

A New Translation of Selected Songs from Musical *The Phantom of the Opera* and a Comparison with a Professional Translation

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ABSTRAKT

Cílem této bakalářské práce je porovnání dvou překladů několika písní z muzikálu *Fantom Opery*. Autorem překladu 1 je profesionální překladatel, zatímco překlad 2 byl vytvořen začátečníkem. Práce je rozdělena do dvou částí. První část se věnuje teorii překladu, především překladatelskému procesu na rovině lexikální a poetické. Praktická část čtenáře nejdříve seznamuje s muzikálem a vybranými písněmi, poté už je zaměřena na analýzu překladů na úrovni prosodické, poetické a lexikální. Jednotlivé úrovně analýzy jsou následně zhodnoceny. Závěrem je zhodnoceno, v čem se překlad začátečníka od překladu profesionála nejvíce odlišuje.

Klíčová slova: profesionální překlad, překlad začátečníka, porovnání, analýza překladu, prosodická rovina, poetická rovina, lexikální rovina

ABSTRACT

This bachelor thesis aims to compare two translations of several songs from the musical *The Phantom of the Opera*. The author of translation 1 is a professional translator, whereas translation 2 was created by a beginner. This thesis is divided into two parts. The first part is devoted to translation theory, primarily to the translation process on a lexical and poetic level. The practical part firstly acquaints the reader with the musical and selected songs, and then it is focused on the analysis of translations on a prosodic, poetic, and lexical level. Individual levels of analysis are afterward evaluated. Conclusively, evaluation of how the translation of a beginner differs the most from the professional translation.

Keywords: professional translation, beginner translation, comparison, translation analysis, prosodic level, poetic level, lexical level

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I hereby declare that both the printed version of my bachelor's thesis and the electronic version that can be found in the IS/STAG system are identical.

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INTRODUCTION

I have always had a passion for musicals. At the same time, I was intrigued to see how musical song lyrics get translated into other languages. Such a type of text is, with its rhymed format, most similar to poetry, and poetry translation has always been considered a hard nut to crack for translators. Nevertheless, we have an urge to come to terms with it and be able to pass on its aesthetic value to other people coming from different cultures, speaking different languages. Thus, when I was about to develop a topic for my bachelor's thesis, I decided to choose writing about poetry translation.

So I have decided to choose song lyrics as a source text for my poetry translation comparison. Five different songs from the most favorite musical of mine were chosen. *The Phantom of the Opera* is often presented as one of the most successful musicals played all over the world for several decades. It has even its movie adaption starring Gerard Butler and Emmy Rossum. The original musical was firstly introduced in London years ago. Czech adaptation can be seen in Goja Music Hall in Prague.

I have seen it for the first time within the framework of my secondary school activities. Music education was my specialization while studying at a secondary pedagogical school. Even back then, *The Phantom of the Opera* happened to be my favorite in the field of works of art. Such a positive approach to it was one of the main reasons I chose it as suitable for my bachelor's thesis.

This bachelor's thesis will be divided into two parts. At first, attention will be paid to theory. The basics of the translation will be described as well as the translation process and translation of poetry. The second part of this work will be analytical. In this part, a comparison between beginner and professional translations will be made, and some compelling examples will be shown.

This bachelor's thesis aims to determine how much a beginner translation differs from the translation sung on the stage made by a professional. Additionally, similarities between translations will be discussed. Finally, what a beginner could improve and consider more while trying another musical translation in the future.

I. THEORY

1 BASICS OF TRANSLATION

The word *translation* is extensive, carrying many different meanings, but all of them are related to the general idea about translation. Translation could be interpreted as a process of translation, the act itself, when the translator transfers the text from the **source language** (SL) to the **target language** (TL). Another interpretation is that translation is a product of the before-mentioned process – the **target text** (TT) that originated from the **source text** (ST). And the third generally accepted meaning of this word is expressing an academic discipline dealing with translating methods, current and past approaches from humankind to it, and all the other phenomena related to translation (Munday 2008, 5).

Although translation has been with humanity for a very long time as a part of communication, it was recognized not so long ago as an academic discipline. However, it proved its essentiality much earlier. The first works demonstrating the need for translation services date back to ancient Rome, Greece, Mesopotamia, and Egypt, where the well-known Rosetta Stone comes from, on which the exact text is written in three different languages. Later, the exploration of the Rosetta Stone led to the deciphering of hieroglyphs. It can already be seen how important the art of translation is for humanity and education. It has played an initial role in the lives of people coming from different cultures, thus enabling them to transfer text, words, and meaning, but mainly cultural values and knowledge to each other. That, of course, contributed to broadening humanity's horizons, making us what we are nowadays (Gromová 2009, 9).

Linguists began to deal with translation only in the second half of the 20th century, when the concept of equivalence first appeared. The related concept of functional equivalence contributes to today's overall approach to translation. Today's approach should be primarily functional, i.e., usable. A correct translation does not mean translating word for word but being mainly guided by whether the translation is applicable in the same or similar situation between speakers. Knittlová (2010) describes how such a correct translation should look and what aspects one must consider while translating. Firstly, TT should appear as natural as possible, even though the ST comes from different cultures. Then the translation must mean the exact thing, so the addressee of the target culture (TC) perceives the text in the same way, and it has the same effect on them as it had on the addressee of the source culture (SC). And last but not least, the translation should evoke the same emotional reaction and a similar response in the form of a linguistic expression (Knittlová 2010, 7–15).

It is essential to note that we generally talk about translation from one language to another, i.e., from the ST to the TT. In this case, we are talking about *interlingual* translation, one of Jacobson's three basic types of translation. The other two types are *intersemiotic* and *intra lingual* translation. Intralingual translation can be understood as paraphrasing or re-expressing the exact text differently but using the same language. Intersemiotic translation is when we do not translate the ST into any TT but, for example, into a work of art, trying to express what has been said non-verbal (Munday 2008, 5).

1.1 Types of interlingual translation

Within the framework of translation from one language to another language, the following subtypes of interlingual translation are most often used and described (Knittlová 2010, 16–17):

- **Literal translation:** respects grammatical aspects of the TL but does not seem natural to the addressee (incorrectly chosen collocations or phrases may occur).
- **Free translation:** an aesthetically degraded translation that does not respect aspects of the ST at all.
- **Communicative translation:** closely related to human communication, especially collocations, phrases, and idioms are respected. The aim of communicative translation is that the exchange of information between speakers is comprehensible.
- **Interlineal translation:** an exact literal translation of the ST, which does not respect grammatical aspects of the TL.

Newmark categorizes the above-mentioned subtypes of interlingual translation as translation methods and adds another four of them from which a translator can choose (1988, 46–47):

- **Faithful translation:** means a translation which is faithful to the intentions inserted into ST by trying to respect and transfer the contextual meanings as much as possible.
- **Semantic translation:** only slightly differs from the type of faithful translation, more focused on the transfer of aesthetic values.
- **Adaption:** it is a type of translation mostly used by poetry and drama translators. Adaption can be formed by translating the ST literally and then handed over to the artist who is used to write poems or drama plays in TL to create a completely new work.

- **Idiomatic translation:** Knittlová uses the term ‘idiomatic translation’ as a synonym for ‘communicative translation’ (2010, 17). Idiomatic translation can be recognized by frequent use of idioms and collocations that are typical for the TC.

1.2 Process of translation

This part of my bachelor’s thesis will be devoted to the translation process and, overall, to the approach any translator should have once they want to translate a text, a piece of art. The right question is whether even direct instruction on correctly approaching the ST and working with it afterward exists. Many translators describe their translation process differently and put weights on different problems that can occur. In this chapter, two approaches of two translators will be described. Both selected translators focus mainly on literary translation in their works.

Both translators divide the translator’s process of literary works into three different phases. Levý (2012, 50–55) describes the first phase as **an understanding of ST**, and he perceives a translator as a reader in the first place, who then works with their perception of the ST. A translator must have grammatical knowledge of both the languages, SL and TL. Secondly, they have to understand the ST author and try to take on their thoughts, values, and ideas. And lastly, a translator must know the facts of ST, such as the characters, their relationships, and timeline. Vilikovský (2002, 96–98) recognizes the first phase as the **interpretation phase**. Unlike Levý, Vilikovský considers it essential to be the reader of the primary source and to use many secondary sources. To do a good translation, a translator should map the historical context of the time of the ST and find additional information about the author to understand his thoughts and intentions better.

