Multimodal refractions of Bob Dylan in French Covers

Jean-Charles Meunier

▶ **To cite this version:**

Jean-Charles Meunier. Multimodal refractions of Bob Dylan in French Covers. Literature. Université Polytechnique Hauts-de-France, 2023. English. NNT : 2023UPHF0029 . tel-04501567

HAL Id: tel-04501567
https://theses.hal.science/tel-04501567v1

Submitted on 18 Mar 2024

HAL is a multi-disciplinary open access archive for the deposit and dissemination of scientific research documents, whether they are published or not. The documents may come from teaching and research institutions in France or abroad, or from public or private research centers.

L'archive ouverte pluridisciplinaire **HAL**, est destinée au dépôt et à la diffusion de documents scientifiques de niveau recherche, publiés ou non, émanant des établissements d'enseignement et de recherche français ou étrangers, des laboratoires publics ou privés.

PhD Thesis
submitted for the degree of Doctor of Philosophy from
UNIVERSITÉ POLYTECHNIQUE HAUTS-DE-FRANCE
and INSA HAUTS-DE-FRANCE

English language and literature

Multimodal Refractions of Bob Dylan in French Covers

presented and defended by

Jean-Charles Meunier

on 30 November 2023
in Valenciennes

Jury

President of jury :
Vincent Vives, Université Polytechnique Hauts-de-France

Reviewers :
Camille Fort, Université de Picardie Jules Verne
Nicolas Froeliger, Université Paris Cité

Examiners :
Mokhtar Ben Barka, Université Polytechnique Hauts-de-France
Johan Franzon, University of Helsinki

Thesis director :
Stephanie Schwerter, Université Polytechnique Hauts-de-France

Doctoral School Polytechnique Hauts-de-France (ED PHF n°635)

Research unit: LARSH (Department: DeScripto)

Thèse de doctorat
pour obtenir le grade de Docteur de
l'UNIVERSITÉ POLYTECHNIQUE HAUTS-DE-FRANCE
et de l'INSA HAUTS-DE-FRANCE

langues et littératures anglaises et anglo-saxonnes

Les Réfractions multimodales de Bob Dylan dans les reprises chantées en français

présentée et soutenue par

Jean-Charles Meunier

le 30 Novembre 2023
à Valenciennes

Jury

Président du jury :
Vincent Vives, Université Polytechnique Hauts-de-France

Rapporteurs :
Camille Fort, Université de Picardie Jules Verne
Nicolas Froeliger, Université Paris Cité

Examinateurs :
Mokhtar Ben Barka, Université Polytechnique Hauts-de-France
Johan Franzon, University of Helsinki

Directrices de thèse :
Stephanie Schwerter, Université Polytechnique Hauts-de-France

École Doctorale Polytechnique Hauts-de-France (ED PHF n°635)

Unité de recherche : LARSH (Département : DeScripto)

VERSION DE DIFFUSION

Notes to the reader

UK versus US English

The present work is written entirely in UK English. However, US spelling is used when transcribing Dylan's works—or other works originating in the USA—even when the words are transcriptions of oral documents. Unless otherwise noted, all translations into English are mine, provided for the sake of comprehension. These are written in UK English, which may cause discrepancies both in terms of vocabulary and spelling between Dylan's works and the backtranslations of French lyrics.

Narrator, speaker, voice

While not all songs are narrative, the choice has been made to use the word "narrator" to refer to the "speaker" or "voice" in a song. The "I" in Dylan is discussed specifically in section 3.1.6.8.

Inclusive writing: "The Times ~~she/he~~ they are a-changing"

The present study follows the citation style of the American Psychological Association, 7th edition. The singular pronoun "they" is used "as a generic third-person singular pronoun to refer to a person whose gender is unknown or irrelevant to the context," as in "[e]ach participant turned in their questionnaire" (American psychological association, 2020, Sec. 4.18)

US versus America

The letters "US" are preferred when referring to the United States of America. The words "America" and "American" are taken to refer to the continent.

Use of bold characters

Unless otherwise noted, parts of the quoted lyrics are highlighted in bold characters so as to make the salient aspects easier to spot.

Acknowledgements

I wish to thank Roger Mason, Michel Bonnecarrère and Michel Naït for providing me with the four unreleased French covers recorded by Michelle Laurent in 1969, along with a number of drafts and other precious documents. I also thank the translator, Carol Martin-Sperry, for allowing me to use them.

Many thanks to Sarclo for giving me access to his drafts, to several unreleased recordings, and for the many hours of conversation, oral and written, which have given me more insight into his translation work.

I thank my friend Ximena Miranda Barrantes for her help with the technical tools, which are of great importance when carrying out such a monumental task.

I also wish to thank my friend Harry Nydick for almost 500 pages of proofreading.

I also wish to thank my supervisor, Stephanie Schwerter, for her patience and generous advice. I also thank my colleagues, Brigitte Friant-Kessler, for her time spent reading my articles and her many useful suggestions, as well as Véronique Lagae, for her support and advice.

Last but not least, my gratitude goes toward the Université Polytechnique Hauts-de-France for allowing me to spend part of my time on research, and to the research centre LARSH/DeScripto for subsidising my participation in several international conferences, which allowed me to present and discuss my work.

Contents

Introduction 1
1. From translation to multimodal song translation: theory and corpus 7
1.1. State of the art 7
1.1.1. Works on Dylan 7
1.1.2. Works on song translation 13
1.1.3. Works on Dylan in translation 15
1.2. Theories of translation 16
1.2.1. From Venuti to House: when should the translator be visible? 16
1.2.2. House's take on the *skopos* theory 18
1.2.3. From Benjamin to Eliot: afterlife and intertextuality 18
1.2.4. Definition of translation: broad versus narrow 20
1.2.5. Translation versus adaptation 21
1.2.6. Recontextualisation, seen through the lens of multimodality 23
1.2.7. Translation, re-creation and transcreation 25
1.2.8. Itamar Even-Zohar canonisation: innovative versus conservative 27
1.2.9. Retranslation 28
1.3. Translating songs to be sung: a specific challenge 32
1.3.1. From equivalence to deverbalisation 32
1.3.2. Why translate songs 35
1.3.2.1. Singing in the SL: sacralisation, indifference and mystery 36
1.3.2.2. Translation, authenticity and the folk movement 38
1.3.2.3. Orality and multimodality 40
1.3.2.4. The translators' stated intents 42
1.3.2.5. Translating Dylan's work: an uncanny experience? 43
1.3.3. From poetry to song: constraints and resources 44
1.3.4. Peter Low and the pentathlon principle 46
1.3.5. Questioning the pentathlon… and the hexathlon 48
1.3.6. Franzon: reframing the pentathlon 49
1.3.7. Franzon: dissecting the notion of singability 54
1.3.8. Singability and *skopos* 55
1.3.9. On keeping the same arrangements or not 58
1.3.10. Multimodality, from audiovisual translation to song translation 61

1.4. Mutimodality: concepts and applications 65
1.4.1. Modes and media 65
1.4.2. Four modes in a song 65
1.4.3. Music as a mode 67
1.4.4. Modes and submodes 68
1.4.5. Voice: a mode or a submode? 69
1.4.6. "Production" as a mode 72
1.4.7. From "production" to "sound engineering" 73
1.4.8. Modes and their affordances 75
1.4.9. What is a semiotic resource? 79
1.4.10. Intermodal relationships 81
1.4.10.1. A review of intermodal relationships across research fields 81
1.4.10.2. Intermodal relationships: a new model 85
1.4.10.3. Why intermodal relationships matter: the example of production 87
1.5. Corpus presentation 91
1.5.1. *Dramatis personae* 91
1.5.1.1. Translators 92
1.5.1.2. Singer-translators 95
1.5.1.3. Singers 100
1.5.1.4. Translators and performers: categorisation and collaboration 104
1.5.1.5. On the purpose of interviews 106
1.5.2. Accuracy and punctuation in the transcription of lyrics 107
1.5.3. Corpus boundaries: imitation, adaptation and credit 109
1.5.4. Corpus categorisation: from theme to time 112
1.5.5. A chronology of SW and TW: Which Dylan is translated? 115
1.5.5.1. A guide to reading the statistics 115
1.5.5.2. SW statistics 117
1.5.5.3. TW statistics 118
1.5.5.3.1. On categorising the TW 118
1.5.5.3.2. Translating popular songs… but how popular? 119
1.5.5.3.3. Translations and covers of translations 122
1.5.5.3.4. Translations, synchronic and diachronic: the selection of the SW 124
1.5.6. Corpus: studio versus live versions 127
2. Translating Bob Dylan's songs: a multimodal approach 131

2.1. "Shelter from the Storm": four modes, four different approaches 131
2.1.1. Translating Music: reinforcing repetition or variation 133
2.1.2. Singing like Dylan 137
2.1.3. Creating an atmosphere: acoustic and visual means 140
2.1.4. The lyrics, between tribute and translation 141
2.2. Transduction and transformation of humour in "Rainy Day Women" 146
2.2.1. The SW: when the music and the voices amplify the text 146
2.2.2. Four strategies to translate a pun 150
2.2.3. The interplay between pronouns: the "us versus them" rhetoric 152
2.2.4. The verses: a case of transduction 155
2.2.5. Aufray's instrumentation: police cars, accordions and punks 158
2.2.6. Transduction and adaptation 160
2.3. "Dirge": an example of transduction from production to text 162
2.4. Multimodal compensation in "Wanted Man": the reproduction of context 164
2.4.1. Hallyday's performance of the convict: multimodal markers of masculinity 165
2.4.2. Too close for comfort: an escaped convict crosses the Atlantic 168
2.4.3. Bringing it all back to the Wild West: a whiff of Sergio Leone 169
2.4.4. Aufray's refraction of the "wanted man": identification or antipathy? 172
2.5. "I tried to make sense": multimodality, meaning-making and identification 174
2.5.1. Making sense: transitive or intransitive? 174
2.5.2. Translating delayed meaning: when syntactic and lexical choices collide 175
2.5.3. Written words against performance: a feature of Dylan's songwriting 177
2.6. Recontextualisation and Refraction: covers and translations 179
2.7. Multimodal connotations in cover versions of "The Ballad of Hollis Brown" 180
3. Translating English, translating Dylan, translating folk music 186
3.1. English language, French language and Dylan's language 186
3.1.1. Textsetting: a comparative study of English and French 186
3.1.2. On transferring the melisma in "It's All Over Now, Baby Blue" 190
3.1.3. Stress and syllables in Cabrel's "D'en haut de la tour du guet" 191
3.1.4. Rhyming and diphthongs: "Oxford Town" and "Paie-moi ce que tu me dois" 195
3.1.5. "Man Gave Names to All the Animals": rhyming and audience participation 196
3.1.5.1. An interactive song 196
3.1.5.2. Translating the chorus: plosives and other animals 198
3.1.5.3. Musical pondering and the sound of silence 199

3.1.6. Do you speak Dylan? 201
3.1.6.1. Dylan's language, music and performance: avoiding poetic contortions 201
3.1.6.2. From blues to rap: manufacturing subversion 206
3.1.6.3. The power of (imperfect) rhymes 208
3.1.6.4. “Then, of course, you sing it so straight”: naturalistic coding orientation 210
3.1.6.5. Capturing spontaneity: Dylan and the aesthetics of the folk revival 213
3.1.6.6. Dealing with Dylan: translators and authenticity 217
3.1.6.7. Reproducing Dylan's flow 219
3.1.6.8. Dylan's “I” meets a private eye 222
3.1.6.9. Dylan’s use of non-standard English 226
3.1.6.9.1. Dylan’s voices: language variation and authenticity 226
3.1.6.9.2. Five categories of language variation 227
3.1.6.9.3. When to translate language variation 229
3.1.6.9.4. How to translate language variation 231
3.1.6.9.5. A diachronic overview of TC prototypes 233
3.1.6.9.6. Dylan, Hillbillies and the folk movement 235
3.1.6.9.7. The synchronic and diachronic heterogeneity of diaphasic variation 237
3.1.6.9.8. Translating language variation in a multimodal text 238
3.1.6.9.9. Translating language variation in “Don't Think Twice, It's All Right” 240
3.1.6.9.10. Multimodality and language variation in “Who Killed Davey Moore?" 243
3.1.6.10. Musicocentrism versus logocentrism: Dylan, sound and meaning 247
3.1.6.10.1. An extreme case of logocentrism: when the music is no longer identifiable 247
3.1.6.10.2. Words as conveyors of meaning… and sound 248
3.1.6.10.3. Traces of the ST: juxtaposition and retention 251
3.1.6.10.4. “Knockin’ on Heaven’s Door”: Aufray's rhythm and rhyme 253
3.1.6.10.5. “Ring Them Bells”: two translators caught between sound and meaning 255
3.1.6.10.6. “I Want You”: Love and sexual desire in Dylan's most wanted translation 258
3.1.6.10.6.1. From Laforêt to Cabrel: explicit refractions of sexual arousal 259
3.1.6.10.6.2. Between “je t’aime” and “je te veux”: looking for a compromise 261
3.1.6.10.6.3. Meaning, registers and oral literature 264
3.1.6.10.7. “All I Really Want to Do” between acoustic re-invention and meaning 266
3.2. The politics and poetics of the folk revival: collectivism and authenticity 270
3.2.1. The folk revival: from Europe to the US, from race to class 270
3.2.2. From Harry Smith to Dylan: redefining genre boundaries 272

3.2.3. Dylan, folk music and authenticity 273
3.2.4. Folk, rock and pop: the significance of the Newport episode 276
3.2.5. From folksinger to singer-songwriter 278
3.2.6. Copyrighting: the end of the folk process? 280
3.2.7. Two folk movements: comparing the US with France 282
3.2.8. Aufray and folk: authenticity and authentication in music and translation 286
3.2.9. Oral tradition literature between simplicity and complexity 289
4. Transferring Dylan across the Atlantic: Aesthetic and cultural adaptation 292
4.1. Culture specific references in French covers of Bob Dylan's songs 292
4.1.1. Ranzato's framework: seven subcategories and two additional parameters 292
4.1.2. Transferring real-world references: SC, TC and third world cultures 295
4.1.3. Intertextual references, overt and covert 301
4.1.4. Martin-Sperry and Laurent's "Oh ! Maman": a tailor-made translation 303
4.1.4.1. From the honky-tonk to the whorehouse 303
4.1.4.2. Dylan, Brecht, Guthrie and the *chanson réaliste* 305
4.1.4.3. Domestication of a vocal costume: *chanson réaliste* as a genre equivalence? 307
4.1.5. "Oxford Town": from an implicit university to an explicit nightclub? 309
4.1.6. "With God on Our Side": a history 311
4.1.6.1. Whose side is God on? The ambiguity of a possessive determiner 311
4.1.6.2. Dylan's evolving relationships with Germany and Russia 313
4.1.6.3. Aufray and Delanoë's editing 314
4.1.6.4. New performances: different choices across the Atlantic 316
4.2. Translating humour based on culture specific references 317
4.2.1. Domesticating US politics: an impossible challenge? 321
4.2.1.1. The talking blues: a form inherited from Guthrie, imported by Mason 321
4.2.1.2. From psychoanalysis to politics: madness and collective frenzy 325
4.2.1.3. Domestication, geographical and ideological 329
4.2.1.4. Mason's translation strategy and Dylan's topical songs 333
4.2.2. "Motorpsycho Nitemare" and interwoven hypotexts 335
4.2.2.1. Psycho and the motel horror film genre: a synchronic reference 336
4.2.2.2. From slapstick comedy to travelling salesman jokes 342
4.2.2.3. Anti-communism: a source culture concern 346
4.3. A diachronic investigation of "Girl from the North Country" 347
4.3.1. Aufray's multimodal foreignisation: reindeers and wide-open spaces 350

4.3.2. From Aufray to Mitchell: Minnesota, Nashville and Belleville 351
4.3.3. Sarclo’s translation: from exoticism to universality 353
4.3.4. Loizeau’s “Celle qui vit vers le sud”: integration in a concept album 355
4.3.5. Dylan’s presence in *Icare*: a wind of revolt 356
4.3.6. Loizeau’s geographical and ideological recontextualisation 358
4.4. Aufray's retranslation strategies 359
4.4.1. Aufray's translations: A diachronic overview 360
4.4.2. Aufray's “Corrina, Corrina”: bringing the target text closer to the original 363
4.4.3. Aufray's “Oxford Town”: an example of revamping 365
4.4.4. “The Times They Are A-Changing”: prophecy and politics 367
4.4.5. “It Ain't Me Babe”: discrepancies in register and tense 371
4.5. Translation as creation 373
4.5.1. Compensating the bleaching process: register, rhyme and music 373
4.5.2. Literary translation according to Lefevere: a double bind 375
4.5.3. Berman's *copia*: Compensating loss with abundance 379
4.5.4. Scylla and Charybdis: The translator between accuracy and reinvention 380
4.5.5. “Extensive” richness versus ST closeness: duplication and duplicity 384
4.5.6. Self-reference and modality in Aufray's and Cabrel's “Gotta Serve Somebody” 388
4.5.7. Re-creation strategies: emulating Dylan’s timing 392
4.5.8. “Baby Blue”: reproduction, deletion and deverbalisation 395
4.6. From translation to transediting: “tactical and strategic interventions” 397
4.6.1. Expansion in “Au cœur de mon pays”: differing political contexts 402
4.6.1.1. The political context: from Live Aid to Farm Aid 402
4.6.1.2. At the heart of “my” country but, whose country? 405
4.6.1.3. Domestication and politics: from US farms to European fishermen 407
4.6.2. Reformulation in “Seven Curses”: from the draft to the recording 409
4.6.3. Summary and deletion in “The Ballad of Hollis Brown” 414
4.6.4. From the Eskimo to the clown: meaning and musical atmosphere 415
Conclusion 421
Glossary 426
Bibliography 432

Introduction

> **Refraction**: "the fact or phenomenon of light, radio waves, etc. being deflected in passing obliquely through the interface between one medium and another or through a medium of varying density"
> ('Refraction, *N.*', 2021).

The present work concentrates on song translation, more specifically on Bob Dylan's works sung in French. The corpus under consideration includes 105 adaptations, from Richard Anthony's "Ecoute dans le vent," recorded in 1964, to Salvatore Adamo's "Je te veux," released in 2023. While some of the works are studied in detail, others are mentioned as passing references. The French adaptations shall be compared not only with the original works, but also with other translations of the same opus. As the focus of this study is not written but sung translation, the analyses also involve non-textual considerations, such as music, voice and sound engineering.

In "Literary Theory and Translated Literature," André Lefevere claims that the idea of producing a "good" translation is as questionable as thinking that criticism can allow a researcher to come up with the "right" interpretation of a literary text (1982a, p. 11). The aim of the present study is not to assess which translations are "good" or "bad" but to evaluate the potential effect of translation choices on the target culture[1] audience's perception of Dylan's works. The practice which is commonly referred to as "translation" is categorised by Jakobson as "interlingual translation," as opposed to "intralingual"—"rewording"—and "intersemiotic," the only of the three categories that considers "nonverbal sign systems" (1959, p. 233). In *Multimodality: A Social Semiotic Approach to Contemporary Communication*, Gunther Kress refers to interlingual translation as "a change within a mode, but across cultures" (2010, p. 130). The mode he is referring to is verbal—either oral or written. In addition, Kress prefers to employ the word "cultures" rather than "languages," as he takes into account the fact that "modes are shaped by the histories of their making in specific societies" and thus "differ from culture to culture and from society to society" (2010, p. 130).

In the case of song translation, the multi-semiotic nature of vocal music calls for a broad view on translation. Kress defines translation as "a process in which meaning is moved" (2010, p. 124). Sense is transferred not only from one language to another, but beyond words, through

1 The expressions "source culture" (SC) and "target culture" (TC) refer respectively to the cultural context in which the "source text" (ST) is produced, and to the culture in which the "target text" (TT)—here, the French version of a song—is received. Similarly, the translator is said to translate from a "source language" (SL) to a "target language" (TL).

their interconnection with the accompanying music and voice in the performance. These three modes—text, music and voice—form a multi-semiotic blend, which is apprehended by the listener through a filter, the technological processing of sound, constituting a fourth mode. This filter may be more or less conspicuous depending on the musical genre considered. In addition to these four modes, a particular attention is paid to how the target work resonates within the target culture context in which it finds its place. In the present study, the terms "source work" (SW) and "target work" (TW) are used to refer to the song as a multi-semiotic whole, including not only the "source text" (ST) and "target text" (TT) but also the other three modes considered—music, voice and sound engineering.

Eugen Banauch presents *Refractions of Bob Dylan: Cultural Appropriations of an American Icon*, as focusing on "allusion, borrowings, the complex mechanisms of appropriation, the losses and gains inscribed in cultural and literal translation" (2015, p. 3). He declares that he is interested in how Dylan's works have been appropriated in "different cultural, regional and political contexts" (Banauch, 2015, p. 4). Several of the authors discuss appropriations *by* Dylan, such as issues of plagiarism in his work.

The notion of "refraction," used by Banauch in the title of his work, is defined by Lefevere in "Mother Courage's Cucumbers: Text, System and Refraction in a Theory of Literature" as "the adaptation of a work of literature to a different audience, with the intention of influencing the way in which that audience reads the work" (1982b, p. 4). Lefevere defines the term as "the obvious form of translation," or "the less obvious forms of criticism… commentary, historiography… teaching, the collection of works in anthologies, the production of plays" (1982b, p. 4). He notes that the circumstances conditioning the way a work is refracted are related to ideology, economy and the status of the ST author (Lefevere, 1982b, p. 6). Lefevere insists that literature is a "contrived system" which consists of both objects (texts) and people who write, refract, distribute, read those texts" (1982b, p. 5). Following Lefevere's definition of "refraction," the present study focuses on translations of Dylan's songs sung in French, with occasional references to cover songs in the source language, especially when they have had an influence on the target work.

Using Lefevere's concept makes it possible to account for the distortions—in meaning or in register, for instance—which may occur when the songs are translated and performed. Lawrence Venuti propounds that, ideally, the author and the translator should be "simpatico," meaning that they possess "an underlying sympathy" (1991, p. 3). In addition to the ideological and economic considerations evoked by Lefevere, the present work postulates that, as translators are first and foremost listeners, their diverging interpretations of Dylan's works and

cultural significance are reflected in the different versions they produce. It is hypothesised that the way artists translate and perform Dylan's songs is a reflection of the perception they have of him as a cultural figure. For example, one aspect that seems to have drawn Sarclo's attention is Dylan's humour, something he often tends to highlight. The discrepancies between the artists who adapt Dylan's works may be conditioned by their individual experience in addition to the target culture context—political, cultural, aesthetic—in which they live. In the corpus under scrutiny, this context varies across both time and space. Geographically, the great majority of the French translations under consideration were produced in France, with a few notable exceptions which were made in England, Québec and the US. Temporally, these covers span almost 60 years, from 1964 to 2023. Banauch affirms that

> if there is one common trait within Dylan's work it is that it ever so often eludes interpretation, and suggests divergent levels of meaning, inviting, certainly, multiple listenings but more often than not resisting ultimate signification […] it is this quality of open signification in Dylan's work which also makes an investigation of Dylan refractions especially worthwhile (2015, p. 9).

Susan Hamscha explores the "quality of open signification" mentioned above, referring to "Dylan's shapeshifting persona" (2015, p. 98). She does not investigate this aspect as an ontological characteristic of the artist, but rather reads "Bob Dylan as a 'ghost' in the sense of Jacques Derrida" (Hamscha, 2015, p. 98)—i.e. as an "open-ended signifier" which "can become meaningful only in its many appropriations and performances, which endow the spectre Bob Dylan with something like materiality and solid form" (Hamscha, 2015, p. 99). The expression "open-ended signifier" invites a parallel with what Kress calls a "semiotic resource" (see section 1.4.9), a "meaning potential" (2010, p. 88), made available for other artists to express themselves.

Timothy Hampton highlights the importance of Dylan's songs and their significance on a global level. He uses a different metaphor and compares Dylan's works with a toolkit: "for all of his rootedness in American musical history, Dylan's work now and henceforth lives in a global musical culture, as a kind of toolkit to be used by other writers and composers" (2019, pp. 227–228). Dylan's obtention of the Nobel Prize in literature not only reaffirmed his prominence as an artist, but also furthered his legitimacy as an author. In "The Nobel Prize: The Dramaturgy of Consecration," James F. English explains the dynamics that led the Nobel Prize Committee to award Dylan the prize in 2016, and to its acceptation by the artist (2021). According to English, it involves a subtle balance between "independence and illegitimacy" (2021, p. 301) on the part of the committee, as well as contextual considerations, such as the

number of years during which the committee had not awarded any prize to a US author[2] (2021, p. 299). English enumerates the long list of awards which Dylan had already received,[3] and goes on to explain that the artist had more to gain, not in refusing the award, but in signalling his superiority indirectly, "through the kind of performative duplexity that Pierre Bourdieu calls a 'strategy of condescension'" (2021, pp. 306–307). This strategy involved several stages, such as waiting "until just a few days before the ceremony to announce that [he had] other commitments" (English, 2021, p. 307).

The attribution of the Nobel Prize to Dylan shall not be discussed in the present work, but it is informative in relation with the evolution of his status, i.e. the place that the artist has in US literature, as opposed to his place in the sphere of pop music. In that regard, Florence Dore, in "American Literature," shows the intricate relationship between literature and popular music in the 20th century (2021). She explores the separation between high and low culture, and its racist underpinnings, in particular discussing "Lead Belly's[4] role in American literature," and concludes that

> Bob Dylan's win of the Nobel Prize in Literature confirms the deep overlap between American literature and rock 'n' roll. His Nobel does not rescue popular music from its status as low; nor does it constitute a scandalous breach of the boundary between rock 'n' roll and the high literary. Instead, Dylan's Nobel gives the lie to the familiar notion that a focus on high-cultural literary works misses rock's low truths, clarifying instead the genealogical overlap between American literature and rock—that nexus in the vernacular from which both Dylan and American literature emerged as apparently opposing modes of expression with irreconcilable histories (Dore, 2021, p. 156).

The many translations of Dylan's works in a great number of languages—such as Danish (Brandt, 2009b) and Inuktitut (Adams, 1981)—are testimony to the place the artist occupies on a global scale. Although the present work focuses on French translations, a few other languages shall be evoked, through Annjo Greenall's investigation of Norwegian adaptations (2015b), as well as the translation strategies employed in the compilation *From Another World: A Tribute to Bob Dylan* (Various Artists, 2013).

According to Lefevere, criticism is "one of the other main forms of refraction" (1982a, p. 19), which suggests that it may share some features with translation. This shall be discussed in relation with Lacasse's notion of "metaphonography"—i.e. critical discourse about audio

2 The last was Toni Morrison, 23 years before (English, 2021, p. 299).
3 "On top of his ten Grammy Awards, his Oscar and Golden Globe and Pulitzer Prize certificate, his National Medal of Honour, Presidential Medal of Freedom, and membership of the American Academy of Arts and Letters, Dylan held honorary doctorates from St. Andrews and Princeton, a Prince of Asturias Award from Spain, Sweden's own Polar Prize (the 'Nobel Prize of Music'), and the rank of Commander in France's Order of Arts and Letters as well as its Legion of Honor" (English, 2021, p. 303).
4 The African-American musician Huddie Ledbetter.

recordings (2010, paras 31–32)—in section 1.4.7. Many factors may impact the translators' adaptation choices, such as their expectations of how their audience will react to the TT, or the amount of time allotted to the task. The postulate presented above—i.e. that translations of Dylan's works are dependent on the artists' relationship with the SW—implies that they act as so many different prisms, their perception of Dylan's works and persona impacting their translation choices. A cultural object is always perceived with a contemporary filter. When artists translate and cover a song, they refract the aspects of the work that are salient in their own partial[5] perceptions, making some features of the ST more salient than they initially were and obscuring other aspects. The TW they produce is not only a product of their interpretation of Dylan's works, but also a result of their vision of the task of the translator. They may want to pay a lot of attention to the meaning of the ST, or adopt a target-oriented approach which involves all but ignoring the ST. As a TW is always aimed at a new, contemporary audience, they may feel justified in ignoring certain aspects of the ST because they deem that these are no longer relevant in their own times. What is refracted in a given translation of a work may also be related to the reason(s) for translating this song, which shall be examined in section 1.3.2.

Although these observations hold true when translating the works of other authors, they are particularly relevant in the case of Dylan for two reasons: his visibility as a pop star, affecting the perception listeners have of his work, and his complex, multifaceted public image, which experienced significant changes. Perry Meisel explain that listeners may have different perceptions of Dylan's complex career, now spanning more than 60 years: "There is no 'white-hot center' to Dylan, to use Paul Nelson's words, but a specific, and different, 'world of Dylan' that each of us has in our minds. No wonder it is folly to give pride of place to one phase of Dylan's career over another. No moment in Dylan's itinerary is any more or less Dylanesque than any other" (2010, p. 160).

Individuals who enjoy Dylan's music will sometimes only listen to the first albums—the "rhetor" period (Whissell, 2008, p. 481)—and not be interested in the 1965-1966 trilogy, while other listeners became fascinated by the artist through these three albums, and regard him as a rock'n'roll icon. If some of these listeners decide to translate Dylan's works, they are very likely to be influenced by the vision they have of the artist in their choice of words and arrangements.

The first part of the present work focuses on theories of translation which are relevant to

5 Both in the sense of "incomplete" (*partiel*) and "biased" (*partial*).

song adaptation, particularly research in multimodality. In part two, several case studies demonstrate how the application of multimodal translation to Dylan's songs makes it possible to see beyond the text and apprehend additional layers of meaning. In part three, the attention is moved to the specificity of translating Dylan's works. In addition to the obstacles generated by the language pair considered—English and French—the artist's idiosyncrasies shall be investigated, as well as the amount to which he was influenced by the aesthetics of the folk movement. The last chapter is concerned with the target culture. It incorporates discussion on issues of cultural transfer—such as the translation of humour—and the possibility of re-inventing the songs to adapt them to a new environment. As both the source culture and target culture context constantly evolve, this exploration includes a diachronic review of French translations, both through the analysis of successive translations by the same author, and comparisons between the works of different translators.

1. From translation to multimodal song translation: theory and corpus

1.1. State of the art

1.1.1. Works on Dylan

A great number of works have been written on Bob Dylan that testify to the place he holds in the history of American music in the 20th century. Sean Latham, professor of English at the University of Tulsa and head of the institute for Bob Dylan Studies recently established there, states that the number is close to 2,000 (Spencer, 2021). The website "Come Writers And Critics, The Bob Dylan Paper Site" keeps a catalogue of all the books on Bob Dylan ever released, in 35 languages (*Bob Dylan Books*, n.d.). They are essentially biographies, literary criticism or musicological analyses. The boundary between these different types of works is often blurry. For example, *No Direction Home: the Life and Music of Bob Dylan*, which is the most famous early biography, is interspersed with contextual information about songs (Shelton, 2011). Conversely, authors who focus on providing contextual elements in order to better understand Dylan's works also narrate episodes of his life, as the two are intimately linked. There are some exceptions: Timothy Hampton, who is the first writer to really analyse the relationship between lyrics and music, makes it clear in *Bob Dylan's Poetics: How the Songs Work*, that he wants to exclude biographical elements from his study as far as possible (2019, pp. 23–24). What the numerous fan websites reveal about the reception of works on Dylan is the divergence of opinions about which works are the most informative. This lack of consensus is probably due to the fact that Dylan's persona is complex and went through many changes throughout his career, which has led some writers to attempt to delineate different artistic periods in Dylan's life (W. Hampton, 1986; Whissell, 2008), as shall be discussed in section 1.5.4.

It is likely that each reader's assessment of the various biographies and essays is essentially influenced by the perception they have of Dylan. This observation will be very useful in our study, as some of these readers are also translators and/or performers. In addition, the writers may have very different backgrounds. Some of the works are produced by academics, including the following two examples. Historian Sean Wilentz, from Princeton University, wrote *Bob Dylan in America* (2010), in which he explores the relationship between Dylan and the history

of the United States, the artistic history in particular. Richard Thomas, on the other hand, is a professor of Classical literature at Harvard. In *Why Bob Dylan Matters* (Thomas, 2019), he studies the links between Dylan and writers such as Catullus, Virgil, Horace and Ovid.

There are also publications written by journalists. For example, Robert Shelton, mentioned above, was the first music critic to discover Bob Dylan, at Gerde's Folk City, a folk club in Greenwich Village, in 1961. He sheds light on Dylan's life and career up to 1978, giving insight into the context in which each song was written. Shelton has a particular knowledge of Dylan's career as he accompanied him on his tours on several occasions. In particular, he was present on the historical occasion when Dylan plugged in an electric guitar at the Newport Folk Festival on 25 July 1965, an event that revealed a turning point, both in the artist's career and in the history of music, as shall be explained in detail in section 3.2.4. Some publications comprise contributions by both journalists and by researchers, as in the collective work *The World of Bob Dylan*, published in 2021 and edited by Sean Latham, who is professor of English at the University of Tulsa and head of the Tulsa University Institute for Bob Dylan Studies (2021). This is a collection of 27 essays on very different issues, including gender and sexuality, justice, and influences such as Judaism, Christianity and the Beat Generation. It is divided into five parts: "Creative Life," "Musical Contexts," "Cultural Contexts," "Political Contexts," and "Reception and Legacy".

Although some facts are inevitably repeated from one opus to another, some of the biographies complete each other, exploring different angles. David Yaffe in *Bob Dylan: Like a Complete Unknown*, for example, decides to follow a thematic approach instead of a chronological one, exploring Dylan's career in four chapters (2011, Chapter 3). The first, "The cawing, derisive voice," shows the importance of analysing Dylan's voice in order to understand his place in the history of music. The second chapter examines how he is represented on the screen in various productions, such as those of Scorsese and of Haynes.

The third chapter deals with Dylan's African American influences, and the last discusses accusations of plagiarism, showing that the line between inspiration and appropriation is not always clear-cut. In *The Ballad of Bob Dylan: A Portrait* (2014), Daniel Mark Epstein, a poet and biographer who is also the author of a biography of jazz performer Nat King Cole (2000) and several works on Abraham Lincoln (2004, 2008, 2009) has yet a different approach, concentrating his work on the chronology of the songwriter's career through the narration of four concerts he attended over more than 35 years.

The first, at Lisner Auditorium, Washington, D.C. in 1963, shows Dylan's central place as the herald of the folk revival. The second, at Madison Square Garden in New York 11 years

later, takes stock of Dylan's new position as a long-awaited rock star, following his 8-year hiatus after his 1966 motorcycle accident. The third concert, at the Tanglewood Music Center in Massachusetts in 1997, tells the story of how Dylan reconnected with his fans after a low point in his career in the 1980s and took a new start, especially with the Never Ending Tour, which began on 7 June 1988, and the recording of the acclaimed album *Time Out of Mind* (1997b). Finally, the fourth concert described by Epstein, which Dylan played in Aberdeen in 2009, is an opportunity to assess the place of Dylan in the 21st century. Some books focus only on one album, such as Terry Gans's *Surviving in a Ruthless World: Bob Dylan's Voyage to Infidels* (2020), which only deals with the album *Infidels* (Dylan, 1983). Clinton Heylin's *Bob Dylan: Behind the Shades* (2011), which is considered one of the major biographies, is characterised by a great number of quotations, alternating with Heylin's narration, with a *dramatis personae* at the end that includes more than 250 people. It is followed by a list of songs in the order in which they were written.

Heylin is also the author of *Dylan: Behind Closed Doors: The Recording Sessions* (1960-1994), which is an account of Dylan's recording career (1996). In addition, he has also published a detailed analysis of every song by Dylan prior to 2006, in two volumes: *Revolution in the Air: The Songs of Bob Dylan 1957-1973* (Heylin, 2009) and *Still on the Road: The Songs of Bob Dylan, 1974-2006* (Heylin, 2010). His works also include *Trouble in Mind: Bob Dylan's Gospel Years: What Really Happened*, his account of Dylan's born-again Christian period at the end of the 1970s (Heylin, 2017). He is now recognised as a leading authority on Dylan. His recent release, *The Double Life of Bob Dylan, vol.1: 1941-1966, A Restless, Hungry Feeling* (Heylin, 2021), is the first half of a new biography, a reassessment based on the personal archive Dylan sold to the George Kaiser Foundation in Tulsa, Oklahoma in 2016.

Although it is impossible to list all of the biographies of Dylan in this work, the list would be incomplete without Dylan's autobiography, entitled *Chronicles: Volume One* (2004). Dylan's approach is to travel back and forth along the timeline of his life, following five different threads in succession rather than a chronology. For example, one of the chapters bears the name of one of his albums, *Oh Mercy* (Dylan, 1989b) and seems to offer contextual information about its creation. Dylan's writing is entertaining and poetic, and the readers will observe certain features that can be found in his songs, such as his love of enumeration, possibly inherited from Woody Guthrie (2004, pp. 36, 50, 53). *Chronicles: Volume One* should probably be considered as a work of fiction rather than a biography, as the veracity of its content is highly disputed, not least by one of his most famous biographers, Clinton Heylin (Greene, 2011).

In addition to the countless biographical works, several books focus on giving the reader

elements of contexts concerning the songs, not only in terms of biographical and historical context, as Shelton does, but also information about recording sessions, for example *Classic Bob Dylan, 1962-1969: My Back Pages* (Gill, 1998) and, more recently, *All the Songs* (Margotin & Guesdon, 2015), which presents Dylan's works in chronological order, album by album, including outtakes. The focus of this book is the recording sessions, as is made evident by the chronological order in which the albums are presented: *The Basement Tapes* (Dylan, 1975g), which was recorded in the fifteen months that followed his motorcycle accident on 29 July 1966, but only released in 1975 (Margotin & Guesdon, 2015, p. 246), appears before *John Wesley Harding* (Dylan, 1967d). This type of source is particularly useful in the context of the present work, and shall be referred to regularly, as it contains precious information about intertextuality, guitar tunings and dates of recording for works that were only released much later. For example, the authors suggest that the Book of Isaiah, in the Old Testament, could be one source of inspiration for the song "Shelter from the Storm" (Dylan, 1975e) and discuss the effect created by the open tuning[6] used on this opus (Margotin & Guesdon, 2015, p. 426), which shall be explored in section 2.1.3.

A few documentary films also give detailed information about Bob Dylan's life. The earliest documentary is *Dont Look Back* [sic] (Pennebaker, 1967), which covers Dylan's 1965 tour in England. The film gives us an idea of the effervescence around Bob Dylan at that period and introduces us to myriads of individuals revolving around him, such as Joan Baez and Allen Ginsberg. The first saw her career begin shortly before Dylan and used her fame to introduce him on stage at major folk events, before becoming one of his romantic partners. The second met the singer in 1963 and they maintained a close relationship until Ginsberg's death. Although Dylan associated with several members of the Beat Generation, Ginsberg was the closest and he appeared in the famous sequence at the beginning of Pennebaker's film, with the song "Subterranean Homesick Blues" as soundtrack and the singer displaying the lyrics on cardboard signs as if they were cues for the viewers, including intentional misspellings and puns.

The title of this documentary, which is also misspelt, is a reference to a quotation by professional baseball player Satchel Paige, as indicated in the commentary track of the DVD (Pennebaker, 1967). Pennebaker declared that the intentional omission of the apostrophe in the imperative "don't" was his "attempt to simplify the language" (Sounes, 2021, Chapter 4). Although he does not explain why he wants to "simplify the language," this could be a

6 "A way of tuning a guitar to form a chord across all six strings. A technique widely used in blues, including open tunings in E, B, G, D, and A" (Margotin & Guesdon, 2015, p. 697).

reference to Dylan's own writing, in his liner notes to the album *Another Side of Bob Dylan*, titled "Some other kinds of songs…: Poems by Bob Dylan," in which he uses idiosyncratic punctuation and omits capital letters in particular (1964d).

More recently, Martin Scorsese's *No Direction Home: Bob Dylan* (2005) features a great number of interviews of individuals who were present at the beginning of Dylan's career in the 1960s. The approach is very different from Pennebaker's, as all the interviewees—including Dylan himself—are looking back at the period going from Dylan's arrival in New York in 1961 to his motorcycle accident and retreat from the stage in 1966, each of them revealing their points of view on the events. The film includes extracts from historical film footage—concerts, recording sessions—including Pennebaker's. Scorsese has also released another opus (2019), which deals specifically with Dylan's 1975-1976 tour, named "Rolling Thunder Review". This series of concerts was exceptional in that it featured a lot of performers who had become famous in the 60s, including Joan Baez, Roger McGuinn—from the band the Byrds, who regularly covered Dylan songs—and Joni Mitchell. As such, it was received by some as the 60s coming back at a time that was particularly filled with difficulties and disillusion: Watergate scandal, defeat in the Vietnam war… However entertaining the film is, it is not to be considered a documentary in the same way as Scorsese's previous opus because it is fictionalised. The director mingles documentary footage with invented stories, such as the scene in which actress Sharon Stone, playing her own role in the film, narrates the story of her attending the tour and meeting Dylan personally on that occasion.

A great number of unofficial books have circulated throughout Dylan's career, providing fans with lyrics—and occasionally scores—to his songs (*Bob Dylan Lyrics & Bootleg Songbooks*, n.d.). There are also official publications of scores, either songbooks (*Bob Dylan Official Albums Songbooks*, n.d.) or simply sheet music—i.e. individual songs—both in English (*Bob Dylan Sheet Music*, n.d.) and in translation, such as *Qui a tué Davy Moore?* (*Qui-a-Tue-Davy-Moore.Jpg (Image JPEG, 567 × 730 Pixels)*, n.d.), Graeme Allwright's version of *Who Killed Davey Moore?* (*Who-Killed-Davey-More.Jpg (Image JPEG, 562 × 750 Pixels)*, n.d.). Some official songbooks of complete albums also exist in translation, such as the book *Aufray trans Dylan* (Aufray, 2005a).

The lyrics of the songs have also been published several times, under different titles: *Writings and Drawings*, which also includes drawings by Dylan himself, as well as poems and liner notes (1973), *Lyrics, 1962-1985*, which is an update of the former publication (1985), and *The lyrics: since 1962*, which only contains lyrics and was updated for the last time in 2014 (2014). Paradoxically, these written texts draw our attention to the orality of Dylan's works by

highlighting the gap that exists between what is heard and what is seen on the page. In the introduction of *The Lyrics: Since 1962*, Christopher Ricks explains that the words are "presented to the eye in such a way as to help the eye see what the ear hears" (Dylan et al., 2014, p. viii). Displaying song lyrics on paper raises a number of questions, some of which are addressed by Ricks in the introduction. In particular, he puts forward the issue of the amount of "phoneticising" that should be included—using the example of "can't" versus "cain't"—but also discusses choices between lowercase and uppercase, when the word "Him" can be understood as referring to God, for instance.

Another important issue is the double entendre that can be created by homophony in a song, as in the words "sole" and "soul". When the words are on the page, the editor is forced to make choices, a situation which bears similarities with the position of the translator, as the same homophony rarely exists in the TL. In addition to the original songs, *Lyrics: Chansons, 1961-2012* disposes the French lyrics on the same page, translated by Robert Louit, Didier Pemerle and Jean-Luc Piningre (Dylan et al., 2017). Contrary to the works that will be examined in my analysis, the French texts produced by these three translators are not designed to be sung, nor to reveal the poetic potential of the texts. They are gloss translations, as defined by Nida, i.e. attempts "to reproduce as literally and meaningfully as possible the form and content of the original" so that the reader can identify with the original intended audience and understand as many of the historical or artistic references as possible (1964, p. 159). This last aspect requires a certain number of footnotes either to explain cultural elements (Dylan et al., 2017, pp. 205, 209), a pun based on homophony or near homophony (Dylan et al., 2017, p. 159) or the potential polysemy of a word (Dylan et al., 2017, p. 158). Concerning the identification with the audience, it must be remarked that this is further complicated by the difference between the experiences of reading and listening. Dylan's words were never meant to be separated from his music, as he explains himself (Ricks, 2004, p. 13). We can suppose that this volume of lyrics is intended to be read along with the recordings.

Finally, there are works which are neither biographical nor contextual, in which the authors concentrate on the interpretation of Dylan's lyrics. A famous example is *Dylan's Visions of Sin* (2004), written by Sir Christopher Ricks, Professor of the Humanities at Boston University, who is known for his works on such different writers as John Milton, Alfred Lord Tennyson, T.S. Eliot and Samuel Beckett. These exegetes usually focus on the meaning of the text only, but not on the links between text and music. When they do, on rare occasions, their comments are generally side remarks or afterthoughts, but nothing that comes close to a multimodal approach, i.e. an exploration of the different semiotic resources in the song—lyrics, quality of

voice, musical characteristics, production—and the relationships between them, as shall be explained in section 2. Ricks suggests that such an approach would be necessary to "do justice" to the "interdependence" between Dylan's music, voice and words (2004, p. 11). *The Bob Dylan Encyclopedia*, by Michael Gray, is a hybrid object in which he analyses Dylan's songs and also discusses a great number of people who have revolved around Dylan throughout his career and the movements that have influenced him, such as Leadbelly, Dave Van Ronk and the Beat poets, Ginsberg in particular (2006d).

1.1.2. Works on song translation

In addition to these theories that concern translation in general, music translation, which ranges from opera surtitling to the adaptation of pop songs, is a domain in the field of translation studies which has already received much attention because it has its own specific characteristics. *Translating Song*, by Peter Low (2017), is an important source of advice for translators and reflection for researchers. Low uses the concept of "*skopos*," defined by Vermeer as the "goal or purpose, defined by the commission and if necessary adjusted by the translator" (2000, p. 200). This functional approach leads him to explain the differences between the parameters involved when translating an opera libretto to be read on the occasion of a performance, or translating songs to be sung. It focuses on the different forms of relationships between music and lyrics, and introduces the notion of "singability". Low makes a distinction between "logocentric" and "musico-centric" songs. Although he does not mention Bob Dylan in particular, he does make references to translations of all sorts of music, including popular music. He develops what he calls the "pentathlon" approach, which concentrates on singability, sense, naturalness, rhythm and rhyme. Both the notion of logocentrism and the pentathlon approach shall be further discussed in section 1.3.

Dinda Gorlée, in "Intercode Translation: Words and Music in Opera," essentially focuses on classical music but observes that some issues overlap with other types of music, noting, for example that "the lyrics of the musical comedy, folk tune, and pop song equally presuppose musical completion" (1997, p. 237). She applies her intersemiotic perspective to song translation and explores the phonetic, prosodic and poetic features of language that have to be considered when translating songs. Although there are differences between opera translation and popular music translation—in particular, the possibility of altering the melody in popular music translation in comparison to opera translation—most of her observations are applicable to the translation of Dylan's songs.

In his article entitled "Choices in Song Translation: Singability in Print, Subtitles and Sung Performance" (2008), Johan Franzon attempts to give a comprehensive inventory of the options a translator can choose from. This includes considering the possibility of *not* translating the ST as a "translational action," a concept defined by Justa Holz-Mänttäri as "a complex action designed to […] transfer messages across culture and language barriers by means of message transmitters produced by experts" (Nord, 2014, p. 12). In *Translating as a Purposeful Activity: Functionalist Approaches Explained*, Christiane Nord writes that this notion encompasses more actions than translating from an ST to a TT (2014, p. 16). In order to clarify the difference between "translation" and "translational action," Nord distinguishes between two types of translational actions, either with or without an ST, and categorises translating, sight translating and interpreting in the former (2014, p. 18). Other types of translational actions—those without an ST—include a great variety of activities that enable or facilitate communication between members of culturally different communities, such as giving advice on how to conduct oneself in a particular situation.

In the cases of song translation examined by Franzon, there is an ST, so his assertion that choosing not to translate the ST is in itself a translational action can seem incongruous in this context. In order to understand what he means, we could compare Franzon's statement with the concept of "borrowing" introduced by Vinay and Darbelnet (1995). They make an inventory of "methods of translation" and choose to include what they call "borrowing," i.e. using the same word in the TL as the SL to "overcome a lacuna," in cases when there is no equivalent word in the TL (Vinay & Darbelnet, 1995, pp. 31–32). In their discussion of this method, they not only envisage the case when it is a "servitude"—when the translator has no choice—but also when it is an "option," when the translator *chooses* to "borrow" a word or phrase from the SL as a stylistic effect. An example is provided in section 4.1.4.1.

In the same article, Franzon considers the notion of "singability" from the point of view of functionalism, a model which stems from the observation by Katharina Reiss that equivalence—whether formal or dynamic—between ST and TT is sometimes neither possible nor desirable, depending on the "translation brief," i.e. the commission (Nord, 2014, p. 9). Therefore, Franzon insists on scrutinising the particular purpose of each translation, insisting on the importance of context rather than adhering to a monolithic definition of singability. Contrary to Low in his above-mentioned pentathlon approach, Franzon prioritises some parameters over others, considering that achieving a similar prosody—rhythm and intonation—is "the most basic requirement" for the lyrics to be singable, whereas reproducing the same poetic substance and equivalent semantic content can be more or less important

depending on the commission (2008, p. 391). Franzon discusses in detail the notion of singability, arguing that, like fidelity in the context of translation, it "remains an ambiguous concept in essence" (2008, p. 397). This is why he prefers to think in terms of *skopos*, assessing each translation depending on the purpose it is supposed to serve. He uses the concept of musico-verbal unity, which could be considered as a development of what Gorlée's calls "intermedial transcodification". Franzon's definition of musico-verbal unity shall be discussed in section 1.3.6. In addition to these books and articles, Antoine Guillemain's website, holds an important amount of resources and reflections, in addition to a substantial interactive glossary, which is illustrated with examples of translations, either official releases or of his own making (n.d.). His work is very useful for researchers in song translation, as its main focus is popular music. However, most of the examples he uses are songs that are more musico-centric than Dylan's. As a result, his observations can only be partially applied to translations of Dylan's works.

1.1.3. Works on Dylan in translation

Very little has been written about sung translations of Dylan's works. Greenall studies Norwegian translations of Bob Dylan, focusing in particular on retranslation—that means subsequent translations of Dylan's songs into Norwegian by different translators—and on the translators' voices, which she defines as their "dialogically constituted" subjectivity, based on Bakhtin's theory of dialogism (2015b, p. 43). Reflecting on stylistics in his essay entitled "Discourse in the Novel," Bakhtin considers that each voice needs the "background" of other voices in order to "sound" (2011, p. 278), and that each utterance "cannot fail to brush up" (2011, p. 276) against other utterances, both past and future. Greenall concludes that translators can appear more or less authoring by making their voices "manifest" (2015b, p. 47), either through fidelity to the SW or through domestication strategies and *r*e-creation—or "gjendiktning" in Norwegian, which could be translated as "re-poetization" (2015b, p. 40). In his study of voices, he takes into consideration not only the meaning of the ST and TT but also metrical shifts, as well as the performers' physical voices, especially when they are also the translators. These reflections are of particular importance for the present study, as a substantial part of the corpus is constituted of retranslations, a great number of songs having been released two to four times in French by different performers.

As of today, the only researcher who has written about French translations of Bob Dylan songs is Nicolas Froeliger, having published three articles on the topic. In the first one, entitled

"Nothing's Been Changed, except the Words: Some Faithful Attempts at Covering Bob Dylan Songs in French" (Froeliger, 2007), he studies how the translators have striven to find the right compromise between "sonic equivalence" and "equivalence of meaning," raising the issue of how cultural obstacles can make it difficult to transfer an equivalent meaning. He also explores the limit between the categories of "translation" and "adaptation" and quotes several translators and performers—Graeme Allwright, Hugues Aufray, Boris Bergman—in order to examine the differences between English and French in terms of meter and phrasing. He concludes that "the attempts at faithfulness thus far considered have yielded few masterpieces" (Froeliger, 2007, p. 186). In his second article with the title "Adultery on a Grand Scale: Adapting Bob Dylan in French" (2016), Froeliger focuses on the way song translation can be used in teaching translation studies. He establishes an inventory of four strategies which have been used, and which can be combined: distorting the message, writing an answer song, "throwing it all away" (Froeliger, 2016, p. 49)—by which he means writing a completely different song—and what he calls "tactful shape-shifting" (Froeliger, 2016, p. 51), i.e. making a list of all the elements in the song and rearranging them completely differently. The third article, entitled "Le portrait de Dorian Gray chante Bob Dylan : Trois adaptations successives de 'Blowin' in the Wind'" [The Portrait of Dorian Gray Sings Bob Dylan: Three Successive Adaptations of "Blowin' in the Wind"][7] (Froeliger, 2020) is specifically about the French translations of "Blowin' in the Wind" (Allwright, 2008; Anthony, 1964; Aufray, 1995g). According to Froeliger, the two translators Aufray and Allwright both stated that their motivation to write a retranslation was their dissatisfaction with the previous translation. Froeliger compares the three translations of "Blowin' in the Wind," which leads him to investigate the specific context of the creation of the SW and the translation history of the French versions. A comprehensive study has yet to be written on the large corpus of translations of Bob Dylan sung in French, which is the aim of the present work.

