4 Recommendations for Further Studies

As mentioned in the previous section, this research only analyzed five Kenyan Gospel songs. It would be interesting to study other genres such as folk songs, kapuka, Rhumba, Benga etc. Future studies might also involve giving several artists the same songs and comparing the strategies used. This may be followed by an interview or questionnaire to investigate the motive behind the choice of the strategies used.

Although cover artists may try to interpret the original singer's intended meaning and even succeed in conveying it accurately in the TL, only the original artist can be the judge of whether the intended meaning was truly brought out. With this in mind, scholars interested in studying song translation may involve the original artists in their research.

One may either ask them to translate their own work, in the case of bilingual artists, or ask them to explain the message they intended to communicate in their lyrics. The researcher may then ask a different artist to translate the song and then compare the reformulated lyrics to the explanation by the original singer/ the original singer's translation to see whether there is a loss of meaning in the reformulation.

It would also be interesting to carry out a similar study using Low's Pentathlon principle as the theoretic framework to compare the applicability of the two theories.

5.5 Summary

In this chapter, we presented a summary of the chapters, general conclusions drawn from the findings as well recommendations for further studies.

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