As an **interpretation**, Levý (2012, 56–63) names his phase number two. At this stage, according to him, it is necessary to interpret words with possible ambiguous meanings, which are not easily translatable into TL. A great example of an ambiguous English word is *papers*. A good translator must know the context of the whole ST to understand the correct meaning of the word, as it can be synonymous with *newspapers*, *official documents*, *ID cards*, and more. From Vilikovský’s point of view, which follows Levý and criticizes his interpretation phase, he calls the second phase of the translation process a **conception**. It differs from Levý’s interpretation of the perception of ST. We not only take into consideration ST and SC within conception but also TC and the translation itself. In this phase, a translator chooses the means to use while translating (2002, 103–105).

Lastly, the third phase, according to Levý, is **re-stylization**. In this phase, Levý focuses mainly on the differences between the two languages and the importance of preserving the values and thoughts of the ST and the language means used (2012, 63–70). According to Vilikovský, Levý's description of the last phase of the translations process is very general. Vilikovský himself understands it much more broadly, talking not only about semantic and functional equivalents but also about pragmatic equivalents. The last phase of the translation process is called **reproduction** by Vilikovský (2002, 127–129).

2 TRANSLATION AT AND ABOVE WORD LEVEL

The word as such is the unit of language. At the same time, it is the only unit that can be used in isolation from other units. However, it is not the smallest unit carrying a particular meaning. Meaning can be carried by even smaller units, for example, suffixes and prefixes. The smallest unit with a meaning is called a morpheme (Baker 2011, 10–13).

In this chapter, we will look at a translation of lexical units. Attention will be paid mainly to its translation, and what types of equivalents might occur in the translation based on semantic similarity. The concept of collocation, idiom, and fixed phrase will be explained and how to approach their translation.

2.1 Equivalence on a lexical level

Knittlová, within the translation of lexical unit, focuses primarily on the question of denotative, connotative, and pragmatic meaning. Connotative meaning and denotative meaning might differ significantly according to culture. Three different types of equivalence of the lexical units are distinguished (2010, 40):

1. **Full equivalence**
2. **Partial equivalence**
3. **Zero equivalence**

Full equivalence in two different languages can be found mainly within the basic words, which can be considered general and, in other words, identical to the reality of all cultures. These are primarily the names of body parts, animals, or even abstract terms related to interpersonal relationships. Often those words have unambiguous meanings (Knittlová 2010, 41).

Knittlová considers partial equivalence to be the most common. We talk about partial equivalence in terms of words that do not have a full equivalent in TC, only a near one with a difference in denotative, connotative, or pragmatic meaning (Knittlová 2010, 42).

Lastly mentioned is zero equivalence. Zero equivalence can be found within words that do not have any equivalent in TC. Therefore, a translator must decide which translation method they would go to transfer the word (Knittlová 2010, 114).

2.2 Collocations

Collocations are constructions of words that tend to occur near each other within a particular language. Baker adds (2011, 47–48) that those words are semantically interconnected, even though their connection does not have to be logical. However, those word constructions are

typical for SC, and it seems natural to SL speakers to use them. Words are not occurring together just based on their meanings. Collocation *place a call* might be an exciting example of how two semantically different words can form a new meaning.

Collocations as such can be very specific to the culture they come from. They are often created based on their cultural environment, the material, social or political world. People from a different culture might find unusual collocation surprising because their culture might have another way of expressing particular meanings (Baker 2011, 49). For example, the typical English expression *heavy rain* would not be translated into Czech as *těžký déšť* because the word *těžký* [heavy] is not used in Czech within the weather. In Czech, the most equivalent expression is *silný déšť* [strong rain], which, in turn, would not sound natural to an English speaker.

Therefore, it can be assumed that a translator must know both cultures enough to translate the particular collocation correctly.

2.3 Fixed expressions and idioms

Baker (2011, 64) approaches fixed expressions and idioms similarly, given that both are very specific to a particular language and culture. And so, because of its mentioned exact nature, collocation and fixed expressions tend to be a huge challenge for translators coming from TC. They will never be able to use them as naturally as people from the SC.

The differences between them will be explained to separate these two concepts properly. We consider both fixed expressions and idioms to be set patterns in a particular language. The main difference between the two is that idioms are often created of words that, by their individual meaning, rarely have anything to do with the idiom's meaning in its complete form. Fixed expressions also have a form that is not very flexible, but the meaning of fixed expressions can be understood from their individual units (Baker 2011, 63). Based on this, it can be said that translating idioms is a little more complicated than translating fixed expressions.

Baker (2011) says that the translator's first task is to recognize and notice the idiom and fixed expression in the ST, and that might sometimes be complicated. A translator might recognize them based on their structure that does not have to follow the grammatical rules of a given language. Sometimes such words do not support general facts that are known to humankind. Once noticed, it is important to understand the idiom correctly (Baker 2011, 65–66).

The second task of a translator is to translate the concept correctly in the TT. Some idioms do have equivalent in TL (Baker 2011, 68). For example, an English idiomatic phrase *kill two birds with one stone* has a Czech equivalent *zabít dvě mouchy jednou ranou* [kill two flies with one blow]. Therefore, such an idiom is not exactly hard to translate, but idioms with no possible equivalents in TT exist. In such cases, the translator must decide how to approach its translation.

3 POETRY TRANSLATION

Translation of musical songs, which I will deal with in the practical part of this bachelor's thesis, is most similar in its matter to the translation of poetry. Such a translation is a tough nut to crack, especially in the kind of poetry which will also have musical processing. Poetry is classified as a literary text, which must be approached differently in translation from non-literary text.

Although differences between literary and non-literary texts are visible, defining them is difficult. The literary text can be described as a set of artistic values. It is a set that a translator subjectively perceives, and he translates into another language based on that perception. The most crucial matter about translating poetry for a translator is to preserve all of the aesthetic values which the author of the ST inserted into it and which he wanted to pass on to his audience by using linguistic, stylistic, or ideational means (Vilikovský 2002, 52–54).

Levý (2012, 26–27) defines the differences between literary and non-literary texts based on the individual elements found in the text. He divides them into invariable elements, i.e., those that remain, and variable elements, which are factors that can be altered in the target language. In the case of musical texts, we consider mainly the field of invariable elements. The sentence structure and certain sound qualities should not change, as well as the connotative meaning of the text, which is commonly much more critical within musical libretti. As a form of art, it is primarily intended to leave an emotional impression on us, hidden in the connotative meaning of the used words. On the contrary, the denotative meaning, the word's general meaning, is considered a variable factor in this case. Based on this, it can be assumed that each text is more challenging to translate the more invariable elements it carries.

Poetry can also be distinguished from other types of literary texts. The main difference between prose and verses is that prose is built upon larger units containing more extensive ideas, so its sentence structure is much more developed and complex, not limited by its form. The verse must maintain a particular form; for example, we observe a certain number of syllables used. Therefore, it is impossible to express oneself in a developed sentence structure within poetry. The poem's building units are minor, marked as a partial motive. While working with a poetic text, the translator is expected to be creative and have a certain amount of artistic feeling, which he expresses in his careful way with words. In poetry, unlike prose text, there is a higher intensity of use of apposition or metaphors. Another visible difference can be observed in the choice of words, not only based on their expressiveness

but on length too. Writing poetry, we reach mainly for shorter words, trying to avoid words made up of more than four syllables (Levý 2012, 203–204).

3.1 Non-translatability of poetry

In terms of form, poetry is often perceived by translators as practically the most complicated text to translate. Some even discuss its non-translatability. “A piece of art representing an intuitive perception is impossible to translate.” (Lednicki 1952, 304)

Subjective, and very individual perception of reality can be taken from a poetic text as from any other form of art, for example, painting. The question remains whether the translator can think objectively enough during the translating process to translate the poem successfully and whether is a form of art more important than the language means used. Thus, a translator has to choose because preserving both form and language means used in a poem could be considered impossible. Conclusively, a translator of poetry often creates an entirely different poem with a different message.