1.2. Theories of translation

1.2.1. From Venuti to House: when should the translator be visible?

A number of considerations on the history of translation studies must be examined in order to ascertain which approaches are the most relevant to tackle the stakes of song translation in

7 Unless otherwise noted, all translations into English are mine.

particular. Friedrich Schleiermacher was the first to introduce a distinction between two types of translation in his essay "Über die verschiedenen Methoden des Übersetzens" [On the various methods of translation] published in 1813. He named them "verfremdende" and "einbürgernde," which Juliane House, in *Translation Quality Assessment: Past and Present*, translates as "alienating" and "integrating" respectively, noting that this distinction "has had many imitators using different terms" (2015, p. 66). Although she does not name Lawrence Venuti, his opposition between "foreignisation" and "domestication," which was introduced in his work *The Translator's Invisibility: A History of Translation* (1995), is one of the most prevalent among translation studies scholars. He writes:

> Schleiermacher allowed the translator to choose between a domesticating method, an ethnocentric reduction of the foreign text to target-language cultural values, bringing the author back home, and a foreignizing method, an ethnodeviant pressure on those values to register the linguistic and cultural difference of the foreign text, sending the reader abroad (Venuti, 1995, p. 20).

House makes a different distinction, introducing the terms "overt translation" and "covert translation." The latter, which is focused on the TT (House, 2015, p. 62), is "a translation which enjoys the status of an original source text in the target culture" (House, 2015, p. 66), i.e. it does not aim to be perceived as a translation by the target audience. An "overt translation," on the other hand, is focused on the source text (2015, p. 62), which leads House to write that it is a case of "language mention" (as opposed to "language use"), making it similar to a quotation (2015, p. 66). In "covert translation," language is only a tool—hence the expression "language use"—it is not made visible, it is not the focus. Conversely, asserting that "overt translation" is a case of "language mention" means that the attention is drawn to language itself in addition to the content. This approach discloses the translation work, making the translator visible at the same time, as with Venuti's "foreignizing method" discussed above. As a result, "overt translation" can be treated as a form of intertextuality, as it amounts to the translators constantly informing the target audience that they are only quoting the ST as closely as interlingual translation allows.

According to the guidelines provided by House, there are two cases when the translator should systematically opt for an overt translation (2015, pp. 65–66): when the source texts are "historical source texts […] tied to a specific occasion"—e.g. political speeches—or when they are "timeless source texts," such as artistic creations. She also notes that, even in the latter case, the SW are historically marked because they were produced in a specific "time and culture" (House, 2015, p. 54). This observation most certainly applies to Dylan's songs, as they are not

only artistic creations but also, in many cases, productions that cannot be separated from the historical context in which they were written. This is especially true of the topical songs he wrote in the 1960s. Nevertheless, translators of Dylan's songs have not always adopted the strategy of overt translation—aka foreignisation. The corpus to be examined includes striking examples of domestication, such as "Le Blues de la Troisième Guerre Mondiale" (1980), Roger Mason's version of "Talking World War III Blues" (Dylan, 1963i), which shall be discussed in section 4.2.1. Another remarkable example of domesticating translation is "On me recherche" (1970b), Johnny Hallyday's version of "Wanted Man" (Cash, 1969), which shall be discussed in section 2.4.

1.2.2. House's take on the *skopos* theory

Although Venuti's theory and House's are both founded on the opposition introduced by Schleiermacher, Venuti writes on the philosophy of translation, focusing on the place of the translator and on ethical issues related to "ethnocentrism and racism, cultural narcissism and imperialism" (1995, p. 20), whereas House concentrates on assessing translation, as indicated by the title of her book, *Translation quality assessment: past and present* (2015). Her linguistic approach is more particularly focused on "re-contextualization," on exploring the "interconnectedness of text and context" as a determining factor in meaning-making and translation (House, 2015, p. 96). This leads her to criticise the *skopos* theory developed by Katharina Reiss and Hans J. Vermeer in their essay *Towards a General Theory of Translational Action: Skopos Theory Explained* (2014). Reiss and Vermeer explain that the *skopos* of a translation is given by the commission (2014, p. 90) and "if necessary adjusted by the translator" (2000, p. 200). House does not reject the *skopos* theory, but amends it, introducing the notion of "second level function" (2015, p. 55). Contrary to covert translations, which fill the same function in the TC as the ST did in the SC, in the case of overt translations, she states, the TT necessarily has a function which is different from that of the ST, because the meaning of the ST is strongly related to a specific context. Therefore, a new *skopos* is defined, which depends on the translator's motivations for quoting this text and addressing it to a new audience.

1.2.3. From Benjamin to Eliot: afterlife and intertextuality

In order to understand House's insistence on "second level function" in the case of overt translation, it is helpful to look into Walter Benjamin's notion of "afterlife." The author claims

that each translation "issues" not from the ST but from its "afterlife" (Benjamin et al., 1996, p. 254). The rationale is that, as language has evolved since the ST was first written, its meaning has also been altered. Words have acquired new meanings, new connotations.

Drawing a parallel with Eliot's vision of intertextuality in "Tradition and the Individual Talent" (1932/1934), we can posit that each translation, by offering a new interpretation of the ST as it is *currently* understood, also *contributes* to the afterlife of the ST. Eliot declares that the past is "altered by the present as much as the present is directed by the past" (1932/1934, p. 15), a statement which can appear disconcerting, but takes its full meaning when put in perspective with Benjamin's reflections on translation. What Benjamin's and Eliot's writings reveal, each in their own way, is the diachronic evolution of the reception of a work of art. Let us attempt to harmonise the contributions of these two authors. The retroactive effect of new works on past ones discussed by Eliot can be explained by the influence that each new work of art has on the evolution of the language in which it is created. In turn, this evolution causes older works of art to be construed differently, generating new translations.

When House declares that an aesthetic creation is "timeless" (2015, p. 66), what must be understood is that, although its life belongs to the past, its *afterlife* is contemporaneous to new creations, which makes a dialogue possible between works old and new. It is vital to make the distinction, as Benjamin does, between what the work means to us now and what it meant to the author and the audience at the time of its creation. Only if we get the full measure of this discrepancy can we assess a translation in its own time and compare different translations of the same work diachronically.

Virginia Woolf can contribute to help us understand how intertextuality takes place not only on the macroscopic level of works but also on the microscopic level of words. In the only surviving recording of Woolf's voice, she declares:

> Words, English words, are full of echoes, memories, associations—naturally. They have been out and about, on people's lips, in their houses, in the streets, in the fields, for so many centuries. And that is one of the chief difficulties in writing them today—they are stored with other meanings, with other memories, and they have contracted so many famous marriages in the past (betapicts, n.d., 0:13-0:41).

The translator's task is to take stock of the potential connotations which are conveyed by each word and attempt to preserve them, as much as possible, or rather, to reproduce them through their own choice of words, either at the same location in the text, ideally, or, when that is impossible, through "compensation" (Vinay & Darbelnet, 1995, p. 198), i.e. by transferring this connotation to another word. In the case of songs, compensation can sometimes be

achieved through the other semiotic resources available, such as voice and music, for example, as shall be demonstrated in section 2.4. The notion of intertextuality is further developed in Bakhtin's theory of dialogism, which shall be explored in section 1.5.1.4.

1.2.4. Definition of translation: broad versus narrow

Definitions of the word "translation" oscillate between a narrow and a broad understanding of the practice. Venuti defines it as "a process by which the chain of signifiers that constitutes the source-language text is replaced by a chain of signifiers in the target language which the translator provides on the strength of an interpretation" (1995, p. 17). While it is clear that Venuti had textual material in mind when he referred to "signifiers," this could be broadened to different sorts of semiotic resources. Another narrow definition is House's "working definition of translation": "the replacement of a text in the source language by a semantically and pragmatically equivalent text in the target language." (2015, p. 23).

In contrast, Lucile Desblache, in *Music and Translation: New Mediations in the Digital Age*, writes that "translation involves some linguistic transfer, even if it also involves cultural transformation, political mediation or other content transposition—from one genre into another for instance" (2019, p. 67). This observation, made specifically about the domain of music translation, leads us to see translation as a broader form of recontextualisation. Desblache writes that singable translations of popular songs usually "take more distance from the original, musically and semantically" and are therefore adaptations or "remediations" (2019, p. 251), a term defined by Mark Deuze as "the remix of old and new media" (2006, p. 66). Desblache considers music and semantics together, as the two are interwoven in music translation. Within this paradigm, she focuses on stability and change through the notions of transfer and transformation. She writes that "the fluidity of translation as a notion is particularly necessary in relation to music, and relates to two notions which differ but do not conflict with each other: transfer, which allows existing content to move; and transformation, which brings forth linguistic, cultural, sensorial, aesthetic and/or social changes" (Desblache, 2019, p. 67). In accordance with her broad definition of translation, the text, in the present work, is not treated as a communication channel separate from the music. Instead, each song is analysed as a multimodal object, which makes it possible, in the adaptations—or "remediations"—to study the intermodal transfers that occur in the translation process, for example the cases when elements of meaning which were expressed by the music in the SW are transferred to the text in the TW.

1.2.5. Translation versus adaptation

In their attempts to define translation, researchers often resort to contrasting it with adaptation, sometimes in order to define what it is not. In "Translation and Adaptation as Recontextualization: The Case of The Snowman," Greenall and Løfaldli write that "the prototypical understanding of 'translation' within translation studies is arguably that of intrasemiotic transfer/transformation involving linguistic utterances, while the prototypical understanding of 'adaptation' within adaptation studies is that of *inter*semiotic transfer/transformation." (2019, p. 3).

However, in song translation, the words "translation" and "adaptation" take on a different meaning. Translators sometimes consider that it is not possible to produce a translation and therefore they have to produce an adaptation, by which they mean an *intra*semiotic process that involves rearranging the text so as to make it singable. This is the case of Boris Bergman, who translated four of Dylan's songs into French in 1970 for the album *Serge Kerval chante Bob Dylan* (Kerval, 1971a, 1971b, 1971c, 1971f). According to Bergman, in order to translate the spirit of a song, one must betray the words, so that somewhere along the line, the transplantation of a song always becomes an adaptation (personal communication, 10 February 2020).[8] Most of the liner notes in the albums of French covers of Dylan confirm his point of view. In the liner notes of Kerval's album, it is also the word "adaptation" that is used (1971d). Using this word follows the usual practice of the SACEM (Société des Auteurs, Compositeurs et Éditeurs de Musique), the French clearing organisation in charge of copyright (an equivalent of ASCAP or BMI).

In the original LP *Aufray Chante Dylan*, Pierre Delanoë writes an introductory text in which he does not use the term "adaptation" but mentions "la **transposition** du 'son Dylan' en 'son Aufray'" [the transposition of the "Dylan sound" to the "Aufray sound"] (1965). Using a word with the prefix "trans"—contrary to "traduction," the French word for "translation"—Delanoë seems to have provided the title for Aufray's next album of covers, *Aufray trans Dylan*. In this next album, it is Aufray himself, now the sole translator, who unrolls a long list of verbs with the prefix "trans-," probably to account for the album's title:

> d'abord il faut transbahuter... transborder... transcoder... puis transcrire... ensuite on doit tout transférer... transfigurer... transformer... transfuser... transhumer... et meme transgresser... souvent transiger... on transige quant il faut!... alors seulement... le mot transite... il transmigre...

8 "Quelque part, ça devient toujours une adaptation à un moment ou à un autre".

> l'idée commence à transperser [sic]… à transmuter... tandis que l'on continue... on transpire... mais on transparaît soudain... il faut encore et encore transplanter... transporter... transposer sans cesse... pour qu'enfin on se "transatlantique"... C'est le désir de transmettre... pour partager
>
> [first you need to haul… transship... transcode... then transcribe... then you must transfer everything... transfigure... transform... transfuse... transmigrate… and even transgress... often compromise… you compromise when it is necessary!... then only... the word transits... it transmigrates... the idea begins to transpire… to transmute... while you continue... you perspire… but suddenly you show through… again and again you need to transplant... to transport... to transpose constantly… so that you can finally "transatlantise"... It is the desire to transmit... to share] (1995l).

In the history of Aufray's covers of Bob Dylan, the word "adaptation" finally appears at the end of the album *New Yorker* in 2009, when he writes, "Un très grand merci à Bob Dylan pour son amitié fidèle, la confiance et la liberté qu'il m'a toujours accordées dans mon travail d'**adaptation**, et cela depuis notre première rencontre" [My gratitude goes to Bob Dylan for his loyal friendship and for the trust and freedom he has always granted me in my adaptation work ever since we first met] (2009f). Francis Cabrel's own album of Dylan translations is titled *Vise le ciel ou Bob Dylan **revisité*** [Aim at the sky or Bob Dylan revisited], which could be seen as a way of carefully avoiding the claim that these works are translations (2012g).

The words "translation" and "adaptation" can become a bone of contention, for example when Sarclo, who has translated about thirty of Dylan's songs, expresses his frustration with the translations of Hugues Aufray and Francis Cabrel. According to him, they only declare that it is not possible to translate and that it is necessary to adapt because it gives them the right to produce approximations that cater to their audiences' expectations (Sarclo, personal communication, 19 January 2018). When Sarclo sings Dylan's songs, he does not use either of the words "translation" or "adaptation" but titles his album *Sarclo Sings Dylan (in French)*, using brackets as if to underline the fact that singing the songs in a different language is anecdotal. He states this position explicitly in a comment on the article "Traduire, adapter des chansons," by Pierre Delorme: "Si on veut essayer d'éviter de traduire Dylan, il suffit de décider de chanter—en français—la même chanson, c'est tout" [If you want to avoid translating Dylan, all you have to do is to decide to sing the same song—in French—that's all] (n.d.).

In *Music and Translation: New Mediations in the Digital Age*, Desblache observes that "most types of transfers across cultures and media that are not strongly tied to faithfulness to an original text" are usually referred to with the terms "adaptation" or "transadaptation" (2019, p. 68). The word "transadaptation" is the translation of the French portmanteau word "tradaptation," coined by Michel Garneau to account for the important amount of freedom he

took in his adaptations of Shakespeare's works (Hellot, 2009, p. 86). He explains that the parameters for translating to the stage include making it playable in specific conditions, for instance when he staged "The Tempest" outside in Montreal in 1982. Guillemain borrows the word from Garneau to use it in the context of song translation. In the glossary found on his website "Le Tradapteur," he lists the specific difficulties of translating a song in order for it to be sung (Guillemain, n.d.).

1.2.6. Recontextualisation, seen through the lens of multimodality

In the present work, interlingually translated covers—i.e. covers in a foreign language—are not categorised as either song translations or adaptations as if those were two opposites. Instead, each cover is scrutinised as a multimodal object and, based on the observation of the translation choices made to recontextualise them, hypotheses are made as to what motivated these choices, such as the context of the target culture or the authors' perception of themselves and of Dylan. Translation and adaptation can both be considered on the more general spectrum of communication. Two arguments lead in that direction: firstly, the fact that both are forms of recontextualisation among others (Greenall & Løfaldli, 2019, p. 12), as shall be discussed in section 2.6, secondly, the fact that songs are multimodal, involving not only words but also different sorts of sound.

As communication studies scholar Per Linell argues, following Bakhtin's dialogism, recontextualisation is part of communication at large, meaning never exists out of context (1998, p. 117). Considering words in the context of dialogism implies that they do not exist first out of context, only to be contextualised when used. Rather they are recontextualised each time they are used. When Linnell explains that the prefix "re-" is to be understood with words such as "revised" in mind and not "recopy/reprint" (1998, p. 155), what he means is that it is a never-ending process of transformation rather than a series of occurrences of reproduction.

The idea that words are recontextualised each time they are used in a new context by a new speaker/writer corroborates Woolf's declaration that "they are stored with other meanings," as mentioned in section 1.2.3. While recontextualisation is not restricted to translation and adaptation, the reason why these two specific forms of communication are treated differently is that, in both cases, recontextualisation is "*thematised*—i.e. implicitly or explicitly highlighted" (Greenall & Løfaldli, 2019, p. 4). Greenall and Løfaldli, investigating beyond translation and adaptation, propose five categories of recontextualisation—medial, generic, cultural, ideological and linguistic (2019, p. 12). This categorisation serves to establish when

the recontextualisation is the result of the passage from one medium to another, from one genre to another, a change of cultural framework—thereby modifying the expectation of the intended audience—a shift in the ideological underpinnings of the work or a new linguistic context, possibly engendering new connotations. This model shall be helpful to analyse discrepancies between different forms of recontextualisation in section 4.2.1.

Drawing from their work, the aim of the present study is to show how recontextualisation can be extended beyond words to other semiotic resources, be they visual or musical. Contrary to words, these non-verbal resources connote rather than denote (Machin, 2010, p. 23) and acquire the status of a semiotic resource through repetition (Tagg, 1982, pp. 9–10) and "sonic analogs"—i.e. metaphorical connotations (Zbikowski, 2009, p. 363). A parallel can be drawn between semiotic resources and words, as in both cases, meaning is constructed through reiteration. Linell describes this phenomenon: "selected parts of discourses and their meanings in the prior, 'quoted' discourse-in-context are used as resources in creating new meaning in the 'quoting' text and its communicative contexts." (1998, p. 155)

As the songs shall be investigated as multimodal objects, the terminology used is that developed by Kress. He writes that "translation is the term used to describe significant shifts in meaning: across genres, across modes, across cultures and across any combination of these" (G. R. Kress, 2010, p. 124), then goes on to develop an opposition between "transformation"—when recontextualisation takes place within the same mode (G. R. Kress, 2010, p. 129)—and "transduction"—when it crosses from one mode to another (G. R. Kress, 2010, p. 125). Using multimodality prompts a change in focus: while the opposition between translation and adaptation often meant that the attention was centred on measuring a certain degree of faithfulness to the ST, the focal point in the present study is the relationship between the four modes considered—text, voice, music and sound engineering—to determine the extent to which translators cause meaning to travel between modes. Kress considers that there is no fundamental difference between what he calls "intra-cultural" and "cross-cultural" transformations (2010, p. 130). These two categories correspond roughly to Jakobson's distinction between *intra*lingual and *inter*lingual translation (1959, p. 233), but Kress's terminology reveals a focus on culture rather than language itself. Exploring song translation under the lens of multimodality leads to question whether song translation is motivated by language issues essentially, or by a different listening filter fostered by cultural divergence.

What this study will show is that the translation of songs very often involves transduction. The fact that song translators are "transductors," to use Kress's terminology (2010, p. 125) has consequences on the type of agents who can be involved in the process. In "Challenging the

Myth of Native Speaker Competence in Translation Theory," Nike K. Pokorn has observed that translators working in teams usually obtain more satisfactory results (2004, pp. 118, 119–120). In the case of song translation more specifically, it is probably best if the work is done in a team that includes both translator(s) and performer(s), as in the case of Aufray and Delanoë. When Delanoë claims that the "Dylan sound" has been transposed into an "Aufray sound," as mentioned in section 1.2.5, he does not seem to make any distinction between text and music, as he probably considers that both the Dylan and the Aufray sound are a subtle combination of the two.

It could be argued that only one translator is needed in cases when the performers themselves are fluent in both languages, as is the case with Emily Loizeau and Graeme Allwright, for example.[9] In that regard, differentiating between translators who are native or non-native speakers of the TL does not appear to be relevant. Although it is generally agreed in the translation world that translations should be done by "native" TL speakers, the two exceptions to the rule in this corpus—namely, US-born performer Roger Mason and New Zealander Graeme Allwright—demonstrate that translating and performing in the artist's second language can sometimes yield convincing results. This corroborates what Pokorn has demonstrated in "Challenging the myth of native speaker competence in translation theory: The results of a questionnaire" (2004, pp. 113, 119–120). Her research leads him to the conclusion that "the definition of the term 'native speaker' is still open and far from being final" (Pokorn, 2004, pp. 113, 119–120). The very notion of a "mother tongue" has been questioned by other authors, including David Bellos (2012, Chapter 6).

1.2.7. Translation, re-creation and transcreation

As mentioned in section 1.2.4, Desblache opposes "transfer" and "transformation," considering the latter as a way to bring forth "linguistic, cultural, sensorial, aesthetic and/or social changes" (2019, p. 67). This tolerance for a certain degree of adaptation, seen not as a form of betrayal but in a positive light, as fostering creativity, makes it possible to see translation as a form of creation, or *re*-creation. This aspect of translation is investigated by Clive Scott, in particular, who writes in *Translating Rimbaud's Illuminations* that "translation must see itself principally as experimental writing" (2006, p. 6). The author seems to consider that re-creation should be the main goal of literary translation, stating that "to treat translation as a service for those

9 Allwright is from New Zealand and arrived in France in 1948 (see section 1.5.1.2), while Loizeau was born in France of a French father and a British mother.

ignorant of the source language is to do the literature of translation no service" (Scott, 2006, p. 10). As far as this study is concerned, Scott's attitude towards translation raises issues concerning the motivation to translate a song. Does one translate so as to allow an audience to discover what Dylan's texts are made of? Or do translators produce a TT for Dylan fans who already know the text, in which case the endeavour is different, and could be to display one's creativity by proving that Dylan's texts can be successfully translated into a new poetic text? This issue shall be further discussed in section 1.3.2.4.

Going further in his exploration of translation in *The Work of Literary Translation*, Scott writes that "[a] translation is not the (attempted) (re)expression of something already expressed in the ST; it is, on the contrary, what the ST has not expressed, has not been in a position to express" (2006, p. 18). To see literary translation under the light of yet unexpressed potential meanings is to envisage the translator's work as that of an author making creative choices rather than a human translating machine striving to discover one predetermined unique meaning in order to re-express it in a target language. In this perspective, the translator has all the more freedom as Scott challenges the "sacralization of the ST" (2006, p. 25). His belief is that, the translator's task is not to preserve each work as a stable, frozen object but to envisage the text as a living organism, which implies that this task should be turned towards the future. He writes that "translation provides not the signified (TT) of a signifier (ST), or as near as one can get to it, but the reformulation of the ST as a new signifier, projecting the ST into a new becoming" (Scott, 2006, p. 48).

Under Scott's pen, the task of the translator appears as an individual creative endeavour of interpretation and re-creation not unlike the activity of any reader, each translator offering their own reading of the work. André Lefevere, on the other hand, apprehending the process of translation as one among other activities of rewriting, depicts it as an undertaking that is essentially determined by the social and historical context. Taking, as an extreme example, the treatment of Heinrich Heine's works during the Nazi era, he explains that rewriting, whether it be compilation, criticism, historiography or translation, is essentially manipulation governed by the culture in which it sees the light of day (Lefevere, 2017, pp. 5–6). This manipulation is not necessarily political as in the example above, it can be aesthetic. As the author writes, with the example of Edward Fitzgerald's so-called translations of Omar Khayyam in mind, "rewriters adapt, manipulate the originals they work with to some extent, usually to make them fit in with the dominant, or one of the dominant ideological and poetological currents of their time" (Lefevere, 2017, p. 8). As far as translation is concerned, this target-oriented view allows the writer to pinpoint the aesthetic and political stakes at work behind any translation.

Following this line of thought implies that, even in cases when there is no commission, such as when artists decide, of their own accord, to translate one of Dylan's songs and perform it, culturally-motivated determining factors work as an implicit *skopos*, whether or not the said artist is aware of it.

In addition to Scott and Lefevere, one author who has explored the relationship between translation and creation is Haroldo de Campos. He uses the metaphor of anthropophagy "as an act of devouring the other, digesting it and turning it into something new" (Leal & Strasser, 2020, p. 21). In his view, the supposed impossibility of translating a creative text entails "the possibility of re-creating it" (Campos et al., 2007, p. 315). He refers to Hungarian-Brazilian writer Paulo Rónai, who concludes that translation is art because, like the painter or sculptor, the translator strives to reproduce the unreproducible (Campos et al., 2007, p. 315). Campos coins the word "transcreation," which is now mostly used in advertisement to refer to "the meaningful transfer of consumer-oriented texts to different local audiences" (Desblache, 2019, p. 68).

As a conclusion, different researchers discuss translation under the light of creativity, either to promote originality and authorship or to expose the contextual circumstances that exert pressure on the TT. These influences can be unconscious in the case of literary translation whereas they are calculated in the case of transcreation in the context of advertising, as the goal of the translating process is explicitly to seduce a new audience precisely by adapting the ST in order for them to better identify with the message.

1.2.8. Itamar Even-Zohar canonisation: innovative versus conservative

The degree of creation involved in a translation depends not only on the individual translator's desire to create an original work, but also on the status that the ST may have acquired in the TC, a status which can evolve over time. To investigate what House calls "the changeable status of the text author" (2015, p. 69), a very useful theoretical framework was provided by Itamar Even-Zohar: what he has called "polysystem theory," applied in particular to literature. Its purpose is to examine the space a text occupies in the SC and TC, considering two oppositions in particular. The first one is the distinction between canonised works, occupying the most prestigious place, or as he puts it, situated at the centre of the system, and non-canonised ones, which are at the periphery (Even-Zohar, 1990, p. 16). The author explains that canonisation is the "result of an activity" exercised by an elite and not a "primordial nature of this material 'itself'" (Even-Zohar, 1990, p. 16), hence the use of the adjective "canonized"

rather than "canonical". The second distinction he makes is between works which have a "primary" function—those that are innovative—and others which have a "secondary" function, i.e. which are conservative, predictable and only serve to perpetuate the canon (Even-Zohar, 1990, p. 21).

The interplay between these two distinctions allows him to demonstrate that the centre is not necessarily conservative and the periphery innovative (Even-Zohar, 1990, p. 46). Rather, as the system of literary works interacts with the social system, the "elite" will tend to use either primary or secondary functions to reinforce their position in the centre (Even-Zohar, 1990, p. 18). Even-Zohar's purpose is precisely to "discover the sort of relations which obtain between canonicity and innovation" (1990, p. 22). Addressing translation studies more specifically, he observes that translated literature is not necessarily peripheral. It "depends on the specific constellation of the polysystem under study" (Even-Zohar, 1990, p. 22). The author extends his theory beyond the boundaries of literature, stating that "[t]he more we observe literature with the help of these notions, the more it becomes apparent that we are facing a general semiotic mechanism rather than an exclusively literary one" (Even-Zohar, 1990, p. 46). This last observation makes his theoretical framework all the more interesting in the context of the present work, as it is not restricted to literature, and therefore can be applied to musical production as well.

In the case of Dylan, the translator's posture is likely to be very different when his songs are translated in 1964 when Dylan was still a budding author and when they are translated in 2022 when he is a recognised author worldwide and has received the Nobel Prize in literature. The issue of the status of the author, and of the status of each individual song, becomes particularly important when dealing with retranslations, as Froeliger argues in "Le portrait de Dorian Gray chante Bob Dylan : Trois adaptations successives de 'Blowin' in the Wind'" (2020, pp. 16–17). As the status of the ST evolves, it is sometimes retranslated, most often by a different translator, and the strategies used may differ because of this new context.

1.2.9. Retranslation

Antoine Berman has a broad definition of retranslation, considering that a text is a retranslation if other works by the same writer have been translated before (1990, p. 3). The rationale behind this view is the growing familiarity of the TC with the work of that foreign author (Berman, 1990, pp. 6–7). In that sense, it could be considered that all French translations of Dylan's works in the 21st century are retranslations, that is, if we assume that most French listeners are

already familiar with Dylan's works in French, something that is difficult to assess. Even considering a narrower definition of retranslation—i.e. the translation of a specific text that has been translated into the TL before—a significant part of the corpus under consideration is composed of retranslations, as will be shown in section 1.5. However, the fact that a song is translated again does not imply that the second translator has had access to the first translation(s), except in the case of Aufray's retranslations in 1995, when he decided to modify on his own some of the translations he had penned with Delanoë (1995c). Surprisingly, all the titles are still signed Aufray/Delanoë, with the exception of "Ce que je veux surtout" (Aufray, 1995a). In most cases, only minor alterations have been made lyrically but the musical choices are different, as shall be studied in section 4.4.

Few of the translators in the corpus under consideration explicitly state that they are writing a retranslation, in the sense that they are starting where another translator stopped and improving the text, as Maurice Couturier did in the introduction to his translation of Nabokov's *Lolita* (2001), for instance. Only two occurrences that are revisions of former translations can be mentioned. The first is Sarclo's retranslation of "Motorpsycho Nitemare" (Sarclo Bootleg, 2017), which is textually very close to Aufray's (1965a, 1995d), with a few corrections. It was completely overhauled in a later version (Sarclo, 2018f). The second example is Aufray's retranslation of "If you Gotta Go, Go Now" (1995o, 1997b), which is so similar *musically* to the Cajun[10] version recorded by the folk group Fairport Convention (1977a) and later covered by the French band Bijou (1977) that it cannot be a coincidence, especially as it is very different from Dylan's version (1967c). Aufray's text, however, is completely different from Fairport Convention's, at least in the verses. Even when translators do not *explicitly* improve an existing translation, I postulate that they have *potentially* had access to previous translations, in the same way as they have had the *possibility* of listening to all the released versions of the song in English (or in other languages, for that matter).

Those of Dylan's works which have known several translations make it possible to conduct a comparative study and ascertain the extent to which the "retranslation hypothesis," as it is often referred to (Paloposki & Koskinen, 2004, p. 27), may be validated or invalidated. This retranslation hypothesis we owe to Antoine Berman, who laid its foundations in a seminal article in 1990: "La Retraduction comme espace de la traduction." Berman proposes that first translations are rarely major works and that, contrary to original works, which are timeless,

10 Cajun folk music is a distinctive type of folk music, centred on accordion and fiddle, originating from the Cajuns, members of "any of the largely self-contained communities in the bayou areas of southern Louisiana formed by descendants of French Canadians, speaking an archaic form of French" ('Cajun, *N.*', 2021).

most translations age, with the exceptions of what he calls "great translations" (1990, pp. 1–2). He does not claim that all retranslations are great translations, but that it is only through retranslation that these great translation*s c*an emerge.

In addition, he holds that first translations are usually domesticating, with the consequence that the ST loses a lot of its essence in the process. He cites Johann Wolfgang von Goethe's *West-Eastern Divan* (Berman, 1990, p. 4), where the poet develops the idea that translations can be categorised into three modes, which appear chronologically. The first is a "simple prosaic rendering" which "acquaints us, in our own mode of understanding, with a foreign country" (Goethe, n.d.-a, p. 279). In the second mode, which the author calls "parodistic," the translator "adapts foreign words to make them palatable" and "deals in the same way with feelings, thoughts, even objects," demanding "for every foreign fruit a surrogate grown on his own ground" (Goethe, n.d.-a, p. 279). This second mode shows similarities with what Venuti calls "domestication" (1995, p. 20). According to Goethe, it is only after these two stages that the "third phase of translation," which he qualifies as "the last and highest," can emerge, "where we seek to make the translation identical to the original, not a substitute but a replacement" (n.d.-a, p. 279).

The poet remarks that readers will need to "educate themselves" in order to appreciate this last type of translations, probably meaning that the text can only be understood based on some degree of knowledge of the SC. Goethe's observation calls for a parallel with the globalised world of the 21st century, in which music aficionados now have ready access to much more information than the listener of the 1960s. The distinction Goethe makes between "substitute" and "replacement"—"so daß eins nicht **anstatt des andern**, sondern **an der Stelle des andern** gelten solle" (n.d.-b)—needs to be investigated. By opposing "anstatt des andern" [instead of the other] with "an der Stelle des andern" [in the place where the ST was], does he mean that, in the case of what Berman would call a "great translation," the TT is no longer an *ersatz* but the real thing? Are we to understand that the resulting work can now have a new life of its own without any need to refer to the ST, i.e. that it has become the "afterlife" of the ST, in the words of Benjamin (1996, p. 254)? Is Goethe intimating that the TT now occupies the same place in the TC as the ST did in the SC?

Paul Bensimon, in his introduction to the translation studies journal *Palimpsestes* that features Berman's article, sums up the retranslation hypothesis in the following words: "La retraduction est généralement plus attentive que la traduction-introduction, que la traduction-acclimation [sic], à la lettre du texte source, à son relief linguistique et stylistique, à sa singularité" [Retranslation usually pays more attention than the translation-introduction and

the translation-domestication to the letter of the ST, its linguistic and stylistic relief, its singularity] (1990, p. 1). He adds that, once the first translation has introduced the foreign work, the retranslator will not attempt to tone down the distance between the two cultures and refuse the potentially culturally disorientating of the ST, instead deliberately creating it, for now that time has passed, the reader is prepared to receive the irreducible exoticism of the text (Bensimon, 1990, p. 1). The notion that some amount of time needs to pass before a great translation can manifest itself is what Berman calls the *kairos*, i.e. favourable moment (1990, p. 6).

In *Claims, Changes and Challenges in Translation Studies* (Hansen et al., 2004), Outi Paloposki and Kaisa Koskinen's contribute a chapter titled "A thousand and one translations: Revisiting Retranslation," in which they observe that the retranslation hypothesis is merely a hypothesis and is too often taken for granted, despite the fact that it is backed by very little research. Based on an investigation of Finnish first translations and retranslations, they conclude that domestication is not necessarily characteristic of first translations, but rather of an early phase in the development of a literature, therefore first translations that emerge in a later phase will not necessarily be domesticating (Paloposki & Koskinen, 2004, p. 31). Regarding the notion that older translations are perceived as being less good, they object that there might be a bias in our assessment of more recent translations: as they align with our contemporary interpretation of the ST, they meet the expectations of the readers and critics, which leads us to consider them as more faithful (Paloposki & Koskinen, 2004, pp. 33–34). Paloposki and Koskinen's investigations confirm Berman and Goethe's intuitions that, unless the target audience has some degree of familiarity with the SC, a translation cannot be foreignising, lest the TT might not be understood (2004, p. 36). As a consequence, we can predict that globalisation will open the door for more and more foreignising translations, no matter if they are first translations or retranslations.

As has been mentioned in section 1.1.3, Froeliger has shown that the authors' motivations for writing retranslations can arise from their dissatisfaction with previous versions (2020). This is not only true of Aufray's and Allwright's translations of "Blowin' in the Wind". Sarclo clearly states that he is stimulated by the desire to produce texts closer to the ST than what he has heard from other translators (personal communication, 19 January 2018). In addition to a general claim that some humour or bitterness is lost in the process, he addresses some idiosyncratic characteristics of Dylan more specifically, such as his vocal flow, which are not compatible with the usually very regular poetic rhythm of French *chanson*. This precise issue will be tackled in section 3.1.6.

Beyond these individual assessments made by the authors who produce retranslations, the "failure" of early translation is addressed by Berman, who asserts that this "défaillance" [failure] (1990, p. 5) is inherent in all translations as they always contain some degree of "non-translation," which is precisely what the *re*translator is trying to reduce. According to Berman, great translations do not shine because "non-translation" has been obliterated but because it has been compensated by *copia*, i.e. abundance (1990, pp. 5–6), which manifests itself both through the creativity of the TL produced and through the closeness of its correspondence with the SL. This last observation by Berman is worth investigating, because following this thread can lead us to observe how creativity and faithfulness are not necessarily to be seen as two conflicting polarities. In some cases, it is through creative reconstruction of new metaphors that the author can lead the audience back to the SW.

In an article named "Translators' Voices in Norwegian Retranslations of Bob Dylan's songs," Greenall makes this complexity visible by exploring the notion of voice, both as physical voice (2015b, pp. 53–54) and as "intersubjectively constituted voice" (2015b, p. 43), based on Bakhtin's theory of dialogism. She uses the concepts of manifest and non-manifest voices in order to show that they do not map onto the dichotomy between foreignisation, which is source-oriented, and domestication, which is target-oriented (Greenall, 2015b, pp. 54–55). As she notes, the author's voice can be made manifest by borrowing from the SL as well as by introducing domesticating shifts in the TW. Conversely, although one might expect that the authors make themselves invisible when they stay very close to the SW, Greenall shows that in cases where there are target-oriented shifts, they do not necessarily make the author's voice manifest because these shifts are not detected by the audience. Following Greenall's subtle observations, the subject of "authoring" shall be discussed in section 4.5.

1.3. Translating songs to be sung: a specific challenge

1.3.1. From equivalence to deverbalisation

"Un traducteur aborigène disait: 'Tel un boomerang, la traduction doit s'éloigner de l'original selon une boucle idéale pour revenir fidèlement, mais par un autre biais, à son point de départ.'"[11]

11 "An aboriginal translator said: 'Like a boomerang, translation must move away to the original in a perfect loop to come back precisely—but through another way—to its starting point'" (Batista, 2014, p. 50).

Some translation theories are particularly suitable when dealing with song translation. For example, Nida's theory of equivalence—formal and dynamic—developed in 1964 in *Toward a Science of Translating* (1964, pp. 159–160), is relevant to song translation because a great number of parameters are concerned in addition to transferring the meaning: not only those involved in poetry—rhythm, rhyme, alliteration…—but also additional constraints stemming from the fact that the text is accompanied by music. Nida formulated some limitations to dynamic equivalence, under the subtitle "Restrictions on the Permissible Degree of Dynamic Equivalence in Translating," specifically focusing on literary forms, including songs:

> [T]he translator of poetry without musical accompaniment is relatively free in comparison with one who must translate a song—poetry set to music. Under such circumstances the translator must concern himself with a number of severe restrictions: (1) a fixed length for each phrase, with precisely the right number of syllables, (2) the observance of syllabic prominence (the accented vowels or long syllables must match correspondingly emphasized notes in the music, (3) rhyme, where required, and (4) vowels with appropriate quality for certain emphatic or greatly lengthened notes (1964, p. 177).

As a result of these "restrictions," in many cases, the translator cannot produce the same effect while at the same time using words that would transfer the same connotations. In some cases, adjustments have to be made, such as finding a completely different phrase to express the same idea. Graeme Allwright translated a handful of Dylan's songs, along with the works of other artists: Leonard Cohen's in particular, but also Woody Guthrie's and Pete Seeger's, for instance. In 2015, Allwright gave an interview on the French radio France Culture, wherein he used the term "equivalence": "quelquefois c'est une équivalence, c'est pas exactement ce qui… mais ça veut dire la même chose" [sometimes it is an equivalence, it is not exactly what is… but it means the same thing] (Lépinay, 2015, 3:50-58). Anthony Pym makes a differentiation between 2 types of equivalence: "natural" and "directional". What he calls "natural equivalence" exists independently of the translator's actions as it is "presumed to exist prior to anyone translating" (Pym, 2014, p. 6). Pym argues that, when Vinay and Darbelnet characterise equivalents as "natural," they mean that these equivalents "are supposed to have developed without interference from meddling linguists, translators, or other languages" (2014, p. 12). He illustrates this concept with one of their examples: according to them, the "natural equivalence" for the word "slow" written on the road should be the verb "ralentir" (to slow down) and not the adverb "lentement" ("slow" / "slowly") because this is what would be written in a similar situation in France, i.e. if there had been no translation involved in the process (Pym, 2014, p. 12). According to Pym, Vinay and Darbelnet's conception that this equivalence should be seen as "natural" is similar to what Seleskovitch, in her theory of sense,

calls "deverbalisation" (2014, p. 17). The term presupposes that—whatever the language pair considered—there is always a *tertium comparationis*, i.e. a clear, universal sense which can be expressed in both the ST and TT. To this natural, preconstructed equivalence, readily used by any translator, Pym opposes "directional equivalence," which is the result of "active decisions made by translators," and is called "directional" because a back-translation would not necessarily lead back to the ST formulation (2014, p. 24). It is possible to draw a parallel with what Lederer calls *correspondances* and *équivalences*, the former being comparable with natural equivalence while the latter are the result of the translator's choices (2015, pp. 67–69). The aforementioned example of the word "slow" translated with the verb "ralentir" could be a good illustration of a *correspondance* used a thousand times before.[12] These *correspondances* are the result of previous translations[13] whereas *équivalences* are produced by the translators in situations when they are faced with the need to designate new, specific realities for which no *correspondance* exists.[14] Vinay and Darbelnet seem to agree that the translator's creativity arises from the need to adapt to specific situations: they coin the terms "situational equivalence" as a synonym to the procedure they call "adaptation," mentioned in section 1.2 (1995, p. 39).

Nida's concept, "equivalence of response," derives from his notion of "dynamic equivalence". It has come under critic for two reasons. On the one hand, Nida assumes that the target audience should have an equivalent response to the TT as the source audience to the ST. On the other hand, the concept of "equivalent effect" is unproductive, as experiments have not been able to measure it (House, 2015, pp. 10–11). Venuti also criticises the concept of "equivalence of response," under a different angle, more specifically because the notion of equivalence is TL-oriented and therefore domesticating. He also objects that the "basic disjunction" between SL and TL makes the possibility of eliciting a "similar" response questionable (Venuti, 1995, p. 21). The possibility of recreating a text that elicits an equivalent response shall be explored in case studies where humour is involved, more specifically (sections 2.2, 4.2.1 and 4.2.2).

The translation strategy which consists in choosing an equivalence that has a similar meaning can be approached from a cognitive angle, under the light of the theory elaborated by Danica Seleskovitch and Marianne Lederer. First developed from their experience in conference interpretation, then corroborated by brain imaging techniques, their model consists in dividing the process into three stages: "comprehension," "deverbalisation" and

12 "Des correspondances mille fois utilisées auparavant" (Lederer, 2015, p. 69).
13 "Des retombées de traductions antérieures à la réalisation d'une nouvelle traduction" (Lederer, 2015, p. 69).
14 "Les équivalences sont la désignation de réalités actuelles, concrètes ou abstraites, dont le caractère inédit est dû à la spécificité de cette réalité" (Lederer, 2015, p. 69).

"reexpression". First, while the interpreter listens to a text and understands it, its meaning is strongly determined by context, which allows the receptor to eliminate a great part of the potential meanings of signifiers in language and select only its real meaning (Seleskovitch & Lederer, 1984/1997, p. 16). This is followed by a process the authors have named "deverbalisation"—i.e. separating the meaning from the SL words, on the basis that translation is about translating a message and not translating a language (Lederer, 2015, p. 180). Finally, the third stage, reexpression, consists in addressing a message to the TL readers in a way that will be understood by them (Seleskovitch & Lederer, 1984/1997, p. 31).

While this theory of cognitive process was developed in the field of interpreting and not translation, the authors make it clear that they believe their observations also apply to translation in general (Seleskovitch & Lederer, 1984/1997, p. 10). In addition, the fact that this theory originates from interpreting rather than translation makes it particularly relevant for song translation: a song is heard rather than read, which entails that the reception of the message is determined by the same conditions as in interpreting, most notably the speed of delivery of the message. Allwright's approach to equivalence mentioned above, which can be seen as a form of "deverbalisation," could be criticised if he were translating poetry, for the lack of "respect" shown to the ST. However, songs function differently. Contrary to a poem, which can be read slowly and allows the reader to pause and think about all the possible connotations of each word, a song imposes its pace and must be readily understandable, like speech. For this reason, it calls for a different translation strategy. In addition, finding a way to re-express the meaning of the ST also provides an opportunity for the translation as a process of re-creation advocated by Scott in the context of literary translation (2006, pp. 6–10), explored in section 1.2. As Seleskovitch and Lederer's cognitive approach of translation posits that the context narrows down the meaning of words, it focuses on the sociocultural context in which the SW was produced and the necessity to re-create an equivalent meaning in a new context. The centrality of context in their theory makes it particularly compatible with discourse analysis (Halliday, 1978, pp. 3, 13), and more specifically with multimodal theory (G. R. Kress, 2010, pp. 58–59), which will be developed in section 1.4.

1.3.2. **Why translate songs**

Some scholars, such as Low, Franzon and Klaus Kaindl, have delved into song translation more specifically in order to take into consideration the specificities of this medium. Before laying out the details of their investigations into *how* it is possible to produce felicitous singable

translations, one preliminary observation is that songs often have the ability to travel successfully without any interlingual translation involved. In "Changing Perspectives: Frameworks and Significance," Şebnem Susam-Sarajeva writes that "the way in which music travels *without* being accompanied by translation [is] an issue of great significance in its own right" (2008, p. 192). I shall first review the arguments for and against translating songs so as to question the *purpose* of translating them, and of translating Dylan's works in particular.

1.3.2.1. **Singing in the SL: sacralisation, indifference and mystery**

The arguments in favour of singing in the SL shall be examined first. According to Low, one of them is that a translated song can never "retain the full content and intent of those words, let alone retain all its phonic features—rhymes and vowel-sounds, effects of rhythm, and all the textures of the SL" (2017, pp. 72–73). This is unquestionably true as far as phonic feature and textures are concerned. On the other hand, this objection is only partly relevant, as the purpose of retaining the "full content and intent" of the words could only apply to an audience who understands the SL, in which case they do not need a translation.

When Low discusses opera translation, the alternative is either giving a summary of the song's verbal content in the form of a printed program or, more and more often, offering surtitling. In the field of popular music translation, however, the only other option as far as albums are concerned is to include translations in liner notes, which is rare, as Desblache remarks (2021, p. 49). It was done by Tracy Chapman on her first four albums (1988, 1989, 1992, 1995), in Italian, French, Spanish and German, in addition to the SL lyrics.[15] Judging from this observation, it seems that she strongly wishes her lyrics to be understood far beyond the borders of the United States, as early as 1988. Surtitling could also be an option in popular music as far as live performances are concerned, but it has rarely been used so far. In "Live Music and Translation: The Case of Performances Involving Singing," Desblache observes that, while the cooperation of live-streaming platforms with festivals opens the possibility of providing subtitles, this opportunity is rarely seized (2021, p. 46). This stands in stark contrast with stage musicals (Desblache, 2021, p. 51). She also investigates the reasons for this absence: she quotes Mark Mulligan, stating that streaming platforms are quickly realising that they can attract more users by providing lyrics, and that these new audience expectations may transfer to live concerts in the future (Desblache, 2021, p. 58). However, having conducted her own field study, she comes to the conclusion that, while the majority of listeners are in demand of

15 The latter she continues to include in all her albums.

song lyrics, this desire does not seem to extend to translated text.

In "*Le Portrait de Dorian Gray* chante Bob Dylan : Trois adaptations successives de 'Blowin' in the Wind,'" Froeliger investigates the three French translations of Dylan's song "Blowin' in the Wind," questioning the option of *not* translating the lyrics in the case of a song whose words are memorable: "si l'on ne traduit pas, est-ce parce que les paroles en question ont trop d'importance (sacralisation), ou parce qu'elles n'en ont guère (indifférence) ? Ou encore parce qu'il est préférable de cultiver leur mystère ? [If they are not translated, is it because these lyrics are too important (sacralisation), or because they have none (indifference)? Or again because it is preferable to cultivate their mystery?] (2020, p. 8). Of the first two stances, the first can generally apply to Dylan's texts, which are mostly logocentric. From the onset, listeners have paid close attention to his lyrics: in the San Francisco Press Conference of 1965, the songwriter was presented as a poet (Route TV, n.d., 0:53-55) before being asked by one interviewer if he thought of himself "primarily as a singer or a poet?" (Route TV, n.d., 2:12-17). In France, more specifically, the singer appeared on the front page of the newspaper *Les Lettres françaises*, then directed by the French poet Louis Aragon, as early as June 1966 (*Les Lettres Françaises Magazine Bob Dylan Front Cover*, n.d.). This profile is likely to have been reinforced after he received the Nobel Prize in literature in 2016. What Froeliger calls sacralisation amounts to what was described above by Low: the desire to preserve not only the meaning but also the phonic features of the ST. If the second position expressed by Froeliger—indifference—is hardly applicable to Dylan's songs, what could be argued, however, is that those of his songs which rely more on sound than meaning do not benefit from being translated. If the value of the ST is considered to rest in its phonic features more than in its meaning, it could be estimated that it is not worth translating it as there is much more to lose in the equation than there is to gain.

The last of the three possible causes for desiring a famous song to remain untranslated—cultivating their mystery—is addressed by Susam Sarajeva. She asserts that "non-translation in the case of music may allow the imagination more leeway" and quotes John Blacking who, opposing music to language, states that in music, "it is not essential for listeners or performers to understand the creator's intended syntax or even the intended meaning, as long as they can find a syntax and their own meanings in the music" (Susam-Saraeva, 2008, p. 192). She further adds that translation can be counterproductive, as far as the pleasure of the listening experience is concerned, because listeners may feel disappointed and "alienated" when discovering through a translated version that the textual meaning of the song they loved is completely different from what they had imagined. One such example is provided by Francis Mus who,

discussing translations of Leonard Cohen' songs into French, presents several testimonies from 1968 to 1972, including journalists writing for the French magazine *Rock & Folk* (2018, p. 240). While some recognise that language was a "barrier (hindering textual understanding)," others take the view that Cohen's original words participate in the listening experience, which corroborates Susam-Sarajeva's statement. Mus points out that *Rock & Folk* was created as a reaction to the French *yéyé*[16] movement, which involved French performers appropriating Anglo-American songs, in particular rock'n'roll standards (2018, p. 239). This may account for some of these journalists taking a negative view of translated versions, and more specifically for negative criticism as regards Aufray's 1965 album of Dylan covers.

1.3.2.2. **Translation, authenticity and the folk movement**

One more objection to singing song in translation, which is highly debatable, is the issue of authenticity. Susam-Sarajeva notes that "different genres have their own specific translational norms and approaches" (2008, p. 193). In the case of folk music, Low declares:

> A traditional song from Africa or Asia—for example a harvest song or a wedding song—may be performed with folk instruments as an item of artistic heritage, a specimen of a particular culture and perhaps of an endangered language. In such cases, obviously, the SL has a strong claim on the grounds of linguistic and ethnic authenticity. Yet such performances lose a different kind of authenticity: the audience is hearing not words charged with meaning but merely sounds that tell them next to nothing (2017, p. 73).

Four aspects of this statement need to be closely discussed, beginning with the notion of "endangered language." This issue, along with the "particular culture" the song belongs to, is addressed also in the field of "World Music," a commercial designation which is now put into question for its ethnocentrism. Susam-Sarajeva raises the question of how liner notes can allow "disparate audiences to be able to appreciate local music without feeling alienated" (2008, p. 195). This can be achieved through written interlingual translation but also through other means such as commentary or photos of the instruments used. The choice of non-translation is here linked to issues of cultural domination. A middle ground chosen by some artists, as Desblache observes, is the use of "bilingualism or multilingualism to repeat information and introduce unknown languages to their listeners in relation to known ones" (2021, p. 60). She takes the example of Rokia Traoré and the Bambara language, which is a case of translation "up," defined by Bellos as translation "toward a language of greater prestige than the source," namely

16 A French musical genre born at the dawn of the 1960s, which usually consisted in singing French covers of successful songs originally sung in English, rock'n'roll and twist in particular.

English, most of the time, used as a *lingua franca* (2012, Chapter 15). In the case of French translations of Dylan, the situation is very different, first because the imbalance of power between the English and French language is far from being as important as between English and Bambara, and because the situation is reversed: it is "translation down," as Bellos calls it, i.e. "toward a vernacular with a smaller audience than the source, or toward one with less cultural, economic, or religious prestige, or one not used as a vehicular tongue" (2012, Chapter 15). Sarclo is the singer-translator who experiments with multilingualism the most, introducing verses in the SL in the midst of the translated verses. In this regard, he also had a project, which was finally aborted, of displaying the ST and the TT on a white curtain on each side of the stage during performances of his translations of Dylan's songs, allowing the audience to have access to both texts at once. The issue of cultural relationships of domination, present in the minds of folk music and world music aficionados alike, was at the heart of a letter written by Seeger in 1972, translated by Jacques Vassal to be published in the magazine *Rock & Folk*. It was addressed to French folk enthusiasts, under the title "Ne vous laissez pas coca-coloniser" [Do not let yourselves be Coca-Colonised].[17] Seeger was not advising French artists to translate US folk standards into French but rather to look for their own folk roots (*«Ne Vous Laissez Pas Coca-Coloniser» 30 Ans Après*, n.d.).

The second aspect worth mentioning is Low's reference to "folk instruments" as contributing to the authenticity of the SW. This calls into question whether changing the arrangements of a song could make it less authentic, thus acknowledging that it may alter the reception of the song. The interaction between text and music shall be explored in part (Intermodal relationships). The third observation that deserves to be made concerns Low's reference to "a harvest song or a wedding song," which points to the fact that the meaning of a song can be highly dependent on its context. This aspect, which is central to a multimodal approach, shall be investigated in section 2.6.

The fourth and last detail that deserves investigation is the distinction Low makes between two modes of authenticity, which leads him to cast doubt on the notion of authenticity as defined by folk music. As he notes, it can be argued that it is more authentic to sing in your own language, as it is connected to your own identity and that of the local audience you are addressing. This position is presented by Allan Moore in the article "Authenticity as Authentication": the author reports that Ewan McColl, one of the main figures of the British folk revival in the 1950s, "insisted that one should sing only in one's own native tongue" (A.

17 My back translation. According to Jacques Vassal, all the copies of the original text have disappeared, including Seeger's (J. Vassal, personal communication, 31 March 2020).

Moore, 2002, p. 211). Moore contends that debates over authenticity started with the folk movement. As the folk movement was initially a nationalist endeavour (see section 3.2.1), it should not come as a surprise that singing in one's own language was associated with authenticity, but this stance seems to have extended to other genres, such as rock. In "Translation, Authorship and Authenticity in Soviet Rock Songwriting," Polly McMichael describes a similar situation on the Russian rock scene, where singers such as Vladimir Rekshan, the lead singer of the band Sankt-Peterburg, affirmed the importance of singing in his own language (2008, p. 212). She explains that Russian songwriters in the 1970s, inspired by Western artists, most notably Dylan, sought "not to try to replicate the effects of Anglophone rock texts, but to express that which is familiar, nationally-specific, and true to the self of the performer." Another example is set forth by Greenall in "Translators' voices in Norwegian retranslations of Bob Dylan's songs," in which she more specifically discusses the choice of varieties of Norwegian that are closest to the singer-translator's sphere in order to "affirm their subjectivities and identities" (2015b, p. 53). Considering the position of Quebec in defending the French language against the imperialistic domination of English, it may come as a surprise that Dylan is very rarely sung in translation. Only two songs feature in the corpus under scrutiny: the first is Patrick Zabé's "Jo Jo le clown," an adaptation of "The Mighty Quinn (Quinn the Eskimo)," the second is Richard Séguin's live rendition of "Les Temps changent" (1993), which was a success on its release in 1993. However, it was not his own translation but a cover of Aufray and Delanoë's 1965 version of "The Times They Are A-Changing" (1965i). There may be two reasons for this discrepancy between the production in France and in Quebec. Perhaps the audience would not be interested in a translation because a great number of listeners are bilingual, or perhaps artists in Quebec, in line with Seeger's advice, prefer to create their own cultural artefacts, free from the influence of US music production, as far as possible. Only a diachronic study could confirm these hypotheses and establish the extent to which these two factors may have played a role in different periods, but this is beyond the scope of the present study.

1.3.2.3. Orality and multimodality

Low quotes two different proponents of song translation. The first is opera producer David Pountney, who points out the powerful immediacy effect of receiving the sense "straight from the mouth of the singer" (2017, p. 73). The second is Harai Golomb, an Israeli scholar and translator who, in "Music-Linked Translation [MLT] and Mozart's Operas: Theoretical,

Textual, and Practical Perspectives," regards singing in translation as "the only procedure that can possibly simulate the effect of synchronised verbal/music/rhetorical fusion, as it functions in the original, transmitted from a singer's mouth to a listener's ear as an interaction realised in sound, sense and gesture" (2005, p. 142). These positions, both expressed in relation to opera singing, point to the question of orality: words on a page or surtitles miss a significant number of the features of spoken language: indications such as stress, tone or volume, for example, as well as interruptions. Although these cannot be exactly the same in the TT as in the ST, an equivalent effect can be reproduced in spoken or sung TL so as to make the text come alive again, recreating the illusion of orality.

The importance that the proponents of song translation assign to reproducing orality in the TL is reinforced by the fact that language interacts with the music. Kaindl, quoting Wilfried Gruhn, states that "music never relates *generally* to the text, but rather enters into a *dialogue* with it" (2013, p. 152). He goes on to explain that this dialogue takes place on a phonetic, formal and semantic level. The three levels of dialogue presented by Kaindl can be of importance to translators. The first—the phonetic level— concerns translators less than the other two, as the tonal relationship between text and music can arguably be appreciated by listeners who do not understand the meaning of the words. However, it cannot be completely ignored because the phonetic features of each language, such as stress or intonation, also impact the meaning, most notably the expression of emotions.

The second level considered by Kaindl is the form: the music interacts with the grammar and syntax of the text. In particular, the delivery of the lyrics, which may involve interruptions or accelerations, can be used to accentuate the fragmentation of the syntax generated by run-on lines, as will be shown in section 2.5. Finally, the third level examined by Kaindl—semantics—is the one with the most obvious implications when studying song translation. On the one hand, the music can illustrate the lyrics, add to the meaning or contradict it—as explained in section 1.4.10—or place emphasis on certain words or phrases. On the other hand, the text gives indications which allow the audience to understand the musical, vocal and engineering choices. If the text converses with the music, translating the text potentially means that the target audience will have better access to the music, understanding, if only on an unconscious level, why there is reverberation or distortion, why the singer's voice sounds sad or why this specific instrument was chosen. When the audience listens to a song in a language they do not understand, they can appreciate the music—including the voice—on a purely aesthetic level, they can even be sensitive to the musicality of the text itself, but they are given access neither to the tenor of the text nor to the multimodal meaning created by the combination

of text, music, voice and production. Thus, recent studies in multimodality are slowly providing a strong argument in favour of song translation.

1.3.2.4. The translators' stated intents

Other arguments have been put forward in favour of singing translated songs. The issue can be seen from a purely commercial point of view: according to statistics produced by streaming servers, the tendency is for listeners to have a growing appetite for songs in their own language (Desblache, 2021, p. 48). Far from these considerations, Mus, analysing the paratextual information in the liner notes accompanying Allwright's French covers of Cohen, writes that these translations "fulfilled two functions: they were both meant to be sung and to clarify the content of the songs" (2018, p. 241). The fact that Mus separates the two is significant, as it reveals that the second function could have been fulfilled just as well by a translation written inside the record sleeve, without necessarily having to abide by the constraints that come with the production of a "singable" version. These translations could then have been either analysed or enjoyed while listening along.

As Low notes, the choice of singing in the SL or TL depends on whether the song is "logocentric"—such as "narrative songs, dramatic songs and comic songs"—or "musicocentric" (2017, p. 74). The notion of logocentrism shall be further developed in section 3.1.6.10. As discussed above, some songs rely more on sound than meaning. When that is the case, the decision to translate them may be essentially motivated by the desire to re-create a new original inspired from Dylan's experimentations in writing. This will be further discussed in section 4.5. Translation as recreation is sometimes motivated by the desire to reveal the poetic potential of a minor language, as Norwegian performer Torgersen explicitly states regarding his choice to translate Sting's music into Nynorsk rather than Bokmål because the former is a "minority variety" in Norway (Greenall, 2017, p. 29).

Song translators can also advance other motives that are not specific to song translation, such as the urge to understand the text better and share their interpretations. This is expressed by Noémie Grunenwald, for example, in *Sur les bouts de la langue: traduire en féministe/s*: she writes that the reason why she translates a text is not because she understands it and therefore can translate it but because she does not understand it, so she translates it so as to understand it better (2021, Chapter "Interpréter").[18] She also expresses that her goal is not to produce an authoritative translation which would have the aura of a biblical text, but rather to

18 "je ne comprends pas un texte et donc je veux le traduire pour essayer de mieux le comprendre".

provide material for criticism (Grunenwald, 2021, Chapter "(se) Décentrer").[19] This statement is in line with the way Sarclo regards his own translations: contrasting his work with the translation of ancient biblical text, he first observes that Dylan's recordings are still available for anyone to refer to. He then adds, "je m'occupe des traductions 2018, en sachant très bien leur durée de vie MAIS EN SACHANT AUSSI QUE L'ORIGINAL TOUJOURS DISPONIBLE PERMET AUX PROCHAINS TRADUCTEURS D'AVANCER" [I am writing the 2018 translations, aware of their potential lifespan but also aware that the original is still available, allowing future translators to move further on] (Sarclo, personal communication, 3 December 2018). The fact that he mentions the lifespan of his translations suggests that he is well aware that the TW does not have the same status as the SW. His *skopos* is not to produce a definitive translation but merely to allow his audience to apprehend Dylan's texts. It is important to keep in mind the limited role of each TW, in comparison with the SW. The significant number of retranslations in the corpus under scrutiny make it possible to carry out comparative analyses between two or more French translations. Sometimes, the comparison shall be synchronic, contrasting two texts produced by two different translators in a similar historical context: for example, "Wanted Man" was performed by Hallyday in 1970 and Aufray in 1971, with completely different translation choices. Other comparative analyses shall be diachronic, as the TT can be separated by more than five decades: this is the case for the five adaptations of "I Want You," extending from 1969 (Laforêt, 1969) to 2023 (Adamo, 2023).

1.3.2.5. **Translating Dylan's work: an uncanny experience?**

To conclude, the question of whether to translate Dylan's works in particular can be discussed within the more global context of audiovisual translation. In *Music and Translation: New Mediations in the Digital Age*, Desblache discusses audiovisual translation, namely the preference for dubbing or subtitling (2019, p. 198). She presents the results of European reception studies, which have shown that a preference for subtitling mostly concerns the part of the audience who have at least a partial knowledge of the ST. Desblache adds that this minority takes a very negative view of dubbing, a sentiment which was expressed by Jorge Luis Borges with the words "un maligno artificio que se llama doblaje" [a malignant artifice named dubbing] (1945).[20] The reason why Borges denounces it is the uncanniness of hearing

19 "traduire, ce n'est pas introniser des bibles, c'est donner de la matière à critiquer" [translating is not about enthroning bibles, it is about giving something to criticise].
20 Desblache quotes Edgardo Cazarinsky's [sic] *Borges in/and/on Film*, where the phrase is translated "perverse artifice" by Gloria Waldman and Ronald Christ (Cozarinsky, 1988, p. 62), but I believe the adjective

an actress as famous as Greta Garbo speak with a voice that is not hers. He compares it with mythological monsters such as the chimera. As Dylan, like Garbo, has a very distinctive voice, some listeners might express a similar feeling when hearing his works sung in French. The difference between these two examples is that, in the case of Dylan translations, the voice heard by the audience is not superimposed on Dylan's face, so this issue of a possible uncanniness is essentially relevant when translating famous songs, which the French audience are familiar with. It is likely that the TW they hear will be superimposed on the SW in their minds. For example, the choice of translating "Like a Rolling Stone"—translated by Aufray (Aufray, 1995f)—is different from that of translating "Seven Curses"—translated by Sarclo (2018g)—a song for which most of the audience will not have the same expectations as only a few fans of Dylan have heard the original.[21]

1.3.3. From poetry to song: constraints and resources

Once the decision is made to translate a song, there are a series of parameters that need to be considered. The impossibility of resorting to footnotes can be a serious hindrance when the ST abounds with culture specific references, a difficulty which shall be explored in section 4.1. The oral nature of songs is an important characteristic to keep in mind, as shall be developed in section 3.2.9. Concerning metrics, song translation bears some resemblance with poetry translation. As Seleskovitch and Lederer explain (1984/1997, pp. 28–29), the fact that one word from the SL does not exist in the TL makes it impossible to transcode—i.e. to translate word for word—but not to translate. The translator may simply need to use several words to translate one word from the ST. Yet in the case of poetry translation, this possibility of adding words needs to be confronted with metrical limitations, at least if the translator wants to keep the same metre. In singable song translation, this freedom of the translator is further restricted by the rhythm and the melody. Instead of seeing these as additional obstacles, it is perhaps better to consider them as a different set of constraints: as Pat Pattison writes in "Similarities and Differences between Song Lyrics and Poetry," "Poetry is made for the eye. Lyrics are made for the ear" (2012, p. 132). Dinda Gorlée puts it differently, writing that lyrics "presuppose musical completion" (1997, p. 237). Dylan has always been particularly sensitive to the

"malignant" is more appropriate, as the connotations are much closer to the Spanish "maligno": it does not necessarily convey a connotation of negative intention (ex: a malignant disease / un tumor maligno) but Borges introduces this possibility thanks to the etymology of the word, which contains a possible reference to the devil (el Maligno).

21 It was released in the first volume of the Bootleg Series collection in 1991.

difference between poetry and song lyrics. He declared that, in his songs, text and music were inseparable, stating that songs should not be expected to "stand up" without the beat and the melody (Dylan & Miles, 1978, p. 63). His insistence on producing lyrics that were as close as possible to spoken conversation is narrated by Suze Rotolo, who was his partner at the beginning of his career. In *A Freewheelin' Time: A Memoir of Greenwich Village in the Sixties*, she discusses the title of the album *The Freewheelin' Bob Dylan* (Dylan, 1963j), writing, "the spelling, with the dropped *g* at the end, is all Bob. During his early years, he was adamant about writing down words as spoken by everyday people. He chopped off the ends of words like a hiker hacking a path through the woods, machete in hand" (Rotolo, 2013, Chapter "Record Time"). While in a poem, the rhythm rests entirely on the text, in a popular song the translator can afford to modify the text slightly, as long as it remains singable and does not deviate too much from the rhythm and melody of the music. The amount of deviation which is possible without making the song unrecognisable is examined in the article "Comparing Musical Textsetting in French and in English Songs," by François Dell and John Halle (2009), which shall be discussed in section 3.1.1.

In "The Translator of Comics as a Semiotic Investigator," Nadine Celotti propounds that "visual language can be a resource rather than a constraint for the translator" (2008, Chapter 2). Instead of seeing the song translator as "toil[ing] in a straitjacket," as Herbert F. Peyser put it a century ago (1922, p. 359), I suggest extending Celotti's view to the articulation of language with other modes than visual, such as music. Her use of the term "resource" is very appropriate, as the "semiotic resources" articulated in each mode will be discussed thoroughly, along with their interaction with the lyrics. Thus, it could be argued that the music exempts the author—or translator—from producing rhythm with the text, as it is already present in the music. This is obvious in most of Sarclo's translations: he usually feels no need to count a precise number of syllables for each line but rather pays attention to how each line is performed, as shall be made evident in section 2.1. He formulated that, given Dylan's way of singing, the difficulty in translating his songs is not so much to write something singable as to manage to sing what is written.[22] This means that, in his view, the main difficulty is in reproducing Dylan's flow in performance rather than in translating his words.

In "The Pentathlon Approach to Translating Songs," Low goes in the same direction as Celotti, showing how music can be used as a resource, as "the composer has already 'interpreted' the ST by non-verbal means, by musical devices intended to convey something of

22 "Vu la façon de chanter de Dylan, la difficulté n'est pas d'écrire chantable mais de trouver à chanter l'écrit" (Sarclo, personal communication, 11 January 2018).

its beauty or emotional power" (2005, p. 188). In other words, translation is already present in the SW: either the ST precedes the composition of the music and the composer has translated it intersemiotically or, conversely, the text was written with a piece of music in mind, in which case the music could be considered as an ST and the SL lyrics are already a translation of the mood created by the music. In the article "Intercode Translation: Words and Music in Opera," Gorlée also suggests that song translation, in some respects, has lighter constraints than poetry translation. Quoting Arthur Graham, she argues against the necessity of rhyming in song translation, as opposed to poetry, because, on the one hand, the "auditory effect of rhyme" is lessened by the fact that there is a greater timespan between rhyming sounds, and on the other hand, the "cadential function of rhyme is handled by musical cadence" (Gorlée, 1997, p. 247). She goes on to encourage the use of imperfect rhymes rather than looking for the perfect rhyme at the cost of naturalness. The use of imperfect rhymes by Dylan more specifically shall be developed in section 3.1.6.3.

1.3.4. Peter Low and the pentathlon principle

The need to find a balance between the various parameters involved, which is here suggested by Gorlée in the case of rhyming and naturalness, is scrutinised in depth by Low in the article "The Pentathlon Approach to Translating Songs" (2005). Using *skopos* theory to examine the specific purpose of singable translation, he warns translators against considering *"a priori* that any one feature of the ST is sacrosanct and must be perfectly retained" (Low, 2005, p. 210). The stance he takes against "loyalty to the author" reveals a theory that is openly target-oriented (Low, 2005, p. 185). It revolves around five criteria which need to be met, as far as possible, in order to produce a singable translation, ideally to "give the overall impression that the music has been devised to fit [the TT], even though that music was actually composed to fit the ST" (Low, 2005, p. 185). These five criteria—singability, sense, naturalness, rhythm and rhyme—often conflict, and Low believes that their optimisation should be at the basis of any assessment (2005, pp. 191–192).

He compares the first criterion, singability, with "performability,"—i.e. "effectiveness on stage"—in drama translation. It involves facilitation diction, for instance avoiding consonant clusters and placing long vowels on notes that require a melisma.[23] The author remarks that some of the challenges involved in singability are posed differently in through-composed music—such as an opera—and in strophic songs (Low, 2005, p. 193), as in the latter case, the

23 Melisma: a single syllable of text which is sung on several notes of music.

same melody is associated with a different text in each verse. Translators of Dylan's songs are concerned with the latter, hence their task is not to match one word with one note in the song. Arguably, they have more leeway because they can slightly alter the melody of each verse, within limits that shall be discussed in section 3.1.1. However, the audience's expectations may be higher as regards other features, such as naturalness, because, in popular music, the audience might frown upon a TT that sounds overly written. In addition, while the primary purpose of the TT in the case of an opera may be the same as when surtitling—i.e. allowing the audience to understand the plot—singer-translators who produce French versions of Dylan have more visibility than opera translators and may also aspire to re-create a more poetic text. The issue of authorship shall be further discussed in section 4.5. These differences allow us to observe that the balance between the five criteria in the pentathlon may differ depending on the type of song translated, as well as genre expectations.

Addressing the second criterion—sense—the author calls for flexibility in terms of meaning, yet draws a limit by considering that a replacement text, one which bears "no semantic relation with the ST," should not be called translation and has "no place in discussions of translation" (Low, 2005, p. 194). Low is arguing in favour of a narrow definition of song translation, which may seem surprising, as he considers that a composer setting a text to music is interpreting the ST in non-verbal means (2005, p. 188). In addition, this raises the question of the limit beyond which a TT is to be considered as a replacement text rather than a translation. Adhering to Low's definition would entail the exclusion of a significant number of songs from my corpus as they stray too far from the meaning of the ST to be indisputably called translations. The boundary which was set in the present work shall be discussed in section 1.5.3.

Concerning naturalness, Low starts from the observation that "many existing song-translations are very unnatural—so unnatural that they have led some people to the view that all song translations are inevitably bizarre or ridiculous" (2005, p. 195). He warns against TT that require undue processing cost caused by interference with the SL, especially as processing time is short in songs. The question of the balance between preserving the complexity of the ST and minimising processing costs shall be discussed in section 3.2.9. Among the principal faults of song translations, Low mentions archaisms and distorted syntax, as well as "register and word-order" (2005, p. 195). As far as register is concerned, two situations need to be distinguished. The first is when there are variations in register within a given TT, which are not justified by the plot, such as a change of speaker. This really harms naturalness, creating an uncanny impression on the listeners, even if they do not identify the cause. These cases are the result of poor translation choices, sometimes due to time constraints, for example. A

completely different issue is the choice—consistent throughout the TT—of a register that is different from the ST. These occurrences may be the fruit of the TT author's style or they may reflect adaptation to the target audience. In the latter case, the choice may be determined by place and time, genre expectations or the translator's knowledge of the sensitivity of the audience. Naturalness is particularly important when translating Dylan's songs. As noted earlier, he was striving to write "words as spoken by everyday people," in the words of Rotolo (2013, Chapter "Record Time"). He probably borrowed this from Guthrie, whom he idolised at the beginning of his career and whose autobiography*, Bound for Glory*, he read several times, which led Shelton to call it "his personal bible" (2011, Chapter 3). As a result, the criterion of naturalness is likely to be a priority for translators who consider that preserving orality is paramount to transferring—or re-creating—Dylan's style.

Low takes a flexible view of rhythm, arguing that, although "identical syllable-count is desirable," it is not required, particularly in strophic songs (2005, pp. 196–197). It is important to add that textsetting functions differently depending on whether the language is syllable-timed—e.g., French—or stress-timed, like English. This shall be explored in section 3.1.1. Low advises translators to alter the rhythm with caution, for example replacing a melisma with two syllables or subtracting a syllable when a note is repeated, which makes it possible to preserve the melody (2005, p. 197). Lastly, he observes that musical rests must also be taken into consideration so as not to divide a word in two in the TT (Low, 2005, p. 198). Details of how rhythm and melody can be altered to accommodate a new text, both in English and in French, shall be investigated in section 3.1.1.

Finally, as far as rhymes are concerned, Low, advising flexibility, considers that, in some cases, translators may choose to write less perfect and/or less numerous rhymes in the TT; they may also follow a different rhyme scheme if necessary (2005, p. 199). Like Gorlée above, he argues in favour of settling for imperfect rhymes rather than sacrificing sense or naturalness. As shall be discussed in section 4.5.1, the tendency with French translators of Dylan has been to add more rhyme rather than to withdraw from rhyming. As for the issue of whether or not the translator needs to follow the rhyme scheme, it also requires further appraisal: it is highly dependent on the effect produced by the SW, as shall be made evident in section 3.1.5.

1.3.5. Questioning the pentathlon… and the hexathlon

After analysing several examples, Low concludes that the philosophy behind his pentathlon principle is that of compromise, i.e. that the translator should attempt to "score highly in the

overall effect of the text, without insisting on unbeatable excellence on any single criterion" (2005, p. 210). Taking the example of the Beatles, he also insists that the strategy employed should be different for each song rather than homogeneous for a given genre (Low, 2005, p. 200). As each translator's assessment of a specific song can vary greatly, this last remark opens the door for multiple translations depending on what the translator deems essential in this piece. We shall see how the variations in the treatment of Dylan's works depend on the logo- or musico-centrism of the song, but also on the perception that the translator has of the SW and the context in which the SW and the TW are created.

The five criteria determined by Low are more permeable than they may seem. For example, he admits that singability is interwoven with rhythm (2005, p. 194). We may add that it also involves naturalness, as the author mentions that "[f]unctioning effectively will mean different things for different songs, too—for example, some try to move the audience to tears while others seek to provoke laughter" (Low, 2005, p. 193). Similarly, the necessity of placing important words on notes that are "high-pitched, for example, or marked *fortissimo*" (Low, 2005, p. 193), is directly linked with sense. For example, sometimes the denotative meaning of the ST word, or a connotation it conveys which is deemed even more essential than the denotative meaning, might be expressed by a different word in the TT. If the translator uses transposition to turn a noun into an adjective, then the adjective may carry the connotation and need to be highlighted by the music. Low associates each of the first four criteria with the "translator's duties—respectively—to the singer, to the author, to the audience, and to the composer" (2005, p. 192). His motivation for attributing them so precisely is unclear, as it would seem that the translator also owes "sense" to the audience as much as to the author, for example. This separation of four duties causes him to consider rhyme as "a special case" (Low, 2005, p. 192), yet he does not explain why this criterion should be treated separately. The second element that is perplexing is why he adds a sixth criteria, dramatic effectiveness, in the conclusion—coining the term "hexathlon"—to be applied to opera translation (Low, 2005, p. 211). This seems to be at odds with his initial definition of singability, which he defined in parallel with "performability". It would have been interesting to know how exactly he defines "dramatic effectiveness".

1.3.6. **Franzon: reframing the pentathlon**

In the article "Choices in Song Translation: Singability in Print, Subtitles and Sung Performance," Franzon scrutinises the pentathlon principle (2008). Contrary to Low, he does

not consider rhyme as a "special case". Instead, he decides to treat "fidelity to the sense of the source text" as a separate criterion, considering that it is not directly related to music and performance, unlike singability, rhyme, rhythm and naturalness (Franzon, 2008, p. 374). After remarking that the notion of singability applies not only to translated texts but also to writing original lyrics, he presents his definition of singability: "the attainment of musico-verbal unity between the text and the composition" (Franzon, 2008, p. 375). He distinguishes three functions of this unity—"prosodic, poetic, and semantic-reflexive"—adding that, in most cases, all three are present in the translator's mind (Franzon, 2008, p. 376). In contrast with Low, who chooses a narrow definition of translation, Franzon wishes to explore all the options that the translator can choose from, including the choice of non-translation. He considers as a translation any "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, p. 376). Note in particular the use of the conjunctions "and/or," which significantly broadens the scope. He does not attend to the question of whether or not the ST author is credited, which I shall address in section 1.5.3.

Franzon declares that he is deliberately excluding "art song and opera" from his investigation, as a lot has already been written about these. Instead, he focuses on forms of song translation "where the musical constraints are less absolute" (Franzon, 2008, p. 376), which makes his article particularly relevant for the present study. His analysis is based on "three properties of song—music, lyrics and performance—and three properties of music—melody, harmony and perceived sense" (Franzon, 2008, p. 376). This division of music is debatable because music also involves other ingredients, such as rhythm and orchestration, for example, as shall be developed in section 1.4.4. As Franzon's focus is the *skopos* of a translation rather than multimodality, he probably considers that, for the purpose of his investigation, less detail is needed, thus rhythm can be included in melody, and orchestration can be thoroughly ignored.

According to him, the translator has five options. The first is the choice not to translate, as mentioned above. Referring to Holz-Mänttäri, he uses the notion of "translational action" to stress the agency of the translator, who "can decide whether a translation is actually needed or not" (Franzon, 2008, p. 377). He specifies that he wishes to discuss this option only when it applies to "instances where the songs are embedded in a larger work which necessitates translation, such as a book, a film or a musical" (Franzon, 2008, p. 377). This means that he excludes songs that are covered by artists whose mother tongue is different from the ST. This distinction is understandable: he probably considers that not translating a song in a Disney

animation, for example, is a marked decision that will cause the song to stand out, as the audience usually expects the lyrics to be translated. However, there may be other cases worth questioning, as when one song is left untranslated in an album of French covers of Bob Dylan which are otherwise all sung in French. This is the case with Sarclo's version of "I'll Be Your Baby Tonight" (2022e). When questioned about this choice, Sarclo answered, "I'll be your baby tonight, c'est comme I want you, c'est pas de l'anglais, c'est du Dylan, ça justifie d'apprendre sa langue" ["I'll Be Your Baby Tonight" is like "I Want You," it is not English language, it is Dylan language, it is a good excuse to learn his language] (personal communication, 18 December 2020). Albert Chinet, who also contributed to the said album, gives two arguments in favour of singing it in the SL, namely that it is a very short song—which means that the listeners can check the translation themselves—and that the words Dylan uses are easy to understand (personal communication, 8 February 2021). His remarks point to the culturally dominant status of English, considered as a *lingua franca*. Should translators follow this line of reasoning, the only songs by Dylan that deserve to be translated are those that are logocentric, as they might not be readily understandable by the French audience. In addition to the case of this specific cover song, which is exceptional, the corpus under scrutiny includes some words, phrases or even full refrains which are sung in the SL—e.g. "You're Gonna Make Me Lonesome When You Go" (Sarclo, 2017c). Non-translation concerns names in particular: for example, Sarclo sings "Hey, Mr. Tambourine Man" (2022h). Aufray initially sang "Hey, Monsieur l'homme orchestre" (1965j) but recorded an alternate version 30 years later, in which he sings "Hey, Mr. Tambourine Man" (1995k). These specimens shall be discussed when they arise. They must be distinguished from verses which are sung in English and juxtaposed with their French translations, in which case they are not occurrences of non-translation.

The second option discussed by Franzon is to translate the lyrics without taking the music into consideration. This choice concerns subtitling, for instance, or printed lyrics, such as the aforementioned *Lyrics: chansons, 1961-2012* (Dylan et al., 2017). As it does not involve singable translations, it is out of the scope of the present investigation. The third option consists in writing new lyrics to the original music: what is sometimes referred to as a replacement text. Contrary to Low, Franzon insists that this should be considered as a translational action: "a result of importation and marketing of musico-verbal material between languages and cultures" (2008, p. 380). He propounds that this approach is linked with the commodification of songs. This is certainly the case in France in the context of the 1960s when the *yéyé* movement produced such translations as "Si j'avais un marteau," sung by Claude François (donyfernando,

2014), a completely depoliticised version of Seeger and Lee Hays's work "The Hammer Song, "performed by the Weavers (1950). In many cases, changing the "text," understood in the linguistic sense, can be accompanied by other changes. It does not only concern the lyrics, but the text understood in the broader sense of semiotics, to the point that the music becomes a pretext to create a completely new work, one which bears little similarity with the significance of the SW. "Si j'avais un marteau" can serve to illustrate this line of action: the Weavers sing about hammering out danger and giving a warning, but these aspects are completely absent from François' cover song. They sings of spreading—universal, not romantic—love among his "brothers" and "sisters," but François's addition of father and mother leads the listener to interpret the words "brothers" and "sisters" in the sense of family rather than comrades. Where Seeger and Hays associate the word freedom with justice, François sings about freedom and courage instead, conveying a much more individualistic message. In addition, the serious message of the SW is undermined in the TW by the joyful music—the percussions, in particular—and François' performance, dancing on stage, thus encouraging the listeners to view it as a song to dance to rather than a political song (donyfernando, 2014). The TW focuses on lightness and positive feelings, concluding with the repetition of the line "Ce serait le bonheur" [it would be happiness], which the audience is encouraged to sing—and thus to remember. Finally, this depoliticisation is corroborated by the context, as the French audience's perception of François is radically different from the way Seeger is perceived in the US—his involvement in the communist party, his convocation in front of the HUAC.[24]

This example, typical of *yéyé* covers, is a perfect illustration of Franzon's argument that this translation strategy is related to the commodification of the songs. Nonetheless, replacement texts can sometimes emerge in the context of demonstrations and political movements, as in the recent example of the song "Bella Ciao," translated to Farsi (shabawaz, 2022). In this case, the text may be completely different semantically, yet its significance in the SC as an anti-fascist partisan song is the very reason why it was borrowed to be recontextualised, in stark contrast with the preceding example, which was adapted despite its political content. Franzon writes, about the Swedish version of the song "Sadie, the Cleaning Lady," that "some of the notions and images in the original lyrics have evidently inspired Anderson" (2008, p. 380), revealing that songs need not be entirely disconnected from the ST in order to qualify as replacement texts. Most interestingly, he adds that "the original lyrics

24 House Un-American Activities Committee: a committee of the US House of Representatives created to investigate "subversives," who were essentially alleged communists during the McCarthy era of the late 40s and early 50s.

(and singing performance) may influence the translator's impression of the melody, and thus the production of the new lyrics" (Franzon, 2008, p. 380). This last observation finds a perfect illustration in Marie Laforêt's version of the Rolling Stones' "Paint It Black" (1966), in which the replacement text is a translation of the mood conveyed by the musical and vocal arrangements. This example shall be discussed in section 3.1.6.10.6.1 in comparison with Laforêt's version of the song "I Want You." Examples of this type underscore the importance of considering song translation under the light of multimodality, which is the angle adopted in the present work. As shall be exemplified through the analysis of my corpus, translators of Dylan's works into French have had very different attitudes towards semantic closeness, with some TW that can arguably be considered as replacement texts. Such an example shall be scrutinised in section 2.1.

The fourth choice investigated by Franzon is when semantic closeness is prioritised in the translation of the lyrics, to the point that the TT requires a new musical composition (2008, p. 381). He explores the example of a hymn, as well as two Swedish versions of Malvina Reynolds' "Little Boxes." While writing a completely new music for a song is not common in pop song translation, some minor alterations can be made, such as adding or deleting melismas. These strategies shall be discussed in section 3.1.1. In the corpus considered in the present study, the music is never completely rewritten, but there are some cases that involve substantial changes, such as Cabrel's work "S'abriter de l'orage" (2004b), freely adapted from Dylan's "Shelter from the Storm" (1975e). This example shall be investigated in detail in section 2.1. The reason why French performers do not rewrite the music is probably that they want the songs to be recognisable by the target audience. As a result, the bulk of French covers of Bob Dylan enter Franzon's fifth category: "Adapting the translation to the original music" (2008, p. 386).

Franzon remarks that this endeavour is sometimes particularly challenging for translators in songs that contain short lines because it makes it difficult "to accommodate the syntax of their particular language" (2008, p. 387). One such example in my corpus is the chorus of "I Want You" (Dylan, 1966c). As in Franzon's example, the repetition of the three words in the chorus is associated with melodic recurrence. Consequently, the text and the music create an organic whole that constitutes the essence of the song. The song has been translated five times. The different stratagems devised by the five translators shall be analysed in detail in section 3.1.6.10.6. In addition to the complications caused by the shortness of each separate line, which Franzon presents, translator Sarclo also expresses the challenge posed by the brevity of the song. In long songs, he explains, there are more details, so that, even if you do not always translate the exact meaning, you can remain close to the general message in the text (Sarclo,

personal communication, 19 January 2018). What Sarclo is alluding to is the redistribution of meaning through compensation, as defined by Vinay and Darbelnet, which can be close to impossible when the text is very short.

When assessing the "fidelity of a singable translation," Franzon considers that semantic closeness is less crucial than "contextual appropriateness," which, according to him, involves not only paying attention to the music of the SW, but also to "the situation in which the TW will be performed" (2008, p. 388). While this position may seem target-oriented, the author asserts in the same sentence that the task must be achieved "while trying to approximate the source text as much as necessary or possible". Torn between these two objectives, the translator should strive to pay attention to "dramatic intention, suitable register or style of language, even potential staging" (Franzon, 2008, pp. 388–389). Franzon notes that "contextual appropriateness" can be less constrained when the song to be translated is not part of a whole, such as a musical. While none of the works in the corpus considered belong to a musical or such enclosing entity, the attention Franzon pays to "register or style of language," in particular, is of great concern to translators of Dylan's works. As mentioned above, preserving the oral aspect of Dylan's lyrics is of the utmost importance, as one of the author's main contribution to songwriting has been to make poetry enter the realm of popular music, blurring highbrow and lowbrow culture. This central facet in the career of the artist shall be explored in section 3.1.6.

1.3.7. Franzon: dissecting the notion of singability

After reviewing the 5 options which the translator can choose from, Franzon sets out to look closely into the notion of singability. He posits that "from the lyricist's point of view," music can be decomposed into three properties: a melody, a harmonic structure and an impression of mood, meaning or action" (2008, pp. 389–390). He adds that the effect produced by the lyrics is inseparable from—and thus determined by—the accompanying music (Franzon, 2008, p. 390). The match between text and lyrics is decomposed by Franzon along three lines: prosodic, poetic and semantic-reflexive. The notion of prosodic match allows him to draw a bridge between melody on the one hand, and certain features of the text on the other: rhythm—stress and syllable count—intonation and phonemes that are easy to sing. He considers that this first aspect is "the most basic requirement" of singability (Franzon, 2008, p. 391), without which it would not be possible to sing the song. Concerning the poetic match, he establishes a correspondence between the structure of the song—harmony, elements of performance which

draw the audience's attention—and elements in the text which, similarly, draw attention, such as rhyme, parallelism and contrast, the segmentation of verses, lines and phrases and the judicious location of keywords. Finally, Franzon considers the semantic-reflexive match as the third layer, which can be ignored in certain cases. According to him, its musical manifestation resides in "expression," i.e. music's capacity to reflect what is expressed in the lyrics. He alludes to the most conspicuous type of semantic-reflexive match: the strict correspondence involved in "word-painting" (Franzon, 2008, p. 391)—sometimes also referred to as "text-painting"—a notion which shall be developed in section 1.4.10.1. In order to achieve this third match, the music must reflect the story that is narrated, the mood and the metaphors used (Franzon, 2008, p. 390). In the case of word-painting, the correspondence between the two, as we shall see, functions not at the macro level of the whole text but at the micro level of words and phrases.

These three matches apply to songwriting as much as they do to song translation. In cases where the translators choose the fifth option—adapting the lyrics to the original music—achieving a semantic-reflexive match means creating a text that reflects the music of the SW. Yet, as they usually have some latitude in terms of orchestration, singer-translators may choose to create new musical arrangements that fit the mood and the metaphors which they have produced in their TT. Depending on contextual elements such as who their target audience is, this may sometimes result in a TW that has a completely different flavour.

Discussing the different ways in which music and text can match, Franzon refers to Jakobson's research on the subject. In *Poetry of Grammar and Grammar of Poetry*, the linguist discusses the correspondence between text and music. He observes that the poetic function of language is not limited to poetry and can manifest itself in everyday utterances. He gives as an example the expression "innocent bystander," whose persistence he attributes to its dactylic symmetry. Such sequences, he remarks, which in language are only measured when dealing with its poetic function, are reminiscent of musical time (Jakobson et al., 1981, pp. 27–28). Translators would be well advised to ponder this observation in order to produce a TT that reflects the rhythm of the music, for example ternary rhythms, as exemplified here. In addition, some differences shall be examined in section 3.1.1 between the English language, which Jakobson investigates in the example above, and the French language, the latter being syllable-timed—and not stress-timed—as mentioned in section 1.3.4.

1.3.8. Singability and *skopos*

Having presented his own three-layer framework of singability, Franzon proceeds to scrutinise several examples of song translations, some singable and some not. This allows him to show how translators have prioritised one or several of the three matches, depending on which of the five options—presented above—they had favoured. As he observes in his conclusion, these five options are often combined and these choices are dependent on the *skopos*. This reflection leads us to question the goals pursued by the various translators of Dylan's works into French. These may depend on contextual elements such as who decides to release these translations—the producer, the performers themselves—who the intended audience is, and the circumstances in which it is going to be performed. For example, a song recorded for a studio album or single can be listened to several times, possibly even while simultaneously reading the ST, whereas a live version will be heard only once and its performance must produce an immediate effect. One famous example in the corpus is "Si tu dois partir" (1977a), Fairport Convention's adaptation of "If You Gotta Go, Go Now" (Dylan, 1991c), which was translated quickly during the interval of a performance to be sung live without any planned studio release. This precise example shall be analysed in detail in section 1.5.5.3.3. Allwright has also presented some of his translations of Dylan's songs on the occasion of a live performance, for example when he sings "Sonne les cloches" (2012b), a translation of "Ring Them Bells" (1989c). These are exceptions. The bulk of the corpus of the present study is composed of translations that are initially studio projects, songs released either as singles or on complete albums of Dylan covers in French. This not only allows the listener to play it several times, but also, in certain cases, to read the lyrics in the liner notes, as in the album "Serge Kerval chante Bob Dylan" (Kerval, 1971d) and Francis Cabrel's *Vise le ciel* (2012d). As regards the difference in *skopos* between a live rendition and a studio recording, Sarclo's aborted project of displaying both ST and TT on curtains during the performance, mentioned in section 1.3.2.2, is exceptional and reveals his intention to produce lyrics that are as semantically close to the ST as possible.

The issue of *skopos* is directly related to the nature of the translation commission, yet there may not always be one. Franzon attributes the relative lack of interest in songs in translation studies to the fact that the "professional identity" of translators is unclear (2008, p. 374), an observation which is corroborated by Froeliger: "a lot of translations are still performed by non professionals" (2016, p. 56). As Franzon's analysis is based on the notion of *skopos*, it may be criticised on the grounds that translations—especially literary translations—do not necessarily have a purpose. This objection may arise in particular when there is no commission because a

singer-translator[25] decides to translate the song and perform it. It has been answered by Nord in *Translating as a Purposeful Activity: Functionalist Approaches Explained* (2014, p. 101). First, she argues that transferring whatever is in the ST or conveying what is behind it can be considered as two different purposes. Then, in response to the criticism according to which a functionalist approach limits the number of potential interpretations of the ST, she argues that preserving the polysemy of the ST may in itself be a *skopos*, whether or not this is achievable. Finally, she opposes the claim that a translator may have no intended audience, writing that it would be impossible to pursue the goal of being understood without at least envisaging—consciously or unconsciously—"some prototypical audience" (Nord, 2014, p. 101).

Apart from these contextual elements surrounding the act of translation, *skopos* may also depend on the specific features of individual songs—in particular whether they are logocentric or musicocentric—which will lead the translators to prioritise either meaning or sound. Arguably, most of Dylan's works are logocentric, but the notion of logocentrism needs to be discussed: it refers to the centrality of words, but this does not necessarily entail that meaning is central. Zbikowski propounds, in "Music, Language and Multimodal Metaphor," that language uses denotation to refer to a process—for example, the word "descent" refers to a downward movement in space—but rarely "embodies" such a process (2009, p. 364). While this is true of language in general—what the author calls its "characteristic usage" (Zbikowski, 2009, p. 364), in poetry more specifically, language is also used as a musical instrument, creating sensations through alliteration and rhyme. As Hampton explains, "Poetry is, among other things, language organized to generate rhythm and sound. It is, in its origins, closely linked to music" (T. Hampton, 2019, p. 15). As a result, in a song—a form in which music and text coexist—the translator is usually confronted with two modes that are both situated on the levels of meaning and sound, to different degrees depending on the poeticality of the text. My observations on this corpus have led me to the conclusion that estimating the level of "musicality" in a text is an important prerequisite in song translation. Several examples shall be investigated where the translators' strategy seems to reveal that they consider the musicality of the text was more important than the logos. This has sometimes motivated them to prioritise sound over meaning, using a strategy which can be referred to as "phonological translation" (Catford, 1978, p. 56), "phonemic translation" (Lefevere, 1975, p. 384) or "homophonic translation" (Bernstein, 1998, p. 64), as in "Avant tout" (2013a), Pascal Rinaldi's adaptation of "I Want You" (Dylan, 1966c). The question of logocentrism and musicocentrism in Dylan's

25 This term is borrowed from Greenall, who, probably inspired by the term "singer-songwriter," uses it to designate "song translators who translate songs as well as perform them" (2017, p. 21).

works shall be further discussed in section 3.1.6.10, along with the choices made by the different translators.

1.3.9. On keeping the same arrangements or not

As noted earlier, the TW performer may or may not opt to keep the same orchestration as in the SW. Therefore, when Low writes that the TT is written with the intention of setting it to the "very same non-verbal code that accompanied the ST" (2005, p. 187), this is only partly true. Even in cases when the melody is preserved, alterations in the arrangements can produce significant shifts in what the song conveys. Greenall analyses the reason for these musical changes, focusing on three factors in particular (2017, p. 27). First, she notes that these adjustments stem from "the difficulty of transferring semantic content when the lyrics have to match the music". What Greenall is addressing here is the question of musical textsetting, which she has developed in "Textsetting in translation: Rhythmical (non-)equivalence in the works of three Scandinavian 'singer-translators'" (2015a). This issue, notably the notion of positional parallelism, shall be discussed in section 3.1.1. As for the degree to which the different artists re-create the music, it shall be addressed through the works of certain performers, such as Rinaldi and Kerval, who hardly alter the arrangement of the SW. These songs shall be contrasted with those of Cabrel, for instance. In the former, recognition rests essentially on the music—whether or not the lyrics are close to the ST. In the latter, the orchestration is completely different, which suggests that instant recognition of the song is not the priority, the TW artist being more interested in re-creation, or in writing a tribute, as in the case of "S'abriter de l'orage" (See section 2.1).

According to Greenall, another cause for the musical adaptation observed in singable translations is "the expectation that the singer-translator adds something of their own to the new version, that their voices are manifest" (2017, p. 27). This expectation is usually relevant when discussing cover versions in the same language as the SW: as the cover artists do not translate the lyrics, when they reproduce the music exactly as it is, they generally go unnoticed, as they are only copying, whereas cover versions such as Jimi Hendrix's version of "All Along the Watchtower" (1968) can sometimes become much more famous than the SW (Dylan, 1967a). In the case of translations, however, it is arguable that part of the target audience expects the translated cover to sound closer to the original, perhaps because the singer-songwriters are already making their voices manifest through the act of translating the ST. Several examples when the TW artists have left the music almost completely unaltered are

discussed below.

Lastly, Greenall attributes the possibility for the artists of making such musical changes to the fact that the TW listeners who know the SW may not remember its music as well as they remember its lyrics. This argument is disputable. Listeners may forget the arrangements, sometimes, although some songs are memorable precisely because of the orchestration or the sound engineering. An example of the former may be a striking introduction that allows the listener to identify the song before the singing even begins, as in Rinaldi's adaptation of "Déjà Vu" (2013b), a work by Crosby, Stills, Nash and Young (1970). As for sound engineering, one striking example is to be found in another French version by Rinaldi: he reproduces the specific sound effect on the voice on his French version of "On the Road Again" (2013c), a song made famous thanks to a cover version by Canned Heat (1968). This sound effect is combined with other recognisable features, such as the sitar introduction followed by the 6 harmonics on each of the guitar's strings and the harmonica solo.

If Greenall is referring not to the arrangements but to the melody, this hypothesis poses a different question, which is whether the listeners remember the words thanks to the musical accompaniment, or the opposite. Most people have nursery rhymes which they heard as young children, and the text and melody live on in their minds decades later, as an organic whole. On the one hand, lyrics are used by music teachers to help students remember the diatonic scale. A famous example in French is the song "do ré mi fa sol la si do / gratt' moi la puce que j'ai dans le dos / Si tu l'avais grattée plus tôt / Elle ne s'rait pas montée si haut," with each line constructed on seven syllables, like the scale. A similar example in English is to be found in the song used by the music teacher in the film *The Sound of Music*:

> Doe, a deer, a female deer
> Ray, a drop of golden sun
> Me, a name I call myself
> Far, a long, long way to run
> Sew, a needle pulling thread
> La, a note to follow So
> Tea, a drink with jam and bread
> That will lead us back to Doh, oh, oh, oh (Wise, 1965)

In this case, each of the initial words used to remember solmisation—i.e. "doh ray me fah soh la ti doh"—is placed at the corresponding pitch on the C scale.

These two songs are examples of language used to remember a melody. However, there are plenty of arguments in favour of the opposite stance, i.e. that most often it is the music that helps the listener remember the words. In "Music and Memory," Lutz Jäncke analyses the result of a series of psychological experiments, which all come to the conclusion that words

are better recalled when they are sung (2019, Chapter 11). Similarly, Daniel Schön and Benjamin Morillon, in "Music and Language", state that "a sung language is more easily learned than a spoken language" (2019, Chapter 16). Jäncke presents several studies which have shown that patients with Alzheimer's disease, more specifically, are able to recognise lyrics better when they have heard them sung than when they have heard them spoken, which suggests that, even when listeners do not sing the lyrics themselves, words are remembered more easily when they are set to music. The author refers to a study by Simmons-Stern et al. which demonstrates, more specifically, that this memory improvement applies to the semantic content of the song and not just the words as sounds. Some of these experiments have shown that this amelioration extends to long-term memory, which invalidates Greenall's hypothesis about the "ephemeral quality of the musical imprint on listeners' memories" (2017, p. 27).

Jäncke, grounding his conclusion on the SAM[26] model developed by Raaijmakers and Shiffrin, suggests that this beneficial effect on retrieval of information from long-term memory might derive from the listeners using the "musical information" as a context to which they can "attach" the lyrics in order to better memorise them (2019, Chapter 11). It is probable also that music, as opposed to words, has more chances of being remembered because, very often, "several melodic lines take place at the same time and need to be anticipated in order to perceive a sense of continuity in the music" (Schön & Morillon, 2019, Chapter 16). This complexity requires a lot of attention on the part of the listener, and attention is directly related with memory. One last possible reason is that "emotional arousal evoked by music can enhance memory consolidation," and music "strongly activates the mesolimbic reward system," which plays an important role in learning (Jäncke, 2019, Chapter 11). This effect of music on the human brain contributes to the memorisation of music, and it is fair to assume that it simultaneously facilitates the memorisation of lyrics too.

As far as song translations are concerned, some artists appear to pay a lot of attention to imitating the SW music, as mentioned above. This choice seems coherent in particular if they consider that they are translating for a target audience who has very little command of the SL. Arguably, Greenall's hypothesis may have been driven by the different context in which she studies translations, as Norwegian listeners are on average likely to have a better command of English than French listeners.[27] In cases when the artist's motivation for adapting a foreign

26 Search of Associative Memory: A general theory of retrieval from long-term memory through interword associations: the authors demonstrated that the subjects could more easily retrieve words from memory when they were given cues in the form of other words from the same list (Raaijmakers & Shiffrin, 1981, p. 81).
27 According to the EF (Education First) English Proficiency Index in 2016, Norway ranks among the 4 highest-ranking countries while France is number 29 (*Countries That Are Most And Least Proficient In English*, 2017).

song is re-creation without considering whether or not their target audience know the SW at all, these considerations are not relevant.

1.3.10. Multimodality, from audiovisual translation to song translation

Whether or not the artist changes the arrangements, it is important for the study of song translation to develop tools in order to assess the interaction between the text and the accompanying music and how it impacts the reception of both the SW and the TW. In recent years, the growing desire to account for this interaction has led some scholars of translation studies to look at song translation through the lens of multimodality. This approach had heretofore mostly been used in the discipline of comic studies, and in audiovisual translation, a field within which the visual components are usually given priority over musical considerations, despite the fact that music plays an essential part in AV texts in the 21st century (Desblache, 2019, p. 72). What drives song studies researchers to apply multimodality to their inquiries is usually the urge to focus on the relationship between text, images, and music, but this third mode is often treated as one monolithic whole. In some cases, the researchers investigate voice more specifically, as in Kaindl's article "The Plurisemiotics of Pop Song Translation: Words, Music, Voice and Image" (2005, p. 246). He compares Melina Mercouri's voice in the song "Les Enfants du Pirée" with that of the performer Dalida singing a French and a German version, and with those of Lys Assia and Caterina Valente, both in German. He shows that these different voices have an influence on the meaning of the song.

The multimodal approach at the centre of the present study focuses on sound only, to the exclusion of images. This approach has two methodological advantages. As Kaindl remarks, "[m]odes follow different principles concerning form, function and perception respectively. Thus images, for example, are perceived holistically; language is perceived gradually in the form of words and sentences" (Kaindl, 2005, p. 265). Excluding images from the present analysis makes it possible to focus on those modes which are both acoustic and sequential—i.e. "perceived gradually". In addition, still from a cognitive point of view, concentrating on hearing only may be a safeguard against the temptation of considering words on the written page. As the modes investigated are all strictly acoustic, it is my hope that this path will facilitate the apprehension of the lyrics in their orality. From a methodological point of view, it is a challenge, as researchers will usually listen to the song with the help of the written text for the sake of precision, which makes it more difficult to ignore this transcription afterwards in their analysis. Considerations on accuracy of transcription and punctuation shall be discussed

in part 1.5.2.

Four modes shall be examined, which are text, voice, music and audio engineering. The choice of these four categories is based on Frédéric Sylvanise's article "À la recherche d'une poétique ou comment lire une chanson populaire américaine" [Looking for poetics, or how to read an American popular song], in which he describes the four modes as four channels conveying meaning (2015, p. 1). He explains that music and voice do not come as an afterthought, and that there are many ways to write a song. There is no universal order, such as the text always preceding the melody, and there should be no hierarchy in the four elements that are part of a song; Rather, they should be studied together, taking into account the interaction between them (Sylvanise, 2015, p. 12). These four modes may be broken down into submodes, which shall be explained in detail in section 1.4.4.

As music, voice and sound produce meaning each in their own way based on pre-existing semiotic resources, it can be postulated that the same meaning may sometimes be reproduced differently, with different codes—different instruments, different rhythms, different sound staging,[28] a different type of voice—in the target culture. Depending on the distance in time and space between the communities where the SW and TW are produced, the semiotic resources available to the translator may either be very similar or completely different. The translator expresses the same meanings with different resources, therefore one could be tempted to borrow the notion of "deverbalisation" presented in section 1.3.1, as it involves separating form and meaning to transfer only the latter (Lederer, 2015, p. 180). As the etymology of the term "deverbalisation" refers to language specifically, from Latin "verbum," the term "desemiotisation" might be appropriate to incorporate non-verbal semiotic resources as well. Similarly, it involves sundering the signifier from the signified. This approach seems appropriate if we consider that the SW does not occupy the same place in the source culture as the TW in the target culture, according to Even-Zohar's polysystem theory (see section 1.2.8). Referring to this theory specifically, Kaindl advances that "[i]t is only in the context of a given society that a work, be it literary or musical, makes sense and has a certain value" (2005, p. 239). One question raised in the present study, for example, is the following: if the meaning of performing a folk, blues or rock'n'roll song in the US in the 1960s is not the same as if it were performed in France at the same period, is it possible to find an equivalent cultural artefact in the target culture. In particular, can an equivalent expression be found in French "chanson"? In French "variété"? In the works of *yéyé* performers? In the study mentioned above, Kaindl

28 "the mise-en-scène of sound sources (voices, instruments, sound effects, etc.), in one or more acoustic spaces" (Tagg, 2013, p. 583), which may include vocal staging.

focuses on a synchronic example of song translation in the 1960s. In the present corpus, in addition to the spatial distance involved, a six-decade long time gap has passed since Dylan did his debut in Greenwich Village, thus one would be hard put to determine what musical expression in France in the 21st century could be considered as an equivalent of Dylan's initial artistic gesture. This question shall be discussed in section 4.1.4, through a parallel between the folk revival and the *chanson réaliste*.

These cultural discrepancies provide so many arguments in favour of looking at song translation under the light of multimodality, which is part of social semiotics, a field that focuses on the importance of context in meaning-making. Kaindl contends that "[p]opular music is in a dialogic relationship with various types of verbal, musical, visual as well as social and cultural elements" (2005, p. 259). He argues that semiotics can allow the researcher to grasp "the interaction and interdependence of the various elements of popular songs" in order to understand the role they play in translation. Greenall gives advice concerning the methodology that should be adopted, one "that combines text and context, not in the usual sense of one being the 'object of study' and the other a 'source of explanations,' but where both are simultaneous objects of study" (2017, p. 23). Her approach is in harmony with the what Sylvanise advises in the aforementioned article, i.e. to avoid creating a hierarchy between the different modes considered (2015, p. 11). In keeping with Greenall's guideline, as many details as necessary shall be provided concerning the context in which individual songs were written and the circumstances that shaped Dylan's image in the source and target cultures.

Kaindl, in "From Realism to Tearjerker and Back: The Songs of Edith Piaf in German," insists on the importance in song translation of taking into consideration "the sociological dimension as well as the semiotic complexity of the material" (2013, p. 151). Both these aspects of multimodal theory make it particularly adapted to the present study, as the place of Bob Dylan in the history of music needs to be understood in the context which saw him emerge, the '60s, which is a turning point in the social significance of music. It is the period when folk music, a genre which had been imbued with political and social relevance in the 1930s, also started being commercially successful and became indelibly associated with the Civil Rights Movement and the other changes that followed, such as the Vietnam War and the feminist struggle.

As mentioned above, multimodality is already used successfully in other fields, such as audiovisual translation. Luis Pérez González, in "Multimodality in Translation and Interpreting Studies: Theoretical and Methodological Perspectives," declares that "attempts to gain a better understanding of meaning-making practices involving the combination of different types of

semiotic resources and their impact on translational decisions are gaining ground within translation studies," and the author forecasts a more central place for multimodality, which "may change the face of the discipline" (2014b, pp. 128–129). Thus far, music translation has been largely left out of this evolution. Desblache observes that it is "often ignored in transfer considerations, to the profit of visual components" (2019, p. 72). If it seems essential to have this approach when dealing with music, it is particularly precious when studying Dylan's work. Although his work is logocentric in the general sense discussed in part 1.3.8—i.e. centred on the words at large and not only on their meaning—it is crucial to take into consideration the way the words interact with the music in order to have a full understanding of Dylan's art. The necessity of this integrated approach is emphasised by Ricks in his introduction to *The Lyrics: Since 1962*, in which he refers to the "Interrelatedness of music to words to voice," describing a song as a "compound" (Dylan et al., 2014, p. x). In "Translators' voices in Norwegian retranslations of Bob Dylan's songs," Greenall refers to songs as "polysemiotic wholes where all of the parts are intricately woven together" (2015b, p. 53).