Newmark (1988, 166) mentions that there is no straightforward guide to approaching poetry translation right. There are many theories, but we know that the translator chooses which aspects of the poem he works with give the essential meaning. Also, Newmark does not perceive the translator of poetry as someone who communicates to another audience the feelings evoked by the original work in another language. Instead, the translator naturally presents their evoked feelings from the poem to his audience.

3.2 Verse

The category of verses can be divided into rhyming and non-rhyming sub-types. Of course, a translator working with rhymed ST and translating it to rhymed TT and therefore preserving its aesthetic value and rhymed format has a lot more work to do contrary to a translator of non-rhymed ST. In the analytical part of this thesis, attention will be focused on the translation of rhymed musical lyrics. Thus, a section of the theoretical part will be devoted to this issue. The most important terms will be clarified, and how to work with them while translating.

According to Levý (2012, 205–207), rather complex stylization is related to rhymed verse, which is one of the reasons why rhymed poems are so hard to translate. He focuses on language means and specific tendencies to which the poetry translator often tends and uses them a lot. Some of them can be found in both Czech and English language. Those means applicable for both mentioned languages are primarily:

- **Anastrophe** – known as inversion or inverted word order. Every language has its patterns and rather typical word orders to which are the language speakers used and it feels natural to them. Anastrophe is often used in poetry to play with words and get the rhymed word to the final position of the verse line to make a rhyme.
- **Overlapping** – a tendency of the poem maker to put part of line B, usually its beginning, to the final position in line A and by that, relocate the rhyme word to the final position in line A, even though it has its semantic continuation in line B.

Another typical tendency usually made to get individual words to positions in which a poetry author wants them is the usage of auxiliary verbs. Auxiliary verbs hold a different position in verse, and thus the main verb carrying the meaning can be put in a final position creating rhyme. This tendency can be observed mainly in the English language (Levý 2012, 205).

3.3 Rhyme

The term rhyme represents the correspondence of sounds and how certain words harmonize together. Rhyme most often occurs at the end of individual lines in verse. To create a rhyming poem's lines, the author needs to have two similar words based on sounds – the repetition of consonants and vowels (Rickert 1978, 35).

Levý (2012, 252) focuses on rhyme functions, more precisely on the three most important functions:

- Rhyme has a **semantic function**. By using rhyming words based on their meaning, semantic links are created between the individual lines of verses.
- The **rhythmic function** consists of the number of syllables used, and the length of these words affects the rhythmic arrangement of the verse and the whole poem.

Lastly mentioned is the **euphonic function** of the rhyme, which is based on the used words and the sounds that make up the words. The sounds sequence creates pleasing or displeasing sounds that affect our emotions. Thus, the euphonic function can be considered the most expressive feature.

3.4 Rhyme scheme

The rhyme scheme describes a pattern which a poem's author created based on which words they put into rhyming positions at line endings of the verse. The number of rhyme schemes is significantly extensive. While analysing poems, we label each line of the verse with a letter. Hence, we can tell whether a poem's author used ABAB, ABCB, or a different rhyme

scheme. In case we encounter a poem with no visible rhyme scheme, it can be assumed that it is a poem written in free verse.

The rhyming scheme is not considered one of the leading aspects a translator must preserve while translating poetry. Although it is commendable to respect the format in this regard, we consider other aspects of the poem to be more critical, such as evoking the same feelings in the reader. Therefore, the rhyming scheme may not be primarily followed by the translator (Newmark 1988, 165).

3.5 Types of rhyme

Types of rhyme differ in both English and Czech language. This part will be devoted only to Czech rhyme types since Czech rhymes will be analysed within the practical part of this bachelor's thesis.

Levý (2012) defines Czech rhymes based on the functions mentioned above.

Within the semantic function, we recognize:

- **grammatical rhyme**, in which the semantic conjunction lies on the same grammatical endings;
- **stem rhyme**, when the whole lexical unit of word stems is considered to be the semantic conjunction.

Within the rhythmical function, it is:

- **one-syllable rhyme** is a rhyme when one syllable of rhyming word matches;
- **two-syllable rhyme**, where two syllables of the rhyming words form a match.

Within the euphonic function, we distinguish:

- **rich rhyme**, that is a type of rhyme where not only the last vowel but also the preceding consonant agrees (supporting consonant);
- **sufficient rhyme**, where the preceding consonant does not match and only the vowel creates the correspondence.

When it comes to rhymes, attention should also be paid to the agreement of individual vowels and consonants. This agreement brings us to the terms **assonance** and **consonance**. Assonance defines the agreement of vowels in words and is very common in the Czech rhyme. As opposed, consonance is a term describing the agreement of consonants. Consonance can be more encountered in the English rhyme. From the point of view of translation, it can be assumed that, while maintaining the form of a poem, there will be more successful translation agreement in the use of Czech assonance to English consonance (Levý 2012, 273–274).

II. ANALYSIS

4 MUSICAL *THE PHANTOM OF THE OPERA*

The Phantom of the Opera is one of the most famous musicals that have been performed in the world. It first premiered in front of an audience in 1986 at London's Her Majesty's Theatre, and just a few years later, it was performed on Broadway for the first time. The story of the Phantom, a mysterious masked man living underneath a Paris Opera, who falls in love with a beautiful soprano singer Christine, is based on a book of the same name written by Gaston Leroux. The author of the music is Andrew Lloyd Webber. Charles Hart and Richard Stilgoe wrote the libretto (The Phantom of the Opera, n.d.).

The Phantom of the Opera musical was introduced in 2014 at the Goja Music Hall in Prague in the Czech Republic. The producer of the Czech version is František Janeček, whose other projects includes Les Misérables, Wicked, and Dance of the Vampires. The Czech translation of the libretto and songs was undertaken by professional Czech translator Jaroslav Machek (Fantom Opery, n.d.).

4.1 Synopsis

In this chapter the synopsis of the musical *The Phantom of the Opera* will be presented (Fantom Opery, n.d.):

Prologue

The musical's plot begins with an auction at the Paris Opera House. An important character here is an older man, Raoul. Two items are auctioned; the first is a playing machine that Raoul buys without hesitation because he has it associated with his love, Christine. Another item, known by the number 666, is the remains of a stage chandelier that takes us to Raoul's past when the chandelier still hung majestically in the opera.

Act I

We move on to the first act of the musical. Christine Daaé is one of the ballet dancers at the Opera Populaire, where the Italian singer Carlotta works as a prima donna. However, Carlotta decides that she no longer wants to perform. Mainly because of the "ghost," The Phantom of the Opera, who sets the rules for everyone regarding the management of his opera. Christine gets an offer to fill in for Carlotta. Nothing spectacular is expected of her, but she will soon surprise everyone with her beautiful soprano. However, she refuses to say who her teacher is, whom she calls the Angel of the Music. Her Angel, more precisely Phantom, appears in her dressing room after her performance and takes her with him to the

opera underneath. The Phantom wants Christine to become his wife, but she refuses and returns to the surface of the theatre.

A new opera is introduced, and according to what the Phantom wants, Christine should have the leading role in it, but the directors disobey and offer the part to Carlotta. The Phantom is upset by his orders being broken and Christine falling in love with the opera's new patron, Raoul. That leads to the mixture of unpleasant events – the setter hangs, Carlotta loses her voice, the chandelier, item 666, falls, and a fire ensues.