Hampton's 2019 essay *Bob Dylan's Poetics: How the Songs Work* is the first consistent attempt to systematically take into consideration the interaction between text and music in Dylan's songs. Hampton declares:

> his "poetic making" also involves melodies and rhythms, and the forging of sense and sound together into something bigger than the sum of its parts. Thus, a study of the "multivoiced" character of the songs must, when possible, take into account the manipulation of sound, via melody and harmony, as well as the way sound and sense shape each other (2019, p. 15).

As mentioned above, the approach followed in the present study is not to subordinate music to the lyrics in order to explain translation choices, but rather to analyse all the elements considered by Hampton on an equal footing. Apter & Herman, in *Translating for Singing: The Theory, Art and Craft of Translating Lyrics*, express their perception of how both text and music play a role in the construction of meaning: "Two aural systems, the musical and the verbal, pattern sense when words are sung. Both words and music function on two levels, as meaning and as music" (2016, p. 19).

The fusion of music and words which the authors suggest makes it impossible to completely separate the two. As has been suggested in section 1.3.8, concerning the notion of logocentrism, words are more than simply containers for meaning. Conversely, music, through its many associations in previous contexts, is constructed into a meaning-making resource, as shall be explained in section 1.4.9.

1.4. Mutimodality: concepts and applications

1.4.1. Modes and media

A certain number of notions need to be clarified in order to understand how multimodality functions and how it shall be used in this study. First, it is important to distinguish two concepts: medium and mode, and how they relate to each other. As Kaindl remarks, referring to Kress and van Leeuwen, "the distinction between mode and medium is not always clear and definite" (2008, p. 259). In "Multimodal Discourse: The Modes and Media of Contemporary Communication," Kress and van Leeuwen define media as "the material resources used in the production of semiotic products and events, including both the tools and the materials used (e.g. the musical instrument and air; the chisel and the block of wood)" (2001, p. 22). They add that media are usually "specially produced for this purpose, not only in culture (ink, paint, cameras, computers), but also in nature (our vocal apparatus)". These material resources are to be differentiated from the semiotic resources which constitute modes. Mavers and Gibson define modes as "a set of socially and culturally shaped resources for making meaning" (2012). Examples of modes may include writing and image on the page, moving image and sound on the screen, as well as speech, gesture, gaze and posture in embodied interaction. As Mavers and Gibson observe, modes are not fixed in time but "fluid and subject to change," created through interaction. Neither are they universal, but rather particular to specific communities, resting on a "shared understanding of their semiotic characteristics". A mode can be seen as a set of semiotic resources, the construction of which shall be defined in section 1.4.9. The possible confusion mentioned above, which may blur the line between modes and media, is fuelled by the complexity of multimodal communication. One aspect of this complexity can be apprehended in particular through the notions of "modal mixing" and "modal overlap," which shall be explained in section 1.4.5.

1.4.2. Four modes in a song

As explained in part 1.3.10, the four modes which shall be considered in order to analyse the corpus under scrutiny are borrowed from Sylvanise: he regards text, music, voice and production as contributing to the meaning of a song (2015). As multimodality inscribes itself in the field of social semiotics, the definition of modes is grounded in Halliday's three

metafunctions of language (2004, pp. 29–30). The first function, "ideational"—or "language as reflection"—refers to the fact that we use language to "construe human experience," to make sense of it, by naming things and categorising them. The second function, "interpersonal"—or "language as action"—is "both interactive and personal". It articulates the fact that language is also "enacting our personal and social relationships with the other people around us" (Halliday & Matthiessen, 2004, p. 29). The third and last function of language, "textual," is related to the construction of texts and is considered by Halliday as an "enabling or facilitating function" as it helps to "build up sequences of discourse, organizing the discursive flow and creating cohesion and continuity as it moves along" (2004, p. 30). As Kress comments, texts—not strictly understood as verbal texts but in the broad sense of semiology—are "complex semiotic entities which can project a complete (social) world, which can function as complete message-entities which cohere internally and with their environment" (2010, p. 87). The three metafunctions presented by Halliday allow him to analyse how "every message is both about something and addressing someone" (2004, p. 30).

Building on these three metafunctions, Stöckl considers that all modes have the potential, "to varying degrees," to convey all three metafunctions but that, in any given multimodal text, these metafunctions may be expressed by only one or two modes, not necessarily by all of them (2004, p. 25). The way they are distributed depends on the "affordance" of each mode, a notion which shall be investigated in section 1.4.8. According to Kress, the collection of semiotic resources that constitute a mode are forged by "social practices and histories," reflecting "what has been essential, important, salient in a society and its valuations" (2010, p. 87). As shall be explained in part 1.4.9, semiotic resources such as lyrics, voice, music and production form modes because, as Kress presents it, "there is a group of people who use [these resources] with relative regularity, consistency and with shared assumptions about [their] meaning-potentials" (2010, pp. 87–88). As far as language is concerned, the fact that words are meaning-making resources has been described by linguists in great precision. A categorisation of the modes and submodes considered in multimodality is proposed by Stöckl, for example (2004, pp. 12–13). As has been mentioned in section 1.4.1, modes are not to be confused with media. Language has two medial variants, the first being the written text, which does not concern the present study, the second being the acoustic variant, i.e. speech. As shall be discussed in section 1.4.5, the presence of text in vocal music should not lead the listener to assume that what is heard is speech, as there are differences between the spoken and the singing voice.

1.4.3. Music as a mode

Cognitive approaches to music have been developed, such as Kühl's three-layer "musical sign cascade," inspired by Saussure (2007, pp. 235–237). Although they provide a strong background to support a better understanding of music semantics, such a deep investigation of how the brain operates is not necessary in the context of this study, as multimodal studies provide enough tools to analyse the corpus considered here. The works of Zbikowski, Forceville and Tagg on multimodal metaphors, in particular, bear witness to music's potential in terms of association, as shall be demonstrated in section 1.4.8.

In *Speech, Music, Sound*, van Leeuwen categorises "coding orientations"[29] depending on variations in the treatment of a series of eight parameters: pitch range, durational variation, dynamic range, perspectival depth, degree of fluctuation, degrees of friction, absorption range, degree of directionality (1999, pp. 172–181). This categorisation, which may apply not only to music but also to non-musical sound, provides a strong basis for multimodal investigation used, for example, by Machin in *Analysing popular music: image, sound, text* (2010, p. 177). Some of these parameters shall be employed in the present work, such as absorption range—i.e. the amount of reverberation—which is relevant to the analysis of Aufray's translation of the song "Girl from the North Country" in section 4.3.

The role of metaphors as a central constituent of language rather than as a literary device restricted to its poetic function, was theorised by Lakoff and Johnson in *Metaphors We Live By* (2003). According to them, for example, the fact that speakers think in terms of metaphors such as "time is money" explains why they commonly use verbs that apply to both "time" *and* "money." Examples of this phenomenon include the following verbs: "you're *wasting* my time," "this gadget will *save* you hours," "I don't *have* the time to *give* you," "how do you *spend* your time these days?" (Lakoff & Johnson, 2003, pp. 7–8). Multimodal researchers demonstrate how metaphors can function not only within language, between two notions such as "time" and "money," but also across modes. For example, in "Music as Multimodal Discourse: Semiotics, Power and Protest," Matthew Ord argues that "metaphors such as 'volume is physical force' are used to structure interpretations of musical sounds and extend the power of textual images" (2017, p. 204). Another example is provided by Forceville in "The Role of Non-Verbal Sound and Music in Multimodal Metaphor": the association of a "rhythmic beat" with a specific activity—i.e. "doing fitness exercises" (2009, p. 386). In this article, he demonstrates that

29 "Coding orientations are systems of values underlying the way messages are 'encoded'. They provide criteria for judging the modality of sound events. In the case of sound the possible criteria are abstract-sensory, naturalistic and sensory" (van Leeuwen, 1999, p. 204).

"sound and music can play a role in multimodal metaphor (1) by cuing a source domain; and/or (2) by triggering mappable connotations of a source domain signaled in a nonverbal mode" (Forceville, 2009, p. 383). For example, the source domain could be "traffic sounds," as in the advertisement for Shell he uses as an example. While the spectators see "a school of fish all stopping in mid-swim," they are led by the concomitant sound of traffic—revving, a police siren—to imagine that the fish are so many cars stopping at an intersection (Forceville, 2009, p. 386). This example features a relationship between an acoustic and a visual mode—music and moving images—but could just as well be applied to the relationship between sound engineering and voice, or music and lyrics, when one of the two is used to restrict the meaning of the other, as in the example of reverberation which shall be developed in section 1.4.10.3.

Fiddler Dave Swarbrick, of the band Fairport Convention, considers that the power of electric instruments to suggest new meanings is an argument to include them in folk songs, as the story, told with acoustic instruments, "wouldn't be half as powerful or potent, dramatically, as saying the same things electrically" (Shelton et al., 2021, pt. 4). He argues that "when you deal with violence, when you deal with someone slashing with a sword," the electric bass "can very explicitly suggest what the words are saying" (Shelton et al., 2021, pt. 4). Ord explains that the "cognitive metaphors" used in music are grounded in "embodied experience," but also that they are "culturally mediated" (2017, p. 204). The way in which a sound or image can become a semiotic resource shall be developed in section 1.4.9.

1.4.4. Modes and submodes

Stöckl proposes that modes can be divided into core modes and submodes, the latter being "the building blocks of a mode's grammar" (2004, p. 14). In his view, it is the addition and interrelation of submodes that constitute each mode. Stöckl's categorisation is only an attempt with "no claim to completeness" (2004, p. 15). He discusses the difficulty of deciding whether colour, for example, should be treated as a submode—of architecture, of typography, of image, etc.—or if it should be assigned the status of mode (Stöckl, 2004, p. 28). As he notes, Kress and van Leeuwen (2002, p. 350) have argued for the latter, but with a word of caution. Their main line of reasoning for considering it as a mode is that colour "can combine freely with many other modes," but they also warn that it cannot function on its own and therefore "can survive only in a multimodal environment," which places it in a different category from text, music or image (G. Kress & Van Leeuwen, 2002, p. 351). Anthony Baldry and Paul J. Thibault, in *Multimodal Transcription and Text Analysis*, speak of "shared covariate ties" between colour

and other visual modes, also coming to the conclusion that “colour is not an isolate […] but has its significance in relation to other features of the visual field with which [it] is integrated.” (2006, p. 199). In the present study, the same conclusion has been reached concerning voice, which shall be treated as a mode rather than a submode. As shall be explained in section 1.4.5, the fact that it combines with other modes—text and music—is one of the arguments that support this choice.

Following Stöckl, both Kaindl and Pérez González have attempted their own categorisation of submodes. Kaindl mentions rhythm, melodics, harmony, orchestration and dynamics as examples of submodes of music (2008, p. 259). Pérez González, also inspired by Stöckl’s attempt, lists the submodes of two medial variants of music: “score sheet music,” which is written, and “performed or incidental music,” which is acoustic (2014a, p. 208).[30] In the former, we find typography, layout, colours, ornaments, spacing and margins, while the submodes listed under “performed or incidental music” are melody/tune, orchestration, rhythm/time, speed, provenance[31] and lyrics. The former shall not be scrutinised in detail, as “score sheet music” is not relevant to popular music, for which scores—if any—are usually written *a posteriori*. Concerning the submodes registered under “performed music,” the author does not list the same ones as those suggested above by Kaindl, for example excluding harmony and dynamics but adding provenance and—surprisingly—lyrics, which could be expected to belong to the verbal mode of language. Pérez González goes on to explain that “the meaning of music is conveyed both through the tune itself and any accompanying text (both in terms of its linguistic and para-linguistic dimensions, i.e. lyrics and voice, respectively)” (2014a, p. 208). What he is thus suggesting is that even “voice” is part of the submode he calls “lyrics.” This is not at all the conceptual structure that shall be used in the present work, as has been explained in section 1.3.10.

1.4.5. **Voice: a mode or a submode?**

When Pérez González categorises the submodes of language, he discerns verbal and non-verbal signifiers. In the latter, under the acoustic medial variant “speech”—as opposed to writing—he records a series of “para-verbal means,” registering “voice quality” as one of the submodes

30 As the author focuses on music in the context of audiovisual translation, he distinguishes performed music—music “used as a staged dramatic device,” i.e. diegetic music—from incidental music—music used “as a complement to the semiotic contribution of speech,” i.e. extradiegetic music.
31 The geographic and/or cultural associations suggested by an instrument or a specific type of voice (see section 1.4.9).

of language (2014a, p. 199). It seems that, following this structure, there would be arguments to also consider "voice quality" as a submode of (vocal) music, but he does not, as in his categorisation of music, he seems to consider voice as a by-product of the "lyrics" submode. For several reasons which shall be now exposed, the choice has been made to treat voice as a separate mode, in line with the four "channels" defined by Sylvanise (2015).

The place of voice is complex as it carries both the melody—a non-verbal semiotic resource—and the lyrics. In the words of Kaindl, it "provides the interface between language and music" (2013, p. 153). Considering that, on the one hand, speech is sound, and on the other hand, music also carries meaning, researchers studying vocal music find themselves in a situation in which it becomes very difficult to draw the line between what is meaning and what is sound. As mentioned in section 1.3.10, Apter and Herman write that "[t]wo aural systems, the musical and the verbal, pattern sense when words are sung. Both words and music function on two levels, as meaning and as music." (2016, p. 19).

As explained in section 1.4.1, in the perspective of multimodal research, such complexities may arise. Stöckl points out several examples of submodes which can "shift across modes": colour, for example, is relevant of both pictures and typography, while rhythm concerns music, but also "speech, sound, animated writing and moving images" (2004, p. 15). From a methodological point of view, one option could thus be to treat voice as a submode of both music and language. However, the characteristics of sung voice are different from that of spoken voice. Performing a song usually means following a melody, which makes it challenging for the singers to simultaneously use all the potentialities of their spoken voice, such as contrastive stress[32] or intonation.[33] Investigating the discrepancy between speech and singing is particularly relevant when studying the works of Dylan, whose first compositions included the form of the talking blues[34] (see section 4.2.1.1). The question of how the act of singing interferes with verbal expression and how this bears on concerns over authenticity, shall be discussed in sections 3.1.6 and 3.2.

Stöckl makes a difference between "mode mixing"—when several modes are used in combination—and "mode overlaps"—the fact that they share common features, that they are

32 Stress which is placed on some element of an utterance in order to contrast it with some other element, either in the utterance or in the context: I said *Ac*cept, not *Ex*cept (Trask, 2006a, p. 93). A typical example is "the stress given to the normally unstressed word *of* in "government of the people, by the people, for the people" in order to point up the parallel between *of*, *by*, and *for* and to distinguish *of* from words such as *over* or *against*" ('Contrastive Stress, *N.*', 2023).
33 More research including tonal languages such as Chinese could add further insight into that matter, as they raise additional constraints because of the semantic role of tone.
34 A style of blues music in which the lyrics are more or less spoken rather than sung ('Talking Blues, *N.*', 2021).

"intertwined […] cognitively, semantically and historically" (2004, p. 15). From the point of view of cognition, his observation probably relates to the fact that the same senses may be involved in different modes—listening to speech and music, for example—while different senses can be used for medial variants of the same mode—e.g. writing versus speaking. Semantically, modes are "intertwined" because their ways of signifying—denotation, connotation, association—are shared, to varying degrees. Finally, by "historically," Stöckl is probably referring to the fact that both mixing and overlapping are diachronic processes, related to the way different modes have been socially constructed as semiotic resources.

As shall be observed in the case of singing, both phenomena—mode mixing and mode overlaps—can occur concomitantly. The combination of language and music that is characteristic of vocal music, an example of "mode mixing," has consequences on language that cause it to function differently, while it has no apparent consequences on the usual functioning of music. It could be said in this case that music takes over, imposing the rules of its mode. Language retains only some of its properties: its verbal properties continue to operate but it loses part of the para-verbal features it has in speech, such as stress and intonation. When a text is sung, melody takes the place of intonation, rendering the latter unavailable as a semiotic resource of speech, while stress patterns take on a new, central role: that of matching the rhythm of the music—what shall be investigated as textsetting in section 3.1.1. The interaction between music and text in a song provides an example of "mode overlap," as the aspects of speech that also pertain to singing can be considered as overlapping: both speech and singing serve to convey a text.

In order to ascertain how exactly language is affected by its subjugation to music, we shall examine the list of para-verbal means of speech considered by Stöckl: volume (dynamics), intonation, frequency, voice quality, rhythm, speed and pausing. All these can be potentially coded on a musical score and belong to the realm of music: volume/dynamics (from *pianississimo* to *fortississimo*, with variations such as *crescendo* and *decrescendo*), melody (which takes the place of frequency/pitch, but also intonation, as mentioned above), rhythm (usually aligned with the stress patterns of words), tempo (from *larghissimo* to *prestissimo*) and pauses (such as crotchet and quavers rests). As a result of music taking over, singers cannot use the potential expressivity of these para-verbal means as they would do in speech. They have to follow new—musical—rules.

One way to approach these discrepancies between speech and singing could be to treat the latter as a submode of music, despite the fact that the singing voice also carries a text. This is not the path chosen in the present work, as the choice is to treat voice as a mode. One argument

is that, depending on musical genres and singing styles, singing can be more or less close to speech, as shall be discussed in section 3.1.6.2. The other reason is that voice has a special status, as it serves to articulate two of the other modes involved in a song, namely text and music, therefore it is preferable to treat it as a separate mode.

The fact that the para-verbal properties of speech are neutralised when the performer's voice is employed to sing does not entail that singing has to be inexpressive. It has its own rules and singers replace one toolkit with another, made of voice registers and other vocal techniques, enjoying more or less freedom depending on musical genres. For example, the singing voice can convey emotions with techniques such as vibrato, recreating "our physical experience of trembling" (Machin, 2010, p. 220). Another feature of singing which can be meaningfully stressed is breathiness, the amount of breathing that is heard in the voice. It "can suggest moments of intimacy and sensuality" because it can evoke either the physical closeness involved in whispering or emotional intensity—"strain or euphoria" (Machin, 2010, p. 215).

1.4.6. "Production" as a mode

None of the three authors cited in section 1.4.4—Stöckl, Kaindl, Pérez González—take into consideration sound engineering, which suggests that they see it as only one facet of music rather than a mode in its own right. Lacasse's assertion that "musical elements resulting from the use of technology [...] have in general been traditionally neglected in discussions of rock music" (2000, p. 21) could be extended, beyond rock music, to popular music in general. This neglect is even more acutely palpable in song translation studies. In the present work, following Sylvanise, sound engineering is treated as a mode in itself and not a submode of music. Just as voice is present in speech and vocal music (see section 1.4.5), sound engineering is involved both in music and in non-musical sound, which are both considered as "core modes" by Stöckl (2004, p. 14). Sound engineering, most of the time, is performed by other agents, and although, at first sight, they may be perceived as one cog in the machine that produces the medium, their work brings added value to the music. As Sylvanise (2015, p. 10) remarks, some albums, such as Cohen's *Death of a Ladies' Man* (1977), have been deemed failures on account of the fact that their production was lacking. The work of sound engineers is not only an aesthetic supplement, it also adds meaning, as Lacasse has shown in his thesis, *"Listen to My Voice": The Evocative Power of Vocal Staging in Recorded Rock Music and Other Forms of Vocal Expression* (2000). Van Leeuwen asserts that "recording technicians have become artists in their own right," adding that "recording tools such as the mixing panel are now treated as

musical instruments, able to create aural perspectives which have no counterpart in the real world. Parameters like reverb are used, not just to create 'the acoustically perfect hall,' but as independent signifiers, sound quality variables in their own right" (1999, p. 167). To illustrate how sound engineering can create signifiers, he takes the example of reverb, used in different ways to express subjectivity or objectivity, adding that "[t]echnology has been drawn into the realm of semiotics" (van Leeuwen, 1999, p. 167).

In *Studying Popular Music*, Richard Middleton retraces the history of sound engineering, explaining how the importance of the sound engineer grew with the development of recording equipment (1990, pp. 84–93)

. He discusses the "growing importance" of collaboration between musicians and the sound engineer as the latter "necessarily becomes involved in aesthetic questions while musicians need to understand what the machinery can do" (Middleton, 1990, p. 91). The centrality of the sound engineer is dependent on the musical genre: while their work is essential in some genres, such as rap, hip hop or psychedelic rock, in other genres, musicians may downplay their role to entertain the illusion that their music is unmediated. This is particularly true in the folk movement, in which acoustic instruments are a core value as a token of authenticity (see section 3.2). The corpus under scrutiny provides several examples of works in which meaning is added by sound engineering (see sections 2.1 and 4.3, in particular). As shall be exemplified through various songs, although the effects produced are usually the work of a sound engineer—hence Sylvanise referring to work done in the studio[35]—a similar effect can sometimes be generated by the musicians themselves. This is developed by Lacasse, for instance—what he calls "self-distortion of the voice" (2000, pp. 67–69)—and an example related to the chorus effect on the guitar shall be provided in the analysis of "Shelter from the Storm" (see section 2.1).

1.4.7. From "production" to "sound engineering"

The word "production," which Sylvanise uses to refer to sound engineering, could be defined in a much broader sense to include all the stages involved in manufacturing and marketing an audio recording. Lacasse, for example, refers to other components that can add meaning to the recording *per se* by providing context: extramodal periphonography is information that is not acoustic but textual or visual, for example, such as liner notes, possibly with accompanying photographs (2010, para. 21). This concept is part of a more general approach of

35 "La technologie (que l'on entendra essentiellement par le travail de studio, encore appelé production)" (Sylvanise, 2015, p. 1).

“transphonography”. Inspired from Genette’s theory of “transtextuality,” which he defines as “all that causes the text to enter in a relationship—whether manifest or secret—with other texts,”[36] Lacasse transposed it to audio recordings in “Une introduction à la transphonographie” [an introduction to transphonography] (2010). Adapting and broadening the series of concepts introduced by Genette, he includes 6 forms of “transphonography”: “archiphonography,” “hyperphonography,” “interphonography,” “paraphonography,” “metaphonography” and ”polyphonography,” the latter being an addition to Genette’s model. Lacasse specifies that these different forms of relationship are not mutually exclusive (2010, para. 3). One of his concepts which is directly relevant to the present study is hyperphonography—recordings that derive from another by a process of formal and/or thematic transformation (Lacasse, 2010, para. 8)—as it may include a translation or adaptation. Also applicable to the analysis of Dylan’s works in French is the notion of “metaphonography,” which designates critical discourse about audio recordings (Lacasse, 2010, paras 31–32). As translation involves the translators proposing their interpretation, the analysis of song adaptations can benefit strongly from a metaphonographic scrutiny. Combining it with a multimodal approach should make it possible to perceive and account for the way TW performers provide their own commentary of the SW across all four modes. This aspect of song translation shall be further investigated in section 4.6.

In addition, songs may also be accompanied by a video clip, the images adding another layer of meaning, as Kaindl has shown in “The Plurisemiotics of Pop Song Translation: Words, Music, Voice and Image,” through his analysis not only of the song “Les Enfants du Pirée,” mentioned in section 1.3.10, but also of several English adaptations of the Turkish song “Simarik” (2005, pp. 252–259). To refer to this aspect, Lacasse coins the term “cophonography” (2018, p. vii). The present work focuses on audio recordings. Therefore, sound engineering shall be considered as a mode, to the exclusion of the other aspects of production. Images or liner notes will sometimes be mentioned briefly, as the function of these other facets of production is to provide context, which is an important aspect of social semiotics, as explained in section 1.3.10. An example of how periphonography allows the listener to contextualise a piece of music is offered by Żbikowski. He notes in “Music, Language and Multimodal Metaphor” that one of the cues to interpret the repetitive musical pattern in Franz Schubert’s song “Gretchen am Spinnrade” is provided by the title itself (Zbikowski, 2009, p. 367), as shall be shown in section 1.4.10. The role played by the title is that of “anchorage,” as described by

36 “tout ce qui le met [le texte] en relation, manifeste ou secrète, avec d’autres textes” (Genette, 1982, Chapter 1).

Roland Barthes, who used the word to explain how the polysemy of an image is generally reduced by its accompanying text (1977, pp. 38–39). While Seleskovitch and Lederer explain that the context in which a word is used limits its polysemy (1984/1997, p. 16), as explained in section 1.3.1, the examples provided by Zbikowski and Barthes illustrate how multimodality can be useful to pinpoint the exact elements which constitute this context.

1.4.8. Modes and their affordances

> "Je fais peu de gestes, estimant que seul est utile le geste qui ajoute quelque chose à la chanson qu'on interprète"
> [I make few gestures, as I consider that a gesture is only useful so far as it adds something to the song that is being performed]
> Edith Piaf (Costaz, 1974, pp. 54–55).

Multimodal research raises two important questions. The first concerns what semiotic principles the modes have in common which might allow scholars to use the same tools of analysis across modes—what Stöckl calls "trans-modal operating principles" or "cross-modal principles" (2004, p. 25). The second area of research is the capacity of each mode to be used as a semiotic resource. Concerning the first point, Kress and van Leeuwen's extensive exploration of multimodality has led them to "a view of multimodality in which common semiotic principles operate in and across different modes, and in which it is therefore quite possible for music to encode action, or images to encode emotion" (2001, p. 2). To illustrate this evolution, they use the example of framing, which they had initially analysed as "specific to visual communication". A broader view may include other forms of framing, such as separations between parts of a text in a written document, between groups of seats in a room, as well as other types of "discontinuities," for example pauses in "time-based modes" such as speech and music (G. R. Kress & Van Leeuwen, 2001, p. 2).

Concerning the second point—i.e. the capacity of each mode to be used as a semiotic resource—the term used by multimodal researchers is "affordance". It is defined by Kress as the "potentials and limitations" of a mode for meaning-making (2010, p. 84). Stöckl has pointed out the methodological difficulty of comparing modes which are intrinsically different:

> The danger inherent in contrasting two modes, however, is that we tend to somehow look at one mode in terms of another. So, mostly, due to language's dominance, we seem to be asking which linguistic properties images have. Thus we run the risk of overlooking some important design features of images which are outside the linguistic perspective. While a possible denigration of images resulting from this must be avoided, the metaphoric stance of a pictorial

language is engrained in our naturally logo-centric take of communication (2004, p. 18).

One aspect of the issue underscored in this passage, the centrality of language and the fact that all the other modes are analysed through that filter, is scrutinised by Tagg in *Music's Meanings: A Modern Musicology for Non-Musos*. More specifically, he debunks the argument according to which music does not express anything because it is too polysemic, and therefore too imprecise (Tagg, 2013, pp. 167–171). Using many different meanings of the word "chair," he remarks that language too is extremely polysemic (Tagg, 2013, p. 171). He adds that, if words can contribute to make music less polysemic, the reverse is true too: "A verbal statement is made *less* polysemic (not more so) by prosody, i.e. by the 'musical' elements of speech, just as the precision of musical meaning can become more focused when heard along with words, actions or pictures" (Tagg, 2013, p. 171). Tagg insists that the distorted vision linguists may have of music is due to the fact that it is not a logogenic[37] sign system, which creates an epistemic bias he calls "logocentric fallacy" (2013, p. 170). He quotes composer Felix Mendelssohn who, contrary to what is generally agreed, puts forward the superior precision of music in comparison with language: "The thoughts which are expressed to me by a piece of music which I love are not too indefinite to be put into words, but on the contrary too definite" (Tagg, 2013, p. 171). This rather unconventional statement seems to suggest that, for its author, music does not distinguish itself from language solely by conveying emotions with more immediacy, but also expresses what words could not. In *Reds, Whites, and Blues: Social Movements, Folk Music, and race in the United States*, William G. Roy compares the importance of lyrics and music, stressing the pre-eminence of "sonic qualities," not in terms of the meaning they convey, but of the way they are perceived: "To the extent that meaning matters, I believe sonic qualities are at least as important as lyrics, both because performers and listeners generally pay more attention to sound than words and because the impact of sound is deeper and less conscious than that of words" (2010, p. 13).

Roy's conclusive observation—i.e. our perception of sound is "less conscious" than our apprehension of words—draws our attention to the dissimilarities between modes. The differences in terms of affordance should probably be examined in terms of quality rather than quantity, i.e. not so much to determine how much each mode can express, but rather to survey what it can convey and how it does it. In the work entitled *Multimodal Metaphor*, edited by Forceville and Eduardo Urios-Aparisi, Zbikowski writes that "language and music have different functions within human culture," arguing that language functions best to refer to

37 "having properties that can adequately be put into words" (Tagg, 2013, p. 592).

“objects or concepts within a shared referential frame” whereas music is appropriate to convey “emotions […] and the movements of bodies” (2009, p. 363). He insists on music’s capacity to produce “analogs,” i.e. to connote metaphorically, remarking that, although this effect can be produced by language too, as in the case of onomatopoeias (Zbikowski, 2009, p. 364), it is less common.

The “potentials and limitations” of modes evoked in Kress's aforementioned definition of affordance do not only refer to a quantitative assessment in terms of a number of meanings that can be expressed, but also takes into consideration the ease with which it can convey a message or an emotion. In that regard, Desblache remarks that music, for instance, “has the ability to reach humans universally […] it can for instance, evoke Russia, Spain, or medieval times within seconds, and this can be done with or without the help of words” (2019, p. 10). The instantaneity she refers to suggests that, if music is more limited than language in some respects, it is more efficient in others. The same could be said of the quality of the voice. One can feel the worried tone in a person’s voice before that person has time to verbally communicate what worries them. Some researchers have focused on how modes function and what sort of information each of them communicates best. Zbikowski writes that music, like language, is “part of a cultural framework unique to our species” and that its primary function is to “represent through patterned sound various dynamic processes that are common in human experience,” chiefly “dynamic processes […] associated with the emotions […] and the movements of bodies—including our own—through space” (2009, p. 363). Based on the works of neuroscientist Antonio Damasio, he adds that emotions “can be construed as sequences of physiological and psychological events that subtend feelings” (Zbikowski, 2009, p. 363). Following this statement, Zbikowski illustrates through several examples the way music influences our perception of the linguistic content of the song, while the text, in turn, contributes to our interpretation of the music. Finally, he introduces the notion of conceptual blending through his investigation of the song “The Way You Look Tonight,” written by Jerome Kern and Dorothy Fields, which allows him to show how music and text can contribute, jointly, to generating meaning (Zbikowski, 2009, pp. 370–376).[38]

Very useful to the analysis of the corpus at hand is the capacity of modes to function conjointly. In “In Between Modes: Language and Image in Printed Media,” Stöckl argues that music “seems weak on denotative meaning, but strong on associative meaning” (2004, p. 26).

38 Exploring the complexities of the theory of conceptual blending, which the author explains in detail in “Conceptual Blending, Creativity, and Music” (Zbikowski, 2018), is beyond the scope of the present work.

These characteristics of the two modes may be the motivation behind text-painting,[39] which shall be explained further in section 1.4.10.1: what is expressed by the words is reproduced by the melody, which comes to reinforce the lyrics. As the strength of language is its denotative power, while music seems to be a more efficient semiotic resource for association, the two modes reinforce each other. One example in French chanson could be Balavoine singing “vu d’en haut, d’en haut,” with the second vowel sound /o/ sung one octave higher, the performer holding the note so as to give it more salience (1979, 0:50-1:03).

As far as song translation is concerned, determining whether language should systematically be considered as more significant than music in any given occurrence is important because it has consequences on the choices made by the translator, especially in cases when the two modes are in conflict, i.e. when the translator is forced to make a choice between altering the meaning to fit the music or, on the contrary, adapting the music in order to preserve the text. One argument for considering music as less important a mode than language is the absence of grammar, as explained by Gorlée in *Song and significance: virtues and vices of vocal translation*:

> as convincingly argued by Benveniste in his 1969 essay ‘The Semiology of Language,’ language and music make essentially uneven partners. Whereas language is a full-fledged semiotic system, with a finite repertory of (semantically meaningful) signs and well-defined rules for its (syntactic) combination, music lacks an unambiguous fragmentation into units. Besides, music lacks a clear representational dimension and is commonly not considered to mean, depict or communicate anything, to express anything beyond itself” (2005, p. 10).

The absence of grammar has an impact on how a mode is treated in relation with other modes, as shall be explained in section 1.4.10. Perhaps the affordance of non-linguistic modes is not as important as that of language. However, the fact that the affordance of these other modes is being gradually discovered is a significant progress in terms of understanding communication. Kress expresses this development in *Multimodality: a social semiotic approach to contemporary communication*, with a reference to Umberto Eco: “‘Language,’ which had been seen as a fun means of expression; as the foundation of rationality; sufficient for all that could be spoken and written, thought, felt and dreamt (Eco, 1979), is now seen as a partial means of doing these” (2010, p. 84). The absolute superiority of language as a mode is now called into question. It should not surprise us that it is being challenged at a time when so much information is being unearthed about other modes. This discovery started spiralling out of language, from the exploration of non-verbal communication such as intonation and stress

39 “the musical depiction in a vocal work of the meaning of a word or of an idea associated with a word” (Warren, 1980, p. 528).

patterns, on to paralinguistic elements—non-verbal communication such as gestures—and finally non-linguistic modes of expression such as still and moving images. It is probably too early to evaluate how much is still to be discovered about the affordance of other modes, but in the meantime, the assumption can be made that the superiority of language may only be a bias engendered by our lack of knowledge of the other modes involved in communication.

From a diachronic point of view, Joseph Jordania gives strong arguments to show that it is likely music preceded language historically as a form of communication (2006). However, language, both in its oral and written form, developed to be considered as the main channel for communication, to such a point that the field of semiotics only grew relatively recently, partly out of the field of linguistics. One reason for the centrality of language may lie in its greater affordance, which is due to its potential to express a lot of different meanings. It is worth considering, however, that this polysemy could be a source of confusion rather than an asset if it were not for the interaction of language with other modes that help to narrow down the intended meaning, as remarked by Tagg above (2013, p. 171).

While keeping in mind that all the modes considered may be of equal importance, it must be specified that, in the present work, the choice is made to focus primarily on the text, as the corpus of Dylan's works in French translation is scrutinised from the perspective of translation studies. A collaboration with researchers who are competent in other fields—musicology, in particular—would be necessary to give the other modes the attention they deserve.

1.4.9. **What is a semiotic resource?**

There are three important aspects to keep in mind when considering semiotic resources. The first is that resources do not have a set meaning but a "meaning potential" (G. R. Kress, 2010, p. 88) that can be tapped into depending on the context in which it is used. This potentiality has been acquired through repetitive uses of the sign—in combination with others—in similar contexts. For example, Tagg, in "Nature as a Musical Mood Category," explains that this coding, or "connotative stereotypes of meaning" is the result of repeated associations with visual messages (1982, pp. 9–10). According to Machin in *Analysing Popular Music (2010, p. 99)*, the musicologist Deryck Cooke came to the same conclusion when studying "melodies, harmonies, instrumental sounds and vocal styles" and the way they become gradually associated with danger or gentleness, for example.

The second factor that needs to be taken into account is that, as Machin has suggested, "the meaning of individual signs changes when used in combination with others" (2010, p. 7). For

example, while Cooke, in *The Language of Music*, suggests that ascending melodies usually connote "an outgoing emotion" (1960, p. 115), the precise nature of the emotions that are communicated will be different if the musician or vocalist uses a major or a minor ascension, the former expressing "an outgoing, active, assertive emotion of joy" (1960, p. 115), while the latter usually conveys "an outward-going feeling of pain" (1960, p. 114). Finally, the third observation, which is at the core of multimodality, is that the meaning of a multimodal text, whether it be a song, an advertisement or a theatre play, is the result of the combination of all the semiotic resources involved.

In the present work, the first of these three factors—i.e. the importance of context as a determining factor to release the meaning potential of a given resource—is particularly relevant when it comes to translation studies, as the SW is decontextualised and recontextualised. Machin gives the example of a flamenco guitar used in an advertisement for a beauty product, as the instrument conveys "the passion and seduction of flamenco," noting that "in Spain itself the Spanish guitar might to some simply mean old fashioned and lower class" (2010, p. 121). The use of certain instruments to connote an origin is named "provenance" in Multimodal Social Semiotics (G. R. Kress, 2010, p. 68). In the case of this advertisement, it amounts to exploiting exoticism, i.e. representations which, when used repeatedly, become stereotypical. As far as translations of Dylan's songs are concerned, the same could be said of the use of the banjo in Aufray's first version of "The Ballad of Hollis Brown" (1965e). The French listener hearing a banjo sound in 1965 is likely to instantly recognise a sound that comes from the US, which introduces an element of foreignisation even before the lyrics are heard. Had Dylan used a banjo on his album version, the connotation for the average US listener would have been rural sounds, in particular Southern Appalachian music, or possibly the Wild West, as exemplified in scenes from Western films such as James Cruze's *The Covered Wagon* (1923, 00:01:23-50) and John Ford's *The Man Who Shot Liberty Valance* (1962, 00:27:42-28:00). What is seen as exotic from the outside, connoting a whole country, such as the banjo, can signify a specific segment of the population or a specific time period, or a specific genre when heard by inhabitants of the said country. In the specific case of "The Ballad of Hollis Brown," Aufray's decision to use a banjo may also have been motivated by his hearing early versions of the song. Dylan performed the song accompanied by a banjo player on several occasions. For instance, he recorded one version for WBC TV in March 1963, which was aired in May of the same year, with Michael Kirkland on the banjo (Dylan, 2017f). It is also possible that Aufray had no intention to refer to the United States by using a banjo. The artist is also influenced by Brassens, whose first instrument was the six-string banjo (Aufray et al., 2007, p. 68). What is important

when investigating semiotic resources is that they are constructed collectively, which means that, whatever the performer's intention, the audience is much less likely to associate the banjo with Brassens than with the aforementioned western films, especially in this context, as Aufray is singing songs that come from the USA.

The second and third characteristics of semiotic resources mentioned above, which involve interaction between the different modes, are equally important in the context of song translation. As the text resonates with voice quality, music and production, the TT author cannot translate the text without heeding all the other modes involved in the song. When studying the potential interactions between modes, some questions must be asked, such as whether the meanings expressed by each mode converge or diverge. In the second case, for example, if the tone of the voice contradicts that of the lyrics, or if the mood created by the music seems to be inappropriate to what is narrated in the text, this might reveal an ironic effect which the song translator may wish to reproduce as far as possible. These intermodal relationships have been scrutinised and categorised by multimodal theorists, and what these attempts reveal is that these researchers reach different results depending on the field of studies to which they are applying multimodality.

1.4.10. Intermodal relationships

> "Words make you think thoughts, make you think a thought. Music makes you feel a feeling. But a song makes you feel a thought. Together, they stand ready to soothe not only the savage breast, but the stubborn mind"
>
> Yip Harburg (Alonso, 2012, p. x).

1.4.10.1. A review of intermodal relationships across research fields

As Stöckl observes, the aim of a theory of multimodality is to "dissect" texts that appear homogeneous due to our capacity to perceive them as a whole (2004, p. 16). The purpose of building a framework of modes and submodes should be to help the researcher account for the way songs are perceived and, in the case of translations, may allow for an analysis of the interplay between modes in the process of translation, which presupposes an observation of intermodal relationships. In the context of audiovisual translation, Nicole Baumgarten propounds that "visual information is interpreted as contributing to the meaning of the utterances and vice versa because viewers will always involuntarily try to establish a

meaningful relationship between the two layers of information they are presented with" (2008, p. 12). She calls this type of relationship "verbal-visual cohesion." In the case of songs, a similar assumption would be that the listener interprets cues from the music, taking for granted that any emotion conveyed by the music is related in some way with what the text expresses.

In *Song Means: Analysing and Interpreting Recorded Popular Song*, musicologist Moore scrutinises Dylan's version of "All Along the Watchtower" and contrasts it with Hendrix's cover (2012, pp. 240–241). Analysing the latter's guitar pattern in particular, he comes to the conclusion that the song's opening sentence—"'There must be some way out of here,' said the joker to the thief"—finds a different answer in Hendrix's version. The whole musical arrangement conveys an impression of confinement, suggesting that, for the joker and the thief, there is no way out of "here," wherever this deictic adverb refers to. This example is typical of how one mode can guide the listener's understanding of another. As Pérez-González writes, multimodality makes it possible to investigate "the synergies between co-occurring semiotic resources" (2020, p. 346). These interactions are referred to as intermodal relationships and are key to understanding what happens in song translation, as the meaning of the song can be altered not only by interlingual translation but also by a new voice, new arrangements and different choices in sound engineering.

Addressing intermodal relationships in the field of music, Kaindl quotes Wilfried Gruhn, who states that "music never relates generally to the text, but rather enters into a dialogue with it" (2013, p. 152). What shall now be scrutinised is how this dialogue is organised, what are the dynamics at work between the modes present in the hybrid aesthetic creation that a song constitutes. In "The Plurisemiotics of Pop Song Translation: Words, Music, Voice and Image," Kaindl distinguishes three types of intermodal relationships: Illustration, amplification and disjuncture. In his model, "illustration" occurs when the two modes express the same "moods," the same "stories"… (Kaindl, 2005, p. 252). "Amplification" involves one of the modes adding new information to the other, while in the case of "disjuncture," the two modes contrast or contradict each other. This classification is borrowed from Andrew Goodwin's essay *Dancing in the Distraction Factory: Music Television and Popular Culture (Goodwin, 1992)*. Yet, Kaindl ignores the second type of "disjuncture" described by the author, i.e. cases when "the imagery has no apparent bearing on the lyrics" (Goodwin, 1992, p. 88). Kaindl's omission is probably due to the fact that he is writing about a different object: song translation. As music does not function as a mode with as much autonomy as images do, it would be difficult to discern a clear case when the music and the words function in such parallel spaces. Kaindl also ignores another important distinction made by the author, between two different varieties of

"illustration"—i.e. the fact that images can either tell the story or set the mood (Goodwin, 1992, pp. 86–87). Likewise, Kaindl probably finds that this distinction is relevant when studying visual arts but not songs, which only involve the second type of illustration: setting the mood. The rare cases in which it could be argued that music tells the story is in occurrences of "word-painting"—a "sub-category of the German *Tonmalerei* or 'tone-painting'"—which is defined by Charles Warren as "the musical depiction in a vocal work of the meaning of a word or of an idea associated with a word, for instance an ascending passage for 'exalted,' a dissonance on 'pain'" (1980, p. 528). Warren evokes Josquin's motets and Italian madrigals of the late 16th century and explains that the principle is based on "the Aristotelian principle that 'art imitates nature'" (1980, p. 529). The device has its limits: Joachim Thuringus argues that it can apply to "three categories of words": "'words of affections' such as 'weep,' 'laugh' and 'pity'; 'words of motion and places' such as 'leap,' 'cast down,' 'Heaven' and 'abyss'; and 'words of time and number' such as 'quickly' and 'twice'" (Warren, 1980, p. 529).

"Word painting" is sometimes referred to as "text painting." In "Music, Language and Multimodal Metaphor," Zbikowski defines it as "providing sonic analogs for various dynamic processes" (2009, pp. 364–370), illustrating this concept with several examples (Biber, Palestrina, Bach), for instance "correlating descending pitch with a decrease in potential energy" (2009, p. 365). Nonetheless, he also makes it clear that the listener's understanding of the descending pitch is made possible by the accompanying lyrics which it illustrates. For that reason, there is hardly an argument to be made that the music tells the story by itself, which excludes the possibility of the text and the music telling two different and/or contradicting stories, as might happen with intermodal relationships between text and images. This probably accounts for the fact that Kaindl decided to treat the two forms of "illustration" as one.

Published the same year as Goodwin's essay, Scott McCloud's seminal work on comics, *Understanding Comics*, which is narrated using the medium itself, introduces the reader with seven types of intermodal relationships: word specific, picture specific, duo specific, additive, parallel, montage and interdependent (1993/2017, pp. 153–155). Like Goodwin's, McCloud's categorisation is specific to his field of studies and not directly applicable to music. What he names "word specific," "picture specific" and "duo specific" are three forms of what Goodwin termed "illustration". Dividing it into three categories allows McCloud to specify which of the two modes involved is more salient—text or image. For example, in a "word specific" intermodal relationship, the pictures only illustrate the text, which implies that the message could be understood without them, as opposed to "picture specific". When both the text and the images convey the same message, McCloud labels the relation "duo specific," which means

that the artist provides redundant information, as both the images and the text could be understood independently. The modes are in an "additive" relationship when one of the two "amplifies or elaborates on" the other, which amounts to what Goodwin termed "amplification". What McCloud analyses as a "parallel" relationship is when the two modes "follow different courses," which seems to correspond to the second form of "disjuncture" mentioned above, the one which was employed by Goodwin but ignored by Kaindl. It is different from the other form of disjuncture, which implies that one mode *contradicts* the other. As stated above, what McCloud calls a "parallel" intermodal relationship seems difficult to envisage in song analysis, as it presupposes that both modes have the necessary affordance to signify autonomously. It is important to remark that these considerations concern signification and not form. For example, in the case of Bob Dylan's works, the voice very often seems to follow its own path independently from the music, a feature that Dylan may have inherited from his early use of the talking blues (see section 1.4.5), but this autonomy takes place on the level of form. The rhythm of the singing seems unconstrained by the accompanying music, but it does not imply that the two modes follow two separate paths from the point of view of meaning. What McCloud calls "Montage" in the context of comic studies describes cases where "words are treated as integral parts of the picture" (1993/2017, p. 154). Although Kaindl does not consider this type of intermodal relationship at all, the dichotomy that McCloud draws between words and images could be extended, more generally, to oppose verbal and non-verbal meaning resources, in order for it to be transposable to the realm of song studies. In extreme cases when words are only used as music without referring to any signified, they should be treated as non-verbal elements. Finally, McCloud describes what he believes is "perhaps the most common type of word/picture combination"—we can suppose that he means the most common type *in comics*—when the modes are "interdependent," i.e. when the meaning cannot be expressed by one of the modes alone (1993/2017, p. 155). In songs, this is probably much less common, but there are cases in which some of the modes could be considered to relate in this way, such as the relationship between lyrics, voice and music in Dylan's "Rainy Day Women #12 & 35" (1966f), as shall be developed in section 2.2.

What makes "interdependence" much more difficult to envisage in the case of songs is the fact that the affordance of music does not allow it to convey narrative structure in the same way as images do. The issue of affordance, which has been discussed in section 1.4.8, leads us to interrogate the relative importance of each mode in a multimodal object. Neil Cohn investigates this question in "A Multimodal Parallel Architecture: A Cognitive Framework for Multimodal Interactions" (2016), distinguishing between two types of hierarchies between

modes: either "dominant," when only one of the modes uses grammar, or "assertive," when both—or neither—do. For instance, in cases when the image could convey the meaning without the text, it is either "vis-dominant"—in the case where the visual elements have a grammar—or "vis-assertive"—if both modes use grammar, or if neither of them do. In the case of songs, studied strictly as audio documents without any accompanying videos—as is the case in the present study—the situation is very different. First, the only one of the four modes considered which has a grammar is the text. Furthermore, any deletion test carried out on a song is likely to determine that its meaning cannot be communicated by the voice, music or audio engineering in the absence of the text. The same argument is given by Zbikowski about Schubert's Lied "Gretchen am Spinnrade," in which the title is needed for the listener to hear the musical accompaniment as a spinning wheel (2009, p. 367).

The fact that only the text can signify on its own does not invalidate the fact that voice, music and audio engineering can be considered as modes, but it reveals that what these three modes convey is not of a narrative nature. Jan Horstmann, examining multichannel narrative representations—verbal, visual, auditory, olfactory, haptic, gustatory—in his article "Narrative Representation and Fictionality in Performative Media," declares that "music and sound […] can influence the multichannel narrative representation, although they cannot be representative on their own" (2018, p. 17). He adds that "narrative mediation can only be achieved verbally and visually" (Horstmann, 2018, p. 17). This accounts for the aforementioned discrepancies between song studies and audiovisual studies when it comes to categorising intermodal relationships.

1.4.10.2. Intermodal relationships: a new model

The methodological difficulties of building a structure to study intermodal relationships have been exposed across several fields. A new model, which will be used in the present work, shall now be presented, in order to synthesise all these previous categorisation attempts. The ambition is to design a framework of intermodal relationships that is not restricted to song analysis but applicable to other fields of multimodal research as well. It does not mean that all the relationships will be used in all the fields involved. In *Translation Quality Assessment: Past and Present*, House compares her categorisation of "genres" with "universal grammar," stating that it aims at being universal in the sense that "it can accommodate all instances, but not every instantiation would realize all its exponents" (2015, p. 69). In the same way, designing a

universal model of intermodal relationships means that it can accommodate all possible relationships, not that all of them will have actual realisations in every type of multimodal work. All the intermodal relationships described above are considered in the model, even when they could not apply to song studies. However, the issue of hierarchy between modes, which has been addressed through the work of Cohn, is not further developed in this model because it is rendered irrelevant in song studies by the prevalence of the text, as mentioned above. Some of the labels present in previous models are used and redefined, while others have been replaced both for the sake of precision—for example subdividing "disjuncture" into "parallelism" and "subversion"—and to create a terminology which allows writers to use nouns as well as direct transitive verbs, so as to provide clear explanations without having to use circumlocutions.

The model proposed revolves around five concepts: illustration, amplification, parallelism, subversion and amalgamation. Illustration (illustrating) is used in the same way as Goodwin and Kaindl, when two modes go in the same direction. "Text painting" is one example of illustration, as far as song studies are concerned. Amplification (amplifying) refers to instances when one mode adds meaning to the other. In "The Role of Non-Verbal Sound and Music in Multimodal Metaphor," Forceville has shown how music is often used to cue the "source domain" of a multimodal metaphor and, more particularly, "narrows down" the possible meanings (2009, p. 394). Following his analysis, it is possible to examine cases when words which contain the possibility of polysemy are interpreted in one sense only because of the lexical/intratextual context. In those cases, sometimes the music can point to another domain in such a way that it will activate another acceptation of the word, thus creating a double entendre effect. In Dylan's song "Rainy Day Women #12 & 35" (see section 2.2), the verb "to stone" is introduced in a series of active sentences ("They'll stone you"), with the result that they obviously refer to the action of throwing stones at someone. However, the refrain that follows—"Everybody must get stoned—is interpreted as a reference to drugs because, on the one hand, the intermodal relationship with the music creates a context of humour, and on the other hand, the intermodal relationship with the voice of a seemingly intoxicated performer points to the subject of drugs (Dylan, 1966f). The example, presented in section 1.4.9, of how reverberation is used to suggest open spaces in "The Ballad of Hollis Brown," also fits into this category. Parallelism (paralleling) refers to the first case of disjuncture considered by Goodwin—i.e. when one mode has "no apparent bearing" on the other (1992, p. 88). This is one category in the model proposed which, arguably, will probably never present itself in a song: if what the music expresses appears to be entirely disconnected from the text, for example, it is likely to be interpreted as ironic, thereby falling into Goodwin's second subcategory of

disjuncture, which is here named "subversion" (subverting). It is essential to differentiate subversion from parallelism and to have a specific term for this intermodal relationship, as the former makes a strong statement, at least when it is intentional.[40] This category shares some resemblance with McCloud's "interdependent" relationship, as the ironic tone thus generated cannot be expressed by any of the modes taken separately. An example of subversion is analysed by Angela Davis in her essay *Blues legacies and Black feminism: Gertrude "Ma" Rainey, Bessie Smith, and Billie Holiday*, in which she explains how Holiday was able to undermine the lyrics she sang thanks to her vocal talent, criticising "the very cultural context out of which they [the words] were born" (1998, p. 169). Finally, amalgamation (amalgamating) is an equivalent of McCloud's "montage," but has been renamed in order to also be used as a verb. McCloud describes instances when "words are integral parts of the picture" (1993/2017, p. 154), and it could be said that, in these occurrences, the boundaries between the modes involved are explored to the point where they merge. One example in song could be found in cases when language loses all referential value and is reduced to sound, for example in scat singing and onomatopoeias. Some performers will also use glossolalia, i.e. speaking in an unknown language. This is used, for instance, by the band Dead Can Dance (Magidson, 2003), but also by Magma: the vocalist sings in "Kobaïen," an invented language. In some cases also, music merges with the voice. This can be done through the use of a vocoder, as in the song "Show Me the Way," by Peter Frampton (1976, 2:24-52). It can also be achieved without using such a device, as in the song "Spinning Wheel," by the band Blood, Sweat and Tears, in which the vocalist sings the word "real" and the final diphthong merges into a trumpet sound (1968, 1:05-18).

The different types of intermodal relationships presented here shall be further illustrated in section 2 in order to show how meaning is created not only by individual modes but through the interaction between them.