Act II

A few months later, Phantom seems to have left the opera, so Christine and Raoul get engaged secretly. The big New Year's celebration is coming, the new chandelier is hung, and everyone seems to be happy. But as it turns out, the Phantom did not leave, only devoted all his time to his new opera, Don Juan, in which Christine is to play the leading role. Everyone is afraid that the misfortune may happen again, so everyone obeys the Phantom's orders this time. Raoul takes care of the security measures, already familiar with the past of the mysterious man hiding under the Phantom mask, but it does not prevent him from kidnapping Christine again during the performance of Don Juan. Raoul immediately goes after him for Christine, and soon he finds her and the Phantom as well. The Phantom gives Christine a choice – either she chooses him to save Raoul, or Raoul dies at Phantom's hands. Christine does not hesitate and chooses the first option, but this opens the Phantom's eyes, and he suddenly understands how much she feels for Raoul. He runs away from them, leaving them both alive, and escapes quickly from the Paris Opera so that the opera staff cannot kill him out of anger. All that's left is his legendary mask.

4.2 Selected songs for translation

“Think of Me”

Think of Me is the first song sung by Christine Daaé. We can hear it specifically during Act I, when the current prima donna Carlotta refuses to continue singing her role. Christine, as one of the ballet dancers, fills in for her and surprises everyone with her beautiful voice, behind which stands her secret teacher, the Phantom of the Opera.

“The Phantom of the Opera”

The Phantom of the Opera is the most famous duet sung by Christine Daaé and Phantom himself. It represents an important moment when these two characters first meet face to face.

“The Point of No Return”

The Point of No Return is another famous song of the musical when Christine Daeé and the Phantom meet in front of an audience as two main roles. The song is dramatic, strong not only in expression and emotion but also in its tone and melody.

“All I Ask of You”

All I Ask of You is considered to be a very romantic duet sung by Christine and her true lover, also close friend, Raoul. He is also one of the main characters of the musical, as the second man in the love story, representing the rival to the Phantom.

“Wishing You Were Somehow Here Again”

Wishing You Were Somehow Here Again telling of a farewell between Christine and her dead father. It's one of Christine's solos when she expresses the sudden need to start afresh. The melody of this song is very soft, it expresses the fragile personality of Christine.

5 METHODOLOGY

In the practical part of my bachelor's thesis, I analyze the differences between two translations, one of which was done by me and the second one by a professional. At first, a part of the libretto was supposed to be analyzed together with its BT translation. Then, because the libretto was not officially published, I decided to focus only on the lyrics of some of the selected songs. These songs were introduced in the previous chapter, and they were chosen based on their importance and essentiality for the musical plot.

I have translated the songs already with the attempt to rhyme them, while I did not work with professional translation not to be influenced by it, even though I know the PT very well. Simultaneously with the translation and rhyming process, I constantly worked with the melody. I sang the BT at the piano to see if it was corresponding in terms of the translation and its potential musical processing. Once I was satisfied with the translation, I started the analysis itself. To verify the professional translation, which was not officially published, I visited the musical for the second time in April 2022. It should be noted that a small percentage of text can always differ slightly for the needs of the singers themselves.

Both translations are analysed in the following chapters from the lexical perspective, where I focused mainly on preserving keywords in stanzas that formulate the meaning and purpose of the particular stanza. Attention is also paid to prosodic and poetic features. For example, I analyzed how much it is possible to use and sing BT based on the number of syllables matching the notes. The complete translation was examined, but only the most exciting examples are shown to illustrate the most visible differences between translation done by a beginner and a professional. The complete translation can be found in the appendix of this work.

6 TRANSLATION ON A PROSODIC LEVEL

In this part of the bachelor thesis, parts of selected songs and their translations will be analysed based on their prosodic features. Prosodic features were not mentioned within the theoretical part, as the author is mainly interested in lexical and poetic translation. Nevertheless, there are a few examples of the number of syllables used in translations to clarify whether the translation is usable musically. There are two concerned translations: the professional translation made by Jaroslav Machek and the beginner's translation made by myself. The analysis examines the number of syllables in individual translations, which is an essential sign of whether the translation is singable to the same melody and the same number of notes in the song. Each example is illustrated and simply written in musical notation. Identified problematic areas are highlighted in red.

6.1 Number of syllables

ST (1): Sing | once | a | gain | with | me | our | strange | du | et (10)

PT (1): Náš | du | et | zpí | vej | dál | toť | vů | le | má (10)

[Keep singing our duet, that is my will]

BT (1): Pojd' | zpí | vat | se | mnou | náš | du | et | po | div | ný (11)

[Come sing with me our strange duet]

The total number of musical notes that make up this melody: 10

Figure 1: Number of syllables (1) (Own processing based on *The Phantom of the Opera Songbook*)

The figure shows a musical staff with a melody of 10 notes. Below the staff, three lines of lyrics are written, each corresponding to a different translation. The lyrics are: ST: Sing once a gain with me our strange du-et; PT: Náš du-et zpí vej dál toť vů le má; BT: Pojd' zpí vat se mnou náš du-et po div ný.

The number of musical notes should be equal to the number of syllables used so that the translation is as singable as the original lyrics. The total number of syllables in the ST is 10 which is also the case of the professional translation. The professional translator decided to keep the number of syllables and by that make it much easier for the singer to naturally perform this part. A beginner's translation has one more syllable, but in practice, this extra

syllable in the word *du-et* disappears if the word is pronounced while singing at a natural pace. It could be said that both translations are singable within the melody of the song.

ST (2): To | that | mo | ment | where | speech | dis | ap | pears | in | to | si | lence (13)

PT (2): V – té | to | chví | li | se | řeč | zvol | na | do | ti | cha | ztrá | cí (13)

[At this moment the speech slowly disappears into silence]

BT (2): A | kde | hlas | svou | bar | vu | ztrá | cí | a | ti | chem | se | stá | vá (14)

[And where the voice loses its color and becomes silent]

The total number of musical notes that make up this melody: 13

Figure 2: Number of syllables (2) (Own processing based on *The Phantom of the Opera Songbook*)

ST: to that mo-ment where speech dis-ap-pears in-to si-lence
 PT: vte-to chví-li se řeč zvol-na do ti-cha ztra'-ci'
 BT: A kde hlas svou bar-vu ztra'-ci' a ti-chem se sta'-vá

In this slightly different part with a high number of individual notes, neither a professional nor a beginner translator could cope with the number of syllables at first glance. The total number of syllables used by a professional is thirteen, which fits with the source number of syllables. The professional translator used a non-syllable preposition *v* [at], which is sung and pronounced together as part of the following sung syllable. In this case, the Czech audience will understand the meaning, because in Czech the preposition is pronounced together with the word – *vté* and together they form only one syllable. The beginner used a conjunction *a* [and] in the initial position, which cannot be sung together with the following word *kde* [where]; if so, it would sound unnatural. In conclusion, each one of the fourteen syllables used in the beginner's translation requires an individual note, and that means the beginner's translation is slightly more problematic to sing.

ST (3): In | side | your | mind (4)

PT (3): Tam | v – mys | li | tvé (4)

[There in your mind]

BT (3): Mys | li | sou | čas | tí (5)

[Part of the mind]

The total number of musical notes that make up this melody: 4

Figure 3: Number of syllables (3) (Own processing based on *The Phantom of the Opera Songbook*)

The image shows a musical staff with four notes. Below the staff are three lines of lyrics:

- ST: in - side my mind
- PT: tam - vmys - li tre'
- BT: Hy - si - sou - ed's - ti'

A red rectangular box highlights the word 'ed's' in the BT line, which is positioned under the second note of the melody.

The non-syllabic preposition *v* [in] was used by the professional translator in this case as well, therefore professional translation is singable. The total number of syllables used by the beginner is five, therefore one syllable is more than in the source text. Once again, in the beginner's case, one note should be added to the melody. The syllable with the missing note is marked in red as in the previous case.

6.2 Conclusion of a prosodic level

On the prosodic level, a difference can be recognized that the beginner translation is less singable. In two of three shown cases, it is required to adjust the notation and add at least one note for the BT to be singable. Such a problem would not be unduly visible in an overall melody, although it may seem unnecessary extra work for everyone working with a notation. Therefore, people like the conductor, orchestral choir, and singer of the part would have to be familiar with the change of rhythm.

On the other hand, a professional translator did preserve a required number of syllables in each shown example so that no change in notation has to be done. Conclusively, PT is better in this sense and does not require further adjustments.