1.4.10.3. Why intermodal relationships matter: the example of production

In "Music, Language and Multimodal Metaphor," Zbikowski shows through his analysis of Bach's cantata "Nun komm, der Heiden Heiland" (BWV 61) how music and text interact so that the text informs the listeners how they should interpret the music, and vice versa (2009, p. 366). This interaction with the text functions not only with music but also with the other modes involved in a song, such as voice and production. For instance, the choices made by sound

40 Goodwin also studies cases when it is only the result of bad composition/design.

engineers can be made to connote either external circumstances—for example, helping the listener picture the size of the location where the musicians are playing—or internal perceptions, connoting a certain state of mind in which the narrator or a character is, thereby enabling stronger identification.

This is the case with reverberation, an effect which shall be mentioned on several occasions. It can be produced either by recording in an environment that reverberates sounds—a cathedral, for instance—or thanks to a specially-designed acoustic device called a plate reverb. Feder describes Neil Young's plate reverb as a steel plate, a giant piece of steel "suspended on springs in a room so the sound is played through a vibrating plate" (personal communication, 13 February 2021). With the development of electronic devices, the effect can also be reproduced with a simple guitar pedal, for example. Machin suggests that reverb can connote either a location, such as wide-open spaces—external circumstances—or a mental state such as loneliness (2010, pp. 125–126), for example in the case of "The Ballad of Hollis Brown" explored in section 2.7.

In order to determine if the clues left by the engineer are to be interpreted as external or internal, the listener usually finds cues in the accompanying lyrics. The interaction between lyrics and non-linguistic semiotic resources is at the centre of conceptual blending theory, as explained in section 1.4.8. In some cases, due to the inherent polysemy of poetic language, the lyrics may not restrict the interpretation, leaving the possibilities open—external circumstances or internal perceptions—and therefore may lead to different translation choices, as shall be exemplified in section 4.3.

One of the oppositions made by Machin in order to describe differing acoustic environments is the distinction between "hifi" and "lofi" soundscapes. This dichotomy is relevant to the present work for two reasons: the fact that Dylan's works are mostly logocentric, as mentioned in section 1.3.2.1, and his position at the intersection of differing musical genres. A hifi soundscape is defined by Machin as one

> where all sounds can be heard distinctly. It is like being in a forest where you hear a branch snap somewhere nearby and a rustle of leaves slightly further away. Sounds are not competing. The hifi soundscape is typical of ambient music, or of some kinds of folk music that wish to increase sensual effect. In this kind of soundscape there is no overwhelming background hum. Rather there is a space and calmness that can connote pre-industrial settings (2010, p. 217)

Conversely, he defines "lofi soundscapes" as "typical of our modern cities. There is such a jumble of sounds that we do not really hear any of them distinctly. Heavy rock and any music where sounds of instruments tend to merge can be characterised as "lofi." This kind of music

is often used to connote industrial or post-industrial settings" (Machin, 2010, p. 217). The fact that Machin mentions "folk music" and "pre-industrial settings" in his definition of "hifi soundscapes" points to the fact that this sound engineering option is related to musical genres. Characteristically, the author draws an opposition between, on the one hand, folk and the pre-industrial era, and on the other, rock and technology. The issue of Dylan's relationship with these two musical genres and the way they define themselves shall be further discussed in sections 3.1.6 and 3.2.

The fact that sounds may sometimes be distinguished from others is related to two of van Leeuwen's eight parameters (see section 1.4.3): degree of directionality—i.e. whether it is possible to distinguish where a sound comes from—and perspectival depth. Perspective, which conditions the choice of a "hifi" or "lofi" soundscape, is articulated around three notions: figure, ground and field, introduced by van Leeuwen in *Speech, Music, Sound* (1999, pp. 205–206). The figure is the focus of interest, the sound which is treated as the most salient, communicating to the audience that it is "the sound with which the listener must identify, or to which she or he must react" (van Leeuwen, 1999, p. 205). The ground is "still part of the listener's social world, but only in a minor and less involved way". It constitutes the setting. It gives context. It is what "we take for granted and only notice when it is no longer there" (van Leeuwen, 1999, p. 206). Lastly, the field is made of all the sounds which characterise the soundscape but do not require particular attention. The listener is expected to "treat it as we would treat passers-by in the street, or trees in the forest" (van Leeuwen, 1999, p. 205). In the same way as objects in an image can be differentiated in terms of "visual salience" (Baldry & Thibault, 2006, p. 199), sounds can be given more or less acoustic salience. The three notions that are used to describe perspective—figure, ground and field—can have a profound impact on intermodal relationships as they can either obscure one mode or, on the contrary, give it more acoustic salience. Often, at least in logocentric songs, the singer's voice, which carries the text, is the figure, while the sound engineer places the instruments in the background, possibly as the field, with some instruments sometimes achieving "ground" status for the time of a solo. However, this choice is not only related to whether the work's logocentrism. It is also genre-related. In *Studying Popular Music*, Middleton puts forward that "different aesthetics […] may imply different 'politics,'" taking the example of punk music: "The standard pop mix of foregrounded solo vocal and balanced, blended backing was challenged by punk's chaotic 'muddiness' which forced the singer to yell, or obliterated him" (1990, p. 89). Despite the fact that the punk genre is very political and can be logocentric, the aesthetic choice is made to drown the singer in a sea of noise. Perhaps the intention is to create a conceptual image of the average human as a

pawn screaming to be visible against opposition, which, arguably, makes a stronger political statement than any lyrics could. In "Song, Sonic Metaphor, and Countercultural Discourse in British Folk-Rock Recordings," Ord advances a similar argument, declaring that "rock musicians were routinely treated as generational spokespersons despite the comparative lack of political content in their lyrics. Instead, the oppositional status of musical texts was located in sounds themselves, from Hendrix's fuzz-laden guitar to the echoic spatiality of Pink Floyd" (2017, p. 203).

In addition to the punk movement alluded to by Middleton, there are genres in which it is almost impossible to understand the text without reading it simultaneously, which does not imply that the lyrics should not be considered as important, which is why the bands include it in the liner notes. This is the case for several subgenres of metal, such as death metal. In addition to the powerful instrumentation played by electric instruments which is the stock-in-trade of the metal genre, this specific subgenre is characterised by low-pitched vocals that seem to come from beyond the grave. One of many examples can be found in the album *Atonement*, by the band Immolation (2017). Their texts are not political, as they are in most punk music, but deal with themes such as corruption, anti-theism, deceit and war. The lead vocals, performed by singer and bassist Ross Dolan, are drowned in the "lofi" environment, almost as if whispered, but with some of the rage that is expressed in punk music. These examples show the variety of possible choices in sound engineering, which are made more or less conspicuous from one genre to another and determine the prominence of each mode and the way the relate to one another.

Two observations need to be made about sound perspective. The first is that it is not the only element that conditions acoustic salience, which is also correlated with surprise and deviation: performers may draw attention to specific sounds by playing notes that challenge the audience's expectations, for example. The second remark is related to the interpretation of perspective, as in the case of absorption range, explained above. As mentioned above, reverberation is interpreted in different ways depending on the concurring modes. Similarly, the choice of lo-fi instead of hi-fi can evoke either external events—a very noisy environment in which it is difficult to discern noises separately—or internal perception, such as an altered state caused by drugs. To illustrate the latter, two examples taken from feature films shall be contrasted, as they make it possible to compare two situations: one in which the manipulation of the spectator is visual, and one scene in which a similar effect is achieved acoustically, through sound engineering.

In Alfred Hitchcock's feature film *North by Northwest*, the character played by Cary Grant,

who is taken to be George Kaplan, has just been heavily drugged by his abductors and put behind the wheel of a car (1959). It becomes extremely difficult for him to drive safely. To indicate that he is trying to focus, and to allow the viewer to identify with the character, Hitchcock blurs the image as if we were seeing through his eyes. An equivalent in sound can be found in Steven Spielberg's film *Saving Private Ryan*, when Tom Hanks's mental state is portrayed through his altered perception of sounds on the beach (1998). The soundtrack gives the impression of hearing a very low-pitched slow-motion tape, while at the same time creating a hi-fi experience that tells us the character is suddenly extremely aware of every single detail in his auditory environment (StudioBinder, 2022, 5:47-6:04). As in the case of Hitchcock's film, this choice in sound engineering is meant to help viewers identify with the character. In addition, it significantly alters the relationships between modes. As in the case of songs in which the singer is given figure status, thus drawing attention to the lyrics, in *Saving Private Ryan*, the device used draws the audience's attention to every single visual detail associated with the sounds that are foregrounded.

1.5. Corpus presentation

1.5.1. *Dramatis personae*

A certain number of actors have been involved in the translations of Dylan's songs in French, most of whom are scarcely known outside the borders of France. Only a few of them are foreigners. In *Français, si vous chantiez*, Vassal comments on their influence on French artists, and more specifically, on their contribution to the French folk movement:

> On a vu comment cette tâche fut accomplie par Graeme Allwright, et on verra plus tard comment Roger Mason, Steve Waring, voire Dick Annegarn et quelques autres prirent le relais. Bien que tous ces chanteurs fussent étrangers (ou au contraire, à cause de cela ?), leur action contribua à permettre qu'un mouvement folk français prenne conscience de lui-même et vole (tardivement) de ses propres ailes.
>
> [We saw how this task was accomplished by Graeme Allwright, and we shall see how Roger Mason, Steve Waring, not to say Dick Annegarn and a few others took over. Although all these singers were foreigners (or, on the contrary, because of that?), their action contributed to allow a French folk movement to become aware of itself and to stand (belatedly) on its two feet] (1976, p. 43).

The "task" Vassal is referring to here is not that of translating Dylan's works but of "adapting

the best of American folksong to French artistic expression".[41] In this passage, the author remarks that he considers the foreign origin of these artists as an asset, an assessment which is shared by Peter Hawkins and David L. Looseley in "Popular Music in Contemporary France: Authenticity, Politics, Debate": "While occasional French performers like Aufray diluted the American folk idiom somewhat, expatriate English speakers like the New Zealander Graeme Allwright and the American Steve Waring began transposing the songs of Dylan, Cohen or Tom Paxton more faithfully into French" (2004, p. 53). The present study shall try to shed light on what is meant by "faithfully," and to what extent this assessment applies to Dylan's body of works in French translation.

A short introduction will allow the reader to have some sense of each artist's place in the French cultural landscape and the roles they have had in the translations studied in this corpus. This is all the more important as the "refraction" hypothesis presented in the introduction implies that the position of each of these translators and performers has an important influence on the works they produce. They are sorted into three categories: translators who do not perform Dylan's songs themselves,[42] singer-translators, and performers who are not the authors of the translations. Within each category, they are not listed by alphabetical order but depending on the amount of their involvement with translations of Dylan's works, i.e. the number of songs they have translated and/or performed. This number is indicated between brackets after each name. Artists who have only sung one of Dylan's titles are simply listed at the end of each category, by chronological order, and shall be presented briefly whenever their contributions are analysed.

1.5.1.1. Translators

Pierre Delanoë (21)

Born Pierre Leroyer (1918-2006), Pierre Delanoë is a popular French lyricist, who has penned a great number of famous songs for artists such as Gilbert Bécaud—building on the success of "Mes mains"—Michel Fugain, Michel Sardou, Gérard Lenorman and Joe Dassin. He was the director of programmes for French radio Europe 1 from 1955 to 1960 (Calvet, 2008, Chapter "Pierre Delanoë"). He has also contributed to the translation of several musicals and animation films. As far as translations of Dylan are concerned, he collaborates with Aufray in 1965 on

41 "adapter à l'expression française le meilleur du folksong américain" (Vassal, 1976, p. 43).
42 Some of them may be performers themselves but did not record Dylan's songs in French translation.

the first complete album of translations of Dylan ever recorded. This collaboration was criticised on several counts. Louis-Jean Calvet qualifies the adaptations he gave to Aufray as "dull."[43] Aufray explains that the translations they made together were criticised from the onset on the grounds that he was translating Dylan's texts with Pierre Delanoë, "un homme de droite" [a right-winger] (Bellaiche et al., 2003, p. 55). Perhaps Delanoë was not the best person to translate Dylan's songs. Aufray admits that he imposed Dylan on Delanoë, as the latter agreed neither with Dylan's politics nor with the way he played the guitar.[44] In his autobiography, *Droit dans mes Santiags*, Aufray writes:

> Quant à Pierre Delanoë, il ne comprenait strictement rien à la musique de Dylan. Il ne supportait pas sa voix, … et fervent défenseur de la chanson française, il se demandait ce que j'allais faire dans cette galère anglophone ! C'est par pure amitié qu'il a accepté de s'investir dans ce travail ardu. Il m'a apporté tout son savoir-faire, son talent et son honnêteté.
>
> [As for Pierre Delanoë, he did not understand Dylan's music at all. He couldn't stand his voice, … and as he was a staunch defender of French *chanson*, he was wondering why I was getting into in that anglophone mess! It is only out of pure friendship that he accepted to get involved in this demanding task. He brought all his know-how, his talent and his honesty] (2007, p. 86).

As soon as Aufray was able to free himself from this collaboration, he did so and recorded an album of Dylan translations on his own.[45] In addition to the songs translated to be performed by Aufray, the two authors also co-translated two more: one to be sung by Ribeiro—"C'est fini entre nous" (1965)—and one by Mouskouri: "Adieu Angelina" (1969). Delanoë also translated two of Dylan's works on his own, for Nana Mouskouri: "Amour moins zéro" (1969) and "Le Ciel est noir" (1979). He is also one of the three songwriters who provided the translations for the album *Serge Kerval chante Bob Dylan* (Kerval, 1971e).

Boris Bergman (4)

Born in London in 1944, Bergman is of Russian Jewish origins and spent his childhood navigating between several languages, which he speaks fluently (personal communication, 10 February 2020). Like Delanoë, he is a prolific lyricist. He has also translated many works from

43 "Hugues Aufray (à qui il donne en 1965 de fades adaptations des chansons de Dylan)" (Calvet, 2008, Chapter "Pierre Delanoë").
44 "J'ai imposé Dylan à Delanoë. Il ne partageait pas ses idées politiques, sa façon de jouer de la guitare…" (H. Aufray, personal communication, 24 March 2021).
45 "Dès que j'ai pu me libérer de ce couple Aufray/Delanoë, je l'ai fait, puis j'ai fait *Aufray Trans Dylan*" (H. Aufray, personal communication, 24 March 2021).

English to French. He is the author of the hit "Rain and Tears" (Aphrodite's Child, 1968) and has also written songs for a number of famous French performers, including Christophe, Nana Mouskouri, Juliette Gréco, Richard Anthony, Dalida, France Gall, Tino Rossi, Eddy Mitchell and Maxime Le Forestier (Calvet, 2008, Chapter "Boris Bergman"). He is particularly famous for his long-term collaboration with Alain Bashung. He has contributed four translations of Dylan's songs for the album *Serge Kerval chante Bob Dylan* (Kerval, 1971e).[46]

Luc Aulivier, aka Luc Olivier (4)

Luc Aulivier was born André Helle (1940-2013). His main contribution to translation is a long list of songs featured in Disney animations, for which he wrote the French text featured in the dubbed version (*Résultats de Recherche - La Sacem - Luc Aulivier*, n.d.). Little information is available concerning this translator, despite the fact that some of the songs he penned are very famous, appearing in superproductions such as The Lion King, Mulan and Aladdin. This may be due to the fact that the field he mostly worked in is a niche, compared with the world of pop music. His specialisation in dubbing for animation makes it surprising that he should be one of three translators who were requested to translate Dylan's songs for Serge Kerval. These four texts, his only contribution to French translations of Dylan's works, mostly display a desire to prioritise sound over meaning, and occasionally to provide commentary on the SC context, as discussed in section 4.6.

Carol Martin-Sperry (4)

Carol Martin-Sperry is a literary translator who authored an English version of two of Jean Cocteau's screenplays in 1968 (Cocteau, 1968) before coming to live in Paris for a short time at the end of the 1960s. While in France, she translated sixteen of Dylan's works. Initially, she only did it for the songs to be understood and appreciated by French speakers. Her translations are the fruit of her enthusiastic admiration for Dylan's words and her friendship for three artists: guitarist and composer Michel Bonnecarrère, from the French band Zoo, visual artist Jean-Pierre Goux (1936-2018) and singer Michelle Laurent (C. Martin-Sperry, personal communication, 25 July 2023). After the translations were edited, with the assistance of Goux to give them a "poetic polish" (C. Martin-Sperry, personal communication, 22 July 2023) and

46 He is mistakenly credited as "Bergmann" instead of "Bergman".

Bonnecarrère to fit the SW melody (C. Martin-Sperry, personal communication, 25 July 2023), it was decided that Laurent would try to record some of these songs and a letter was sent to Dylan's record company to request permission to release these translations. As the letter received no answer, these recordings were never released. They have been provided for the present study by Michel Naït, Laurent's second husband.

Other contributions

Other minor contributions to translations of Dylan's songs were provided by Pierre Dorsey ("Ecoute dans le vent," 1964), Gilles Thibaut ("Maintenant ou Jamais," 1966), Christian Paquet and Dominic Lacaille ("Jo Jo le Clown," 1967), Jean Schmitt ("D'Être à vous," 1969), Eddie Vartan and Philippe Labro ("On me recherche," 1970), Yves Dessca ("Le Fugitif," 1971), and Dominique Durand ("Si tu dois partir," 1999).

1.5.1.2. Singer-translators

Hugues Aufray (29)[47]

Born Hugues Jean-Marie Auffray in 1929, Aufray has been translating and singing Dylan's works since 1965. The figure above indicates the number of SW translated and recorded, but some of them were recorded several times throughout the last six decades, sometimes with significant changes. These re-recordings shall be explored in section 4.4. A personal friend of Dylan's, whom he met in New York City shortly before the latter rose to fame, Aufray is by far the French performer who is the most associated with Dylan. He continues to cultivate this image, for example in the visual presentation of his program for his 2022 tour (Aufray, 2022, p. 4), in which 3 out of the 10 covers of albums and singles are the 3 albums of Dylan songs in French he recorded. As neither Aufray nor Delanoë had much command of English, they were helped by Aufray's cousin, US writer Mason Hoffenberg, especially as they did not have the lyrics on paper (Froeliger, 2007, p. 180). The team was also helped by fellow musician Jean-Pierre Sabar, and the translations were put together in very little time, as Aufray states in the liner notes to his second album of Dylan translations, *Aufray trans Dylan*: "j'appelais au secours deux fidèles amis pour lesquels j'avais la plus grande estime afin qu'ils me viennent

47 This number includes 27 songs performed by Aufray, in addition to two works translated with Delanoë: "C'est fini entre nous" was performed by Ribeiro in 1965, "Adieu Angelina" by Mouskouri in 1969.

en aide pour réaliser en un temps record un projet que je nourrissais pourtant depuis plusieurs années" [I asked two of my loyal friends, whom I held in high esteem, to help me complete in record time a project I had been nurturing for several years] (1995l). The translation work was finished in one week, at an inn near Saint-Rémy-de-Provence. Aufray has expressed his irritation at the fact that doubt was cast on his contribution to the translation, the credit being often attributed to Delanoë alone:

> Bien sûr que j'ai souffert : imaginez ma tête lorsque j'ai appris que la Sacem faisait une enquête à mon sujet, afin de savoir si je participais vraiment à l'écriture de mes chansons ou s'il s'agissait de co-signatures de complaisance ! Heureusement pour moi, Vline Buggy et Pierre Delanoë ont témoigné permettant de rétablir la vérité !
>
> [Of course I suffered: imagine the face I pulled when I heard that the SACEM[48] was investigating to know if I really participated in writing my songs or if they were just dummy signatures! Fortunately for me, Vline Buggy[49] and Pierre Delanoë testified, which made it possible to restore the truth!] (2007, p. 87).

For the album he made 30 years later, Aufray spent more time on the translation work: "Pour la réalisation musicale de ce nouvel hommage… Georges [Augier de Moussac] est venu rejoindre Jean-Pierre… six mois de solitude m'ont été nécessaires pour transposer ces nouvelles chansons" [To carry out the music of this new tribute… Georges came, in addition to Jean-Pierre… six months of solitude were necessary for me to transpose these new songs] (1995l). Aufray adds that even six months is too short a time: "A vrai dire… une vie entière ne suffit pas pour traduire un poête [*sic*]… car la poésie est par essence intraduisible." [Actually… a whole life would not be enough to translate a poet… for poetry is, by essence, untranslatable] (1995l). In addition to these two albums, Aufray releases *New Yorker* in 2009, which is essentially composed of songs he has already translated, performed with other singers. While Aufray's translations of Dylan's works have been an important contribution in terms of public image,[50] Aufray states that they are not central in his career, from a financial point of view (personal communication, 24 March 2021).

Sarclo, aka Sarcloret (26)[51]

Born Michel de Senarclens Chinet in 1951, Sarclo is a French-speaking Swiss performer who

48 See section 1.2.5
49 Vline Buggy was originally the name of a team of two sisters, French lyricists Évelyne Yvonne Konyn and Liliane Konyn, but only the latter was still alive at the time Aufray is referring to.
50 See discussion on the concept of "third-person authenticity" in section 3.2.8
51 This number includes 25 songs performed by Sarclo and one he translated to be performed by Albert Chinet.

began his career in the late 1970s singing Dylan's songs in English when he was a student in architecture in Lausanne. He claims that, when he was young, he learned what he knows about English and guitar-playing "pour Dylan" [because of Dylan? so as to get to Dylan?].[52] He is described by French performer Renaud as "la plus belle invention suisse depuis le gruyère" [the most beautiful Swiss invention since Gruyère] (Calvet, 2008, Chapter "Sarclo"). In 1980, he wrote his first translation of a song by Dylan on paper—"It's Alright Ma (I'm Only Bleeding)"—in response to a request from French performer H.F. Thiéfaine, who wanted to understand what the song was about (personal communication, 19 January 2018). In 2009, he made a singable translation of this same song and recorded it. This first translation of one of Dylan's works was released on the album *Gueuler partout comme un putois*[53] in 2012. Since 2017, he has translated a great number of titles in a relatively short time. A first series of translations was released on YouTube—two titles with a small band and the rest as solo performances. He then performed a series of concerts, exclusively composed of his translations of Dylan's songs, at the Avignon international performing arts festival in 2018 and 2019. A live recording was released following the 2018 series of concerts. In 2022, one of the four discs of his 4-CD autobiographical box entitled "Sarclo, le bouquin" [Sarclo, the book] is named "J'ai jamais rien compris à Dylan" [Never understood Dylan at all] and features another 16 recordings, with a band, including 2 songs which are not sung by Sarclo but by Albert Chinet (2022j). Apart from his translations of Dylan's works, the ingredients that make up his own songs are derision, tenderness and politics, sometimes intermingled, according to Calvet (2008, Chapter "Sarclo").

Francis Cabrel (13)

Born in 1953, of Italian origin, Cabrel describes himself as "un petit-fils d'immigré italien vivant en Occitanie, chantant en français des chansons américaines" [the grandson of an Italian immigrant, living in Occitanie,[54] singing American songs in French] (2012, p. 11). After he started playing the guitar very early on, at the age of 11, he played songs by Leonard Cohen and Bob Dylan before writing his own songs (Calvet, 2008, Chapter "Francis Cabrel"). His first success came in 1974 with "Petite Marie," which remains one of his most prominent songs (Cabrel, 1977b). He managed to impose his style, much closer to folk and blues, in the middle

52 "[J]'ai appris ce que je sais d'anglais et de guitare pour Dylan" (Sarclo, 2022f).
53 Literally, "screaming everywhere like a skunk," but the expression "crier/gueuler comme un putois" means "screaming one's head off".
54 A region in the south of France, along the Pyrenees and the Mediterranean Sea.

of the disco era. The American songs he performs in French are not only Dylan's. He first recorded translations of James Taylor's "Millworker" (Cabrel, 1984) and Jackson Browne's "Rosie" (Cabrel, 1989), for instance. Regarding his relationship with Dylan's works, Cabrel explains how he was transfigured the day he heard one of Dylan's songs:

> C'est avec Dylan que tout a commencé. Tout a été déclenché, en 1966-1967, par son 45 tours *Like a Rolling Stone* : du jour où j'ai entendu cette chanson éternelle, ma vie a basculé. J'étais un petit guitariste, je prenais la guitare surtout pour faire le malin dans des groupes de rock d'Agen ou des environs… Ce jour-là, mon éblouissement a été total ; j'ai décidé que dès le lendemain matin, je me mettrais à traduire tout ce 45 tours et que j'essayerais de partir dans cette direction.
>
> [It is with Dylan that it all started. Everything was triggered, in 1966-1967, by his single "Like a Rolling Stone": from the day I heard this eternal song, my life changed radically. I was a minor guitarist, I would take the guitar essentially to show off in rock bands in and around Agen... On that day, I was utterly dazzled; I decided that, the next morning, I would start translating this whole single and I would try to go in that direction.] (2012, p. 59).

Cabrel's first French versions of Dylan's works are "S'abriter de l'orage," a free adaptation of "Shelter from the Storm" (see section 2.1), and "Elle m'appartient (c'est une artiste)," his translation of "She Belongs to Me." Only in 2012 did he set about recording a full album of Dylan covers in French, entitled *Vise le ciel*—"Aim at the sky"—with the subtitle "ou Bob Dylan **revisité**," a clear declaration of independence from the SW, as mentioned in section 1.2.5. Cabrel is involved not only in humanitarian endeavours but also in tutoring other writers, which has led him to create the "rencontres d'Astaffort," training sessions in Astaffort, the village where he lives.

Graeme Allwright (4)

Born in New Zealand (1926-2020), Allwright moved to London to work as a theatre actor before moving to France in 1948. He continued to act in theatre and only began his musical career at the beginning of the 1960s, releasing his first album in 1965. It is composed of French adaptations of folk songs, two of which by Woody Guthrie. Allwright is particularly famous for adapting a significant number of Cohen's songs, and is associated with the protest movements of the end of the 1960s, as his songs, both adapted and originally composed, identify him as a protest singer. As far as translations of Dylan's songs are concerned, Calvet contrasts Allwright with Aufray specifically:

> Interprétant en français les premiers succès de Dylan adaptés par Pierre Delanoë (Le jour où le bateau viendra), il [Aufray] apparaît aussi comme un tenant du protest-song (la chanson

> engagée, version US)… Mais bien à tort. Pour le public averti, il y a d'un côté, avec Graeme Allwright, un chanteur politique authentique, un style d'adaptation honnête et sans fioritures, et, de l'autre, avec Hugues Aufray, un chanteur de charme familial et un style d'adaptation en rapport avec cette image.
>
> [Performing Dylan's first successful songs in French, adapted by Pierre Delanoë ("Le Jour où le bateau viendra"), Aufray appears to be an advocate of protest songs (the US version of politically committed songs)… wrongly. For the informed audience, there is, on one side, Graeme Allwright, a political and authentic singer, with an honest style of adaptation with no flowery style, and on the other, with Hugues Aufray, a family crooner and a style of adaptation which is in line with that image] (2008, Chapter "Hugues Aufray").

Calvet's assessment of the two artists is not only based on their political commitment, but also on aesthetic considerations. He refers to Allwright's approach to rhyming: "Contrairement à Hugues Aufray, qui fera bientôt avec Pierre Delanoë de l'adaptation "de charme", il [Allwright] décide de pousser l'honnêteté de la traduction jusqu'au sacrifice des rimes, gardant ainsi à ce style [protest-song] toute sa vigueur." [Contrary to Hugues Aufray, who will soon, with Pierre Delanoë, produce "charming" adaptations, Allwright decides to be honest enough with the translation process to sacrifice rhymes, thus preserving all the vigour of the protest song style] (Calvet, 2008, Chapter "Graeme Allwright"). As far as Allwright's translations of Dylan's works are concerned, this claim can be examined: three of his four translations can be compared with Aufray's versions of the same songs. Calvet's claim is borne out by the observation of the last verse of Allwright's translation of "Blowin' in the Wind": meaning is given priority over rhyming. In "Man Gave Names to All the Animals," it is true that there is less insistance on rhyming in the chorus, compared with Aufray's translation. The rhyming patterns in the verses require a deeper analysis, as the song is a guessing game which rests on how the rhymes are organised: their treatment by Aufray and Allwright shall be analysed in detail in section 3.1.5. Finally, the two artists' translations of "Ring Them Bells" seem to conflict with Calvet's claim, as shall be demonstrated in section 3.1.6.10.5.

Other contributions

The singer-translators who have contributed but one song to the body of Dylan's works in French are Long Chris ("She Belongs to Me," 1966), Roger Mason ("Le Blues de la troisième guerre mondiale," 1980), Jean-Louis Murat ("Qu'est-ce que tu voulais ?," 1992), Pascal Rinaldi ("Avant tout," 2012), Bertrand Belin ("Le Feu au cœur," 2019), Emily Loizeau ("Celle qui vit

vers le sud," 2021) and Salvatore Adamo ("Je te veux," 2023).

1.5.1.3. Singers

Serge Kerval (12)

Born in Brest (1939-1998), Kerval is associated with the revival of French traditional songs, which he exported all around the world. Thierry Bouzard explains in his article "Le chant militaire français : un patrimoine vivant" how several collections of songs published by the Ministry of War during World War II and aimed at young people fuelled the French folk revival:

> Après la guerre, de nombreux chansonniers vont faire revivre les vieilles chansons populaires françaises ainsi redécouvertes, Les compagnons de la chanson, Jacques Douai, Colette Renard, Yves Montand, Les frères Jacques, Les quatre barbus. Plus tard, ce seront Serge Kerval, Lionel Rocheman qui seront suivis par Malicorne, Tri Yann, Alan Stivell et bien d'autres. Les chorales "À Cœur joie" de César Geoffray qui ont essaimé dans toute l'Europe en sont les héritières. C'est l'ensemble de la chanson populaire et pas seulement le chant militaire qui est concerné.
>
> [After the war, a great number of singers revive old French folk songs which have been thus rediscovered, Les compagnons de la chanson, Jacques Douai, Colette Renard, Yves Montand, Les frères Jacques, Les quatre barbus. Later on, they are imitated by Serge Kerval, Lionel Rocheman, themselves followed by Malicorne, Tri Yann, Alan Stivell and many others. César Geoffray's "À Cœur joie" choirs, which spread out all over Europe, are their inheritors. All folk songs are concerned, not only military songs] (2006, para. 9).

In addition to collecting and performing traditional songs, Kerval wrote his own works, for example setting to music texts by Jacques Durand-Desjeux. In 1994, the singer reminisces about the genesis of his album of Dylan covers in French:

> Lucien Morisse avait décidé de faire ce disque avec moi, car à l'époque j'étais très en vue. Mais Dylan qui ne me connaissait pas était réticent. Alors on lui a envoyé un disque, *Face aux jeunes*, qui marchait bien. Et comme il avait déjà été chanté par Hugues Auffray [sic] mais voulait changer de voix française, Bob Dylan a dit oui.
>
> [Lucien Morisse had decided to make this record with me, because I was a high-profile artist at the time. But Dylan, who did not know me, was reluctant. So we sent him a record, *Face aux jeunes*, which was successful. And as he had already been sung by Hugues Aufray but wanted to change his French voice, Bob Dylan said "yes"] (Vidal, 2002, p. 33).

Three translators—Pierre Delanoë, Boris Bergman and Luc Aulivier—were asked to translate four songs each, a task which was completed in ten days (Kerval, 1996). Considering the complexity of the majority of Dylan's songs, this seems to be a very short time. Low writes about the "patient creativity" needed in song translation: "when translating a song one should take plenty of time so as to worry away at it and improve on the options one first thought of"

(2005, p. 211). He goes on to quote Andrew Kelly, who says about his translations of Brassens: “Normally I made five to seven drafts and felt I had to return to the song with a fresh mind at least six times. Between times inspiration unexpectedly solved particular problems” (Low, 2005, p. 211). What characterises the album *Serge Kerval chante Bob Dylan* is the aesthetic choice of remaining close to the initial arrangements. The three translators, on the other hand, take liberties with the meaning of the ST, each in their own style. This shall be analysed in detail with precise examples.

Michelle Laurent (4)

Michelle Laurent (1935-2004) sang in cabarets in Paris, such as L’Échelle de Jacob, and released the album *On a chanté les maisons closes*, which is composed of songs about prostitution, in 1969. The same year, she recorded four of Dylan’s works as part of a project to record a complete album of Dylan covers, which would have been the first of such projects after Aufray and Delanoë’s initial endeavour. As indicated in section 1.5.1.1, the four songs—“Sad-Eyed Lady of the Lowlands,” “Stuck Inside of Mobile with the Memphis Blues Again,” “As I Went Out One Morning” and “Mr. Tambourine Man”—were translated by Carol Martin-Sperry out of a desire to share her passion for Dylan’s works with Laurent and her first husband, visual artist Jean-Pierre Goux, along with musician Michel Bonnecarrère, none of whom had any command of English. The first three of these works are particularly invaluable as they are the only existing recordings of these works in French. While the translator made no attempt to rhyme (C. Martin-Sperry, personal communication, 25 July 2023), it is interesting to hear that the singer, through her performance, manages to underscore the internal rhymes present in the text, as in the first verse of “Mr. Tambourine Man”.

Catherine Ribeiro (3)

Born in Lyon in 1941, of Portuguese origin, Catherine Ribeiro moved to Paris in 1958 and became an actress, playing in *Les Carabiniers*, by Jean-Luc Godard, for instance, before turning to a musical career. Initially associated with the *Yéyé* movement, a period during which she recorded three of Bob Dylan songs in French, she later became politically involved in the wake of the social unrest of 1968. She created the band Alpes, which was compared with artists

such as Pink Floyd, Janis Joplin, Nina Simone and Nico (Patin, 2018). She admires Dylan, whom she claims she would have liked to marry (Pesqué, 2020). Surprisingly, while Aufray is credited on all three of the translations she sings, Delanoë's name is left out on two of them, both covers of Aufray's 1965 translations, which she recorded two years later. Delanoë is only credited for "C'est fini entre nous"—a translation of "It's All Over Now, Baby Blue"—released in 1965, the only song among the three which was never recorded by Aufray (Ribeiro, 1965).

Nana Mouskouri (3)

Born in Cyprus in 1934, Nana Mouskouri has performed songs in many languages and sold more than 400 million records (Calvet, 2008, Chapter "Nana Mouskouri"). The fact that she sings many songs of peace in many languages is reminiscent of Joan Baez's career, a tradition probably inherited from Pete Seeger and the Weavers, who collected songs from around the world. For example, on the occasion of their concert at Carnegie Hall in 1955, they sang songs in 5 different languages. Mouskouri's singing style is very close to Baez's, which can give the impression that she is singing covers of her songs rather than Dylan's. This is the case for "Adieu Angelina," as the song had only been released by Baez at the time Mouskouri recorded it in 1967.[55] This accounts for the fact that she sings a different melody from Dylan's version, an alteration which was made by Baez (1965). This can be distinctly heard on the last note of the third line in all the verses (Mouskouri, 1967). This connection between Mouskouri and Baez was reinforced in 2012 when the former recorded a compilation entitled *Nana & Friends—Rendez-vous*, singing duets in various languages, including one with Baez (2012). All three translations of Dylan's works sung by Mouskouri—"Le Ciel est noir," "Amour moins zéro" and Adieu Angelina"—were translated by Delanoë, the latter with the collaboration of Aufray.

Albert Chinet (3)

Born in 1995, Chinet is a French-speaking Swiss performer. He has recorded a number of French covers of Bob Dylan with Sarclo, his father, either singing—"4th Time Around," "Not Dark yet"—or playing instrumental parts. He also performs on his own, as when he records Sarclo's translation of "Things Have Changed," completely reinventing the instrumentation

55 Dylan's version was not released until 1991 (1991a).

(see section 4.5.1).

Johnny Hallyday (3)

Jean-Philippe Smet (1943-2017) "anglicized his name by adopting the last name of his American uncle, Lee Hallyday, and reinvented himself as an American despite his Franco-Belgian origins" (Briggs, 2015, p. 23). He is probably the most famous star among French singers, associated with rock'n'roll, more specifically, according to Jonathyne Briggs: "More than Anthony, the singer undoubtedly most associated with the development and success of rock and roll in France is Johnny Hallyday. His boyish good looks and his relentless theatricality made Hallyday an almost immediate national institution, and he has remained popular and culturally significant for far longer than any of his fellow *copains*" (Briggs, 2015, p. 23). According to Briggs, in the 1970s, Hallyday "remained a significant figure in French popular music, but his image was part of the cultural establishment. As both Chris Tinker and David Looseley observe, Hallyday became a symbol of French culture in the 1970s" (2015, p. 154). His musical production, however, is not considered as *chanson* but rather as *variétés*, which is considered less serious and more commercial (Briggs, 2015, p. 152). Hallyday recorded two translations of Dylan's songs in the 1960s and 70s—"Maintenant ou jamais" and "On me recherche"—both of which were also sung by other artists, with a completely different text: the first, "If You Gotta Go, Go Now," was recorded by Fairport Convention under the title "Si tu dois partir" (1977a), and the second, "Wanted Man," was sung by Aufray and is entitled "Le Fugitif." The differences between Hallyday's version and Aufray's are scrutinised in section 2.4. Hallyday also participated in Aufray's 2009 album, *New Yorker*, singing with Aufray on "Jeune pour toujours," a translation of the song "Forever Young." The choice of Hallyday for this song may be an allusion to one of his early hits, "L'Idole des jeunes" [teen idol] (1962) and to his longevity as a star.

Other contributions

A few singers have performed one of Dylan's songs in French, some of which are covers of translations that already existed, altered to various degrees: Richard Anthony ("Ecoute dans le vent," 1964), Patrick Zabé ("Jo Jo le Clown," 1967), the British band Fairport Convention ("Si

tu dois partir," 1969), Marie Laforêt ("D'être à vous," 1969),[56] the French band Bijou ("Si tu dois partir," 1977), Eddy Mitchell ("La Fille du nord" 1978),[57] Richard Séguin ("Les Temps changent," 1993), Lloyd Cole and his Negatives ("Si tu dois partir," 1999), the Canadian band Hart Rouge ("Dieu est à nos côtés," 2001), and Bernard Lavilliers ("Qui a tué Davy Moore," 2021).[58]

1.5.1.4. Translators and performers: categorisation and collaboration

In a multimodal approach to translation, in which both words and music are assumed to play a role in the meaning and the reception of a song, the porosity of the three categories presented above needs to be discussed, as the performer can be expected to take part in the process of creation of the TW. In the few cases for which it has been possible to have information about the relationship between translator and singer, the singer is allowed to weigh on the composition of the final text that will be sung. In addition to this potential upstream influence, the way a song conveys meaning cannot be isolated from the singer's voice, as well as the music, which is sometimes performed by the same artist.

As Kaindl observes in "Multimodality and Translation," "[t]ranslators normally specialize in the transfer of verbal texts, and because of the multimodal design of texts, they have to work with other experts like photographers, composers, graphic designers, etc." (2008, p. 258). It can be assumed that this statement also holds for the realm of audiovisual translation. In the corpus under scrutiny, some of the works are performed by singer-translators—e.g. Sarclo, Cabrel Emily Loizeau—who are rearranging the works themselves and performing them, which means that they are not confronted with the necessity of interacting with other "experts". On the other hand, when the translator and the performer are two different individuals, the amount of cooperation between translators and performers is not easy to assess.

In "The Scandinavian Singer-Translator's Multisemiotic Voice as Performance," Greenall propounds that, in the case of Åge Aleksandersen's musical adaptations of Håvard Rem's translations of Dylan's songs, "the translator team also included the band musicians, session musicians, and producers that took part in shaping the translated cover song." (2017, p. 26). This very broad view of translation takes into account elements far beyond the verbal text to include every single note and effect in the resulting TW, which is in line with the multimodal

56 In 1963, Laforêt had recorded a version of "Blowin' in the Wind," in English (1963).
57 Mitchell was also invited by Aufray to sing this same song on the 2009 album *New Yorker*.
58 Lavilliers was also invited by Aufray to sing the song "Knock knock ouvre-toi porte du ciel" on the 2009 album *New Yorker*.

stance adopted in the present study.

As has been discussed in the introduction, Dylan's work is at the same time influenced by a long tradition of music and literature—folk, blues, the Beat Generation…—and has influenced a great number of artists. Considering this intertextuality—both textual and musical—which is now amplified by globalisation, I have decided to follow Klaus Kaindl and to consider translation as a process that is "intertextual, in process and never complete" (2005, p. 242). Kaindl takes inspiration from Bakhtin's theory of dialogism: each work exists in conversation with past and future works, each work influences the meaning not only of future works but also of past ones (2011, pp. 267–278). This is the case for translation as it is the case for other forms of intertextuality (Kaindl, 2005, p. 242). Each new translation of Dylan can thus be seen, like Dylan's SW, as part of a process rather than as an end product.

The goal of this study is to examine the process of translation of Dylan's songs, through its manifestations, i.e. recordings and performances, but also record covers, CD booklets and other artefacts of mediation. As Kaindl puts forward, the images that are associated with a popular song are inseparable from its music and lyrics (2005, p. 251). In addition to close listening of the translated works, which are acoustic—sometimes even audiovisual—documents, it has been possible to gain a better understanding of the translation process through interaction with the actors involved: translators such as Boris Bergman, performers such as Albert Chinet and translator/performers such as Sarclo, Aufray and Roger Mason. As songs are a hybrid object in which the interaction between modes of meaning-making is central, it is postulated that each of the performers has potentially had a role in the reception of the TW. Singers may, for example, alter the text, if only marginally, to fit their own singing styles, not necessarily singing the exact words on the page, as has been observed in the case of Albert Chinet singing Sarclo's translations. Performance could be seen as the last stage of the translation process. Conversely, it would be wrong to suppose that the role of the translators is necessarily confined to the written words. Some of them are performers themselves and may have influenced the production of the recording. In the liner notes to Kerval's album, for example, the listener is informed that translator Bergman used his knowledge of English pronunciation to tutor Kerval so that his final performance would sound closer to Dylan's singing, in particular on the song "Va ton chemin, j'irai le mien" (1971f), Kerval's translation of "Most Likely You Go Your Way (and I'll Go Mine)" (1966e).

Making a clear distinction between translator and performer would be ignoring that artists like Kerval and Chinet have had access to Dylan's SW and therefore are not performing strictly based on the text they are given. Even in cases when their command of English may not allow

them to fully understand all the nuances in Dylan's lyrics, these artists may also draw inspiration from the SW as a model and, as a consequence, have their own aesthetic judgement about what the TW should express and how this should be achieved. These considerations on the role of the performers must be kept in mind when analysing the TW. The words of a recorded song are not as stable as those of a novel, they may change from one performance to the next, whether on stage or in the studio. Rather than mentioning the translators, I shall often refer to the performers when analysing the songs, as their production is the visible part of the translation process.

1.5.1.5. On the purpose of interviews

As Greenall has remarked, singer-translators tend to make their voices manifest through "promotional contexts surrounding their translated product, such as giving interviews and writing and publishing various forms of promotional texts and CD liner notes" (2015a, pp. 27–28). Taking into consideration the way these singer-translators view their own translation work, and how they define the task of the song translator, can shed light on their translation choices. Several artists have been interviewed for this study. As mentioned in section 1.5.1.1, Bergman is not a singer-translator but has been very much involved in songwriting and song translation since the late 1960s, composing lyrics for a host of performers, most notably Alain Bashung, and translating songs both from English to French and from French to English (Various Artists, 2006). Chinet has contributed several of Dylan's works in French as a performer. Though not a translator himself, he is involved in the process of translation as broadly-defined by Greenall in section 1.5.1.4. Feder expressed herself on her relationship with Dylan's works, and on her cover of "Blowin' in the Wind" more specifically (see section 2.6). Aufray was not able to give an interview due to Covid restrictions but did provide some insight into his work over the phone, adding to the information already disclosed in public interviews. Sarclo was particularly generous with his time, offering several hours of interviews and a regular correspondence, in addition to providing drafts of his translations, which makes it possible to better understand his translation choices.[59] Cabrel, Belin and Loizeau were contacted but either declined or did not answer. Allwright could not give interviews for health reasons, and passed away in early 2020.

59 It seems necessary to acknowledge the possibility of a bias here, because of the significant imbalance between the time I interviewed Sarclo and the time other artists have given me—very often, none at all, because they were not available, because they did not answer at all, or simply because they were deceased. This disparity is bound to have had an impact on my perception of their translations.

1.5.2. Accuracy and punctuation in the transcription of lyrics

As the corpus is made of oral documents, while the research work is written, the discrepancies between the two media need to be addressed. Quoting lyrics is subject to bias, and another writer might quote them differently, for several reasons. The first one is that Dylan changes the text regularly from one version to the next. Unless otherwise noted, the words quoted in the present work are from the first released studio version. The second reason is that another listener may hear one word differently—and therefore transcribe it differently—due to the performer's diction, be it Dylan or a French performer. Before the era of the World Wide Web, there were few written resources and most listeners would simply stick their ear to the speaker of their stereo. In the 21st century, checking lyrics online has become a common practice. This may appear to be a more reliable option, but one drawback of this method is that website owners very often tend to simply copy/paste the lyrics from another page, which often leads to duplicating errors. Regarding the lyrics of the SW, the two main sources used in the present study are as reliable as can be: the official website www.bobdylan.com (*The Official Bob Dylan Site*, n.d.) and the book *The lyrics: since 1962* (Dylan et al., 2014). As far as the TW are concerned, the transcriptions are essentially based on personal perception, as there are fewer resources on the web than for Dylan's original works, and their reliability differs greatly from one source to the next. Both in English and in French, the policy has been to systematically listen to the versions quoted in order to check if it corresponded with the written versions found. The aim is to obtain a final quoted version which is as accurate as possible. When there was any doubt over a word, a—necessarily subjective—decision had to be made.

This decision includes punctuation choices, the importance of which should not be underestimated because discrepancies may generate conflicting interpretations. For instance, in "Ballad of a Thin Man" (1965a), Dylan sings "You see somebody naked and you / You say who is that man," clearly repeating the second-person pronoun "you" twice. *Dylan et al* reads: "You see somebody naked and you say, 'Who is that man?'" (Dylan et al., 2014, p. 212) and www.bobdylan.com reads: "You see somebody naked / And you say, 'Who is that man?,'" written on two lines (*Ballad of a Thin Man | The Official Bob Dylan Site*, n.d.). In both cases, the French translation would be "Tu vois un type nu et tu dis "c'est qui, ça?". Nevertheless, the only material that should be considered as an authoritative source is the recording itself. Because of the way it is sung, it is unsure whether there should be a comma before "man" in the transcription. When the word "that" is used as a demonstrative determiner, it is typically unstressed, but it is not the case in this line, the way Dylan usually sings it. While this may

simply be due to the difference between spoken and sung English mentioned in section 1.4.5, it opens the door for three different meanings: if it is stressed for musical reasons only, without any particular intention, then the transcription is exactly that which is written above. If "that" is stressed because it is supposed to be a demonstrative pronoun instead of a determiner, then it should be transcribed "You see somebody naked and you / You say 'who is that, man?'" In this case, "man" is to be understood as the addressee, which is common in a colloquial register and could be translated "Tu vois quelqu'un qui est nu et tu dis 'Mec, c'est qui, ça ?'" This translation implies that the person who is naked—referred to as "that" rather than "that man"—could be of any gender. Lastly, if the word "that" is understood as a determiner, as in the case of the two written sources considered, the fact that the singer consistently stresses it in the performance could signal a contrastive stress, which should be transcribed in italics: "You see somebody naked and you say, 'Who is *that* man?'". In this case, the translation could be "Tu vois un type nu et tu dis "et celui-là, c'est qui ?". In this third interpretation, "*that* man" is singled out, contrasted with any other men present in the scene.

The last lines of the song "Maggie's Farm" provide one example in which the hesitation over punctuation may lead to conflicting translations. Dylan sings "They say sing while you slave and I just get bored / I ain't gonna work on Maggie's farm no more." The first line may be interpreted either as "They say 'sing' while you slave and I just get bored" or "They say 'sing while you slave' and I just get bored." Dylan's performance does not really provide any element which could settle the debate. Sarclo's translation reveals that he opts for the first interpretation: "Ils te disent 'danse' alors que tu trimes et j'en ai soupé" [They say "dance" even though you are slaving away and I'm fed up with it]. Changing the adverb "alors" to "pendant" would allow the TT to convey the same indecision as the ST: it could either mean "Ils te disent 'danse' pendant que tu trimes" [They say "dance" while you are slaving away] or "Ils te disent 'danse pendant que tu trimes'" [They say "dance while you are slaving away"]. The other existing translation, by Aufray, cannot be used to contrast Sarclo's with a different interpretation of the punctuation. Aufray seems to have misunderstood the line as "they sing while we slave." He sings "Eux qui s'tape le caviar quand on s'pourrit la vie" [They treat themselves to caviar while we work our guts out].

The possibility of competing interpretations is not limited to punctuation. In "Dancing with Dylan," Wendy Lesser states: "The printed lyrics tell us that in all Lily's checkered career with men, 'she'd never met anyone quite like the Jack of Hearts,' which does suggest that she had at some point met him; but when our master of ambiguity records the song, he drops the 'd' ('she never met…'), managing to imply that perhaps she never did, even now" (2005, p. 322).

In this case, the issue is the presence of the auxiliary "had" of the past perfect, usually reduced to "'d," which also changes the meaning of the text. Finally, as shall be examined in section 3.1.6.9, Dylan makes great use of different forms of language variation, which raises other issues when transcribing the lyrics. For example, if "going" is pronounced "goin'," should it be written to reflect this pronunciation. This question has been raised by Ricks, as mentioned in section 1.1.1. The same is true of the transcription of French songs, as when Alain Souchon sings "Tar' ta gueule à la récré" to signify "tu vas voir ta gueule à la récré" [± wait to see how I will punch your face during the break], which is a diaphasic variation used in this case to imitate what a schoolboy might say (1974). To conclude, a written impression of a song is always the fruit of an interpretation and, in that matter, no source should be considered as authoritative except the recording(s).

1.5.3. Corpus boundaries: imitation, adaptation and credit

Choosing a narrow or broad definition of song translation has consequences on the boundaries of the corpus. With a very broad definition of translation, one could consider that Dylan's "Masters of War" (1963g) is a translation of Boris Vian's "Le Petit Commerce" (1965) in that it is a topical song with the same political intention: to blame war not on politicians, not on the common soldier—as in Buffy Sainte-Marie's song "Universal Soldier" (1964)—but on the weapons industry. These songs are not considered as translations but imitations, as defined by Lefevere: they use the ST "only as a source of inspiration" (1975, p. 392).

A slightly narrower definition could include strictly songs which have the same melody, even though the TT bears little resemblance with the ST. Arguably, this is Franzon's position, as mentioned in section 1.3.6. As he does not address the issue of credits, his definition is broader than the one adopted in the present study. Low's definition of song translation is even narrower, as he considers that replacement texts should not be part of the discussion on song translations. Although the view taken here is slightly broader than Low's, one guiding principle of his definition has been adopted: his position that "[a]ll true song-translators acknowledge a duty towards the author of the ST" (2005, p. 195).

A certain number of songs have not been included, despite the fact that they are very close to some of Dylan's works, either lyrically or musically. Examples of such rewritings include Antoine's "Qu'est-ce que ça peut faire de vivre sans maison ?" (Les archives de la RTS, 2019), which is inspired from "Like a Rolling Stone" lyrically, as well as Kaolin's "Partons vite" (labelathome, 2012), the musical composition of which is based on Dylan's "I Want You"

(1966c).

One of the aspects that must be taken into consideration in order to choose which works should be included in the corpus is whether the TT authors openly declare that they are translating—or adapting—the works of Dylan. As Julie Sanders notes in Adaptation and Appropriation, "adaptations and appropriations (or mediations and remediations) can vary in how explicitly they state their intertextual or connective purpose" (2016, p. 3). With this aspect in mind, and in order to set a clear boundary based on objective data, the corpus covers all the translations where Dylan is credited as the original author, even if the text is very different from the ST, closer to a replacement text, as some of the songs on Kerval's album are, for instance. The notion of "replacement" texts takes as a premise that what should be translated in a song is the meaning rather than the sound, or at least that the former should have precedence over the latter. Yet, perhaps this definition should take into consideration whether the ST itself is essentially based on sound associations. This question shall be discussed in section 3.1.6.10. On the basis of Cabrel's own declaration, his adaptation of "Shelter from the Storm" should also be considered as a replacement text: "Pour 'Shelter from the Storm', j'ai simplement utilisé le titre et la musique. Mais j'aime bien le résultat" [For "Shelter from the Storm," I only kept the title and the music. But I like the result] (2012, p. 61). Although Cabrel transfers a little more than what he claims—the refrain is translated—it is true that the verses tell a completely different story. This opus shall be investigated in detail in section 2.1.

As often happens, as soon as one attempts any form of categorisation, there are a few exceptions. Hallyday's "On me recherche" (1970b) is undoubtedly a translation of Dylan's "Wanted Man" (Cash, 1969). The fact that Dylan is not credited is inexplicable, therefore the work is included in the corpus, along with "Le Fugitif" (1971), Aufray's translation of the same song the following year, in which Dylan is credited. The two works shall be compared in section 2.4. Other borderline cases need to be discussed concerning the credits, but the issues lie in the SW rather than the TW: songs such as "Corrina, Corrina" and "Belle Isle." The first, on Aufray's first album of Dylan translations, *Aufray chante Dylan*, is an old blues song. It is one of the songs referenced by Derek Barker in *The Songs He Didn't Write: Bob Dylan under the Influence*:

> Dylan makes so many changes to his version of the song that he can almost call it his own. He firstly changes the mood of the song from a high-spirited dance-tune to a measured and mournful blues. He also changes many of the lyrics borrowing and adapting the middle, "I have a bird to whistle, and I have a bird to sing," verse from Robert Johnson's 'Stones In My Passway' (2009, p. 66).