7 TRANSLATION ON A POETIC LEVEL

This part of the analysis is devoted to translating poetic features. Attention is paid first to the rhyme, which occurs at the end of the verses giving them a particular sound match. I look at how the rhyming schemes have changed, whether they are different from the source text, and I briefly focus the rhyme vocabulary of the professional and the beginner. I analyse a specific stanza of the selected song.

7.1 Rhyme

ST (6)	
<i>No more talk of darkness</i>	A
<i>Forget these wide-eyed fears</i>	B
<i>I'm here, nothing can harm you</i>	C
<i>My words will warm and calm you</i>	C
PT (6)	
<i>Dost už tvých slov o tmě</i>	A
<i>Dej sbohem bázni své</i>	B
<i>Chci být teď už jen s tebou</i>	C
<i>Tak snů těch zlých se neboj</i>	C
BT (6)	
<i>Již končí ty dny temné</i>	A
<i>Kdy starch byl pánem tvým</i>	B
<i>Ty víš, já budu chránit</i>	C
<i>A s vší láskou tě bránit</i>	C

In example 6, both translators, the professional and the beginner, tried to respect the rhyme scheme of the source lyrics, and they succeeded, even though both used entirely different words on final positions of individual verses. The rhyming scheme in both translations corresponds to the ABCC scheme. English is an analytical language, while Czech is a synthetic language. Synthetic language mainly uses inflection when creating words. It appends various morphemes to words and thus expresses syntactic relationships between words in a sentence. Therefore, Czech allows for more rhyming options, because there can be much more individual word forms created than in English. We can say that the

Czech rhyming vocabulary is richer meaning we can play with the language more here. And that is why two Czech translations of the same song can be completely different – denotative meaning is not so important to preserve in songs, rather while translating we are concerned with preserving connotative meaning, so with the Czech rich vocabulary both translators can be very creative. The rhyme vocabulary points to the semantic function, and within it, we usually determine two types of rhymes – *stem rhyme* and *grammatical rhyme*. In the source lyrics, the essential rhyme is *you – you*, which could be considered a true and stem rhyme. Also, as it is typical in English, it is a one-syllable rhyme. The beginner used a two-syllable stem rhyme for the translation *chránit – bránit*. In this case, the professional relies only on euphonic agreement *tebou – neboj*, where the letters on initial and final position do not match. Because of this, I would prefer a beginner’s translation.

ST (7)

<i>Past the point of no return</i>	A
<i>The final threshold</i>	B
<i>The bridge is crossed, so stand and watch it burn</i>	A
<i>We’ve passed the point of no return</i>	A

PT (7)

<i>Tam, odkud zpět nelze jít</i>	A
<i>Kde cesty končí</i>	B
<i>Most zůstal vzadu – hled’, vzplanul jak líh</i>	A
<i>Jsme tam, odkud zpět nelze jít</i>	A

BT (7)

<i>Ted’ už není návratu</i>	A
<i>Zavřená vrátka</i>	B
<i>Most překročen, ted’ tiše může plát</i>	C
<i>Už není cesty zpět, tentokrát</i>	C

The second example of the stanza in this chapter comes from a dramatic song, *The Point of No Return*, and its rhyme scheme changes significantly throughout the song. Some parts

do not even rhyme and are recited rather than sung. The beginner did not respect the original rhyme scheme of the source lyrics ABAA. At the same time, the professional tried to keep the scheme; his effort is evident in using the words *lih – jít*, which is called assonance due to the agreement of vowels. The beginner's rhyming scheme is ABCC, where the last two verses are rhymed with a grammatical rhyme – the vowel and consonant in the final position are the same – *plát – tentokrát*. To conclude, professional translation preserved the rhyme scheme while the beginner did not.

7.2 Conclusion of a poetic level

As already mentioned in the theoretical part about poetry translation, the rhyming scheme is not a feature of translation that should be considered essential from the translator's point of view. Some give more weight to the overall format of the poem than others. Still, it can be assumed that in terms of the poetic text that would be musically processed, it is more critical to maintain singability even at the cost of making the rhyming scheme different. If we give great importance to the rhyming scheme, it must have been appreciated the successful efforts of the professional to maintain the format. Contrarily, a beginner managed to preserve the scheme only in one of the two shown examples.

From the point of view of the rhyme itself, several of the mentioned rhymes in the theoretical part were shown in examples 6 and 7. Especially, grammatical and stem rhymes were introduced, indicated in the BT. The professional relied on the euphonic agreement in the first example rather than on adhering to the ST rhyme. Similarly, in the second example, where assonance appears in PT rather than rhyme. In conclusion, the beginner was slightly more successful in a rhyme translation.

8 TRANSLATION ON A LEXICAL LEVEL

In this part of the bachelor thesis, beginner's translation is analysed on a lexical level. Particular choices of the beginner are compared to professional's choices. As the unit of analysis, I have always chosen a specific stanza of the selected songs, possibly a smaller part of it, always in such a way that the connotative meaning of the lyrics is obvious. Then I identified keywords forming its meaning and categorized them. I will focus on the connotative and denotative meanings of nouns, verbs, collocations, phrasal verbs, and fixed expressions.

8.1 Nouns

ST (8)	PT (8)	BT (8)
<i>In all your fantasies you always knew That man and mystery Were both in you</i>	<i>Já člověk jsem, jak víš, ted' znáš se s ním V tvých snech je záhadou Byls tím i tím</i>	<i>Ve všech tvých představách, to vědomí Jsem tím mužem záhadným, v tobě ukrytým</i>
fantasy	sen	představa
man	člověk	muž
mystery	záhada	-

fantasy

In example 8, both translators had a completely different approach to the source text while translating it. First, PT chooses to translate the word *fantasy* as *sen* [dream]. This translation is not wrong as *sen* can be perceived as a synonym for the source word. However, I believe that the beginner's choice of synonym *představa* [vision] is in terms of its denotative meaning closer to the original. Dreams happen during the state of unconsciousness, whereas we can control visions. *Fantasy* has its literal equivalence term in Czech, foreign word *fantazie*, and interestingly, none of the translators used it.

man

Both translators translated the seemingly simple word *man* differently. BT adhered more closely to the original and translated the word as a *muž* [man]. PT used a more general term, more precisely a superordinate expression *člověk* [human]. I think both translations are correct, and since human does not have as many hyponyms as other superordinate expressions, there is no such difference in meaning.

mystery

BT omitted the source keywords *mystery* as a noun, but in order not to change the connotative meaning of the stanza too much, BT used this word in the form of an adjective *záhadný* [mystery], attributed to the word *man*. PT managed to translate the keyword properly *záhada* and include it in the Czech lyrics without changing the part of the speech.

ST (9)	PT (9)	BT (9)
<i>Let me be your shelter</i>	<i>Stát se tvým chci štítem</i>	<i>Já světlem tvým se stanu,</i>
<i>Let me be your light</i>	<i>Světlem tvým chci být</i>	<i>Bezpečným ukrytem</i>
<i>You're safe, no one will find you</i>	<i>Klid tvůj se mnou se vrací A bázeň tvá se ztrácí</i>	<i>Jsi mou, a já tě nedám, Strach tvůj za námi nechám</i>
<i>Your fears are far behind you</i>		
shelter	štíť	úkryt
light	světlo	světlo
fears	bázeň	strach

shelter

This time, we can say again that BT tried harder to respect the original lyrics in the case of the word *shelter*. BT used the word *úkryt* with the same denotative and connotative meaning, while PT changed the denotative meaning significantly using the word *štíť* [shield]. But in terms of the connotative meaning, the shield evokes a sense of security in us as well as shelter. Therefore, both translations are appropriate.

fears

The noun *fear* in the plural was transferred by both translators to the Czech language using singular number. BT used the full Czech equivalent *strach*. PT was a little more creative using the synonym *bázeň*, which is probably more appropriate for this text with its poetics.