In the liner notes of the album, *The Freewheelin' Bob Dylan*, the artist acknowledges the fact that he is not the original author: "I'm not one of those guys who goes around changing songs just for the sake of changing them. But I'd never heard 'Corrina, Corrina' exactly the way it first was, so that this version is the way it came out of me" (Dylan, 1963f). Aufray's translation shall be analysed in detail in section 4.4.2. The second work which poses a problem in terms of crediting, "Belle Isle," is performed by Kerval in French, and presented as one of Dylan's creations—with a mention of Bergman's name for the French adaptation—while the SW is on Dylan's album *Self Portrait*, an album in which the artist famously sings a significant number of covers. The original work is "erroneously credited to Bob Dylan" (Barker, 2009). According to Barker, "'Belle Isle' is more likely an Irish folk song that eventually migrated to Canada". It can be found, for example, in Elisabeth Bristol Greenleaf's *Ballads and sea songs of Newfoundland* (1968, pp. 268–269), with lyrics almost similar to Dylan's version. These two examples reveal that it is not always easy to determine what is an "original" work. Barker references both songs as works which Dylan did not write. Yet his judgement differs between these two opuses. While, in the case of "Belle Isle," he states that it is "erroneously credited to Bob Dylan," as far as "Corrina, Corrina" is concerned, he writes that the artist "can **almost** call it his own". A third example may be summoned in order to question what is "original": that of the "Girl from the North Country" (1963e), which is never challenged as an original song of Dylan's, despite the fact that it is strongly influenced by the song "Scarborough Fair." This third opus shall be scrutinised in section 4.3.

These specific cases raise issues in terms of authoring and copyrighting songs. An interesting case in point is the song "He Was a Friend of Mine," which was recorded during the sessions for Dylan's first album but eventually released 30 years later in the first Bootleg Series box (1991b). The liner notes read "traditional song adapted and arranged by Bob Dylan," with a text indicating that the source is "a traditional Southern prison song entitled 'Shorty George,' which had been recorded by Leadbelly in 1935 and by several penitentiary singers for the Library of Congress archive recordings" (Bauldie, 1991, p. 5). About this song, Dave Van Ronk jokingly states during a concert in 1996, "I learned this song from Eric Von Schmidt, who learned it from Dylan, who learned it from me" (Margotin & Guesdon, 2015, p. 38). What can be observed with this song, performed by a number of different artists, is that the lyrics greatly vary from one version to the next. It is presented sometimes as a universal message in defence of the homeless (Dylan, 1991b), sometimes as a personal message to a lost friend, as in Bobby Bare's version (1964a). The Byrds released their own variation in the form of a tribute to John Fitzgerald Kennedy (1965).

A French translation is performed by Petula Clark under the title "Toi qui m'as fait pleurer," with a romantic text that is very different from any of the existing English versions (1964b). This work was not included in the corpus for three reasons. Firstly, because the liner notes on her album credit Bare and Harlan Howard rather than Dylan or anonymous (Clark, 1964a)—Bare himself credits Howard on his own version (1964b). Secondly, because the melody—different from Dylan's—is much closer to Bare's version, which can only confirm to the listener that her intention is to cover a song by Bare and not by Dylan. The third reason is that Dylan does not claim to be the original author, as mentioned above. This last distinction is important as a lot of Dylan's works, such as the song "Girl from the North Country," mentioned above, are built from rewriting material drawn from other songs. This aspect of Dylan's writing technique has sometimes been criticised as plagiarism, while other writers simply consider that it is part of what is usually referred to as the "folk process." Questions that concern the continuity and discontinuity in the evolution of a song, with different forms of recontextualisation, shall be addressed in relation with the folk revival (see section 3.2). In particular, what shall be questioned is whether the act of translation should be considered as simply a prolongation of the "folk process."

Finally, as mentioned in section 1.3.6, one of Sarclo's Dylan covers is excluded from the corpus—"I'll Be Your Baby Tonight"—as not one word is translated, despite the fact that the song features on a complete album of French translations (2022e).

1.5.4. Corpus categorisation: from theme to time

Attempting a thematic categorisation of Dylan's songs, such as separating political/protest/topical songs from love songs, for example, is very difficult to achieve, and not necessary helpful. In *Bob Dylan's Poetics: How the Songs Work*, Hampton remarks that "most original insights into social and political reality often come through his [Dylan's] depictions of power, love, memory, desire, and art itself" (2019, p. 12). His reflections extend beyond the works of Dylan to question the way in which songs can be political: "songs are most political when they are not talking about politics, but when they are giving voice to the social relations and the play of power and resistance that shape our collective experience" (T. Hampton, 2019, p. 12).

In the present study, rather than categorising Dylan's works thematically, it may be more suitable to observe the evolution of Dylan's career in order to distinguish a certain number of stages. This is what Wayne Hampton attempts to do, as early as 1986, in *Guerrilla Minstrels:*

John Lennon, Joe Hill, Woody Guthrie, Bob Dylan: "To date, the ever-changing Bob Dylan has given his fans at least six distinct public images: the Guthriesque ballader (1960-63), the protest poet (1963-64), the punk rocker (1964-67), the romantic (1970-78), and the born-again prophet (1979-83)" (1986, p. 150). This early categorisation in five stages is worth mentioning, as it informs us on what seemed salient in 1986, i.e. the importance of Guthrie's influence on the artist, the musical contrast between his early albums and those produced in the mid-60s, and his—then recent—born-again period. Yet, as Dylan's career now spans 60 years, a more recent reappraisal is necessary.

It is provided by psychological investigation of literary works, through two studies in particular. The first is exposed in the article "Emotional Fluctuations in Bob Dylan's Lyrics Measured by the Dictionary of Affect Accompany Events and Phases in his Life," written by Cynthia Whissell, whose research focuses on how language conveys emotions. She has designed "a tool for the measurement of the emotional connotations of language," called "The Dictionary of Affect in Language" (Whissell, 2008, p. 475). Before studying Dylan's works, the author has employed this same tool to study the lyrics of Beatles members Paul McCartney and John Lennon; it has also been used to study poetry and prose" (Whissell, 2008, p. 477). The dictionary references 8,742 words, which are rated along three dimensions: "the Evaluative or Pleasant connotations of each word (1=Unpleasant to 3=Pleasant), its Activation level (1=Passive to 3=Active), and its Imagery (1= difficult to form a mental picture of this word to 3=easy)". The author explains that it has been established by previous works that the first two categories "are the two main dimensions of an affective space," while the third—"Imagery"—allows language samples to be evaluated in terms of their concreteness (high Imagery) or abstraction (low Imagery)" (Whissell, 2008, p. 477). Drawing parallels between, on the one hand, the statistical analysis of the corpus of songs and, on the other, events in Dylan's life, such as moments when he was at the height of his popularity, Whissell is able to make a number of correlations. For example, she observes that Dylan's most abstract lyrics are observed "in times of crisis," from which two competing conclusions could be drawn: "Dylan seems either to have written his most abstract lyrics in times of crisis or to have written them at other times and rejected them (the outtakes)" (Whissell, 2008, p. 480). As for the opposition between "Active" and "Passive" words mentioned above, it allows her to conclude that Dylan's most "Passive" words correspond with "the time of his injury and withdrawal […] and during the 'uninspired' period of the late 1980s" (Whissell, 2008, p. 480). Her focus being on psychological analyses, she looks for causality in this correlation, commenting that "both of these periods involve prolonged stresses that likely drained the composer's energies" (Whissell,

2008, p. 480).

Drawing on Robert H Bell's observation (2000, p. 109) that Dylan went from "rhetor" at the beginning of his career to "poet" in the 1970s, Whissell adds a third category—"sage"—based on her own research, to refer to his third peak of popularity in the 1990s. In addition to the three dimensions measured—Evaluative, Activation, Imagery—the detailed scrutiny of the corpus considered allows her to make the following observation: "The three Dylans (rhetor, poet, sage) who coincide with three cycles in the composer's popularity are differentiated not only in terms of emotionality or imagery, but also in terms of the use of first and second person pronouns" (Whissell, 2008, p. 483). According to her statistics, the rhetor employs the 1st and 2nd person pronouns very often, while the sage only uses the former, and the poet uses neither. The author ventures an explanation: "the rhetor confronts while the poet distances his lyrics from personalities, and the sage pronounces from a personal perspective" (Whissell, 2008, p. 481).

The second article, which attempts to update Whissell's classification 8 years later, is entitled "Like a Rolling Stone: A Mixed-Methods Approach to Linguistic Analysis of Bob Dylan's lyrics". The authors, Konrad Czechowski, Dave Miranda and John Sylvestre, aim

> to quantitatively study the evolution of Dylan's lyrics as revealed through his choice of words that evoked markers of: (a) positive and negative emotions; (b) individual focus (i.e., focusing on oneself) and collective focus (i.e., being inclusive of others); (c) time orientation (past, present, and future); (d) cognitive complexity; (e) social referents; and (f) religion (2016, p. 101).

As the phrase "mixed-methods Approach" in the title of the article suggests, this quantitative method is combined with a qualitative one, in order to circumvent some of the biases inherent in a purely statistical investigation. In particular, it allows the authors to consider the context in which the song lyrics were written (Czechowski et al., 2016, p. 101).

Concerning the division of Dylan's artistic life in several periods, the authors mostly draw on Whissell's categorisation in "three lyrical phases that are based on periods of critical acclaim: (a) rhetor from 1962 to 1973 (rhetorical and protest oriented songs); (b) poet from 1974 to 1991 (poetic and nonconfrontational songs); and (c) sage from 1992 to 2001 (songs with pleasant imagery and personal narrative)" (Czechowski et al., 2016, p. 99). They add one more time period, which they name "contemporary," for lack of a better designation, probably also for lack of the necessary hindsight to find a more appropriate label.[60] Dylanologists may question

60 Although the article reads "Period 4 (contemporary; 2009 and 2012)," this appears to be a mistake in the demarcation, which should probably read "2002 to 2012." Judging from the selection criteria listed to determine which albums were included in the investigation—excluding those in which the songs were not authored by

the choice of creating a new category instead of prolonging the third phase until 2012. This period of Dylan's artistic life, punctuated by the albums *Love and Theft* and *Modern Times*, is arguably marked by relative continuity with the preceding album, *Time Out of Mind*, rather than a new era, the only "anomaly" being the release of *Christmas in the Heart* (2009), an album of Christmas songs. As this last "lyrical phase" is artificial and does not really contribute to a better understanding of the artist's career, the choice is made in the present study to adhere to Whissell's three periods, prolonging the third to 2023. One inconvenience is that it creates an imbalance in terms of timespan: while the first and second stages last respectively 11 and 17 years, the third runs from 1992 to 2023—i.e. 31 years. Yet, as the statistics will show, this discrepancy is compensated by the fact that few of Dylan's works from this last period have been translated. This is certainly not correlated to a decrease in the number French translations during this period. On the contrary, the greatest number was produced after 1991, but most of them are diachronic translation, essentially focusing on Dylan's early works. In any case, it seems important to acknowledge this potential bias.

1.5.5. A chronology of SW and TW: Which Dylan is translated?

1.5.5.1. A guide to reading the statistics

In a few rare cases when Dylan had not released the song before the date when it was translated, the SW are not treated as coming from his discography but from that of other artists, so as to avoid a situation in which the TW is considered to have been translated before the SW was even released. The statistics only involve six of these anomalies. Dylan released "Who Killed Davey Moore" for the first time in 1991 (1991h). It could be surmised that Allwright heard Dylan play it live before translating it in 1966, but as, musically speaking, Allwright covers Seeger's version of "Who Killed Davey Moore" rather than Dylan's (see section 3.1.6.9.10), the SW considered is Seeger's live rendition at Carnegie Hall on June 8, 1963, released on the album *We Shall Overcome* (1963). Similarly, Mouskouri's French version of "Farewell Angelina" (Mouskouri, 1967) can be identified, in musical terms, as a cover of Baez's (1965), as noted in section 1.5.1.3. In this case too, the song was not released by Dylan until the first instalment of the *Bootleg Series* in 1991. The song "If you gotta go, go now" was also released

Dylan—it should include *Tempest*, which was released in 2006 (2006).

in 1991. Before that, the only existing version by Dylan was a 7"[61] released in Benelux, with a very small distribution (Björner, n.d.). As the song was translated as early as 1966, it is assumed to be a cover of the version released by the British band Manfred Mann in 1965, which was very successful (1965).[62]

By the same token, while Cabrel's French adaptation of "The Mighty Quinn (Quinn the Eskimo)" may be translated from the official recording released on the album *The Basement Tapes* in 1975, or possibly from the unofficial bootleg record which preceded it by 6 years, *Great White Wonder*, Québécois performer Zabé records a version in French as early as 1968 (1968a). It is therefore assumed that he is covering a song authored by Dylan but performed by the aforementioned British band Manfred Mann, released in January 1968 (Manfred Mann, 1968), shortly before Zabé's recording. Conversely, "You Ain't Going Nowhere" was not translated into French before 2012, so it is registered in the statistics as part of *The Basement Tapes.* This methodological choice has drawbacks. For example, as the majority of the recordings present on *The Basement Tapes* had already been unofficially circulating since 1969 on *Great White Wonder*, the song would normally fall in the "rhetor" rather than the "poet" phase. However, the choice is to consider not the time when works are written but when they are released, thus it seems preferable to consider only official releases, as it would be impossible to determine exactly which translators have had access to unofficial ones.

Finally, two songs are featured on albums which are not part of Dylan's discography. The first is "Wanted Man," co-authored with Cash and released on his live album *Johnny Cash at San Quentin* (1969). This was the only available version of the song when it was adapted by Eddie Vartan and Philippe Labro to be sung by Hallyday under the title *On me recherche* (1970b). It was still the only one when Aufray translated it with Yves Dessca the next year and recorded this new—completely different—translation: *Le Fugitif* (1971). A contrastive analysis of the two shall be presented in section 2.4. The other song which appears on another artist's album is "Heartland," co-authored with Willie Nelson and released on his album *Across the Borderline* (1993). It shall be discussed in section 4.6.1.

Some songs are counted as part of the *Bootleg Series* box released in 1991, even if some of them were recorded long before: the works concerned are those which were translated into French after the release of this box. This is the case for "Blind Willie McTell," "Mama, You Been on my Mind," "Seven Curses" and "I Shall Be Released". The artificial character of this

61 A 7", also called a single, is a record which only contains one song on each side.
62 Another version, by the US band Liverpool Five, was released shortly before Manfred Mann's, but was much less successful and is therefore unlikely to have had an influence (1965).

modus operandi needs to be acknowledged: *The Bootleg Series* is only a compilation of older works, some of which had been released, officially or not, under different forms, as made evident by the examples above.

This method requires a *caveat*: the assumption that TW artists necessarily base their translations on recorded work is probably false, and in the context of the folk movement, in particular, it is in contradiction with the nature of oral tradition. For example, in the case of "Who Killed Davey Moore," Allwright may have met Seeger in 1965 in France, in the US or elsewhere and learned the song from him. The method is chosen for lack of a better option, as it would probably be impossible to track down all the private meetings and conversations of the performers involved, especially 60 years later.

As it has been expressed that context plays a significant role in the way a song is interpreted, it is important to consider that an SW, though recorded in the "rhetor" period, may not have been released before 1991, the year when the first instalment of the *Bootleg Series* was released, in the form of a 3-CD box (Dylan, 1991g).[63] This entails that some of the SW considered, which could have resonated with the context in which they were written if they had been released at the time they were recorded, can be seen instead as chronicling the artist's career—leaving no stone unturned, as any unreleased outtake seems to end up appearing on the market.

1.5.5.2. SW statistics

A few statistics shall be presented here concerning the SW. Among the corpus of 72 SW considered, 23 have seen several translations. The most translated song is "I Want You," with 5 different translations. 1 song in the corpus has been translated 4 times: "If You Gotta Go, Go Now (or Else You Gotta Stay All Night)." 5 of the songs considered have 3 translations each, for a total of 15 TW:[64] "Blowin' in the Wind," "Girl from the North Country," "It's All Over Now, Baby Blue," "Just Like a Woman," and "Mr Tambourine Man." Finally, 16 songs have been translated twice (hence 32 TW):[65] "4th Time Around," "A Hard Rain's A-Gonna Fall," "Don't Think Twice, it's All right," "Gotta Serve Somebody," "Love Minus Zero / No Limit," "Maggie's Farm," "Man Gave Names to All the Animals," "Motorpsycho Nitemare," "Ring Them Bells," "She Belongs to Me," "Shelter From the Storm," "Simple Twist of Fate," "The Ballad of Hollis Brown," "The Mighty Quinn (Quinn The Eskimo)," "Wanted Man" and "What

63 16 volumes have been released in total, the latest in 2023.
64 In alphabetical order.
65 Also in alphabetical order.

Was It You Wanted?”

Those of Dylan’s albums which have been the most translated thus far are *Blonde on Blonde*, released in 1966, with 11 songs translated out of the 14 tracks featured on the double album (0,79% of the album), *Bringing’ It All Back Home* (1965, 8/11, 72%), *The Freewheelin’ Bob Dylan* (1963, 8/13, 62%), *The Times They Are A-Changing* (1964, 6/10, 60%), and *Blood on the Tracks* (1975, 5/10, 50%). What is striking is that 4 of these 5 albums were released in the short period between 1963 and 1966, with one album in the 1970s, and none afterwards. Seen in terms of the “lyric phases” defined in section 1.5.4, the great majority of the SW were released in the rhetor phase (R: 1962-1973)—50 titles out of the 72 SW considered—while only 17 are from the poet phase (P: 1974-1991) and 5 from the sage phase (S: 1991-2023), despite the fact that the latter is over 30 years long.

1.5.5.3. TW statistics

1.5.5.3.1. On categorising the TW

The same classification as is presented for the SW, in terms of periods in the performer’s artistic life, would not be practicable with the TW, as these concern a significant number of different artists. Several details shall be provided as they are deemed to be useful. The first is whether the TW is a “synchronic” or a “diachronic” translation. The term “synchronic” is coined here specifically for the purpose of indicating that the translated work was released shortly after the SW. Conversely, a translation is considered to be “diachronic” if it was recorded—and, presumably, translated—much later. The assumption is that it may have some consequences on the reason why the works were selected to be adapted into French, as well as on the options chosen by the translators.

As the choice of a time period that should be considered as “shortly after” or “much later” is subjective, the same categorisation is used as for the SW, i.e. what is held to be relevant is whether the TW was released in the same period as the SW—rhetor (R: 1962-1973), poet (P: 1974-1991), sage (S: 1991-2023). This choice is grounded on the premise that Dylan had already become a global phenomenon during the first of three stages considered. In France, in particular, as early as 1965, a special edition of his second album—*The Freewheelin’ Bob Dylan*—is released with a French title: *En roue libre…* (Dylan, 1965c). The liner notes include a summary in French of what each song is about, in order for the listener to appreciate the song

better. Interestingly, while a list of the songs on the album is presented on the front cover, a French translation of the title is added beneath the two works which had already been released in French the year before: Richard Anthony's "Ecoute dans le vent" and Aufray's "N'y pense plus, tout est bien." Following the premise that Dylan was famous in France very early on, it is assumed that his public image at any moment of his career radiates globally rather than being confined to the US. This assumption is debatable: the fact that Dylan enjoys public interest and media attention in the TC does not imply that his image is the same—hence the presence of the word "refractions" in the title of the present work. However, the discrepancy between the way he is perceived at home and abroad—by both his audience and the press—is very difficult to assess and beyond the scope of this study. Research in this direction would involve an investigation of the media throughout his long career, as well as an inquiry into the venues in which he played. The size of the concert hall and the musical genres of the acts featured there, in particular, could provide valuable information in that matter.

Arguably, Aufray and Delanoë's translations are simultaneous with Dylan's rise to fame. More to the point, even if Dylan can be considered to have been famous as soon as 1963, with the release of his second album, he certainly did not enjoy the same status as he did even 10 years later. As mentioned in section 1.2.8, this status continued to evolve throughout his career. This is discussed by Froeliger in "Le Portrait de Dorian Gray chante Bob Dylan : Trois adaptations successives de "Blowin' in the Wind" (2020).

1.5.5.3.2. **Translating popular songs… but how popular?**

Another piece of information which would be quite useful is the degree of fame attained by each specific SW in the TC at the moment of translation. This input can be taken into account whether the song becomes popular performed by Dylan himself or by cover artists. For example, as mentioned in section 1.5.1.3, Dylan's version of "Farewell Angelina" was not released until 1991, but Mouskouri sang a French cover in 1967, which can be considered as a cover of Baez's 1965 SL version. It is conjectured that an appraisal of the SW's fame in the TC is helpful to apprehend the translator's decision to adapt the song and the strategies employed. As discussed in section 3.1.6.10.4 with the example of "Knocking on Heaven's Door," the TW audience's degree of familiarity with the SW can have an influence on translation choices.

However, the popularity of each of the SW is difficult to assess. A thorough examination of the French charts reveals that only 6 out of the 72 SW considered in the corpus were major commercial successes in France: 4 of these are performed by Dylan himself—"Like a Rolling

Stone" (1965), "Rainy Day Women #12 & 35" (1966), "I Want You" (1966) and "Man Gave Names to All the Animals" (1979)—and 2 are recordings by other artists: "Don't Think Twice, it's All right" by Peter, Paul & Mary (1963), and "Mr Tambourine Man" by the Byrds (1965). Yet, the charts are only one part of the picture. Some of Dylan's songs may have become popular through different channels without necessarily having been released as a single. For example, his songs have been sung on symbolic occasions such as the March on Washington in 1963, or used in successful films which had a global resonance, such as *Forrest Gump* (Zemeckis, 1994).

It is worth observing that, although Dylan's production shows great regularity throughout his career, with very few interruptions, the chronology of French translations displays several barren spells, i.e. long periods during which French artists released little to no translations. This is the case from 1972 to 1991, i.e. a timespan which encompasses Dylan's poet phase: only two translations are released, Mouskouri's "Le Ciel est noir" in 1979 and Mason's "Le Blues de la Troisième Guerre Mondiale" in 1980, both diachronic translations of very early works, released in 1963.

This absence of translations begs the question of whether these years correspond with periods when Dylan was not in the limelight. In order to assess if this is the case, and for the sake of coherence with the categorisation presented in section 1.5.4, the periods of highest popularity which shall be considered are those defined by Whissell, who explores Dylan's career, indicating on a timeline three intervals when he was "acclaimed," "adored," "honored" and "feted": 1963-64, 1974-75, 1992-99 (2008, pp. 471–474). As Whissell stops her timeline in 1999, her analysis does not provide any input for the 21st century. It shall be considered that the period of high appreciation initiated in 1992 continued uninterrupted until 2023. Two arguments in particular plead for this assumption: on the one hand, the continued positive criticism he received for the three albums *Time Out of Mind* (1997), *Love and Theft* (2001) and *Modern Times* (2006), on the other, the fact that he is celebrated through a number of awards and honorary distinctions. These accolades are consistent with the terms used by Whissell: "honored" and "feted". The assumption is that the accumulation of such distinctions, culminating in the Nobel Prize for literature, provides him with a stabler footing, as it changes his status from rock idol to cultural icon.

The long years without French translation mentioned above correspond roughly with the period when Dylan had less exposure, although it may come as a surprise that his production in 1974-75 was not translated at all at that time. What may be interpreted as a turning point is the release, in 1992, of two French covers, both from the poet phase. The first, "L'Homme

donna des noms aux animaux," by Allwright, is a translation of "Man Gave Names to All the Animals," released in 1979. More importantly, with the second, "Qu'est-ce que tu voulais ?," Murat records a synchronic translation of one of Dylan's works from the album *Oh Mercy*, which is often considered as his return to prominence at the end of the 1980s (Margotin & Guesdon, 2015, p. 562). This first synchronic translation is Murat's only Dylan cover, but is significant, as it is released only 3 years after the SW and could be seen as a token of Dylan's return to fame.

Aufray's release of the album *Aufray trans Dylan* in 1995 is followed by another dry period of over a decade. From 1996 to 2008, the only release, in 2004, is "S'abriter de l'orage," by Cabrel, which he describes himself as very loosely adapted (2004b). Contrary to Murat's, it is a diachronic adaptation of a song released almost 30 years before, "Shelter from the Storm," the first work to be covered in French from the album *Blood on the Tracks*, which has become—thanks to contributions by Cabrel and Sarclo—one of the most translated albums, as mentioned in section 1.5.5.2. The second, twelve-year long, period without French covers of Dylan's works can hardly be attributed to the same reason as the first. While his return to grace at the beginning of the 90s had been marked by two collections of covers of blues songs (Dylan, 1992, 1993), the album *Time Out of Mind*, released in 1997, is generally considered as his return to songwriting. Considering not only the commercial success, but more importantly, the laudatory criticism received by this album and the following three (T. Hampton, 2019, p. 193), perhaps the absence of French adaptations that followed are attributable to a form of awe, deterring translators from attempting to translate works which have now come to be considered as literature. Whissell notes that this period of acclaim, marked by commercial success and glowing criticism also corresponds with his first nomination for the Nobel Prize in 1996 (2008, p. 474). Since 2008, there seems to be a renewed interest in translating Dylan's works, perhaps revived by Cabrel with a second translation, "Elle m'appartient (C'est une artiste)"—"She Belongs to Me"—then by Aufray, who included Cabrel in his collection of duets in 2009. His participation in this project may have triggered Cabrel's decision to record a full album of his own translations of Dylan's works in 2012.

Since then, a recent outpouring of French covers of Dylan's works has come from Swiss singer-translator Sarclo, almost as many works translated in 5 years as Aufray has in 6 decades. He has expressed that, at the time he recorded his translation of "It's Alright Ma" in 2012 (Sarclo, 2012), he was considering releasing an album of Dylan covers himself, then abandoned the idea when he learnt that Cabrel was releasing one. Finally, out of disappointment with this opus, not only from the point of view of the text but also of the musical production, he has been

producing a continuous flow of new translations in the last 6 years (2017, 2019, 2022). These are interspersed with very few translations by other authors: Belin in 2019, Loizeau in 2021 and Adamo in 2023.

1.5.5.3.3. Translations and covers of translations

Some songs shall be mentioned in the case studies, but do not appear in the statistics, as they are not retranslations but merely covers of an existing translation. The reason they are discussed in the analyses of the corpus is that the musical arrangements, the voice, the choices in sound engineering and/or the context in which they were recorded sheds new light on the TT. The line is thin between a simple cover of a previous French translation and a new translation. There are some borderline cases, the indecision lying either in the amount of modifications to the first translation or in the credits—or absence thereof.

Sarclo's position concerning translation credits is to write none at all: these are Dylan's texts, and Sarclo considers that the fact that he is covering them in French is incidental, as previously noted in section 1.2.5. The name on the YouTube channel on which he posted several of his French covers in 2017 is "Sarclo Bootleg," probably to signify that he does not intend to copyright any form of "official" translation. The only exception is his first translation, released much earlier—"Tout va bien," on the album *Gueuler partout comme un putois*—for which he is credited for the French text. Of all his translations, there is one which he initially borrowed from Aufray, making only a few changes, either to correct the meaning or the register: "Motorpsycho Nitemare." He later penned a new version, which is completely different, and clearly his own creation. The latter is included in the statistics, and the translations of this opus are discussed in section 4.2.2.

Bijou's 1977 version only features a few corrections to Fairport Convention's translation. Therefore, it is not considered in the statistics. Similarly, the band Hart-Rouge released a cover of Aufray and Delanoë's translation for a tribute to Dylan, a compilation entitled *A Nod to Bob* (2001). The two authors are clearly mentioned in the credits. The situation is similar for Mitchell's "La Fille du nord" (1984), Séguin's live rendition of "Les temps changent" (see section 4.4.4), and Ribeiro's versions of "Dieu est à nos côtés" et "Le Jour où le bateau viendra" (1967): they are excluded as covers of Aufray's songs. On the other hand, Ribeiro's recording of "C'est fini entre nous"—also translated by Aufray and Delanoë—is included as it was never released by Aufray himself. Lavilliers's video clip of "Qui a tué Davy Moore?" is also excluded, as the few minor corrections only serve to adapt the song to the new medium, as

analysed in section 3.1.6.9.10. As the four songs recorded by Laurent are included in the corpus, and as they are original translations, the choice is made to include them in the statistics.

The most contentious case concerns Lloyd Cole's version of "If You Gotta Go, Go Now," entitled "Si tu dois partir" (1999), like the translation released by Fairport Convention in 1969 (1977a). The track was first released in 1999 as part of a compilation of French songs covered by British artists, entitled *Pop Romantique*, then in a 4-CD box released 10 years later (Cole, 2009b). In both cases, the only artist who is mentioned in the credits is Bob Dylan, with no reference to any translator. However, in the liner notes of the second release, Cole refers to the fact that he is covering Fairport Convention's work:

> During these sessions I received an interesting request—to submit a French song for a forthcoming Emperor Norton Records compilation—I didn't know a french song I thought I could sing, but I'd always loved Fairport Convention's adaptation of Dylan's "If You've Gotta Go, Go Now". Despite assembling a Gallic brain trust of Dominique Durand from ivy, and Ives Beauvais (Jill's producer boyfriend), to work on my pronunciation, I'm still clearly English abroad—d'accord, 'Si Tu Dois Partir,' c'est OK (2009a).

Musically, the two songs are very different, and although Cole's version is inspired from Fairport Convention's, there are also significant changes in the lyrics, for which no one is credited. As Cole states that he does not speak French himself, the listener can only surmise from the liner notes that the modifications in the text are to be attributed to Durand and Beauvais. They may have adapted the text either because they thought it sounded better, or because they thought it would be more easily sung by a non-native. Cole writes that he needed to work on his pronunciation and that he is "still clearly English abroad," which may be the reason why he sings "c'est OK" instead of "c'est d'accord," for instance. The artist, contacted by email, declared that "Dominique was indeed responsible for the translation which we did in the studio as I was singing" (L. Cole, personal communication, 15 January 2023).

In the case of this translation, the matter of crediting is further complicated by the fact that the band Fairport Convention themselves did not mention any translation credits, as the TT was produced by members of the audience on the occasion of a concert. The French lyrics were created during the interval of a concert at the Middle Earth Club, a hippie club in London. Guitarist Simon Nicol comments: "I think the boredom factor was one of the reasons we came up with this wacky idea. Three or four punters joined us in the dressing room; they were either French visitors or students of French working in London, and happened to be there that night" (Unterberger, 2003, p. 162). Despite the absence of crediting, both versions are included in the statistics, Fairport Convention's because the song had never been translated before and therefore cannot be treated as a cover of someone else's work, and Cole's because the changes

in the text are significant enough to consider it as a new translation. This last assessment inevitably involves some degree of subjectivity.

1.5.5.3.4. Translations, synchronic and diachronic: the selection of the SW

Using the definition of "synchronic" and "diachronic" translations mentioned in section 1.5.5.3.1, a TW may be considered as a synchronic translation even if it was not released as performed by Dylan himself but by other artists. Of the 105 French covers present in the corpus under study, 38 are synchronic translations (36%) and 67 are diachronic (64%). A closer inspection reveals discrepancies between the SW released in the rhetor phase, on the one hand, and the poet phase, on the other. Of the 78 TW which are translated from songs released from the first lyric phase ("Rhetor"), 33 are synchronic, while 45 were translated during the other two phases. This is in no way surprising, as the first ends in 1973. What is much more striking is that absolutely no synchronic translations were produced during the poet phase. All of the 22 TW which are translations from that phase were translated after 1991. The shortest time observed between the release of the SW and its translation is 3 years:[66] "What Was It You Wanted?" (1989) is translated in 1992 by Murat and again in 1995 by Aufray.

The only 4 songs which have had 2 synchronic translations are all from the rhetor phase: "Mr Tambourine Man" (1965), recorded by Aufray in 1965 and Laurent in 1969; "If you gotta go, go now (or else you gotta stay all night)" (1965), with a version by Hallyday in 1966 and another by Fairport Convention in 1969; "I Want You" (1966), performed by Laforêt in 1969 and Kerval in 1971; and "Wanted Man" (1969), sung by Hallyday in 1970 and Aufray in 1971. All of the other synchronic translations were retranslated much later, if at all, with a gap of at least 31 years: "Blowin' in the Wind," translated in 1964, 1995 and 2008.

The most active years are 1965 (with 14 translations), 1969 (7 works), 1971 (13), 1995 (12), 2012 (14), 2017 (8), 2019 (10), 2022 (7). This raw data is difficult to interpret, as some years see the release of a full album, which usually comes as a block of 10 or 12 songs. All these songs come from the initiative of only one artist, thus distorting the statistics. Therefore, it may be more relevant, on the one hand, to consider the most active years in which there was no full album released, and on the other, to make an inventory of the works outside these albums. Excluding the four years in which a full album of French translations of Dylan's work was

66 3 years is a relatively short time and should probably be considered as synchronic, which shows the limit of the organisation in three lyric phases.

released (1965, 1969, 1971, 1995, 2009, 2012, 2017, 2019 and 2022),[67] the maximum number of songs released in one year is 3, in 1966 (Hallyday, Long Chris, Graeme Allwright). Similarly, in 1969, in addition to Laurent's attempt to release an album, 3 different artists released a French cover of Dylan: Laforêt, Mouskouri and Fairport Convention. As far as the year 2012 is concerned, the release of Cabrel's album was accompanied by 3 other translations, by Allwright, Rinaldi and Sarclo. Apart from these three years, the maximum number of Dylan covers in French released is 2 per year. These numbers reveal that the great majority of the TW in the corpus were recorded by a handful of artists. The Dylan covers released on albums by Aufray (29), Sarclo (26), Cabrel (13) and Kerval (12) add up to 80 TW, representing 76% of the 105 TW.

These four performers sometimes show interest in certain albums specifically. This is particularly striking in the case of Kerval: out of 12 songs performed in 1971, 7 come from the album *Blonde on Blonde* (1966), 3 for *New Morning* (1970) and 2 from *Self Portrait* (1970). Considering that Dylan had already recorded 11 albums since 1962, Kerval's selection of songs reveal a proclivity for Dylan's most recent productions. This preference may have been based on the songs' musical composition rather than the lyrics, judging from the fact that the accompanying musicians remain very close to the instrumentation of the SW, as mentioned in section 1.5.1.3. The choice of which songs would appear on the opus may also have been influenced by the existence of the album *Aufray chante Dylan*: Kerval may have wanted to—or may have been encouraged to—cover songs which Aufray had not yet recorded. None of the 12 works on his albums appear on *Aufray chante Dylan*, and only one—"I Want You"—had been covered in French before, by Laforêt. With hindsight, the difference between Kerval's choices and Aufray's may simply have been a matter of taste. As of now, only one of these 12 songs has been translated by Aufray: "Just Like a Woman," recorded as a duet with Birkin in 2009. Another striking observation concerning Kerval's album is that, as the songs he selected were very recent works, he could not foresee which of these would turn out to become central in Dylan's discography. This may explain why 9 of these 12 songs have never been translated again.

Aufray's first album of Dylan covers was released in 1965. Therefore, the statistics are less significant in this case, as Aufray could only choose from the few albums available at that time. Of the 13 works he released in 1965, some of which were released separately from the album, 5 come from *The Times They Are A-Changin'* (1964), 4 from *The Freewheelin' Bob Dylan*

67 The series of 7 original translations posted on YouTube by Sarclo in 2017 is here counted as an album. So are the four—unreleased—songs recorded by Michelle Laurent in 1969, in order not to skew the results.

(1963), 3 from *Another Side of Bob Dylan* (1964), and one from *Bringing It All Back Home* (1965). In addition, another translation, also signed Aufray and Delanoë, was released by Ribeiro the same year, "C'est fini entre nous"—"It's All Over Now, Baby Blue"—also from *Bringing It All Back Home*. Between his two full albums of Dylan covers—1965 and 1995—he recorded a translation of a song by Dylan and Cash, entitled "Le Fugitif" (1971). He also co-authored "Adieu Angelina" with Delanoë, which was recorded by Mouskouri in 1967. When he decided to translate more of Dylan's works in 1995 and 2009, he had much more albums to choose from. The statistics do not reveal any preference for a specific album: among the 15 SW translated, no more than 2 come from the same opus. Neither does the selection give obvious priority to a specific period: 8 of the SW translated are from the rhetor period, 6 from the poet period and the last song, "Heartland" (1993), is very recent, recorded in French only 2 years after its release. Arguably, a closer look into the statistics betrays a slight preference for the first lyric phase, as 2 of the 6 songs counted in the poet period are drawn from the *Bootleg Series* box released in 1991, and were both recorded in the 1960s: "If You Gotta Go, Go Now (or Else You Gotta Stay All Night)" and "I Shall Be Released." As Aufray's translation work spans the 6 decades of Dylan's career, with, in particular, full albums in 1965, 1995 and 2009, his translation and retranslation strategies shall be explored in detail in section 4.4.

As far as Cabrel is concerned, his contribution to translating Dylan's works is constituted of 2 songs released on 2 different albums, in 2004 and 2008, along with his own works, and one collection of 11 translations. In these 13 TW, those of Dylan's albums which are the most represented are *Bringing It All Back Home* (1965), *Blonde on Blonde* (1966) and *Blood on the Tracks* (1975), with two translations for each album. No specific album can be considered as having Cabrel's preference. Concerning the dates of the SW, however, 7 of the 13 tracks are translations of songs written in the 1960s, in the rhetor phase (54%), and 4 in the 1970s, in the first half of the poet phase (31%). Considering that he started translating Dylan in the 21st century, these results show a conspicuous preference for the 1960s and 1970s. The remaining two tracks are "Blind Willie McTell," released in the first Bootleg Series box in 1991, an outtake from the album *Infidels* (1983); and "Dignity," another outtake, from *Oh Mercy*, released 5 years after the album on a compilation (1994) and performed by Dylan on the occasion of his *MTV Unplugged* concert in 1995. The latter is analysed in section 3.1.6.8. 7 of the songs he has contributed had never been translated into French before. 4 of his 13 TW have been retranslated since—3 by Sarclo, 1 by Adamo.

Sarclo's production of Dylan covers in French consists in 25 songs. Although he translates

SW from 11 different albums, those which are the most translated are *Bringing It All Back Home* (1965, 5 songs), *Blood on the Tracks* (1975, 5) and *The Freewheelin' Bob Dylan* (1963, 4), for a total of 14 songs: works from these 3 albums represent 56% of his contributions. As for the lyric phase considered, 15 of the SW were released in the 1960s , during the rhetor phase; 6 are from the 1970s and 1 in 1989, adding up to 7 for the poet phase. Only 3 are from the sage phase: "Mama, You Been on my Mind" and "Seven Curses," released in the first Bootleg Series box in 1991, and "Not Dark Yet," from the album *Time Out of Mind* (1997). The first of the three is an outtake from the album *Bringing It All Back Home* (1965), the second from *The Times They Are A-Changing* (1964), which means only the third is representative of Dylan's most recent work. To this must be added the translation he wrote for Chinet, "Things Have Changed"—written for the soundtrack of the feature film *Wonder Boys* in 2000—also a synchronic translation. Although 2 songs out of 25 is relatively few, they make Sarclo the main translator of works from the sage phase, as there are very few, as mentioned in section 1.5.5.2. The only other artist to have translated works from Dylan's new writing era, starting in 1997, is Bertrand Belin, who has contributed one Dylan adaptation, "Le Feu au cœur," a translation of "Ain't Talkin'," from the album *Modern Times* (2006).

Attempting to do any statistics concerning the other artists who have produced French versions of Dylan's songs is not possible: the number of songs translated is not significant enough to produce any coherent results. This brief quantitative presentation of the corpus is essentially aimed at stimulating discussion by outlining the stakes of a full survey of Dylan's body of work in French translation. Considering that Dylan's career now spans over 60 years, the purpose is to allow a diachronic overview of all the French translations, so as to fuel future reflections such as the one initiated by Froeliger (2020). The statistic description also aims to situate the songs, the translators and the performers whose works shall be analysed, especially for the reader who is not familiar with French artists. Additional statistics would be necessary to provide a more meticulous description, but this is beyond the present work, which is centred on a qualitative examination.

1.5.6. Corpus: studio versus live versions

In *Music and Translation: New Mediations in the Digital Age*, Desblache states that "the immaterial nature of music in performance means that there is no such thing as an original, finished musical product" (2019, p. 70). As the object of study—in the present case, songs—is multimodal, its instability does not only lie in lyrical variations but also in other aspects of

performance. As far as translation is concerned, variations in the text in particular imply that the translator sometimes produces a TT which is the result of several ST. When that is the case, references shall be made to different versions of the ST so as to make hypotheses on translation choices, in particular, to assess which elements of the TT are transferred from one of Dylan's performances and which are a creation of the translator.

The works referenced in the present work shall be the studio versions, as mentioned in section 1.5.2, because, for the sake of study, it provides a stable recording to which it is possible to refer precisely and which can be easily accessed by the readers. However, many observers call attention to the fact that Dylan's songs really come alive in his performances in concert. Richard F. Thomas declares that performance is "the arena that most inspires and motivates him" (2019, Chapter 1). Similarly, in the liner notes to the 1975 live recordings of the Rolling Thunder Revue tour, novelist and musician Wesley Stace affirms that this is what Dylan himself has expressed: "Dylan has always held that it's in his concerts that his songs live and breathe" (2019, p. 5). Hampton confirms that "Dylan himself seems to have only limited patience with the recording process and has often stated that the best versions of his songs may well be in live performance" (2019, p. 23).

In addition to the potential lyrical variations mentioned above, another important element that differentiates studio versions from live recordings is the context in which the song is played. In "Performance Variables: Some Versions of Dylan's 'It Ain't Me, Babe,'" Leland A. Poague analyses three different recordings of the song "It Ain't Me Babe". The first is the first studio recording, from the album *Another Side of Bob Dylan*, released in 1964. The second is the version played during the concert at the Isle of Wight in 1969. The last is performed with the Band during their joint 1974 tour (Poague, 1979, p. 81). Although Poague's specialty is literature, in this article, he attempts a hybrid analysis, also taking into account musicological and sociological aspects in order to investigate the difference between these three performances of the same song. He deliberately chooses this specific work because there is little to no lyrical variation between the three renditions, allowing him to focus on context and performance. According to the author, "the first version 'sets' our expectations by formalizing a specific pattern of significants [sic],[68] a pattern which can then be 'broken' for effect" (Poague, 1979, p. 89). He describes the singer's tone of voice as "very personal" and "empathetic" (Poague, 1979, p. 90) and characterises the context as one in which "the lyric itself implies its audience (we overhear); and the recording situation, Dylan alone in a studio with only his guitar for

68 By which the author probably means significant features, such as musical events or the "tone of voice" described below.

accompaniment, reinforces this sense of privacy" (Poague, 1979, p. 91). The author propounds that "the central generic convention of all lyric poetry, in song or in print, is that the poet (as character in the poem) is overheard" (Poague, 1979, p. 91). According to Poague, the second version, in concert at the Isle of Wight, is different musically, and Dylan's communication with his audience is more important than the lyrics of the song, which "become of secondary or tertiary importance" (1979, p. 92). Finally, in the live version released on the album *Before the Flood*, which is also significantly altered musically, with a focus on rhythm rather than melody, Poague argues that this third version features "energetic, half-angry, self-contained sort of aggressiveness" (1979, p. 94). According to him, the discrepancies between the three performances reveal the shifting relationship between the performer and his audience, for example the fact that, in the third version, Dylan "shouts it not *for* the audience but *at* the audience" (Poague, 1979, p. 93). Poague relates the evolution in the performance of this song with the list of works Dylan includes in the show. In particular he considers that Dylan's choice of opening and closing each concert with the song "Most Likely You Go Your Way (and I'll Go Mine)," in which he sings "I just can't do what I done before" is an "implicit attack on those who would claim Dylan as either a lover or a prophet" (Poague, 1979, pp. 93–94). In order to take into account variations such as those analysed by Poague, occasional references shall be made to live versions, either because of a different musical arrangement, altered lyrics or a specific context which may have had an influence on the artists' performance.

All the songs shall be cited from the album to which they "belong," unless they only exist as singles. This choice is motivated by two reasons. Firstly, it allows the citations to be standardised along the work, as it is exceptional for songs in the corpus at hand to appear solely on a single or EP. Secondly, it places the song in its context, in relation with the other songs on the same album, which may be important in some cases. The sequencing of an album—i.e. the order in which the songs are presented—can sometimes be meaningful in itself and have an influence on its reception. For example, placing the song "Rainy Day Women #12 & 35" at the beginning of the first of four sides of the double album *Blonde on Blonde* is likely to contribute to its fame, especially as it is the first double album in the history of rock music.

The discographic references provided usually refer to the first release of the recording, so as to situate the works in their respective contexts. Although a lot of these works are easily accessible through streaming platforms, the choice of referencing YouTube videos, for example, does not appear to be ideal, as a significant number of them are deleted, re-posted and deleted again, whereas the information concerning tangible releases is stable. The website most commonly used as a reference was www.discogs.com, as it features a lot of items,

including rare ones, and more importantly, photos of the records, allowing for first-hand verification of the information, so as to avoid errors.

2. Translating Bob Dylan's songs: a multimodal approach

2.1. “Shelter from the Storm”: four modes, four different approaches

“Shelter from the Storm” (1975e) is one of Dylan’s most famous works from that period, having been performed 377 times on stage (*Still On The Road – Song Index S 1956-2016*, n.d.), most notably during his 1976 and 1978 tours. The song has been translated into French twice: first by Cabrel in 2004 under the title “S’abriter de l’orage” [Taking shelter from the storm] (2004b), then by Sarclo in 2017 (2017b). Arguably, the first is a free adaptation, defined by Antoine Guillemain as a version which only translates the musical meaning: only the instrumentation and the formal parameters are transferred (metrics, accentuation, and possibly rhymes and sounds…), while a new text is created to be set to the music, with bears no relation with the meaning of the original text (n.d.).[69] Cabrel describes his first attempt to translate one of Dylan’s works:

> Dans l’album *Les beaux dégâts*, pour la première fois, j’ai attaqué Dylan de front avec “S’abriter de l’orage”, adaptée de “Shelter from the Storm”. C’est compliqué de marcher dans ses pas. Il n’est pas intraduisible mais extrêmement difficile à retranscrire en français. Pour “Shelter from the Storm”, j’ai simplement utilisé le titre et la musique. Mais j’aime bien le résultat.
>
> [On the album *Les beaux dégâts*, for the first time, I decide to take on Dylan head-on with “S’abriter de l’orage,” adapted from “Shelter from the Storm.” It is complicated to walk in his footsteps. He is not untranslatable but extremely difficult to re-transcribe in French. For “Shelter from the Storm,” I only used the title and the music. But I like the result] (2012, p. 61).

Nicolas Froeliger concludes his overview of covers of Bob Dylan in French with Cabrel’s “S’abriter de l’orage,” stating that it is “a powerful and genuinely Dylanesque song. It is arguably the best Dylan cover in French, not because of its ‘accuracy’ of replication, but because of the faithfulness of its transmission of greater meaning” (2007, p. 189). In another article, he states that “the adaptor breaks every pattern exhibited by the original” (Froeliger, 2016, p. 52). The multimodal analysis presented here shall try to address each of the four modes presented in section 1.4.2—music, voice, sound engineering and text—so as to assess what Cabrel’s version has in common with Dylan’s original song, and how his approach differs from

69 Notre définition d’une adaptation libre de chanson est la suivante : version (écrite dans une langue B) des paroles d’une chanson originale (écrites dans une langue A) qui ne traduit que le sens musical : seule l’instrumentation et les paramètres formels (métrique, accentuation, éventuellement rimes et sonorités…) sont conservés ; un nouveau texte est créé dans la langue B pour être posé sur la musique, sans rapport avec le sens textuel des paroles originales.

Sarclo's. From a musical point of view, the harmonic structure of the verses in the SW is the following:

I V IV I
I V IV IV
I V IV IV
I V IV I

When Dylan plays this piece in the key of E, these are the chords:

E B A E
E B A A
E B A A
E B A E

The only chord that changes is the last one of each line. To describe the structure simply, "Nothing changes save that lines two and three of each verse miss the final tonic" (Froeliger, 2016).[70] This chord progression creates a suspension until the fourth line, which brings resolution to the verse, ending on the tonic E. The only instruments that accompany Dylan's voice in this song are an acoustic guitar, which is strummed,[71] and a bass guitar. The song ends with a harmonica solo.

As far as the text is concerned, the song is a series of ten verses with the same rhyming pattern: rhyming couplets AABB, with the third and fourth line of each verse rhyming with "storm." The fourth line is repeated ten times with no variation: "'Come in,' she said, 'I'll give you shelter from the storm.'" Only "form" and "warm" are perfect rhymes, ending in /ɔːm/. All the others are vowel rhymes, ending in /ɔːn/ ("corn," "morn," "horn," "forlorn," "scorn," "born"), with one ending in /ɔːnz/ ("thorns").

The song is characterised by a one-line refrain at the end of each verse, repeated 10 times: "'Come in,' she said, 'I'll give you shelter from the storm'". This is a distinctive feature of the song, or the "DNA of the song," to use the Low's terms (2017, p. 119), which means that the translator would be well-advised to take this element into account so as to reproduce it. Two translations immediately come to mind in French for the word "storm": either "tempête," which means "violent weather," or "orage," which more specifically refers to a "thunderstorm". Sarclo opts for the first option, Cabrel for the second. The consequence of this specific feature of the song is that the translators either have to find 10 rhymes with "orage" / "tempête," or they need to turn the sentence around. Cabrel uses rhymes with "orage" whereas Sarclo turns

70 The "tonic" is the "main reference TONE in any mode or key" (Tagg, 2013, p. 604). The chord is indicated with the Roman numeral "I" in the harmonic structure described above.
71 "Strumming," as opposed to "picking".

the sentence around, singing “Elle m’a dit ‘entre donc ici, c’est la tempête et je t’offre un abri’” [She told me, “come inside, there is a storm and I’m offering you shelter”].

Another characteristic of the original text is the rhythm of the refrain. When translating poetry, it would seem advisable to keep the caesura in its place, as it contributes to transferring a similar rhythm. In the case of song translation, the constraint is one step higher: the text is associated with a pre-existing rhythm and melody, which makes it impossible to move the caesura unless the melody and the rhythm are also modified. For that reason, the translator has to find a grammatical structure that allows the sentence to be cut in the middle, as in the original song, in which the four words of the title are isolated at the end of each verse: “shelter from the storm”.

2.1.1. Translating Music: reinforcing repetition or variation

From a musical point of view, Cabrel’s version does not sound at all like Dylan’s. A listener who does not know that it is an adaptation of “Shelter from the Storm” would probably not recognise it as such if it were not for the translation of the refrain. While Froeliger focuses on what makes the two versions different in terms of melody and arrangements (2016, pp. 52–53), the goal of the present analysis is to investigate the similarities. For the sake of comparison, here is what the harmonic structure of the two songs would look like if both played in the key of E:[72]

Shelter from the Storm	S'abriter de l'orage
E B A E	E A E
E B A A	E A
E B A A	C#m B A
E B A E	**E B A E**

Table 1

Cabrel has kept the same chord progression as Dylan’s only on the last line of the verse, which constitutes the refrain. This is consistent with the fact that it is the only part of the text he translates. He seems to have picked this part of the music and lyrics and to have pulled them out of the song in order to write his own. In addition, just as the harmonic structures of the first and last lines of the verse are identical in Dylan’s version, the first and last lines of the verse in Cabrel’s version also share a common trait, but the similarity is in the rhythm, as both include a change from a 4/4 to a 2/4 rhythm just for one bar, which *only* happens in the first and fourth

72 Cabrel plays in B♭.

line:

Figure 1 (Cabrel, 2004a, p. 43)

A third similarity can be seen between Cabrel's version and Dylan's: both end with a solo. However, there are some significant differences between the two. Dylan's harmonica solo may suggest the narrator's loneliness at the end of the song, as the last words suggest melancholy: "If I could only turn back the clock." It lasts only 20 seconds, the duration of an extra verse (Dylan, 1975e, 4:18-38), with a harmonic resolution at the end, then the music continues—guitar and bass—for more that 20 seconds. In Cabrel's version, the instrument is replaced with a saxophone, also a wind instrument, and David Johnson's saxophone solo lasts 80 seconds (2004b, 4:10-5:30), which represents approximately one fourth of the total length of the song. The saxophone solo brings the song to a conclusion, playing till the last note. More importantly, in the original version, Dylan begins his harmonica solo only three seconds after the end of the singing, as if the harmonica were an extension of his voice. Dylan is famous for using a harmonica holder and the instrument is thus associated with the singer, to the point that Larry Starr, in *Listening to Bob Dylan*, has called it "Dylan's instrumental voice" (2021, p. 37). This is reinforced by the fact that the harmonica is the only wind instrument in the song apart from Dylan's voice. Cabrel's version is different in that the saxophone solo is not played by the singer and is heard in addition to another reed instrument (the clarinet) and a brass instrument (the bugle). All these elements give the saxophone solo a different place in the TW. The connotations conveyed by this solo are also very different. Tagg describes the "sexaphone," or "high-heeled sax," as a "media trope consisting of short, jazzy, legato[73] phrases on (usually alto) saxophone to underscore sexual potential in stage or on-screen narrative" (2013, p. 601). The suggestion of intimacy and sensuality at the end of Cabrel's version, in stark contrast with the SW, can be traced back to several textual elements in the verses: "nos nuits féeriques" [our enchanting/enchanted nights], "son tendre tatouage" [his/her tender tattoo], "[d]es caresses que ses cheveux recouvrent en avalanche" [caresses which her hair covers like an avalanche], the

73 Legato: "in a smooth flowing manner, without breaks between notes" ('Legato, *N.*', 2021). It is the opposite of "staccato".

latter being suggested by the metaphor “du vent sur un lac” [wind on a lake]. Although Cabrel’s rewriting stages a relationship between the narrator and a female character, like the SW, he tells a completely different story, both textually and musically.

Sarclo does not follow the harmonic structure of Dylan’s version, instead repeating the chords of the first line: EBAE. The goal, he declares, is to reinforce the repetitive, insistent[74] atmosphere of the song. He plays it exactly at the same tempo: 75 beats per minute.[75] As far as the arrangements are concerned, Sarclo’s version is very close to the original. Dylan’s choice of recording the song with only an acoustic guitar and a bass guitar makes the bass stand out and contributes to giving the song its distinctive sound. Margotin and Guesdon state that “the excellent bass player Tony Brown offers subtle and melodic playing” (2015, p. 426). The way Sarclo muffles the strings—what is usually referred to as “palm muting”—reinforces the low-pitched sounds, which is reminiscent of a bass guitar accompaniment, and also has the effect of the guitar being more in the background, leaving more room for the voice. His version does not end with a harmonica solo, but with the last verse repeated, this time entirely in English, the refrain being reiterated three times. Although he does not play the harmonica on this particular song, when asked why he repeats the last verse in English after singing it in French, he answers:

> L’harmonica... ? il prend pas mal de place dans les chansons de Dylan et j'en joue beaucoup moins bien que lui. Je pense que ça crée une coupure dans les sons, une diversité, ça aère... Les phrases en anglais font le même boulot : interrompre l'écoute textuelle pour la remplacer par une écoute de son… et le son de l'anglais amène une touche exotique, comme l'harmonica.
>
> [The Harmonica? It takes quite a lot of room in Dylan’s songs and I don’t play nearly as well as him. I think it creates a break in the sounds, a diversity, it gives some breathing room… The sentences in English do the same job: the audience stop listening to the text and start listening to sound… and the sound of English brings an exotic touch, like the harmonica] (Sarclo, personal communication, 4 May 2019).

The parallel drawn by Sarclo between hearing an exotic instrument and an exotic language questions the limit between language and sound, which is particularly consequential in the context of song translation. The fact that Sarclo considers the foreign text as music, like a harmonica solo—an example of amalgamation (see section 1.4.10.2)—illustrates the permeability of the various modes involved in a song. In the chapter “In Between Modes: Language and Image in Printed Media,” Stöckl aims to show “that there is a pictorial element in language and a linguistic element in images” (2004, p. 10). Similarly in vocal music, just as the instruments and the voice can produce meaning, if only metaphorically, language can

74 “Entêtant” (Sarclo, personal communication, 23 November 2019).
75 Beats per minute (bpm) is the unity usually employed to measure tempo.

sometimes be reduced to sound. By using the word "exotic," Sarclo seems to be implicitly stating that he is translating for listeners who do not understand English. He considers that, for *his* audience, listening to English is like listening to exotic music. Using Dylan's words in this way could be seen as a form of foreignising approach, as defined by Venuti, i.e. choosing to draw the target audience's attention to the foreignness of the ST (1995, p. 20).

The strategy which consists in highlighting the linguistic difference of the ST is reinforced by its juxtaposition with the French lyrics, which is often the case in Sarclo's translations of Dylan. In this particular song, in addition to this last verse sung entirely in English, Sarclo also sings the original refrain twice. Significantly, the first occurrence is at the end of verse 1, thus announcing this strategy from the beginning. Hearing the first verse could mislead the listener to think that the artist has abdicated because he felt that the refrain was untranslatable. This is the case in his version of "You're Gonna Make Me Lonesome When You Go," for example (see section 1.3.6), in which Sarclo chooses not to translate the refrain at all, explaining in the description of the YouTube video that he cannot think of a satisfactory equivalent for the adjective "lonesome" (2017c). He makes a reference to the series of comic books *Lucky Luke*, created by the Belgian cartoonist Morris in 1947: although it is entirely written in French, each episode ends with the hero riding towards the sunset, singing "I'm a poor lonesome cowboy, far away from home," as if the comic strip had been translated from English and the translator had left this sentence in the SL (1962). As Sarclo cannot find an equivalent which triggers the same shiver in the TL,[76] he prefers to sing it in French. The fact that he refers to a comic strip written in French could be read as an additional argument: if French readers are used to seeing this sentence in each episode of *Lucky Luke* and do not see the need for it to be translated, they can just as well understand the line in his song.

In "Shelter from the Storm," the second time Sarclo sings the refrain in English, at the end of verse 6, is in the middle of the song. In this way, the listeners are regularly reminded that they are listening to Dylan in translation and not to an original work in French. The word "translation" can either refer to the process or to the resulting work. Sarclo's adaptation choices seem to indicate that his desire is not only to sing the TW, but also to constantly expose the *process* of translation. This stance is evident in the project he had of displaying both ST and TT on curtains during a live tour, as mentioned in section 1.3.2.2. Hearing the words of the original text haunting the French version as they do in Sarclo's version amounts to highlighting the palimpsest effect of each new translation: each new interpretation sheds new light on the

76 "mot qui donne le même frisson" (Sarclo, 2017c).

original text. From a musical point of view, the same could be said of song covers as well, as shall be developed in section 2.6.

2.1.2. Singing like Dylan

Froeliger explains that Cabrel's scansion, including in his own works, does not come from the French southwest but "is actually of American origin, via Hugues Aufray and Serge Kerval" (2007, p. 181). Aufray, whom Froeliger has interviewed claims that he was the first to sing in French with the English tonic accent. The effect can be heard in the song "Cauchemar psychomoteur," for instance, which shall be scrutinised in section 4.2.2. Another striking example is to be found in "Le jour où le bateau viendra" (1965h), Aufray's cover of "When the Ship Comes In" (Dylan, 1964g): "Et vous **en**tendrez l'océan chanter / Le jour où le **ba**teau viendra" [And you will hear the ocean sing / The day when the ship comes in]. Contrary to English, in French, the accent is systematically on the last syllable of the word, unless it contains a silent "e". In "S'abriter de l'orage," Cabrel sings the following refrain: "'Entrez', dit-elle, 'et **ve**nez / vous abriter de l'orage'" ["Come in," she said, "and take shelter from the storm"]. The word "venez" before the caesura is pronounced with a stress on the first syllable, which sounds odd in French, but makes it sound like the original song: the segments "I'll **give** you" and "et **ve**nez" have the same stress pattern. Making the refrain sound closer to the original rather than following the canonical stress pattern of French words draws the listener's attention to the fact that it is a translated text. As such, it could be seen as an element of foreignisation. Yet the French listener is unlikely to notice this aspect in Cabrel's translation of Dylan's works, precisely because this is the way Francis Cabrel usually sings, as mentioned above, even when he is not singing translated works. Here is one example drawn from the song "Les Murs de poussière" [The walls of dust], the eponymous song from his first album (Cabrel, 1977a): "Il a **croi**sé les rois de naguère" [He met the kings of old].[77] A great number of examples could be listed, as this is one of the traits that characterise Cabrel's singing style. As a result, it would be erroneous to conclude that it is an element of foreignisation when translating this work in particular, because that would imply a translation strategy, i.e. a deliberate method on the part of the translator so that the listener can "register the […] difference," in the words of Venuti (1995, p. 20). The differences between English and French

77 Although "naguère" means "recently," as its etymology indicates (il n'y a guère longtemps = not long ago), it is sometimes improperly used as meaning "jadis" (in the old days), as is obviously the case here when referring to kings.

in terms of metrics are explained in detail in section 3.1.1.

Although Cabrel's singing style was certainly influenced by Dylan, as mentioned in section 1.5.1.2, it was also shaped by a host of other U.S. performers. He paid tribute to several of them before he attempted to translate Dylan's songs. For example, he includes a translation of "Rosie" (Browne, 1977) on his album *Sarbacane* (Cabrel, 1989) and a live rendition of "Millworker" (Taylor, 1979), under the title of "La Fabrique," on the live album he records in 1984 (Cabrel, 1984). Cabrel's scansion makes him sound as if he were singing in English, but this does not necessarily entail that he reproduces Dylan's specific approach to singing, which is very expressive and often close to speaking, allowing him to put emphasis on one word or another, as in a conversation. The analyses of several works in the present corpus provide evidence of Dylan's influence on Cabrel's vocal style. However, in "Shelter from the Storm," his singing displays more regularity than the SW—and than Sarclo's rendition. This discrepancy can be traced to the two TW artists' songwriting styles, more than their performances, as the analysis of the two TT shall show.

During the concert which was the closing event of the conference "Traduire la chanson" in Grenoble on 6 December 2019, Sarclo declared: "Je ne traduis pas de l'anglais, je traduis du Dylan." [I don't translate English language, I translate Dylan language] (2019). Thus the translator draws attention to the specificity of translating and singing Dylan's works. Sarclo comments on Dylan's conversational singing style:

> Il y a quelque chose d'une liberté de rythme qui fait que tout d'un coup les mots prennent une liberté intérieure, prennent un poids, prennent une signification plus lourde, plus ample, plus à la hauteur de la dignité des mots, parce que, quand on parle, toi et moi, on crée l'emphase en faisant traîner sur une syllabe, en précipitant trois mots ici, en en ralentissant deux là.
>
> [There is something like a freedom in rhythm that makes the word suddenly take on an inner freedom, a weight, a deeper and wider meaning… a meaning that does more justice to the dignity of words, because when you and I speak, we create emphasis by lingering on a syllable, by accelerating three words here, by slowing down two others there] (personal communication, 19 January 2018).

One striking element of Dylan's singing is the metrical discrepancies from one line to the next, which means that an artist who wants the French listeners to feel what it is like to listen to Bob Dylan should probably strive to reproduce the same effect, trying to write—and thus sing—as Dylan would sing if he were singing in French. The strong link between writing the French lyrics and performing them cannot be emphasised enough. This is an aspect of song translation which argues in favour of having the text translated by the performers themselves, or at least by translators who have a good command of music. Concerning the question of the number of

syllables in particular, Sarclo gives the examples of the last verse of "Mister Tambourine Man" (Dylan, 1965k) and "A Hard Rain's A-Gonna Fall" (Dylan, 1963a) to illustrate it, adding:

> Si tu as l'impression qu'une traduction est mauvaise à cause du nombre de pieds, c'est que c'est mal écrit ou mal chanté. On peut précipiter les syllabes quand ça sent pas le trucage mais l'urgence.
>
> [If you have the impression that a translation is bad because of the number of feet, it's either badly written or badly sung. You can hurry along the syllables if it does not feel like a manipulation but like an emergency] (personal communication, 23 December 2019).

In Sarclo's French version of "Shelter from the Storm," this sense of emergency can be felt in the third line of verse 2. Dylan sings: "In a world of steel-eyed death and men who are fighting to be warm," for a total of 16 syllables. In contrast, in verse 4—also the third line— he sings: "Hunted like a crocodile, ravaged in the corn." The latter only has 12 syllables, despite the fact that it is supposed to be sang to the same melody, as it is a strophic song. When Sarclo sings verse 2, his third line is so long that it is not separated from the next by the slightest pause: "Quand les gars se battent pour se mettre au chaud dans un monde de mort et de mépris / Elle m'a dit 'entre donc ici, c'est la tempête et je t'offre un abri'" [When the guys fight to keep warm in a world of death and contempt / She said, "come in here, there's a storm and I'm offering you shelter"]. In his version, he even adds three extra syllables to the third line, for a total number of 19. Another example is in the last verse, also in the third line: Dylan sings "If I could only turn back the clock to when God and her were born," again for a total of 16 syllables. The acceleration on this line is very obvious in Sarclo's singing as well: he sings "Si je pouvais juste coincer la pendule à la naissance de Dieu et de cette fille" [If I could only jam the clock on the birth hour of God and this girl], for a total of 21 syllables. Here are the lines concerned, both in the SW and the TW, with Sarclo's added syllables:

> "In a world of steel-eyed death and men who are fighting to be warm"
> (Dylan, Verse 2, line 3, 16 syllables)
> "Quand les gars se battent pour se mettre au chaud dans un monde de mort et de mépris3
> (Sarclo, Verse 2, line 3, 19 syllables)
>
> "If I could only turn back the clock to when God and her were born"
> (Dylan, Verse 10, line 3, 16 syllables)
> "Si je pouvais juste coincer la pendule à la naissance de Dieu et de cette fille"
> (Sarclo, Verse 10, line 3, 21 syllables)

Sarclo's way of performing has a retroactive influence on his way of translating the text. Instead of trying to have a fixed number of syllables on the same line in each verse, he deliberately adds a word here and there to make the text sound more natural, closer to a conversation, as

shall be demonstrated in section 2.1.4.

2.1.3. Creating an atmosphere: acoustic and visual means

In his analysis of "S'abriter de l'orage," Froeliger mentions two other songs by Bob Dylan in particular that could be inspirations behind Cabrel's version (2016, p. 52). One of the two, "Most of the Time," was released in 1989 on the album *Oh Mercy*, which was produced by Daniel Lanois (Dylan, 1989b). Instead of comparing "S'abriter de l'orage" with one song in particular, Froeliger's observation could arguably be extended: the production of Cabrel's version sounds like the album *Oh Mercy*, as if it could have been produced by Lanois. The producer's mark includes a lot of breathing space, reverberation and echo in order to create an atmospheric sound, as in the albums *Yellow Moon* (The Neville Brothers, 1989b) and *So* (Gabriel, 1986), for example. Cabrel may have attempted to reproduce the atmosphere of the original song, and more generally of the album *Blood on the Tracks* (1975a), which also has a distinctive atmosphere, perhaps owing less to the production than to "the open tuning[78] used by Dylan, which "gives an impression of greater harmonic richness" (Margotin & Guesdon, 2015, p. 426). More precisely, open tuning allows the strings to resonate with each other in a way that creates a natural chorus effect, without using an effect pedal (Frengel, 2017, pp. 30, 103, 158–159).

Sarclo's first recording of "Shelter from the Storm" is a YouTube video which creates an intimate space. What appears from the very simple arrangements—only acoustic guitar and voice—from the sound production and from the way the video is filmed, with the singer appearing in dim light against a dark background, is a desire to provide no distractions and leave room for the text. The video begins with a medium shot, then the camera zooms in to a close-up on Sarclo's face so that, during the first half of the song, the viewer can easily forget that there is a guitar at all. As already mentioned, the guitar part is repetitive, which allows it to remain less conspicuous, and the voice is mixed in the foreground. Although it is shot in a studio with no audience present, releasing the song as a video creates a proximity with the audience on the other side of the screen, which is akin to the intimate atmosphere on Dylan's whole album, and in particular on the part of *Blood on the Tracks* which was recorded in New York. In the words of Margotin and Guesdon, "the New York tessituras are lower, giving more intimacy and emotion to his interpretation" (2015, p. 426).

78 In the case of this song, it is in open E tuning, which means that an E chord can be played without the left hand.

2.1.4. The lyrics, between tribute and translation

In *Cabrel par Cabrel*, the artist narrates how, after adapting songs by other heroes of his teenage years, he finally decided, out of foolhardiness, to translate one of Dylan's works, whom he had hitherto considered untouchable because he had too much esteem for him (2012, p. 203). Placing "Shelter from the Storm" in the context of the whole album it belongs to, he explains what drew him to translate this opus, as well as how he views the essence of the SW, and offers insight into his translation process:

> "Blood on the Tracks" a été pour Dylan l'album de la résurrection. Un album sublime. Et des chansons qui sont restées dans l'histoire et qu'il fait toujours sur scène. Il y avait celle-ci, *Shelter from the Storm*, qui me hantait à cause de cette image : 'Come in, she said/I will give you shelter from the storm.' Il y a tellement de puissance, presque cinématographique, dans ce peu de mots, que je m'étais toujours dit : 'si je trouve la bonne traduction, la phrase qui revient à chaque fin de strophe, comme une espèce de refrain—mais, il n'y a pas de refrain, c'est juste la phrase qui fait office de refrain—je ferai le texte.'
> Je suis parti sur une histoire à moi. En oubliant celle de Dylan : une espèce de road movie où le personnage s'en va à la recherche de sa fiancée. Son histoire est superbe, mais j'en ai fait une autre, tout en gardant la mélodie et le titre.
> Cette chanson évoque l'état dans lequel on se trouve lorsqu'on est en pleine tourmente, brisé, exténué. Et soudain, quelqu'un vous dit : 'Venez ! J'ai la solution.' Pouvoir se réfugier chez quelqu'un, abandonner tous ses soucis, trouver des réponses : tout le monde en rêve. Et beaucoup d'artistes éprouvent ce désir d'embarquer les autres sur un radeau, de les apaiser, de les emporter ailleurs…"
>
> [*Blood on the Tracks*, for Dylan, was the album of his resurrection. A sublime album. And songs which went down in history and which he still plays on stage. There was this one, "Shelter from the Storm," which haunted me because of this image: "Come in, she said/I will give you shelter from the storm." There is so much power, almost cinematographic, in these few words, that I had always told myself: "if I can find the right translation, the sentence that is repeated at the end of each stanza, like some sort of refrain—but, there is no refrain, it is just the sentence that serves as a refrain—I will write the text."
> I started from a story of mine. I forgot Dylan's: a sort of road movie in which the character goes out to find his lover. His story is superb, but I wrote another one, still keeping the melody and the title.
> This song evokes the state in which you are when you are in the middle of a storm, broken, exhausted. And suddenly, someone tells you: "Come here! I have the solution." The possibility of finding refuge at someone's place, leaving all your troubles behind, finding answers: it is everyone's dream. And a lot of artists feel this desire to take people on board their raft, to appease them, to take them elsewhere…] (Cabrel & Spizzo, 2012, pp. 203–204).

By his own account, Cabrel does not translate the lyrics at all. He writes five verses instead of ten, then he sings the initial verse again at the end, giving the song a circular structure. The only part which he has translates is the refrain, choosing the word "orage" for "storm," as mentioned in section 2.1, hence a series of feminine rhymes: "garage," "tatouage," "naufrage," "image," "surnage." The rest of the lines are written with feminine rhymes as well, in stark

contrast with the source text, in which all the rhymes are masculine. This choice gives Cabrel's text a softer atmosphere that fits well with the atmospheric sound of his version. Admitting that words are sounds and can thus be compared with music, setting aside their function as signifiers, a parallel can be drawn between lyricist's use of feminine rhymes[79] and a musician's use of a sustain pedal, which lets the sound fade instead of dying abruptly.

Cabrel seems to have given a lot of attention to the translation of the refrain, in terms of rhythm and sounds. First, he manages to keep the caesura in its original place:

> "Come in," she said, "I'll give you || shelter from the storm"
>
> "Entrez", dit-elle, "et venez || vous abriter de l'orage"

In addition, the translator also keeps the exact rhythm of the original sentence in the first hemistich, in terms of number of syllables:

2	**2**	**3**
Come in	she said	I'll give you
Entrez	dit-elle	et venez

Strictly speaking, "Venez vous abriter" [Come on and take shelter] does not translate "I'll give you shelter," but it is as a dynamic equivalence (Nida, 1964, p. 159), i.e. it fills the function of an invitation. As Froeliger conjectures, Cabrel probably started translating the text from the refrain and drew from it the meter of his text and the rest of the rhymes (2016, p. 54). Approaching rhyme translation from the end of the verses is usually an effective strategy, as Low advises in *Translating Songs*: "With rhyming, work backwards if you can […]: it reduces the chance of the rhyme seeming forced" (2017, p. 108). As Froeliger notes, studying these phenomena "may be useful to investigate not only the adaptation process, but also the very creative process at work in writing songs" (2016, p. 54). A parallel can be drawn between what Peter Low suggests as a viable strategy and what American performer Harry Chapin explains in a songwriting workshop, which was released in 2002: "The best songs sound effortless. If you've got two lines that do rhyme and you're trying to look for the maximum impact out of them, you would take the less good of the two lines and put that first and then the zinger[80]—or the good line—put that second" (Chapin, 2002).

79 A rhyme is said to be feminine when the rhyming words contain one or more unstressed syllables after the stressed syllable (Trask, 2006b, p. 143). In the case of French, this happens when the last syllable of the word contains a silent "e".
80 Zinger: *The Routledge Dictionary of Modern American Slang and Unconventional English* lists 9 different meanings, but it can be surmised that Chapin meant either "the punchline of a joke; the last word" or "a surprise, an awkward or unexpected turn of events" ('Zinger, *N.* (2; 4)', 2018).

Cabrel explains above how he approaches this adaptation as complete re-creation, using the refrain of Dylan's song as a seed and letting his song grow around it. Although the rest of the text is obviously not a translation, the two texts have some elements in common. First of all, Cabrel uses the same rhyming pattern: the whole song is written in rhyming couplets. In terms of rhythm, the comparison between ST and TT is slightly more complex because the method which consists in counting syllables to compare an English text with a French text is flawed. The metrics of English is completely different, as shall be shown in section 3.1.1). Although the number of *syllables* in Dylan's song varies a lot, what is a constant is that Dylan uses a ballad meter, i.e. an alternation of 4 stressed syllables in the first hemistich and 3 in the second. He always finishes the second hemistich with a masculine rhyme, synchronised with the third beat on the guitar. Cabrel uses the same pattern, but adding regularity to it by systematically placing two syllables per beat, as if all the feet in the ST were iambic… As a result, Dylan's 4/3 construction becomes 8/6, i.e. lines composed of 14 syllables, with the caesura after the eighth syllable. The last line of each verse—the refrain—is divided into 7-syllable hemistichs. The only exception, which could be called accidental, to use a musical metaphor, is in verse 2: Cabrel adds one syllable at the end of the line, causing a slight acceleration on the words "dégâts magnifiques" [magnificent damage].

Although the artist changes the storyline completely, he is still writing a love story between the narrator and a woman. The fact that Dylan includes a question in verse 8—"Do I understand your question, man, is it hopeless and forlorn?"—may have inspired Cabrel to include two questions in verse 4: "Je demandais: 'est-ce que plus tard tout redevient solide ? / Est-ce qu'on peut exister longtemps suspendu dans le vide / Dans ce vertige continu, cet arrêt sur image ?'" [I asked: "Later on, does everything become solid again? / Can one exist long, floating in emptiness / In this continuous vertigo, this freeze-frame?"]. The structure of Cabrel's first verse allows him to set the scene in a way that is also very close to Dylan's. In both the ST and TT, the narrator first introduces the circumstances. Dylan sings: "'Twas in another lifetime, one of toil and blood." Cabrel's first line is "[u]ne pâle lueur tombait d'une pâle fenêtre" [A pale light was coming down from a pale window]. Then the narrator introduces himself, explaining what state he was in at that time: "I came in from the wilderness, a creature void of form" in the ST, "[j]'avais les yeux d'une couleur facile à reconnaître" [My eyes had a colour that was easy to recognise] in the TT. In addition to these parallels in the opening verse, the penultimate line in Cabrel's text—which he describes above as a road movie—might be a reference to Dylan taking inspiration from Woody Guthrie's life on the road riding boxcars: "Celle de ces wagons éteints sur les voies de garage" [(The colour) of those lifeless boxcars on the sidings]. The word

“naufrage” in the third verse, which can mean “shipwreck” but also “ruin,” figuratively, follows this evocation of the life of the hobo.

In both the SW and TW, the last verse is turned towards the future. Dylan sings: “I’m **bound to** cross the line” and “**someday** I’**ll** make it mine.” Cabrel begins his last verse with the following line: “Vous **aurez** d'autres aujourd'hui, d'autres heures de peine” [You **will** have other todays, other hours of sorrow]. While Cabrel is referring to the future in this last verse, the word “peine” is reminiscent of the only song in which Cabrel referred to Dylan in his past career: “Pas trop de peine” [Not Too Much Sorrow] (1978). By ending the song in this way, Cabrel is referring both to the past and to the future, like Dylan, whose song is suspended between the lines “’Twas in another lifetime” (verse 1) and “someday I’ll make it mine” (verse 10). As all these parallels between the SW and the TW show, Cabrel seems to have selected a few elements in this song which haunted him, and to have written a tribute rather than a translation. This may explain the tone of the musical composition, with the majestic presence of the wind instruments: the reed instruments (clarinet and saxophone) and especially the bugle, a brass instrument which may evoke a procession. Cabrel also chooses a much slower tempo: 75 beats per minute, against 105 for the SW and Sarclo’s version.

Sarclo’s text is completely different, with a clear choice to translate as much of the meaning as possible. In the refrain, he alternates between singing the ST—as mentioned in section 2.1.1—and his translation. His choice of the term “tempête” for “storm” may be motivated by the possibility of emulating the plosive alliterations of the ST (“**c**ome,” “sai**d**,” “**g**ive,” “shel**t**er,” “s**t**orm”): “Elle m’a **d**it: ‘en**t**re **d**onc ici, c’est la **t**em**p**ê**t**e et je **t**’offre un a**b**ri’” [She said: “come in here, there’s a storm and I’m offering you shelter”]. These sounds produce a completely different impression from the softness of Cabrel’s feminine rhymes. Sarclo does not end the line with the word “tempête.” Instead, he terminates each refrain either with “storm” or with “abri.” This causes him to find rhymes either in /i/—including two imperfect rhymes, “épines” [thorns] and “fille” [girl]—or in /ɔrm/, associating the ST “storm” with the French words “forme” [form] and “borgne” [one-eyed]. In the first version he records, Sarclo only translates 9 verses, then sings the last one entirely in English. When he records a new version at the international performing arts festival in Avignon, he sings all the verses in French (Sarclo, 2018h).

The rhythm of the singing is where Cabrel’s and Sarclo’s versions differ the most: where Cabrel adds regularity, Sarclo deliberately creates irregularities, even when it is not the result of a constraint. In verse 4, “Hunted like a crocodile” could easily be translated “chassé comme un crocodile,” with exactly the same number of syllables. Instead, Sarclo sings “[**t**]iré à vu

comme un **c**ro**c**odile” [Shot on sight like a crocodile], adding two syllables, and transferring the plosive /t/ of “hunted,” thus reinforcing the alliteration in /k/.

Similarly in verse 10, when Dylan sings “[i]f I could only turn back the clock to when God and her were born”—with 16 syllables, as mentioned in section 2.1.2—Sarclo sings: “Si je pouvais juste coincer la pendule à la naissance de Dieu et de cette fille” [If I could only jam the clock on the birth hour of God and this girl]. He adds 5 syllables, for a total of 21. Not only could “la pendule” be replaced by “l’horloge,” with no change in meaning and one less syllable, but the word “juste,” which translates “only,” is not absolutely necessary to understand the sentence, and it would be considerably easier to sing the line with three syllables less. It seems that the translator’s main goal is to emphasise irregularities so as to reproduce the effect of Dylan’s singing style on the listener. An even more striking example is in the first verse, where Dylan sings “a creature void of form.” Sarclo sings: “une créature **à peu près** sans forme” [a creature **more or less** void of form]. Without the addition of these three words, he would have exactly the same number of syllables as in the ST. Thus, his choice begs the conclusion that his addition of the modifying three-syllable adverbial “à peu près” is not the result of a constraint, but a strategy to allow him to accelerate the delivery of the text, comparable with the sudden accelerations found in rap.

In addition to Dylan’s words, music and singing style, Sarclo tries to convey the presence of Dylan’s persona: a touch of humour and constant self-derision, as well as a resonance with the Beat generation. This transpires in the register he uses, which is even more informal than Dylan’s, probably as a reaction to Aufray’s translations, especially those of 1965. Judging that they give a bland rendition of the bitterness contained in Dylan’s texts, he has retranslated some of them, for example “Don’t Think Twice, It’s Alright” (see section 3.1.6.9.9). He often uses compensation, i.e. adding colloquialisms in a line because other parameters, such as meaning and sound, did not allow him to be as informal as Dylan was elsewhere in the text. For instance, in verse 2, he inserts informality to create a conversational effect and texturise the lyrics. The expression “you can rest assured” is translated “là, vous vous faites aucun souci” [here now, don’t you worry none]. He deletes the standard negation “ne” (“ne vous faites”)—which signals informal speech—replacing it with the pronoun “vous”. He also adds the word “là,” which does not translate any element of meaning in the ST but contributes to the orality of the TT.

The most striking example of Sarclo’s translation strategy is to be found in verse 7, in which Dylan sings: “Well, the deputy walks on hard nails and the preacher rides a mount / But nothing really matters much, it’s doom alone that counts”. Sarclo’s translation is “[l]e flic marche un peu sur les œufs, le pasteur fait un peu la pute / Mais tout ça, c'est la fête à neuneu, et le truc

qui compte, c'est la chute" [The cop is walking on eggs a bit, the preacher is whoring around / But all this is just mayhem and all that counts is the fall]. This passage is a condensation of all the effects mentioned earlier: the addition of the words "un peu" [a bit], the informal language and a very surprising expression that seems to translate a general sense of chaos, "c'est la fête à neuneu." The backtranslation provided reads "it's just mayhem"—in French, "c'est la foire"—because, although the word "neuneu," taken on its own, means "an idiot," "la fête à Neuneu" is a famous fair in Neuilly-sur-Seine. This is an interesting case of domestication (Venuti, 1995, p. 20), i.e. an adaptation to the target culture. Perhaps this reference to the chaos of a fair is motivated by Sarclo's interpretation of Dylan's line as a reversal: the deputy should be on the mount and the preacher walking on hard nails. If that is the case, the translator deemed that what was essential was to convey an equivalent, subversive, image.

The investigation of the two translations of "Shelter from the Storm" has shown that the meaning of a song comes from all four modes taken separately—music, voice, sound engineering and text—and, more importantly, from the interaction between them, with the addition of visual elements in the case of Sarclo's YouTube video.

2.2. Transduction and transformation of humour in "Rainy Day Women"

The opus "Rainy Day Women #12 & 35" is one of Dylan's most famous songs. As mentioned in section 1.5.6, its prominence stems from the fact that it is the opening song of the extremely popular double album *Blonde on Blonde*, released in 1966. The song is also very conspicuous because of its brass band arrangement. Part of the humour in this song relies on the atmosphere created by the festive music, which encourages the listener to interpret the expression "get stoned," in the refrain, as a pun. Therefore, the French artist willing to reproduce this humour might want to pay at least as much attention to how the song will be adapted musically as to the translation of the text. This case study shall focus on intermodal relationships between text, music and voice, and how they are used to create humour in the SW, thus raising the question of how this multisemiotic combination can be transferred to produce the same effect in a new context.

2.2.1. The SW: when the music and the voices amplify the text

In addition to the aforementioned studio version (1966f), some references shall be made to two different live versions: one with The Band on the album *Before the Flood (1974c)* and one

which Dylan played on MTV (1995b). While the first version was recorded with brass instruments, the other two are essentially centered on the guitar, which makes the blues harmonic structure of the song more conspicuous, through the use of the bottleneck[81], for example. These variations in the instrumentation are significant, as they impact the way the song is perceived. Foregrounding the blues idiom, for example, with its connotation of lament (Poague, 1979, p. 85), may be a way to draw the listener's attention to the narrator complaining about being criticised for playing on an electric guitar, straying away from traditional folk.

The introduction serves to set the tone: the song—and the album—opens with a snare drum, with its potential military connotations (Machin, 2010, p. 170), along with cymbals, before the tambourine is introduced. Significantly, it is played loosely throughout the whole song, slightly later than the beat, which, in this context, opens the possibility that the musician may be intoxicated. Finally, the rest of the band enter, conspicuously composed of a honkytonk piano and brass instruments accompanying Dylan's characteristic harmonica, signalling his presence before he begins to sing. Before the first verse, silly laughter and screaming are heard in the background, as if the listeners were invited to a party.

When Dylan eventually starts singing, his voice is a sort of drawl. He also laughs while singing, in the first verse and in the second refrain. Margotin and Guesdon record producer Johnston declaring that Dylan's laughter was caused by the general mood in the studio, in particular when Johnston "put a drum around Kenneth Buttrey's neck and had him bang it while marching around the studio" (2015, p. 219). The listener may interpret it either as irrepressible laughter due to being drunk or stoned, or as Dylan deliberately pretending to be "stoned." It seems that the introduction of laughter in the song is not simply incidental to what was happening in the studio. According to Margotin and Guesdon, Dylan requested all the musicians to laugh and shout in the background "to create a festive atmosphere" (2015, p. 219). Like an additional instrument, the presence of laughter can thus be seen as the result of an artistic intention drawing the audience's attention to the text in such a way that they will look for something funny, and therefore end up interpreting the word "stoned" as a double entendre. All these elements converge, conducing the audience to interpret the refrain as a pun. The intermodal relationships, both between music and text and between voice and text, can be identified as amplification (see section 1.4.10.2), as their role is to narrow down the meaning of a polysemic word in the lyrics. The most characteristic feature of this song is probably the motif played by the brass instruments in the first seconds of the song. Margotin and Guesdon

81 Bottleneck: "a device shaped like the neck of a bottle that is worn on a guitarist's finger and used to produce sliding effects on the strings" ('Bottleneck, *N.*', 2021).

record that this is

> the first Dylan song recorded with brass instruments, which gives the piece its singular atmosphere, as do the circumstances of the actual recording. Bob Johnston recalls, "He played me the song and I said, 'That sounds like it's for a damn Salvation Army band.' He [Dylan] said, 'Can you get one?' and I told him, 'Probably not, but I can try'" (2015, p. 218).

Gill comments on the creation of the song and the general attitude towards creation adopted all by the musicians present:

> Dylan wanted to try something a little different and suggested recording the song out in the studio parking lot with a Salvation Army band. Drummer Kenny Buttrey felt that the local Salvation Army band might be a little more disciplined than Dylan expected, and suggested that, if Bob was after a more ramshackle sound, the musicians already assembled could "play pretty dumb if we put our minds to it." Accordingly, he dis-assembled his drum kit, laying the bass drum flat across two chair-backs and deadening his snare-drum to approximate the sound of a marching-band drummer. Al Kooper switched from organ to tambourine, augmenting his part with assorted yelling and whooping. […] Charlie McCoy played bass and trumpet on that track at the same time—the bass with one hand, and the trumpet with the other—because we didn't overdub on that album at all, Dylan was adamant about that (1998, p. 97).

This description gives an idea of the spirit of madness and merriment behind the creation of this opus. The sound of a Salvation Army band immediately brings to mind images of Christian celebrations, Christmas in particular. Dylan's idea to "try something a little different" may have been inspired by former practices of parodying popular songs. In *Reds, Whites, and Blues: Social Movements, Folk Music, and Race in the United States*, Roy reports a long tradition of parodying, entrenched in the history of US politics:

> Organizers associated with the Industrial Workers of the World (IWW, or Wobblies) adapted popular songs, hymns, and ditties as propaganda pieces. Goaded by the Salvation Army bands that were drowning out their soapbox oratory in Spokane, Washington, they began by parodying the evangelical songs that promised a better life in the hereafter (2010, p. 72).

Seen in this light, Dylan's desire to use this specific sound may be interpreted as a desire to parody, not one song specifically, but a whole genre, by simply alluding to it musically. In the context thus created, the military snare drum mentioned above, for example, is only present in the song so as to deride the discipline it convokes, by drowning it in the musical chaos of the piece.

All the verses are built on four iterations of the anaphora "They'll stone you when…," which make it clear that the verb "stone" is used to mean "to cast stones at someone." The antanaclasis[82] on the term "stone" is only introduced with the refrain at the end of verse 1.

82 Antanaclasis: "the repetition of the same word or form or sounds but in different senses in the near co-text" (Wales, 2011e, p. 349).

According to Dylan's biographer Heylin, the artist declared in 1966, as an introduction to the song at the Royal Albert Hall, that, contrary to what the English press proclaimed, he did not write drug songs (2011, Chapter 13). Heylin propounds that Dylan said this "in the most stoned voice imaginable" (2011, Chapter 13), thus suggesting that his voice somewhat undermined his statement. In spite of his protestation, Dylan undoubtedly knows that the expression "getting stoned" will be heard as a pun, especially in the context of the mid-60s.

The detail of all the lyrics shall not be investigated, but a selection of lines from the verses gives a hint of how some of them resonate with the context. The line "They'll stone you when you're trying to make a buck" could be a response to accusations that his artistic endeavours are "inauthentic" and he is only interested in making money, as one of the journalists suggested during a press conference in San Francisco in 1965 (Route TV, n.d.). When Dylan is questioned about what would lead him to "get out of the music field into another field," the journalist asks him if he would quit that job if he stopped making money. Dylan's reaction shows that he interprets it as mere provocation: to fudge the issue, he gives a long and nonsensical answer, leading the journalists to change the subject (Route TV, n.d., 2:55-3:30). Arguably, "Rainy Day women #12 & 35" is the singer's own way of answering that sort of provocations from the press. The author's irritation is palpable in other lines, such as the acerbic "they'll stone you and then they'll say 'good luck.'" This allusion to hypocrisy echoes a song released a few months before, *Positively 4th Street*, in which Dylan's opening line begins a long series of similar statements: "You got a lot of nerve to say you are my friend / When I was down, you just stood there grinning" (1965m). The line "[t]hey'll stone you when you're playing your guitar" may be a reference to his performance at the Newport Folk Festival when he was castigated by the folk purists for playing an electric guitar, supposedly making his music less "authentic." As shall be demonstrated in section 2.2.4, this second reference may have found its way to the French translation.

While Dylan begins each line in the verses with the expression "they'll stone you," in the two-line refrain, he switches to the passive voice, which leads him to use the structure "get stoned." Its polysemy is reinforced grammatically as it is preceded by the modal auxiliary "must," which can be interpreted as an epistemic or pragmatic modal. It can potentially mean "it is in the nature of things for people to get castigated, it is bound to happen"—epistemic modality—or "everybody should try smoking marijuana": pragmatic modality, meaning the speaker invites the addressee to do it.

2.2.2. Four strategies to translate a pun

Aufray is the only translator to have adapted the song in French. He has recorded it three times: one studio version on the album *Aufray trans Dylan* (1995p), then a live version (1997c), and finally another studio version, a duet with Didier Wampas on the album *New Yorker* in 2009 (2009g). A few of the variations in the instrumentation shall be analysed in section 2.2.5, as they have consequences on how the song is perceived.

A French version of Dylan's album was released in 1966, with information about the songs in the liner notes:

> Tous les morceaux de cet album sont intéressants. RAINY DAY WOMEN #12 & 35, un blues qui fait penser à la fois à la Nouvelle-Orléans, et à l'Armée du Salut, est à double sens, comme souvent chez Dylan. Cette femme qui se fait lapider (STONED), Bob la console en lui disant que tout le monde doit être STONED, ce qu'on peut traduire en argot français par "défoncé".
>
> [All the songs on this album are interesting, Rainy Day Women #12 & 35, a blues that reminds us at the same time of New Orleans and the Salvation Army, has a double meaning, as is often the case with Dylan's songs. This woman who gets stoned, Bob comforts, telling her that everybody must get "stoned," which can be translated in French slang as "défoncé"] (1966d).

By writing this as early as 1966, the author of these liner notes is perpetuating the idea that the word "stoned" should be construed as having a double meaning, perhaps even before the listeners have an opportunity to listen to the record, hear the song and make their own opinion. The use of capital letters is an additional way to draw the audience's attention to one word specifically. By the time Aufray decides to record his own adaptation of the song in 1995, this double meaning is completely associated with the song, making the translation of the supposed pun a central issue for the translator. Whether or not Aufray believes that there is a reference to drugs in the song, he cannot ignore that this is what made the song famous and that even the listeners of the song in the target language are likely to have the original song in mind while listening to his adaptation. This is especially true as Aufray is writing a diachronic translation, almost 30 years after the SW was released. If the pun in the refrain is to be translated, the translator has to find an equivalent pun in the TL to refer to drugs.

In the article "On the (Mis/Over/Under/)Translation of the Marx Brothers' Humour," Adrián Fuentes-Luque suggests 4 different strategies when the translator is confronted with a pun (2010, pp. 185–186). The first one is literal translation, which can cause perplexity for the TT receiver and, most of the time, means losing the comic effect by translating only the obvious meaning of the ST and losing the polysemy. The author notes that there are exceptions, as there are cases when a literal translation has the same double meaning in the TL. In this particular song, the translation of the verb "stone" in French is "lapider," with absolutely no possibility

for an antanaclasis, and no relation with drugs. The second strategy envisaged by Fuentes-Luque is "explanatory translation" (2010, p. 186), by which he probably means that the translation is not necessarily humorous but aims at explaining the humour of the ST. According to the author, while this may allow the translator to avoid the bewildering effect of literal translation, the humour is lost. In the case at hand, with all the other parameters involved in song translation, an explanatory translation seems hardly possible. The third strategy, which he calls "compensatory translation" (Fuentes-Luque, Adrián, 2010, p. 186), means replacing the pun by a different pun at another point in the text. As Zatlin remarks in *Theatrical Translation and Film Adaptation: A Practitioner's View*, "To translate comedy—or occasional word play within a serious text—the translator needs a sense of humour" (Zatlin, 2005, p. 92). The question may be raised, then, if the translator's sense of humour should be similar to the SW author's if the TW is to produce an equivalent effect, or on the contrary if a similar effect on a different target audience can only be produced through adaptation to that audience. Zatlin propounds that

> [w]hen playwrights have deviated from standard language to achieve certain effects, the translator must do so as well. If the audience for the original play would laugh at something someone says, or gasp in dismay, the audience for the translation should too. In theory at least, an obscenity should be translated by an equivalent obscenity—taking into consideration the actual shock effect of the expression in one language before choosing the equivalent in the target language (2005, p. 92).

Zatlin adds that, in practice, censorship must be taken into consideration. In the case of "Rainy Day Women #12 & 35," another factor that may need to be considered is the expectations of Aufray's target audience. He has declared that his stance concerning the use of drugs is very different from Dylan's:

> je ne buvais pas d'alcool, je ne fumais pas de tabac ni d'herbes. J'ai toujours été quelqu'un de très responsable. […] C'est peut-être ce grain de folie qui m'a manqué tout au long de ma carrière, ce qui m'a empêché de suivre les copains dans leurs aventures.
>
> [I did not drink alcohol, I smoked neither tobacco nor grass. I have always been a very responsible person. […] Maybe it is this touch of madness I did not have all along my career, which kept me from following "les copains"[83] in their adventures] (Bellaiche et al., 2003, p. 50).

Aufray adds that his aversion to drug and alcohol excluded him from the hippie movement and sometimes interfered in his relationship with Dylan, more specifically, as the latter was

83 The words "les copains" may either be translated as "my friends" or as a reference to a category of artists in particular, as a reference to "Salut les copains," i.e. Aufray's *Yéyé* friends (see also sections 1.3.6 and 4.1.5)

completely immersed in it[84] (Bellaiche et al., 2003, p. 51).[85] In this context, what could be expected is that Aufray will want to avoid making a pun on drugs, which might not be well received by his audience.

The last of the four strategies proposed by Fuentes-Luque, "effective or functional translation," involves a "reformulation" of the joke, for example (2010, p. 186). The result that is sought is to create the same effect, which is to make the TT receiver laugh, even if the cause of the laughter is completely different from the one in the ST. Froeliger states that Aufray plays on the word "planté" (2016, p. 45). "Un plant de cannabis" in French refers to a "cannabis plant." The verb "planter" does not only mean "to plant." Used as a pronominal verb—"se planter"—it is a colloquial way of saying "to fail / to bungle / to make a mess of something," as well as "to crash / to have an accident." Although the reference to smoking weed in particular is much less obvious than in "get stoned," the translator in 1995 can rely on the fact that the text has become one of Dylan's most famous songs in great part because of the central pun. Therefore, the translation uses the already famous double meaning of "stoned," in the hope that the listener will understand, throught the word "planté," that drugs should be associated with failure, making the TW an anti-drug song.

If Aufray's translation is to be a "functional translation" (Fuentes-Luque, Adrián, 2010, p. 186), the pun on the word "planter" must create the same reaction in the TT receiver as Dylan's pun on "stoned." However, it seems likely that most listeners will not even detect the presence of a pun, as the meaning of the verb "se planter"—to fail—in the line "tout l'monde un jour s'est planté" is very obvious whereas the expression "un plant de cannabis" is not obvious at all. For two meanings to coexist and therefore to create a pun, there needs to be a certain familiarity of the receiver with both senses, which is unlikely to be the case among Aufray's listenership, due to the artist's aversion to drugs. The supposed anti-drug message, which rests on an association between drug and failure, is also completely overshadowed by the festive musical arrangements, as shall be explained in section 2.2.5.

2.2.3. The interplay between pronouns: the "us versus them" rhetoric

In the refrain, Aufray translates neither the notion of "stoning" nor of taking drugs, singing

84 "It": Although it is not entirely clear from the structure of his sentence, Aufray probably means that Dylan was immersed in the hippie movement, not that he was himself severely addicted.

85 "c'est vrai que cette hyper-responsabilité et ce côté moralisateur—que je m'appliquais à moi-même—vont m'exclure de l'aventure hippie, de la drogue et de l'alcool dans laquelle ces gens-là se trouvaient. Je ne vais pas pouvoir bien communiquer avec le Dylan new-yorkais qui, lui, était complètement dedans".

instead “[t]out le monde un jour s’est planté” [Everybody has messed up someday]. Thus, Dylan’s reference to getting castigated by the press and by some of his spectators, is lost in translation. More importantly, Dylan creates proximity with his audience through his use of two pronouns, another aspect which is not present in the TT. The second-person pronoun “you”—in the anaphoric “[t]hey’ll stone you when”—is used impersonally and is thus not referential: arguably, it corresponds to the impersonal “on” in French. Nonetheless it introduces an unidentified addressee, therefore creating an interaction between the narrator and the listener. The refrain begins with the words “I would not feel so all **alone**”—in which the modal auxiliary “would” implies “if I were you”—which suggests “it is happening to me too.” The adjective “alone” seems to indicate that the pronoun “you” refers to each person individually rather than a group of people, i.e. in French, “tu” and not “vous.”

Aufray deletes this addressee completely, as he begins each sentence in the verses with a past participle: “planté.” Two linguistic operations appear to be at work in this change: a modulation and an ellipsis. First, he uses a modulation—from active to passive—translating “they’ll stone you” as “(tu es?) planté” [(you are?) stranded], then he removes both the subject and the verb, keeping only the past participle “planté.” This conjecture implies considering the words “planté” as a residual past participle, i.e. the sign of an underlying passive structure, as in sentences such as “this work, (which was) **painted** by Van Gogh, is not part of the exhibit.” However, the word “planté” has many different meanings. The expression “se faire planter” means “to get abandoned / dumped / ditched”; “planter” may signify “to stick something somewhere / into something / into someone,” with a colloquial expression stemming from it: “se faire planter” [to get stabbed]. This last image may suggest “backstabbing,” allowing the translator to allude to the implication of hypocrisy in the ST, mentioned in section 2.2.1: “They’ll stone you and then they’ll say ‘good luck.’” If “planté” is to be understood in the sense of “stranded,” it does not necessarily imply an agent, which means that Aufray’s translation also leads to the deletion of the other pronoun: “they.”

In order to determine whether the structure used by Aufray—passive or not—is a choice on the part of the translator or whether it is a linguistic constraint deriving from the lack of an equivalent structure in the TL, other possible translations need to be considered, which would transfer Dylan’s active structure. If the translator chooses to keep an active voice in the anaphora “they’ll stone you,” he is confronted with the difficulty of translating the pronoun “you.” The French indefinite pronoun “on” is impossible, as it only has a nominative form but no accusative, i.e. it can never be used as a direct object, only as a subject. In this sentence, the other option to translate the pronoun “you” is “tu,” as mentioned above, with the following

result: "ils te plantent." While this possibility is grammatically correct, it could be argued that it is an overtranslation of the pronoun "you," which is commonly used impersonally in English, where the French speaker would use "on." From the point of view of metrics, the expression "ils te plantent" seems to be a good choice as it has three syllables, like the ST, contrary to Aufray's choice—"planté"—which only has two. In addition, it gives the performer the possibility of pronouncing a fourth syllable in some lines if necessary, by pronouncing the silent "e" in the verb "plantent." Although this flexibility makes it appear to be a good option, this choice must be confronted with the fact that the rhythm of the anaphora in the ST is iambic: "They'll **stone** you **when**…" As it would seem very unnatural to place the beat on the pronoun "te" in "ils te plantent," choosing this translation would require performing two notes in the anacrusis[86] at the beginning of each line so as to stress the first syllable of the verb—"ils te **plan**tent"—on the first beat of the musical line. By choosing to transfer the anaphora as "plan**té**," Aufray matches the stress pattern of the SW: "They'll **stone** you" / "plan**té** comme" (oOo).[87]

In the same way as translating the ST "you" with the pronoun "tu" can be seen as an overtranslation, the pronoun "they" used by Dylan is often translated with the indefinite "on" in French, which may have been one of the factors leading Aufray to use a passive structure. However, deleting "they" completely, as Aufray does—i.e. not expressing the agent—completely eliminates the finger-pointing effect contained in the ST. "They" may refer to the press, to critics, or to the members of the audience who booed during his tour in 1966. Precisely because "they" refers to a group and is used impersonally, it is a way of denunciating a great variety of actors in a sweeping motion. This meaning is lost in Aufray's translation, which has no agent at all. To sum up, leaving aside any consideration of metrics and the translation of the pun, two translations are possible for "they'll stone you," one active—"on/ils te lapide(nt)"—and one passive: "Tu te fais lapider" [You get stoned].

Not only is it impossible to know if, depending on the meaning of "planté," the line is supposed to be construed as a passive or not, but the translation of the beginning of the refrain adds to the confusion. The line "I would not feel so all alone" is a conditional, as in "I would not worry about that." The condition which is implied by that grammatical structure is "if I were **you**," as mentioned above. Aufray sings: "Non, **je** ne suis pas le seul à qui c'est arrivé"

86 Anacrusis is a term used both in metrics and in music. It is described, in metrical studies, as "an unstressed syllable at the beginning of a verse, which serves as a kind of metrical introduction" (Wales, 2011a, p. 18). In musical terms, it is "a short musical event having the character of an upbeat or pickup, i.e. a rhythmic figure and/or short tonal process propelling the music into whatever it immediately precedes" (Tagg, 2013, p. 581). A famous example: the two notes on the word "happy" in the famous song "Happy Birthday to You".
87 The letter "O," lowercase (unstressed syllable) and uppercase (stressed syllable) is used by W. Stannard Allen to help visualise stress patterns (1966).

[No, I am not the only one to whom this has happened]. In the ST, Dylan seems to show sympathy for his addressee(s), telling them that what happened to them could happen to anybody—“everybody must…,” therefore possibly implying that it has happened to him too. The TT, on the contrary, does not include the listener at all. As Dylan seems to imply that what is happening to the addressee is in no way unusual, a possible translation for this sentence could be “ça ne devrait pas te surprendre” [it should not surprise you]. This meaning is reinforced by the next sentence, with the modal auxiliary “must,” which, in its epistemic sense, expresses something that is inevitable. It converges with the use of the modal “will” in “they**’ll** stone you,” which is not a future but expresses inevitability of the behaviour of the subject “they,” as in “boys **will** be boys” or “bees **will** sting if you touch them.”

Aufray’s translation, using the first-person pronoun “je,” leads the listener to understand that the passive subject of the verb “planté,” elided in the verses, is “I” and not “you.” As a consequence, the effect on the TT receiver is completely different: instead of conveying an expression of sympathy between narrator and addressee, the song sounds as a lament about what happened to the narrator. The sense of connection between the narrator and the addressee which was present in the SW is lost. The rhetoric could be summarised as “**they** will find any occasion to castigate **you**, whatever you choose to do, but don’t worry, it happens to **me** too, all the time.” A more accurate translation could be obtained simply by changing the TW refrain to “non, **tu n’es** pas le seul à qui c’est arrivé” [no, you are not the only one to whom this has happened], “non, **tu** ne dois pas te sentir isolé” [no, you should not feel isolated], or “mais non, **tu** n’es pas un cas isolé” [no, you are not an isolated case].

2.2.4. The verses: a case of transduction

Aufray completely rewrites the text, adding an extra verse. Rather than translating the meaning of the lines, he focuses on infusing humour in the song, through unexpected associations of sound and images. For instance, the meaning of the first line, “planté comme une sirène aux sargasses”—stranded like a mermaid in the Sargasso Sea—has no link with the original text whatsoever: “well, they’ll stone you when you’re trying to be so good”. As the Sargasso Sea has the reputation of being a particularly calm area, it seems to make sense for sailboats to be stranded there, so the sentence conveys a general impression of immobility. Perhaps Aufray’s intention is to introduce the verb “planté” while informing the listener as to how the verb should be interpreted. Aufray rhymes this sentence with “joint de culasse” [cylinder head gasket], a typical mechanical breakdown, reinforcing the meaning “stranded.” The third line, “Planté sur

une ligne RATP," may have a link with the ST line "when you're tryin' to go home." RATP, or Régie Autonome des Transports Parisiens, is the name of the company that runs the Paris underground. The translation of this line can be seen as the result of a domestication approach: a lot of Parisians, having experienced being stuck on the Paris underground at the end of a working day, will probably relate to this translation.