ST (10)	PT (10)	BT (10)
<i>You were once my one companion</i>	<i>Bývals dřív druh můj, tak věrný</i>	<i>Kdysi byls mým bezpečným místem</i>
<i>You were all that mattered</i>	<i>Pro mě vším jsi býval</i>	<i>Jediným zázezím</i>
<i>You were once a friend and a father</i>	<i>Bývals dřív vzor můj a otec Pak svět můj vzal přívál</i>	<i>Kdysi byls mým přítelem a otcem</i>
<i>Then my world was shattered</i>		<i>Ted' už tak vzdáleným</i>
companion	druh	bezpečné místo
friend	vzor	přítel
father	otec	otec
world	svět	-

companion

The beginner had a big issue with this keyword because he did not want to use the word *přítel* [friend] again, which appears in the following verse. Therefore, BT came up with a creative metaphorical translation using the words *bezpečné místo* [safe place]. It is quite common to call someone your safe place, even though we usually perceive it as a reference to a location. PT did better and easier translation using the equivalent *druh* [mate].

friend

PT translated the keyword friend as a *vzor* [role model], whereas BT preserved the original meaning in the ST and used the total Czech equivalent. Since we know that we are describing the main character's relationship with her father, it seems appropriate to omit the word friend completely and replace it with role model. Because of this, I consider both translations to be correct.

world

Another interesting example is the word *world*, which BT completely omitted in her translation and replaced with a completely different phrase, which is not even close to the source meaning of the last verse, although it underlines the emotional meaning. On the other hand, PT was more successful respecting the ST.

8.2 Verbs

ST (11)	PT (11)	BT (11)
<i>When will the blood begin to race?</i>	<i>Kdy začne krev nám v žilách vřít?</i>	<i>Kdy krev nám začne téct?</i>
<i>The sleeping bud bursts into bloom?</i>	<i>Kdy spící poupě začne kvést?</i>	<i>Kdy pupen květu začne kvést?</i>
<i>When will the flames at last consume us?</i>	<i>Kdy nás dva lásky žár schvátí?</i>	<i>Kdy nás plamen zcela pohlčí?</i>
begin to race	vřít	začne téct
bursts	začne kvést	začne kvést
consume	schvátit	pohlčí

begin to race

In terms of denotative meaning, neither PT nor BT translated the verb successfully. These lyrics come from a theatrical song, yet it is not precisely an angry piece, so PT translation *vřít* [boil] is out of place. BT wanted to avoid this connotative meaning of anger and translated the verb as *začne téct* [begin to flow]. But we know that the blood in the human body is constantly flowing, so this is probably not the idea the author of the ST wanted to express.

consume

Another hard nut to crack was the verb *consume* within the meaning of the stanza. PT used the verb *schvátit* [override]. In the Czech language, it is not wrong to use this verb in connection with the fire. In any case, it is less common than a beginner's choice. BT translated it as *pohlčí* [engulf]. In my opinion, this choice sounds more natural within the Czech language.

ST (12)	PT (12)	BT (12)
<i>I'm here, nothing can harm you</i>	<i>Chci být teď už jen s tebou</i>	<i>Ty víš, já budu chránit</i>
<i>My word will warm and calm you</i>	<i>Tak snů těch zlých se neboj</i>	<i>A s vši láskou tě bránit</i>

harm	-	chránit
warm	-	-
calm	-	-

harm

In example 12, both translators radically stepped aside from the ST. This one might be probably one of the most interesting examples analyzed. PT practically omitted all of the verbs and focused only on the connotative meaning of the whole stanza. His translation stays with the first phrase *I'm here* and only talks about being with Christine, so she does not have to be afraid of unpleasant dreams. But I could not find any of these keywords in any form. BT tried to express this verb, so the translation uses *chránit* [defend] on its position in the particular verb as an antonym.

warm, calm

Neither translator translated these verbs properly; both omitted them. BT uses a synonym for *chránit*, and that is *bránit* at the end of the stanza. It was used not only to rhyme the lyrics properly but also to strengthen the feeling of security the song wants to express. I believe the connotative meaning of the stanza was preserved, even though the ST author's idea was replaced by translators' ideas, which are, nevertheless, close enough to the original one.

ST (13)	PT (13)	BT (13)
<i>To that moment where words run dry</i>	<i>Slova ztrácejí význam svůj</i>	<i>Místo, kde není už třeba si lhát</i>
<i>To that moment where speech disappears into silence</i>	<i>tichá ztrácí</i>	<i>A kde hlas svou barvu ztrácí a tichem se stává</i>
run dry	ztrácejí význam	ztrácí barvu
disappears	Ztrácí	stává se tichem

Example number 13 gives us another two completely different approaches to ST. BT decided to put the whole verse of two lines into only one line, at least in terms of its meaning.

run dry

In the case of the verb *run dry*, PT was more successful, getting closer to the meaning of the original. BT used *ztrácí barvu* [loses color], describing the voice speaking, not the words said as it is written in the source lyrics.

disappears

Another part of the stanza talks about speech that *disappears* into silence. PT was once again closer using the equivalence verb *ztrácí* [disappears], speaking about *řeč* [speech]. Therefore, his translation is more appropriate. BT stayed with the voice description using *tichem se stává* [becomes silent].

8.3 Phrasal verbs

ST (14)	PT (14)	BT (14)
<i>Those who have seen you face</i>	<i>Kdo zřel tvou tvář Ten bát se důvod má!</i>	<i>Ti, jenž znají tvou tvář, Děs ovládá je</i>
<i>Draw back in fear</i>		
draw back	-	-

Another yet exciting example is the use of the phrasal verb *draw back*. Generally talking its best Czech translation is *stáhnout se* or *vycouvat*, so literal translation of this verse would be *strachem se stáhli* [they withdrew in fear] or *ze strachu vycouvali* [out of fear, they backed out]. Both translators during the process worked only with the word *fear*, and they built the whole translated verse on it. BT translated it as *děs ovládá je* [dread controls them], whereas PT translation is *ten bát se důvod má* [he has a reason to be afraid]. Therefore, in both cases, translators replaced the main verb of this verse entirely. Phrasal verb *draw back* did not receive its translation.

ST (15)	PT (15)	BT (15)
<i>Past the point of no return No going back now</i>	<i>Tam, odkud zpět nelze jít Vrátit se nedá</i>	<i>Ted' už není návratu Není cesty zpět</i>
going back	Vrátit	cesta zpět

The second line containing the phrasal verb *go back* in this example only supports the first line, strengthening it essentially by a semantic repetition expressing that it is no longer possible to make a move back. I assume that both translators preserved the source meaning of the phrasal verb used, although PT's translation is slightly better. PT not only kept the meaning but the part of speech as well – *vrátit se nedá* [you cannot go back] and as can be observed, he used the correct translation of the phrasal verb. On the other hand, BT took a more creative approach and translated it as *není cesty zpět* [there is no way back]. Overall, there is not such a visible difference in meanings, so both translations are acceptable.

8.4 Collocations

ST (16)	PT (16)	BT (16)
<i>bud bursts</i>	<i>poupě kvete</i>	<i>pupen květu kvete</i>

I evaluate both translations of the collocation *bud bursts* as correct, although PT sounds a little more natural. The word *poupě* would be said by a native Czech speaker without consideration in everyday conversation, whereas *pupen květu* is more likely to be found in a more scholarly text. Here we work with a literary text, hence PT is a better choice.

ST (17)	PT (17)	BT (17)
<i>wasted years</i>	<i>prázdné dny</i>	<i>promarněná léta</i>

Even in this case, both translators handled collocation *wasted years* without significant shifts. The only difference is in the denotative meaning when BT correctly respected ST and adhered to the time scale of the years - *léta*. However, both translations indicate a time that was not sufficiently spent, so both options are acceptable.

ST (18)	PT (18)	BT (18)
<i>Passion play</i>	<i>hra vášní</i>	<i>Pašije</i>

Here a rather interesting example can be observed where a beginner was very straightforward and translated *Passion play* as *Pašije*. Even a professional, with his translation *hra vášní* did not mistranslate the collocation. I prefer PT again, as this translation may not only indicate a religious theme but also, for example, an ordinary drama play or a text full of heightened emotions.

ST (19)	PT (19)	BT (19)
<i>second thoughts</i>	-	-

Collocation *second thoughts* in the sense of thinking something twice to make sure, considering it properly, was not explicitly mentioned in the translations. PT omitted this idea altogether, devoted himself to his idea, and deviated entirely from the identified keywords in this section, including the collocation mentioned above. BT tried to preserve this one with her translation *už není čas* [time ran out], suggesting at least the idea that the character has reached a point where she cannot take a step back and reconsider her actions.

8.5 Fixed expressions

ST (20)	PT (20)	BT (20)
<i>point of no return</i>	tam, odkud zpět nelze jít	už není návratu

In both cases, a fixed expression *point of no return* simply indicating that there is no possibility to return, that a decision has been made and can no longer be decided otherwise, was translated well enough. The professional chose to give a fairly explicit description *tam, odkud zpět nelze jít* [where going back is not possible] and thus expressed a real *point*, as can be assumed the author himself thought. Beginner's translation is simpler, but it fulfills its purpose and even preserves the format of the Czech used fixed expression *už není návratu* [there is no going back].

ST (21)	PT (21)	BT (21)
<i>that this was never meant to be</i>	příběh náš má krátký děj	nejsme sobě určeni

Fixed expression *meant to be* is often used in connection with human feelings and relationships. In this case, too, I rate both translations as correct and usable, yet PT is again a bit more poetic. A professional used the phrase *příběh náš má krátký děj* [our story has a short plot] while BT is *nejsme sobě určeni* [we are not destined to each other], which I evaluate within its denotative meaning as a little closer to the original.

8.6 Conclusion of a lexical level

In this part of the analytical part, a closer look was given to translating lexical elements. Firstly, attention was paid to nouns and verbs. Particular keywords were selected in stanzas, and both their translations were analysed. Within those crucial keywords, BT, in many cases, seems to have tried harder to preserve not only connotative but also denotative meaning. Contrarily, PT slightly alters some of the words with near synonyms, more precisely with words having a similar emotional effect on the reader (*úkryt* and *štit* both indicating safety). However, it can be commented that a professional made the text more poetic and perhaps even evoked a higher artistic value (for example using the less used word in everyday conversation *bázeň* instead of beginner's quite a general term *strach*). Nevertheless, both translators were relatively successful in the first part of this analysis.

Translating verbs was far more difficult for a beginner to deal with. This text requires the translator to be creative, but BT is sometimes too creative, not just in this section. Although BT expresses similar situations and emotions in terms of the connotative meaning of the words used in ST, it can be seen in some examples of PT translation that there is no need to back away from the original so much.

Attention was paid to collocations and fixed expressions as well. None of the translators made a significant error while translating most of them, although each dealt with them with a completely different approach. I evaluate most of these translates as correct and usable in the musical. However, the choice of the words of a professional seems more natural in some cases, and thus he fully defends those years of experience are necessary for this type of text.

CONCLUSION

This bachelor's thesis was focused on the translations of musical lyrics coming from *The Phantom of the Opera*. A different translator did each of the two translations analysed. One of them was a beginner without experience, and the author of a second translation used on a stage is a professional. The aim of this thesis was to compare those translations and find out how much the translation done by a beginner differs from the professional one. A complete work was divided into two parts. The first one is devoted to the theory of translation. Attention was also paid to a translation of poetry, where different features were described. Subsequently, in the practical part of the work, I focused on the analysis of individual translations on several different levels, more precisely on a prosodic, poetic, and lexical level.

As we already know from previous more minor conclusions that conclude each part of the analysis, the beginner's translation is not the worst. The beginner tried such a translation for the first time and spent the longest time mainly on the translation itself and its rhyming. Each part of the analysis shows that translation is usable, although the professional one is in many ways better. Such a finding can be observed in individual parts of the analysis, where professional translation seemed more fluent in the case of many shown examples.

Within a prosodic level, the professional was more successful, and many might say that he respected the original in its original format. Using the same number of syllables was a hard nut for beginner, who usually could not preserve it. Each syllable is given a note in a musical piece notation, and each change done by a beginner in a number of syllables would require a slight change in notation. That means several members performing in a musical must have been acquainted with the change. Although a beginner always tried to sing and play her translation on piano, the minor changes did not seem so crucial to her, but she did not realize how much extra work it would mean for how many people were on and behind the stage.

Both the professional and the beginner dealt with the poetic features that needed to be translated without significant errors. Regarding the rhyme used, I dare to say that the beginner tried to get closer to the original, but the rhyming schemes of the source lyrics were more respected by the professional.

The last part of the analysis was devoted to the translating lexical units. As mentioned in the conclusion at the end of that section, I can repeat the visible problem that the beginner sometimes gets too carried away by her creative spirit. In most cases, both translations were

singable and appropriate, but the professional translation can be labeled as better, mainly due to the way it sounds natural while respecting the vocabulary used in the original songs.

Conclusively, I evaluate beginner's translation as decent, given that it was done by someone utterly inexperienced in translating such a text. There are, of course, many areas for improvement. I believe that years of practice would undoubtedly improve the translation and allow continuous upgrades. As the professional translator once wrote to me, his translation, which is now sung on stage, has been improved and edited several times over the years.

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LIST OF ABBREVIATIONS

ST	Source text
TT	Target text
SL	Source language
TL	Target language
SC	Source culture
TC	Target culture
PT	Professional translator
BT	Beginner translator

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APPENDICES

A I Original lyrics

A II Translation done by a beginner (Anita Smržová)

A III Translation done by a professional (Jaroslav Machek)

APPENDIX A I: ORIGINAL LYRICS

Selected song 1: *The Phantom of the Opera*

In sleep he sang to me	Your/My spirit and my/your voice
In dreams he came	In one combined
That voice which calls to me	The Phantom of the Opera is there
And speaks my name	Inside my/your mind
And do I dream again?	He's there
For now I find	The Phantom of the Opera
The Phantom of the Opera is there	
Inside my mind	Beware
	The Phantom of the Opera
Sing once again with me	
Our strange duet	In all your fantasies
My power over you	You always knew
Grows stronger yet	That man and mystery
	Were both in you
And though you turn from me	
To glance behind	And in this labyrinth
The Phantom of the Opera is there	Where night is blind
Inside your mind	The Phantom of the Opera is there/here
	Inside my/your mind
Those who have seen your face	
Draw back in fear	Sing, my angel of music
I am the mask you wear	He's there, the Phantom of the Opera
It's me they hear	
	Sing, sing for me
	Sing, my angel of music
	Sing for me

Selected song 2: *Think of Me*

Think of me

Think of me fondly

When we've said goodbye

Remember me

Every so often

Promise me

You'll try

On that day, that not so distant day

When you are far away and free

If you ever find a moment

Spare a thought for me

And though it's clear, thought it was
always clear

That this was never meant to be

If you happen to remember

Stop and think of me

Think of August when the trees were
green

Don't think about the way

Things might have been

Think of me, think of me waking

Silent and resigned

Imagine me, trying too hard

To put you from my mind

Think of me

Please say you'll think of me

Whatever else you choose to do

There will never be a day

When I won't think of you

Can it be

Can it be Christine?

Bravo! Bravo!

Long ago

It seems so long ago

How young and innocent we were

She may not remember me

But I remember her

Flowers fade, the fruits of summer fade

They have their seasons so do we

But please promise me that sometimes

You will think of me

Selected song 3: *All I Ask of You*

No more talk of darkness
Forget these wide-eyed fears
I'm here, nothing can harm you
My word will warm and calm you

Let me be your freedom
Let daylight dry your tears
I'm here with you, beside you
To guard you and to guide you

Say you love me every waking moment
Turn my head with talk of summertime
Say you need me with you now and always
Promise me that all you say is true
That's all I ask of you

Let me be your shelter
Let me be your light
You're safe, no one will find you
Your fears are far behind you

All I want is freedom
A world with no more night
And you always beside me
To hold me and to hide me

Then say you'll share with me one love,
one lifetime
Let me lead you from your solitude
Say you need me with you, beside you
Anywhere you go, let me go too
Christine, that's all I ask of

Say you'll share with me one love, one
lifetime
Say the word and I will follow you
Share each day with me, each night, each
morning

Say you love me!
You know I do

Love me, that's all I ask of you

Selected song 4: *Wishing You Were Somehow Here Again*

You were once my one companion	Passing bells and sculpted angels
You were all that mattered	Cold and monumental
You were once a friend and father	Seem for you the wrong companion
Then my world was shattered	You were warm and gentle

Wishing you were somehow here again	Too many years
Wishing you were somehow near	Fighting back tears
Sometimes it seemed if I just dreamed	Why can't the past
Somehow you would be here	Just die?

Wishing I could hear your voice again	Wishing you were somehow here again
Knowing that I never would	Knowing you must say goodbye
Dreaming of you won't help me to do	Try to forgive, teach me to live
All that you dreamed I could	Give me the strength to try

No more memories
No more silent tears
No more gazing across the wasted years

Help me say goodbye
Help me say goodbye

Selected song 5: *The Point of No Return*

You have brought me

To that moment where words run dry

To that moment where speech disappears
into silence

Silence

I have come here

Hardly knowing the reason why

In my mind I've already imagined our
bodies entwining

Defenseless and silent

And now I am here with you

No second thoughts

I've decided

Decided

Past the point of no return

No going back now

Our passion play has now at last begun

Past all thought of right or wrong

One final question

How long should we two wait before
we're one?

When will the blood begin to race?

The sleeping bud burst into bloom?

When will the flames at last consume us?

Past the point of no return

The final threshold

The bridge is crossed

So stand and watch it burn

We've past the point of no return

Say you'll share with me one love, one
lifetime

Lead me save me from my solitude

Say you'll want me with you here beside
you

Anywhere you go let me go too

Christine, that's all I ask of...

APPENDIX A II: TRANSLATION DONE BY A BEGINNER (ANITA SMRŽOVÁ)

Selected song 1: *Fantom Opery*

V spánku mém přichází	Tvůj/můj přízrak a tvůj/můj hlas
Zpívat mi dál	Vzácné spojení
Ten hlas, jenž dobře znám	Ty/já víš/vím, že Fantom opery je tvé/mé
Co smí říct “jsi má”	Mysli součástí
Možná že dál jen sním	Podívej, je tady
Však teď už vím	Ten zlý přízrak
Já vím, že Fantom Opery je mé	Pozor dej, je tady
Mysli součástí	Ten zlý přízrak
Pojď zpívat se mnou náš	Ve všech tvých představách
Duet podivný	To vědomí
Jen ať se zamotáš	Jsem tím mužem záhadným
Víc do sítí mých	V tobě ukrytým
Tak zkus se odvrátit	Za noci temné my
Utéct přede mnou	Bloudíme dál
Ty víš, že Fantom opery je tvé	Já vím, že Fantom opery je mé
Mysli součástí	Mysli součástí
Ti, jenž znají tvou tvář	Zpívej, anděli hudby
Děs ovládá je	Je tady s námi, ten přízrak zlý
Tvou maskou, tou jsem já	
Oni slyší jen mě	Zpívej pro mě
	Zpívej, anděli hudby
	Zpívej mi

Selected song 2: *Pomyšlení*

Pověz mi	A představ si, jak moc se snažím
Zda budu v tvé mysli	Tebe v své mysli opouštím
V tu chvíli odloučení	
	Jen vzpomeň si
A jestli ne	Na ten náš krásný čas
Tak prosím slib mi	A ještě co vše mohlo být
To jedno pomyšlení	
	A tak stejně jak já tobě
A až jednou, budeš chtít utéct pryč	Věnuj mi pomyšlení
Mou láskou přestat vězněm být	
Prosím, najdeš-li jen chvíli	Že by snad
Věnuj mi pomyšlení	Byla to Christine?
	Skvěle! Skvěle!
My věděli, že láska je to bláhová	
Že nejsme sobě určení	Jak dávno již
Přesto zastavíš-li krátce	Dávno to připadá
Věnuj mi pomyšlení	Nevinnost s mládím byly v nás
Necht' si vzpomeneš	Snad nemá ponětí, kým jsem já
Jak bylo nám	Však já ji dobře znám
Prosím, zanech představ svých	
Nech osud být	Květiny, křehkostí uvadnou
	Mají svůj čas tak jako my
Pomysli, na to jak ráno	Jen prosím, pokud můžeš, slib mi
Tiše se probouzím	To jedno pomyšlení

Selected song 3: *Nic víc nebudu chtít*

Již končí ty dny temné

Kdy strach byl pánem tvým

Ty víš, já budu chránit

A s vši láskou tě bránit

Já s tebou chci být volná

Tak chraň mě tělem svým

Jen ať ve světle světa

Strávím po boku tvém léta

Jen se mnou budeš volná

Tak zbav se slzí svých

Ty víš, být vedle tebe

Snesl bych ti modré z nebe

Tak dej i ty své slovo, láskou mou buď
navždy

A já pak zbavím tě té samoty

Dej i ty své slovo, že kamkoliv se vydáš

Budeš mě chtít po svém boku mít

Christině, už nic víc nebudu chtít

Dej své slovo, že tvá láska je pravá

Tvá sladká ústa hladí tváře mé

Dej své slovo, ať jsem tvou teď i poté

Slib svůj dej, že celou pravdu vím

Nic víc nebudu chtít

Tak dej své slovo, láskou mou buď navždy

A já vydám se cestou v stínu tvém

Pojďme spolu napříč dnům veškerým

Já světlem tvým se stanu

Bezpečným úkrytem

Jsi mou, a já tě nedám

Strach tvůj za námi nechám

Tak mi slovo dej!

Jen tebe já chci mít

Nic víc nebudu chtít

Selected song 4: *Chtěla bych tě u sebe zas mít*

Kdysi byls mým bezpečným místem
Jediným zázemím
Kdysi byls mým přítelem a otcem
Teď už tak vzdáleným

Kovy zvonů a chladná křídla strážců
Tvá jediná společnost
Jen tys byl jiný, hřejivý a něžný
Ten, co měl zůstat na věčnost

Chtěla bych tě u sebe zas mít
Jen abys byl mi trochu blíž
Ty chvíle znám, kdy pocit mám
Že ses snad vrátil již

Již mnoho let
Moc tě chci zpět
Proč to tak bolí
Se ptám?

Chtěla bych tvůj hlas slyšet zas znít
Teď když já už dobře vím
Je to jen sen, a ten nemůže jen
Tvým přáním pomoci

Chtěla bych tě u sebe zas mít
Dát si sbohem a dál jít
Řekni mi jen, jak mám dál žít
Kde mám tu sílu vzít?

Sbohem vzpomínkám
Tichému pláči
Sbohem všem těm promarněným létům

Jak sbohem mám ti dát?
Jak sbohem mám ti dát?

Selected song 5: *Ted' už není návratu*

Přišli jsme sem

Místo, kde není už třeba si lhát

A kde hlas svou barvu ztrácí a tichem se stává

Stává

Já přišla jsem

A vlastně důvod, ten není mi znám

V hlavě své myšlenka na propojení těl

Tak řekni, copak jen s ní dělat mám

Ted' už není čas

Já přišla jsem

Přišla jsem

Ted' už není návratu

Není cesty zpět

My herci Pašije se máme stát

Ted' už není dobro zlo

Jedno chci vědět

Kolik času já mám nám dvěma dát?

Kdy krev nám začne téct?

Kdy pupen květu začne kvést?

Kdy nás plamen zcela pohltí?

Ted' už není návratu

Zavřená vrátka

Most překročen

Ted' tiše může plat

Už není cesty zpět

Tentokrát

Tak dej své slovo, láskou mou buď navždy

A nadobro mě zbav té samoty

Dej své slovo, že kamkoliv se vydáš

Budeš mě chtít po mém boku mít

Christine, už nic víc nebudu...

**APPENDIX A III: TRANSLATION DONE BY A PROFESSIONAL
(JAROSLAV MACHEK)**

Unfortunately, the translation made by Jaroslav Machek has not been officially published. Therefore, it cannot be published here either. To verify the translation used in the analytical part for comparison, there is the possibility to see the performance in person at the Goja Music Hall in Prague.