The rest of the text is very far from the meaning of the ST, with the exception of one line: "They'll stone you when you're playing your guitar". Aufray uses the expression "[p]lanté comme un rocker sans guitare" [Stranded like a rock star without his guitar]. Aufray uses to his advantage the fact that the word "guitare" has the same end sound in the TL as in the SL, using this same sound twice in other transparent words in the preceding line: "une star sans oscar" [a star without an oscar]. The word "rocker," a borrowing from the SL, allows him to connote an electric guitar rather than an acoustic one, hence referring to Dylan's historical concert in Newport (see section 2.2.1). In the live version (1997c), Aufray changes the line to "comme **Johnny** sans sa guitare," fashioning an equivalence between Dylan and Johnny. This is another case of domestication, as the name "Johnny," used without his last name—Hallyday (see section 1.5.1.3)—is a very clear reference for a French speaker, immediately associated with rock'n'roll, while the allusion would probably not be understood at all anywhere else in the world. By changing this line, Aufray is producing an equivalence, associating the word "rocker" with the name "Johnny," thereby associating Hallyday with Dylan. It could be a way of saying that the importance of Johnny in France is comparable to the fame of Dylan in the USA. He may even be drawing a parallel between the two artists in relation to the Newport festival, by reminding how Hallyday was booed by French audiences when he began his career at the cabaret L'Orée du Bois in 1958 (Cassati, 2013, Chapter 2). In the third version of the song, on the album *New Yorker*, Aufray changes the line back to the original version, therefore deleting the reference to Hallyday. However, as mentioned in section 1.5.1.3, he continues to associate the French artist with Dylan when he sings a duet with him on "Jeune pour toujours" (Aufray, 2009c), the adaptation of Dylan's song "Forever Young" (1974b).

An analysis of the verses makes it seem improbable that the TW will be heard as an anti-drug song. Considering Aufray's aversion to drugs, the number of drug-related puns is impressive, permeating the whole text, in addition to the aforementioned verb "planter." Lefevere propounds that, for the TT to produce a similar effect as the ST, the number of puns in the TT should be approximately the same as in the ST (1992, p. 52). Aufray's text, contrary to Dylan's, is saturated with puns about drugs, presented in such a way that they are not likely to be perceived as a negative element.

In verse 1, the second line, mentioned above, features the words "joint de culasse." As Aufray is translating a famous song, reputed to include a pun on drugs, the word "joint" will probably be understood as a reference to drug, which gives the impression that Aufray wants to draw his listeners' attention to the subject from the onset, so that they will look for puns in the whole song. There are many other references to intoxication, either from alcohol or from drugs. The slight shift from drugs to alcohol converges with the origins of the song. According to Phil Spector, Dylan wrote it after hearing Ray Charles perform "Let's Go Get Stoned" (1966),[88] which, as Valerie Simpson remarks, was about drinking gin and not smoking weed (Shelton, 2011, Chapter 9). The obvious meaning of the words "un flic sans pétard" in verse 2 is "a cop without a gun," but "pétard" is also a synonym for "joint." The noun "un pochard" is a colloquial word for "a drunk." The expression "souffler dans le ballon" [blowing into the breathalyser] is a reference to alcoholism. Finally, the line "[r]aide comme un archer/archet au violon" may be interpreted in different ways. If construed as "[r]aide comme un arche**r** au violon" [Stoned as an archer playing the violin], it suggests that the word "arche**r**" could refer to a bowman who is so stoned that he picks up a violin instead of his bow. On the other hand, if it is heard as "[r]aide comme un arche**t** au violon" [Stiff as a bow on the violin], the narrator's degree of intoxication—"raide"—is compared with the intense stiffness of a bow when it is used to play the violin. This second meaning rests on the listener's knowledge of music: bows include a screw at one end, which violinists must use to tighten the bow hair before they can play. A third meaning must be added, as the colloquial expression "au violon" also means "(to be) in the nick." The line could be construed as the bowman finding himself in prison because he has drunk too much. This connotation of illegality is made all the more conspicuous as the line follows the allusion to the breathalyser. The association between the two is reinforced by the rhyme "ballon" / "violon."

One line in particular plays on the medium, i.e. the fact that the song is heard rather than read: "planté sur une route défoncée." The word "défoncé" is polysemic: it can mean "damaged"—"potholed," applied to a road—but also "stoned," i.e. intoxicated by drugs, a term not applicable to alcohol). The listener has no way of knowing if there is a comma before the adjective, and if there is a silent "e" at the end, i.e. if the past participle is to be understood as feminine or masculine. As a result, the sentence can be understood either as "planté sur une route défoncée" (stranded on a road full of potholes), or "planté sur une route, défoncé" ("stranded on a road, stoned"). The adjective "raide," used three times, has the same possible

88 A cover version of a song recorded by The Coasters in May 1965 (1965).

signification as “défoncé,” a figurative meaning which probably derives from its literal one: “stiff.” When used to refer to drug intoxication, it is especially used as a modifier for the adjective “défoncé”. A backtranslation of “raide déf(oncé)” could be “completely stoned.” As the two words often collocate in this context, Aufray may be using the word “raide” as an echo of “défoncé” to suggest a correspondence between the two.

If there is an anti-drug message in this song, it is doubtful that many listeners will perceive it, drowned as it is in the humour created by all these double meanings. In addition to the fact that all these words are potential references to drugs, their presence in Aufray’s text is all the more surprising as they belong to an informal register, which Aufray very rarely uses (see section 3.1.6.9.9 as an example).[89] Employing colloquialisms reduces the distance with the listener, creating a proximity which contributes to the use of humour. Arguably, the atmosphere thus created makes the song inefficient as an anti-drug song. The use of colloquial terms in this song extends beyond the lexical field of drugs, for example with the word “(un) cave”—not to be confused with the feminine “(une) cave,” (a basement/cellar). The term “(un) cave” could be translated “(a) sucker”—i.e. a loser—and is consequently another expression of failure, hence its association with “Tchernobyl” at the same line to refer to the explosion of the Russian nuclear plant in 1986, which was then a noteworthy and relatively recent event. The noun “cave” belongs to the same sub-standard French as “planté,” and is notably used in the slang dialogues of the French underworld in old French comedies with dialogues by Michel Audiard (Grangier, 1961). This network of words also imbues the song with a certain form of humour. This considerable use of colloquialisms is best summed up by the title, which is spelt “Tout **l'm**onde un jour s'est planté” instead of “Tout **le** monde un jour s'est planté.”

2.2.5. Aufray’s instrumentation: police cars, accordions and punks

The musical mood of the song is likely to draw more attention than—and thus to undermine—Aufray’s attempt to associate drugs with failure with the pun on “plant” and “planter.” Low underscores the prevalence of music over text in *Translating Song*:

> Most listeners focus on the music, at least on first encounter. There are many ways in which the musical dimension of a song can dominate the words—strong rhythms, percussive effects, instrumental riffs, striking harmonies, vocal timbres, changes in orchestration. The magic of good music is such that even if you can hear the words, the musical elements dominate (2017, p. 6).

89 A noteworthy exception is “Maggie la ferme,” Aufray’s translation of “Maggie’s Farm”.

This implies that, even when a song is considered to be mostly logocentric, the musical element will generally predispose the listener to apprehend the text in a certain state of mind. To assess the effect of Aufray's adaptation on the listener, it is therefore relevant to study his musical choices. Contrary to the text, who is exactly the same in all three recordings, Aufray's arrangements have evolved throughout the three recordings.

He does not have a brass band on the first recorded version, but blues rock arrangements, notably with the lead guitar, present throughout the whole song. The instrumentation is much closer to the live rendition Dylan performs with The Band on the album *Before the Flood* (1974c) than to the studio version present on the album *Blonde on Blonde*. It is possible that Aufray had a tour in mind when he recorded the album *Aufray Trans Dylan*, and therefore made the choice of a guitar arrangement rather than a brass ensemble so as not to make it too complicated for the song to be played live. Another hypothesis is that he thought the sound of a Salvation Army band would not evoke anything to a French listener, who might associate this music with circus music, possibly. Aufray uses an orchestral siren whistle at the beginning of the musical introduction and at the end of the second verse, perhaps as a TC correspondence to connote merriment. This is the same instrument Dylan had used in the song "Highway 61 Revisited" on the album which precedes *Blonde on Blonde* (1965e), an instrument referred to as a "police car" in the liner notes (1965i). It produces a very characteristic sound in "Highway 61 Revisited" and is likely to be considered as a musical quotation by Dylan aficionados who listen to "Tout l'mond' un jour s'est planté." The instrument is given even more prominence in the first live version of the TW (Aufray, 1997c), in which it appears at the end of the second and third verses, also on an otherwise very bluesy arrangement—thanks to the sound of the harmonica, in particular, played in a very breathy style. The sound of the "police car," rather unexpected in a song, contributes to the atmosphere of merriment described in section 2.2.4. In the third version of the song (Aufray, "Tout l'mond' un jour s'est planté"), Aufray uses a brass band, giving his adaptation a sound that is much closer to Dylan's original studio version.

In addition to the instruments, Aufray creates a merry atmosphere in the song thanks to other ingredients. In the first version, the refrain is sung first by Aufray alone in verses 1 and 2, then by a group of people whose singing is closer to screaming. Arguably, in the second version, which is a live rendition, the presence of an accordion solo after the fourth verse creates a French equivalent of the Salvation Army band. This instrument, in French culture specifically, is often associated with a type of popular dance events called "bal musette," usually taking place in the street. The instrument may also have other associations in different contexts—such as tango, for example—but in this song, the musical reference is salient because of the

performance of the solo, essentially a quick succession of triplets. To this musical association must be added the effect on the audience of the visual presence of the accordion, as it is a live performance. Aufray's choice of using the accordion to convey festive connotations similar to the Salvation Army band in Dylan's song could be seen as a musical form of domestication. In addition to a few screams here and there that might connote a "rock'n'roll attitude," Aufray shouts the word "Allez !" in the middle of the fifth refrain (1997c, 3:17) so as to spur on the musicians—and the audience, probably—to sing the central line.

The third—studio—version has the atmosphere of a live version. At the beginning, before the musicians start playing, someone says something in English which cannot be heard very well ("we'd all be like this"?), but which must be a visual joke, as the pronoun "this" is a deictic. The musicians are heard laughing, apparently as a reaction to what was said—and shown, possibly. Perhaps the intention is to consider even the laughter on Dylan's version on *Blonde on Blonde* as an instrument, and to strive to reproduce exactly the same atmosphere. Additionally, the album *New Yorker* is a series of duets, and the persona of the artists that were chosen to sing alongside Aufray is certainly not innocent. For the opus "Tout l'mond' un jour s'est planté," the artist singing with Aufray is Didier Wampas, from the band The Wampas, created in 1983. His very presence in the song is an element of humour, due to his persona. He is a punk performer, with a very different audience from Aufray's, and is famous for acting crazy on stage and singing out of tune. His presence in itself connotes chaos and merriment. It seems reasonable to expect that all these elements are present in the listener's mind and add to the fact that he sings with his usual shrill voice and screams at the end of the song.

2.2.6. Transduction and adaptation

Judging from the way Aufray saturates the TT with drug-related puns which were not present in the ST, it seems that he operates a transduction (see section 1.2.6), i.e. "translating" textually elements which, in the SW, were present in other modes—the music and the voice—as explained in section 2.2.1. In the first studio version he records, he transfers few of the musical elements present in Dylan's *Blonde on Blonde* version, elements which may have suggested intoxication. Aufray's text, on the other hand, seems to be entirely written around the idea that the song should be about drugs. Dylan has sung a great number of alternative lyrics on stage since the first recording of this song, such as "they'll stone you when you're trying to take a bath" (1974c) or "they'll stone you like you get hit by a truck" (1995b). However, the refrain has remained constant, as well as the anaphora "they'll stone you when…" Therefore, it may

come as a surprise that Aufray decides to completely rewrite a song which is one of Dylan's most famous. As has been demonstrated, in Aufray's translation, the notion of castigating or even criticising, conveyed by the word "stoned," disappears from the refrain, and the puns added to the text by Aufray completely overshadow the meaning of the ST verses.

Fuentes-Luque propounds that, when translating puns "the resulting version might well be completely different from the original, albeit operational for the intended goal" (2010, p. 179). By disseminating puns about drugs throughout the verses, Aufray gives the impression that transferring the "drug pun" of the SW is the only "intended goal" he is focusing on. In this process, he leaves aside the other aspect of the song, namely the rhetoric created by the three pronouns: "I/you/they." His use of the verb "planter" refers, on the one hand, to an accidental effect of misfortune in the verses—to be stranded—and, on the other hand, to failure, involving the subject's agency, when used as a reflexive verb in the refrain: "se planter" [to fail]. Both these meanings seem to be diametrically opposed to Dylan's metaphor—"stoning"—which signifies a deliberate act performed by an outside perpetrator. What remains of the SW in this translation is the use of humour. In the TW, it could be seen as an act of self-derision to downplay the acknowledgement of being a loser, while, in the SW, humour establishes an emotional distance with the bitter resentment that Dylan was expressing at being castigated by the press and part of his audience. Even if he feels attacked, he prefers to laugh about it and dismiss the criticism, inviting his fans to do the same. As some of the listeners may feel targeted by the pronoun "they," it could be said that the opus illustrates the aphoristic formula attributed to George Bernard Shaw: "If you want to tell people the truth, make them laugh, otherwise they'll kill you."

Aufray may have judged that the original lyrics were irrelevant, as they are too closely related with Dylan's biography at one specific moment. In this case, the question that arises is why he chooses to adapt it. As the song is very famous, perhaps he felt that what mattered was translating the only element of the song the target audience is familiar with: its association with drugs. In "Narrative Authority and Social Narrativity: The Cinematic Reconstruction of Jane Eyre," Jeffrey Sconce investigates film adaptation, commenting in particular on the possible inclusion of a scene which the majority of the audience remembers, even though it does not exist in the novel: a scene involving Jane being rescued from the fire by Rochester (1988, p. 54). Sconce questions what should be considered the "true" identity of the work in the context of "commercial adaptation" (1988, p. 54). Addressing the demands of adaptation, he proposes that the adaptation needs to serve "both its masters" (Sconce, 1988, p. 55) by which he means reconciling "the demands of Brontë's story with the demands of Brontë's audience" (1988, p.

54). Arguably, as song translators compose commercial adaptations, they find themselves in the same situation: they are expected to both serve the ST and their target audience. In this case, Aufray may have chosen to produce a translation based on what is expected of this song. As the drug-related content may be at odds with his usual audience, this choice would be in conformity with his alleged desire to conquer a new audience (see section 4.4.1).

2.3. "Dirge": an example of transduction from production to text

The way modes such as music and voice can influence how the text is interpreted by the audience has been scrutinised in section 2.2. The example of the song "Dirge" shall shift the focus to the role of sound engineering. Before the listener even discovers what a song is about, the soundscape of a song can be perceived in the first seconds and create an atmosphere, setting a stage on which the song will unfold, thus contextualising the words, conditioning how they will be interpreted. This aspect, called "sound staging" (see section 1.3.10), is defined by Tagg as "the mise-en-scène of sound sources (voices, instruments, sound effects, etc.), in one or more acoustic spaces" (2013, p. 583). It encapsulates vocal staging (see section 1.4.6), which has been investigated by Lacasse, in particular (1998a, 1998b, 2000).

Rob Fraboni, the sound engineer who recorded the song "Dirge" (1974a), explains that, for this opus, Dylan "wanted a kind of barroom sound from the piano" and a "raunchy vocal sound" (Margotin & Guesdon, 2015, p. 406). The adjective "raunchy," in US English, can be synonymous with "bawdy," "dirty" or "sloppy." It shall be argued that the distinctive acoustic quality of the song, produced on demand by the sound engineer, creates a context that influences the way the words are perceived. It serves to amplify them (see section 1.4.10.2), allowing the listener to narrow down the meaning of some words, as in the examples provided by Forceville (2009). As a result, in verse 1, when Dylan sings "The stage was set, the lights went out all around the old hotel," for instance, the word "old," which can take a wide variety of connotations depending on the context, is more likely to be interpreted as "run-down." In other circumstances, it could simply mean that it has been there for a long time, or that the narrator and the addressee share a history of going to that same hotel over and over again, possibly implying "**good** old hotel."

This contextual element, which is not at all explicit in the text, but present in the work of the sound engineer, may account for Sarclo's translation of the words "old hotel" as "hotel déglingué" [run-down hotel] in his French version of the song (2018b). It is therefore a shift from the semiotic resource "raunchy vocal sound" in the production to a lexical choice in the

TT. This results not only in the interpretation of the word “old” as “dilapidated,” but also in the register used by Sarclo, which is much more colloquial than the word “dilapidated” is in English, or even “run-down.” The choice of the register is probably influenced not only by the raunchy voice, but by the atmosphere of the song at large, in particular the “barroom sound,” which creates a setting in which it is more appropriate to use a colloquial register than a formal one. A parallel may be drawn with the lexical choices induced by the evocation of a “honky-tonk lagoon” in the French translation of “Stuck Inside of Mobile with the Memphis Blues Again” (see section 4.1.4). The “barroom sound” on the piano evoked by Fraboni, if characterised in acoustic terms rather than by association with a barroom, could be described as a shaky, approximately tuned piano, which is often referred to as a “honky-tonk piano,” for example when selecting a sound on a digital keyboard.

So as to give an idea of the register used by Sarclo, one possible translation for the word “déglingué” in English is “clapped out,” although it might not collocate well with hotel. “Shamble” or “grotty” would probably be better equivalents. In French, the word “déglingué” summons other connotations: it can also mean crazy, when applied to a person, as in the name of the punk band La Souris Déglinguée—initials LSD—which has been active since 1976 (*La Souris Déglinguée - Punk Oi de France - Discographie & Téléchargement d’album mp3 complet*, n.d.). The adjective used by Sarclo is the past participle of the verb “déglinguer” [to bust, to break]. It is impossible to assess the exact reasons which motivated Sarclo’s lexical choice, and in particular the transduction (see section 1.2.6) from quality of voice to wording, but as he is a seasoned performer, having been through many recording sessions himself, it is very likely that he can intuitively perceive the connotations conveyed by Dylan’s “raunchy” voice, even better than the average listener could.

In verse 3, Dylan uses the words “dirty, rotten shame.” The terms “dirty” and “rotten” are not used in their literal sense—i.e. as the opposite of “clean” and “fresh,” respectively—but rather, as pejorative words to qualify the noun “shame”. This accounts for Sarclo’s translation: “une honte pourrie et maudite” [a damned, rotten shame]. The word “pourri(e)” functions perfectly to transfer “rotten” as both the literal and pejorative senses also exist in French. The word “rotten,” used by Dylan, also connotes decay, like the derelict hotel mentioned in verse 1 and the sound of a run-down piano. The adjective “dirty” translates literally as “sale,” in French, and is also employed in a pejorative way, in particular when associated with an insult, such as “sale menteur” [you dirty liar]. However, it cannot be used here, as it would not collocate well with “shame,” and possibly also due to other constraints, such as the number of syllables. As a result, the other connotations of the word “dirty” are lost in the translation

process, which may be an additional argument to compensate them in the rest of the TT, for example with the word "déglingué."

Arguably, the "raunchy" sound Dylan is looking for on this song is characteristic of his style. In *The myth of popular culture from Dante to Dylan*, Meisel argues that the adjective "dirty" defines Dylan, "[n]ot just his voice, but his clothes, his hair, his manners" (2010, p. 166). According to Meisel, the fact that Dylan makes "miscegenation or hybridity the technical precondition of his sound" is a way for him to challenge all forms of boundaries, such as between "highbrow" and "lowbrow," and more specifically to confront racial discrimination, which is related to "cleanliness" (2010, p. 166). In terms of audio engineering specifically, Dylan's quest for a dirty sound can also be found in *Listen up! recording music with Bob Dylan, Neil Young, U2, R.E.M., the Tragically Hip, Red Hot Chili Peppers, Tom Waits…* (Howard & Howard, 2019). The author, sound engineer Mark Howard, recounts how, in 1996, Dylan asked him to improve the sound of his harmonica on a live recording so as to make it "a little more dirty" (2019, Chapter 14). This led Howard to giving his voice the same sound treatment, with Dylan concluding: "I want that sound on all the songs" (2019, Chapter 14).

2.4. Multimodal compensation in "Wanted Man": the reproduction of context

The song "Wanted Man" has a special place in the corpus under scrutiny, as announced in section 1.5.3. Although two French translations have been released, the first, performed by Hallyday, is presented as an original work. The credits read: "E. Vartan / P. Labro" (Hallyday, 1970b). The analysis shall reveal that it is an adaptation of "Wanted Man," without the shadow of a doubt. Aufray credits Dylan on his version, released the following year (1971). The year before Hallyday's recording, Cash contributed a duet with Dylan on "Girl from the North Country" for the album *Nashville Skyline* (1969), and the song "Wanted Man" was released on the album *Johnny Cash at San Quentin* (1969). Thus, the opus is associated both with Dylan's contribution to the country and western genre, and with Cash's concert in a prison on 24 February 1969. While only Dylan is credited for the song on Cash's album,[90] the latter presents it on stage as being co-authored:

> Last week, in Nashville, Bob Dylan, one of the top writers… well, I don't have to tell you who Bob Dylan is, the greatest writer of our times… was at our house, and he and I sat down and wrote a song together, and let me see if I can find it, and I'll sing it for you. Yeah, there it is, it's called "Wanted Man" (1969).

90 Cash is credited along Dylan on a later—studio—recording, on the album *The Mystery of Life* (1991).

As the song had not been recorded by Dylan, the only recording available is by Cash. Thus, as in the case of Mouskouri's cover version of Baez's "Farewell Angelina," Hallyday's "On me recherche" should probably be considered as a cover of a song by Cash. The musical arrangements certainly confirm this influence, as shall be demonstrated.

2.4.1. Hallyday's performance of the convict: multimodal markers of masculinity

Context is crucial in the case of this song: as the title suggests, the first-person narrator is a fugitive, who is "wanted" in a number of places, enumerated throughout the six verses. Cash had appeared in the newspapers, "escorted out of the courthouse in handcuffs by a U.S. marshal" (Hilburn, 2013, Chapter 16), having "spent a few nights in jail" (1998, Chapter 2). Although Cash does not explicitly mention it, the fact that the opus was written one week before the concert, along with its subject, strongly suggests that it was written specifically for this occasion. The song is not only recorded live, foregrounding the connection with an audience, but more importantly, performed inside a prison for the inmates, which generates the highest possible level of identification with the narrator and communion with the performer. The French singer would be hard put to reproduce this context. Various stratagems are put in place to perform the role of the narrator-convict for a different intended audience, playing on expectations of what they imagine a convict could sound like. The prison environment is a predominantly masculine universe. According to Terry A. Kupers in *Men and Masculinities: A Social, Cultural, and Historical Encyclopedia*, "There were over 2 million people in jails and prisons in the United States at the turn of the twenty-first century, and over 90 percent of prisoners were male" (2004, p. 630). Although these figures are much more recent than the song under scrutiny, the figures are likely to be approximately similar in 1969.

Hallyday's performance involves an exaggerated use of markers of masculinity, across the four modes considered: text, music, voice, and sound engineering. Machin, like Van Leeuwen, bases his categorisation of musical markers of masculinity on Susan McClary's seminal essay, entitled *Feminine endings: Music, Gender, and Sexuality* (2002). Recent research, such as Raewyn Connell's *Masculinities* (2020), has shown that masculinity is not monolithic, developing the notion of "hegemonic masculinity," in particular. Investigating the specific type of masculinity at work in this song is beyond the scope of the present work, thus the musical indications listed by Machin shall simply be referred to as "markers of masculinity." Suffice to consider that "[w]hat it means to be a man or a woman varies in different institutional contexts"

(Kimmel, 2004, pp. 504–505). Therefore, for the sake of precision, Kupers's description of the prison environment makes it possible to pinpoint what is meant by "masculinity" in the present analysis:

> Prison is a dark mirror of gender relations in the community. The traits that comprise what many call "toxic" masculinity on the outside become required coping skills inside prison. There is a very clear, unspoken prison code for men: act tough, never appear weak or vulnerable, don't snitch, stand up for yourself if disrespected or challenged to fight, win the fight and humiliate or destroy your opponent in any way you can, do not cooperate with the authorities, and so forth. In other words, the successful male prisoner must hone the very qualities that feminist discourse has identified as some of the worst aspects of patriarchy and the source of constriction of men's lives on the outside" (2004, pp. 630–631).

As shall be demonstrated, a number of elements from the above description are found in Hallyday's rendition. The musical markers of masculinity recorded by Machin are "dotted rhythms," "ascending melodies," "disjunctive articulation (staccato)," "wide pitch range" and "loud brass and percussion instruments," five features which he associates with the following adjectives: "assertive, precise, forceful, thrusting, outward looking" (2010, p. 166).

Before Hallyday starts singing, the salient acoustic element is the three-note guitar introduction, on which a slapback echo is applied. This guitar motif is repeated throughout the song, between each verse. The slapback echo is characteristic of Cash's music in particular. In *The Unorthodox Guitar: A Guide to Alternative Performance Practice*, Frengel explains its sound and genre connotations:

> A slapback effect should sound like a single reflection from a nearby wall. It is created using a short delay time, roughly 80–140ms, with no feedback so that only a single repetition of the input is produced. The mix is usually set so that the echo is almost as loud as the dry signal. Slapback effects are characteristic of traditional country and rockabilly guitar sounds (2017, p. 184).

The slapback effect, as its name indicates, amplifies the sharp attack of the guitar strings, which could be assimilated to the effect of staccato notes. In terms of "degree of raspiness" (Machin, 2010, p. 122), Hallyday's voice—which follows the guitar—can be described as "raspy, rough and gravelly," which "can suggest contamination of the actual tone, or worn and dirty. It can also mean aggression as in growling" (Machin, 2010, p. 122). The performer's voice allows him to set the scene in the first seconds, even before the plot has time to develop. Arguably, Hallyday's voice could be described as "raspy" on other works, but it is particularly exaggerated in this song, not only in comparison with older works such as "L'Idole des jeunes" (1962), but even with the B side of "On me recherche," entitled "Jésus Christ" (1970a). Hallyday's performance could be seen as an impersonation of Cash, especially as he emulates

the fact that the latter speaks to the audience in the middle of the song. While Cash takes advantage of the guitar solo, performed by another artist, to address the audience (1969, 1:59-2:06),[91] Hallyday adds words at the end of some verses, such as “salauds” [± bastards], “ah ouais” [yeah], sometimes repeating the end of the line in a spoken voice to insist either on the place names or on some specific words to give them prominence: “oui, Saint-Malo,” “me tuer” [to kill me], “me buter” [to do me in]. These features of his performance, between singing and speech, may aim to give the impression that it is a live recording. At the end of the piece, Cash repeats the last lines softly—“wanted man in Mississippi…”—to produce an acoustically created fading effect on stage. Similarly, a fading effect is applied to Hallyday’s voice while he is repeating the last lines, as if he were running away and disappearing into the distance.

From a musical point of view, in the same way as Seeger and Allwright modify the melody of “Who Killed Davey Moore?” in order to express the agitation of all the narrators (see section 3.1.6.9.10), the instrumentation of Hallyday’s “On me recherche” is designed to create tension. In the case of Seeger, this is done with the addition of chords with a higher pitch, which in turn causes the singer’s voice to rise too. In Hallyday’s work, this is done through a process called modulation, which consists in shifting the tonality of the song. While, in some musical pieces, the modulation is from major to minor, for dramatic effect, for instance, in this case, the pitch gradually—and significantly—rises, first a half tone (Hallyday, 1970b, 1:15), then a full tone (Hallyday, 1970b, 1:50) and finally another full tone (Hallyday, 1970b, 2:24). These 3 modulations, concentrated in slightly more than one minute and adding up to two and a half tones, serve to build up tension. Two metaphors may be at work here, “more is up” and “having control or force is up” (Lakoff & Johnson, 2003, p. 15), the first highlighting the narrator’s rising edginess, as in the case of “Who Killed Davey Moore,” the second highlighting the performer’s masculinity, all the more so as it allows him to demonstrate a wider pitch range (Machin, 2010, p. 166). As the modulation pulls the melody upwards, it may also be related to another marker of masculinity: “ascending melodies” (Machin, 2010, p. 166). Another layer of masculine connotation is added with the presence of brass instruments (Machin, 2010, p. 166), building up throughout the song, the trombone entering at 1:23. Finally, beginning at 2:24, female backing vocals enter the “field” (see section 1.4.10.3), barely audible, adding texture—ascending melodies for dramatic effect—and providing a foil for the performer’s masculinity.

91 His words are inaudible, covered as they are by the guitar solo, which probably indicates that he moves away from the microphone.

2.4.2. Too close for comfort: an escaped convict crosses the Atlantic

In accordance with Hallyday's attempt to reproduce the same impression of closeness with the audience as a live rendition, the text is also brought closer to his target audience, as all the names of cities and states have been replaced by references to French towns and regions,[92] which they can relate to—for instance, "Bourgogne," "Gascogne," "Lyonnais," "Créteil," "Marseille." There are twice as many rhymes in the French version. The ST is made of masculine rhymes and—unrhyming—feminine endings before the caesura, the latter being replaced by rhymes in the TT, almost all feminine. This aspect reveals that the translators paid careful attention to textsetting, producing a text as close as possible to the ST so as to follow the exact melody. Such closeness with the metrics of the ST may also have been a way to compensate for the loss of the sound of US towns, as the text is domesticated.

No attempt is made to translate the original storyline. Rather, the concept is transferred and a different story is told. While the ST involves the persistent repetition of "Wanted man," the TT narrator sings "On me recherche," which could be translated as "They are looking for me" or "I am wanted." Some elements are not transferred, such as Cash's reference to relationships with multiple women. The notion of having been betrayed is present in both texts, to which the translators add the thirst for revenge, an important element as it instils more violence in the TT than there is in the ST.

This aspect is reinforced by hyperbolic statements—"La seule vue de mon passage / Ferait boucler toute la contrée" [The mere sight of me / Would cause the whole region to be locked down]—and allusions to weapons: "J'ai planqué toutes mes armes / Quatre flingues et trois couteaux" [I have hidden all my weapons / Four shooters and three knives]. The narrator displays aggressiveness towards law enforcement: "des gendarmes qui pointent leurs sales gueules aux carrefours" [policemen who poke their dirty faces at the crossroads]. The "tough guy" texture of the text is reinforced by the register, which is significantly more informal than in the ST. Cash's use of colloquialisms is limited to "Don't you **breathe** it to nobody," "I'm on the **lam**," and "Why the **hell** I'm wanted." In addition to diaphasic variation in the form of colloquial register, Hallyday uses a slang word which may not even be understood by all his listeners, setting him apart as belonging to a different universe: "les clandés de Saint-Malo" [illegal brothel or gambling house] (Brunet & Mc Cavanna, 1996).

This last observation points to the fact that the relationship with the audience in not the same in the TW as in the SW. As Hallyday's intended audience is unlikely to be limited to

92 The word is used here to mean "areas" rather than administrative units.

convicts, his performance results in a caricature of the escaped convict, while the protagonist in Dylan and Cash's song was not threatening and could even draw sympathy. This was achieved, possibly, through his statement that he is not sure why he is "wanted," and through his mention of various love relationships, playing on another meaning of the word "wanted"—i.e. "desired": "Wanted man by Lucy Watson, wanted man by Jeannie Brown / Wanted man by Nellie Johnson." While listener identification with the protagonist was possible in the SW, it is very unlikely in the TW, which depicts an "other."

2.4.3. Bringing it all back to the Wild West: a whiff of Sergio Leone

Aufray's version—"Le Fugitif" [The fugitive]—translated with Yves Dessca, is presented as a translation. As on Cash's album, only Dylan is credited. The guitar sound, with the slapback effect, is even closer to Cash's than in Hallyday's version. As Aufray is likely to have heard Hallyday's version, perhaps he was dissatisfied with this domesticated translation and wanted to offer one that was closer to the ST. He takes a completely opposite approach, singing precisely the same names as in the ST in verses 1 to 3, pronounced with a US English accent to highlight the origin of these foreign elements.[93] Verse 1 is repeated at the end, as in the SW, but verses 4 and 5 are simply deleted. Perhaps the translators wanted a shorter song, which would be more likely to be played on the radio. Moreover, the names of the cities in the two untranslated verses are both less known to the French public and more difficult to pronounce—"Juarez," "Shreveport," "Abilene," "Albuquerque," "Syracuse," "Tallahassee"—which may be another reason not to include these verses. As in the case of "The Ballad of Hollis Brown" (see section 4.6.3), the TT is not a condensation of the ST. The part of the story told in the last two verses has simply not been transferred. The name of one of the towns, "old Cheyenne," the capital of the state of Wyoming, is translated "l'État de Cheyenne" [the state of Cheyenne]. From the point of view of metrics, singing "et dans la vill(e) de Cheyenne" was possible too, although arguably the consonant cluster it creates—/vi**ld**əʃejɛn/—is less felicitous. In any case, the result is surprising, as there is no US state called "Cheyenne."

The repetition of the words "wanted man" is replaced by a great variety of verbs in French, so as to reproduce the three-syllable rhythm of the ST : "poursuivi" [chased], "recherché" [wanted], "interdit" [banned], "pourchassé" [hunted], "condamné" [convicted], "attendu" [expected], "dénoncé" [denounced], "et maudit" [and cursed]. Perhaps the word "attendu"

93 See for example the pronunciation of the consonant /t/ in "Kansas City" (0:19) with an alveolar flap—i.e. pronounced between /t/ and /d/.

plays on the double meaning of the word "want," as if the character were at the same time "wanted by the police" and "desired by several women." However, the translators do not adhere to this choice consistently, as Aufray sings: "**Attendu** par Lucy Watson / **Dénoncé** par Jeannie Brown / Et **maudit** par Kelly Johnson" [**Expected** by Lucy Watson / **Denounced** by Jeannie Brown / And **cursed** by Kelly Johnson]. While the three women "wanted" the protagonist in the ST, they display three different attitudes in the ST. The translators' choice of finding a list of verbs, almost all in three syllables, is musically inspired in terms of textsetting, but the text loses its repetitiveness, which was probably intended to express a form of weariness on the part of the ST protagonist.

It could be argued that translators should always do their best to imitate the repetitive character of the ST, so as to respect the author's style. However, adaptation can also involve re-invention so as to make the text sound more pleasant in the TL. The expression "wanted man" in the ST is repeated to the point of saturation, even more so in the version released much later with Dylan and Cash singing together, playing at enumerating names all over the USA, including Dylan's hometown Hibbing (2019). The question of whether repetition in the ST should be transferred shall be further discussed in section 4.5.5.

Considering the imagery convoked by the expression "wanted man" in the US context—"wanted" posters being a staple of the western cinematic genre, the song is deeply anchored in a historical and geographical context. Like Dylan's reference to Jesse James and Robert Ford in "Outlaw Blues" (see section 4.1.2), these posters connote the myth of the Far West, including in France, where readers of the comic strip *Lucky Luke* are familiar with these images (Morris & Goscinny, 1962). Aufray and Dessca choose to summon this exotic setting by transferring the original names of the places mentioned and by creating a musical atmosphere that is reminiscent of famous westerns. It could be argued that the ceaseless repetition of the verb "wanted," taken to evoke the Wild West, is lost in the text but transferred in the music and sound engineering in the TW, in particular through the harmonica solo, which replaces the guitar solo after the second verse in the original version, at exactly the same place (Aufray, 1971, 1:14-24). The solo begins in the left channel, but at 1:20, it spreads to the whole space. Exactly the same effect is produced again in a second solo (Aufray, 1971, 1:56-2:06). In addition to the reverberation effect, which may evoke the great spaces in the west of the United States, the way the instrument is played, with very few notes and a reduced pitch range, is reminiscent of Ennio Morricone's "The Man with a Harmonica" (1969) in Sergio Leone's *Once Upon a Time in the West* (1968), a feature film released outside of Italy in 1969 and hugely successful in Europe, especially in France (AlloCine, n.d.).

The cover art on the sleeve of Aufray's single shows him sitting sidesaddle on an off-road motorbike, with long hair and dark sunglasses, which may be seen as a reference to Dylan's association with motorbikes, notorious after his accident on 29 July 1966. While horse riding was part of Aufray's life very early on, he declares in his autobiography—the cover of which features the artist on a Harley Davidson bike—that he did not have his motorcycle licence before he turned 74 (2007, p. 162). Therefore, having him pose with one specifically to illustrate this song raises the question of the intended connotations. It could simply be a way of convoking values usually associated with motorbikes, a prolongation of the horse in the imagery of westerns: they usually connote escape and freedom, and may also evoke the country and western image of Cash. Yet, the answer to this question is more likely to be found in a film released between the two French versions of "Wanted Man": *Little Fauss and Big Halsy*, by Sidney J. Furie (1970)—starring Robert Redford and Michael J. Pollard—which tells the story of an amateur dirt bike rider meeting a professional one. "Wanted Man" appears on the soundtrack of the film, scored by Cash, whose photo appears alongside the two protagonists on the sleeve of the record. The liner notes seek to reinforce the continuity with the western genre: "Today's heroes and their steeds are something again. The drifter has replaced the cowpoke, and the motorcycle has superceded [sic] the mustang. A new, adventuresome cult has arisen—cycle buffs—and riding in with them comes a new trend in films" (Cash et al., 1970). The producer may have attempted to cash in on the success of Dennis Hopper's *Easy Rider*, released only one year before, "an iconic countercultural film" (Bartkowiak & Kiuchi, 2015, p. 71) which was hugely successful, both at the Cannes Festival and commercially. This was not the case for Little Fauss and Big Halsy, which, according to Godfrey, "failed to tap the wide commercial audience galvanized by Hopper's earlier film" (2018, Chapter 6). The author evokes Redford's "attempts to distance himself from the film after its initial commercial failure" (Godfrey, 2018, Chapter 6). He describes the film as "an overt repackaging of the elements of *Easy Rider*," insisting in particular on "the central fixation on motorcycles" and "the conspicuous branding of a rock 'n' roll soundtrack", and considers that the opus inscribes itself in "the post–Easy Rider youth-cult road movie cycle" (Godfrey, 2018, Chapter 6). While the author does not mention it, the association between the two films is also evident in the artwork used on the poster, a black design set against the dominant yellow background. Furie's film did not reach the same commercial success, but conveys the same depiction of the counterculture, backed by Cash's musical score. In *Robert Redford and American Cinema: Modern Film Stardom and the Politics of Celebrity*, Michael Allen explains how the film

> fitted snugly into the anti-establishment, anti-classical formats of New Hollywood. Certainly, Little Fauss exhibits certain tropes of the emergent anti-Hollywood movement: a wandering narrative, lacking in simple causal drive; unattractive characters it is hard to empathize with; no clear-cut hero (such as a Redford 'type' would have been ideal for); no clean resolution to the story, it being left *in media res* with failure at the latest of a series of calamitous races (2021, p. 59).

The parallel between Aufray's visual allusion to *Little Fauss and Big Halsy*, on the one hand, and Hopper's *Easy Rider* on the other, is significant, as the latter was seminal both in establishing the link between the western genre and the road movie, and in creating a new aesthetics resting on the association of rock music with a set of values conveyed in films. The first of these two aspects is made explicit by Peter Fonda, who not only plays one of the two lead roles in the film but was also its initiator (Godfrey, 2018, Chapter 2). He states that "it wasn't a biker movie at all. It was a Western. I wore spurs" (Bartkowiak & Kiuchi, 2015, p. 72). As concerns the second facet, Bartkowiak and Kiuchi, in *The Music of Counterculture Cinema: A Critical Study of 1960s and 1970s Soundtracks*, underscore the importance of the practice in cinema which consists in using existing music, thus providing a new context to expand on the meaning of songs: "Such a practice could be interpreted as an early example of creative mash-ups bringing musical and visual cues together to create a new meaning" (2015, p. 74). The authors quote Kevin Michael Grace, who contends that *Easy Rider* was "the first rock video" (Bartkowiak & Kiuchi, 2015, p. 75). In particular, they insist on the unique experience of listening to lyrics while watching films, especially road movies, which involve scenes in which nothing particular happens apart from two bikers riding against a landscape (Bartkowiak & Kiuchi, 2015, pp. 78–79).

By using the imagery of one of these biker films, Aufray both tapping into existing semiotic resources created through the interconnection of music and images, and contributing to perpetuating them. The fact that, in 2007, the cover art of his autobiography features a photograph of the artist on a Harley Davidson seems to indicate that he still recognises himself in this image—or wants to be associated with it.

2.4.4. Aufray's refraction of the "wanted man": identification or antipathy?

Arguably, Aufray's depiction of the protagonist makes him much less threatening than Hallyday's, allowing the listener to identify with the fugitive, possibly even more so than in the SW. The evocation of the Wild West puts a distance which is both geographic and temporal, very different from Hallyday's outlaw, hiding somewhere in France at this very moment. As

the persona of a performer plays a role in the listener's perception of the first-person narrator, in this opus the threat is also diminished by Aufray's "vocal costume," in the terms of Tagg, i.e. "those aspects of phonation" which serve "to assume a role or to act a part" (2013, p. 360). While not completely smooth, Aufray's voice is much lower than Hallyday's in terms of "degree of raspiness" (Machin, 2010, p. 122). As in the case of Hallyday, one facet of Aufray's vocal performance can be heard as an imitation of Cash's performance in the SW: after he has sung the last verse, Aufray continues to sing, without words—"la da da da da dam dam…" (1971, 1:45-55)—which Cash does, not at the end, but at the beginning of the guitar solo (1969, 1:46),[94] perhaps to further spotlight the repetitiveness of the text. Borrowing from Cash's San Quentin performance, Hallyday roars his anger at the listener. In comparison, what Aufray borrows from Cash is a harmless aspect of that performance. This discrepancy goes hand in hand with another: contrary to Hallyday's rendition, "Le Fugitif" tends to downplay the colloquial register of the ST, which is often the case in Aufray's translations.

Unlike Hallyday, Aufray sings the verse about the narrator's relationships with various women, highlighting the presence of romantic relationships in his life. Additionally, in these relationships, he appears as a victim, as he is denounced by one of them, as mentioned in section 2.4.3, and contrary to Hallyday, he does not seek revenge as a result of this betrayal. The fact that the protagonist is cast out of society, without any reference to him ever doing anything reprehensible, is also conveyed by one line in verse 1: "Il y a partout un ami qui aimerait me pendre à son chêne" [Everywhere there is a friend who wants to hang me to his oak tree]. Finally, Aufray adds another value which is not present in the ST: forgiveness. In verse 3, he sings: "Que mes enfants me pardonnent" [May my children forgive me]. The choice of the word "pardonnent," which seems to be guided by the rhyme, contributes to giving a different image of the fugitive, perhaps in order to make it easier for the listener to identify with him. Thus, the protagonist is not unlike the characters in *Easy Rider*: he is more a victim than a threat. All these elements are in stark contrast with Hallyday's version.

In conclusion, even though Cash is still not credited for co-authoring "Wanted Man" on the soundtrack of *Little Fauss and Big Halsy*, both Hallyday and Aufray songs should be considered as covering a song by Cash. While Hallyday foregrounds the presence of the "Man in Black" in the prison environment, Aufray focuses on allowing identification with the protagonist. Both add elements to the SW, across all four modes, to achieve their purpose.

94 He does so consistently both in the live version at San Quentin prison and the studio version recorded for the soundtrack of *Little Fauss and Big Halsy*.

2.5. "I tried to make sense": multimodality, meaning-making and identification

"It is the difference between text and performance that is important, the blowing in the wind"
(Meisel, 2010, p. 163).

2.5.1. Making sense: transitive or intransitive?

Listeners make sense of a song in the context in which they listen to it, which may be in a place and time very far from the initial context in which it was written. This entails that the meaning of an SW evolves with time, as does the meaning of the TW. Meaning-making is a process that involves both the sender and receiver of the message. In *Sur les bouts de la langue: traduire en féministe/s*, translator Noémie Grunenwald uses defamiliarisation, coining the word "parlécout[er]" so as to draw her reader's attention to the collective nature of the construction of meaning (2021, Chapter "Interpréter"). As Carey Jewitt, Jeff Bezemer and Kay O'Halloran formulate it in *Introducing Multimodality*, "The concept of the sign maker is used to refer both to the producer and to the interpreter of a sign" (2016, p. 67). The roles played by sender and receiver in meaning-making coalesce in the expression "make sense," which allows for different syntactic constructions. The expression can have two different meanings, depending on whether it is transitive—in which case it signifies "find meaning or coherence in" ('Sense, *N.*', 2021)—or intransitive, with the sense "be intelligible, justifiable, or practicable" ('Sense, *N.*', 2021).

Interestingly, Dylan uses the syntactic possibilities of this expression to generate confusion in "4th Time Around." In this song, which is entirely made of run-on lines, he sings: "I tried to **make sense** / out of that picture of you in your wheelchair that leaned up against…" (Dylan, 1966a). Before the listeners understand that the phrase is to be construed transitively, they are led to believe that it is used intransitively, thanks to the run-on line, which suspends the sentence. This effect is accentuated by the interruption in the melody, which makes this song a compelling example of how Dylan exploits the difference between a song and poem.

Making a distinction between poetry and song is particularly appropriate in this instance: readers of poetry can see the whole page and therefore decide how they will read a run-on line. A song, on the contrary, is not only sequential art, like a comic strip, but also imposes a rhythm, like a film, so that the listener is obliged to follow along at the pace imposed by the singer, allowing the performer to create temporal effects that play on meaning, such as the pause made by Dylan in this line. One way to reproduce the same effect in poetry could be to write the first

part of the run-on line at the bottom of a page and the next line at the top of the next page, in the same manner comic strip artists constantly create suspense using cliffhangers, so as to prompt the reader to turn the page. This specificity of songs, as opposed to poems, rests on the listeners having to rely solely on what they hear. Thus, it could be argued that this characteristic is called into question in the internet era, as listeners have much easier access to written lyrics. They can now readily look at the text while they are listening, for example in the description below a YouTube video. Reception studies would be needed to know if easier access has led more and more listeners to read song lyrics, sometimes perhaps even without listening to the song itself.

2.5.2. Translating delayed meaning: when syntactic and lexical choices collide

The song "4th Time Around" was translated into French twice, first by Boris Bergman for the album *Serge Kerval chante Bob Dylan* (Kerval, 1971b), then by Sarclo (2022a), to be sung by Chinet. For the sake of comparison, a third—written—translation shall also be examined, which is a draft that Sarclo provided in 2018. In these three versions, the translators have preserved the run-on lines throughout the song. At the end of the third verse, Dylan sings:

> I went back and knocked
> I waited in the hallway, she went to get it and **I tried to make sense**
> **Out of that picture** of you in your wheelchair that leaned up against…[95]

Not only does the sentence spread on several lines, but it also includes many prepositions and conjunctions, inviting the listener to read the text of the song as a continuous flow of thinking, which could be seen as a "stream of consciousness," skipping from one idea to the next as if guided by free association rather than the logic of a plot. In this context, the narrator trying to make sense could be seen as a metaliterary comment on the song itself, the songwriter trying to write a text that aptly puts his thoughts into words. In *A Dictionary of Stylistics*, Katie Wales explains that "interior monologue" and "stream of consciousness," often used synonymously to "refer to the technique of inner representation," involve capturing "thoughts closest to the unconscious, without any logical organization" (2011f, p. 394). The song "4th Time Around" is made almost exclusively of run-on lines, which makes them more difficult to understand than separate, self-contained statements, even more so when the melody contributes to the same

95 The noun phrase which follows the preposition "against"— "Her Jamaican rum"—is at the beginning of the next verse. Only then does the listener understand that it is the picture and not the wheelchair which "leaned up against".

purpose: accentuating syntactic disruption by placing long blanks in the middle of the sentences.[96] Serge Kerval sings:

> J'ai dû y retourner, **essayant de chasser**
> L'image que j'avais de toi en d'autres temps
> Dans ton fauteuil roulant
>
> [I had to go back, trying to banish
> The image that I had of you in other times
> In your wheelchair]

The verb "chasser" can be used intransitively, meaning "to hunt (game)." It can also be used transitively: "essayant de chasser l'image que j'avais de toi" [trying to banish the image I had of you]. Like the expression "make sense," it has two different syntactic constructions. However, only the transitive meaning is related to thinking, and the TT seems to be stating the opposite of the ST: trying to dispel an image is very different from trying to make sense out of it. In addition, Bergman's translation does not link the end of this verse with the beginning of the next as Dylan does, somewhat decreasing the flowing effect of the song. Sarclo's written copy reads:

> Je suis revenu, j'ai sonné.
> Pendant qu'elle allait la chercher,
> Je **faisais le point** dans l'entrée,
> Sur toi dans ta chaise à roulettes
> Ta photo appuyée…
>
> [I went back, I knocked.
> While she was fetching it,
> I was in the hallway taking stock
> Of you in your wheelchair
> Your photo leaning…]

The author uses the expression "faire le point." Intransitively, "je faisais le point" means "I was taking stock of the situation." Transitively, the phrase can be used to refer to taking stock of something specific. However, Sarclo must have estimated that the collocation "faire le point sur toi" [to take stock of you] was not very idiomatic, therefore his translation was modified before it was recorded in November 2020:

> Je suis revenu toquer
> J'attendais qu'elle aille la chercher
> Et je **pensais** dans l'entrée
> A toi sur ta chaise à roulettes
> Ta photo appuyée…

96 For example, the interval between lines 2 and 3 quoted above is almost four seconds.

[I went back and knocked
I was waiting for her to get it
And I thought in the hallway
Of you in your wheelchair
Your photo leaning…]

The verb "penser," much like the verb "to think" in English, can be used intransitively—"I was thinking/meditating"—or transitively, when thinking about something specific. Thus, it is particularly convenient in this verse. When first heard, the line "[e]t je pensais dans l'entrée" is interpreted as "[a]nd I was meditating in the hall." Only with the next line does the listener understand the transitive meaning: "I was thinking **of you**." What the verb "penser" cannot reproduce is the meaning of "making sense," used in an intransitive way—"be intelligible, justifiable, or practicable." Unsurprisingly, none of the three translations were able to preserve both meanings of the expression "make sense." In its indirect transitive use—"to make sense of something"—a possible translation could be "j'essayais de comprendre / cette photo de toi" [I was trying to understand / this photo of you]. A translation of the intransitive use could be "j'essayais de tenir des propos cohérents" [I was trying to express myself coherently]. Considering that it seems impossible to transfer both meanings in the French translation, Sarclo's translation is a very close match. It is to be noted also that, in both his versions, he ends the verse with the past participle "appuyée" to transfer the effect produced by the preposition in the ST: "leaned up against." This allows him to produce an equivalent effect: suspense. The listener has to wait for the next verse to discover the nature of the noun phrase that follows: "sa vieille bouteille de rhum" [her old bottle of rum]. Another element of suspense would have been much more difficult to transfer, as it is produced by the convoluted syntax of the long sentence, mentioned above. In the ST, as the listeners do not discover the end of the prepositional phrase before the beginning of the next verse, they also have no way of knowing if the subject of the verb "lean" is "that picture of you" or if it is "your wheelchair."

2.5.3. Written words against performance: a feature of Dylan's songwriting

The suspense produced by Dylan in this song should be investigated not as an exception but as a recurring strategy. Meisel argues that delaying meaning by using the tension between the syntax and the performance, as is the case in "4th Time Around," is a distinctive feature of Dylan's songwriting, and that it involves a discrepancy between the words on the page and how they are performed (2010, p. 164). As an example, he analyses the concluding lines of "Love Minus Zero / No Limit," in which Dylan sings "My love, she's like some raven / At my

window with a broken wing" (Dylan, 1965j). Until the last word is sung, the listener does not know if the adjective "broken" is supposed to apply to the noun "window" (broken "pane"?) or to the noun "raven," as is finally revealed with the last word of the song: "broken wing." Meisel comments, venturing a comparison with Latin: "Grammatical relationships among words are suspended, as in Latin, until the sentence is finished" (2010, p. 164).[97] However, in comparison with Dylan's use of the expression "make sense" in "4th Time Around," the example used here by Meisel is less useful to understand the tension between text and music. In "Love Minus Zero / No Limit," it is true that the adjective "broken" could apply both to the window and the bird's wing, and it is the case also that the uncertainty between the two is only resolved at the end of the line—and the song—when the word "wing" is pronounced. Yet, this is only due to the fact that the canonical place of the adjective in English is before the noun. Meisel's investigation of these two lines rests only on the text, without any observation of the musical mode. As Dylan does not make the slightest pause between "broken" and "wing," there is no possible hesitation as to which noun the adjective modifies, from the point of view of the listener, who hears the two words almost simultaneously.[98] This flaw in Meisel's analysis illustrates the importance of analysing the words of a song as they are performed rather than on the page, as advocated in section 1.3.10.

As a result, no translation issue would be involved in the line he comments on, contrary to what is the case in "4th Time Around." As far as "Love Minus Zero / No Limit" is concerned, while Mouskouri and Sarclo's versions are very different, their lyrics are very similar in these two specific lines. In both translations, the syntax simply reflects the canonical place of the adjective in French, i.e. after the noun, with no significant variation. In some conditions, the adjective may be placed before the noun, but neither translator seems to have estimated that the word order was a salient aspect of the ST that needed to be transferred. Mouskouri sings Delanoë's translation: "Mon amour est comme un corbeau / Sur la fenêtre, **l'aile brisée**" [My love is like a raven / On my window, **its wing broken**], marking the comma in the last line with a long pause, slightly delaying the concluding words.

Sarclo translates these last two lines of the song with a nominal sentence: "Mon amour, comme un corbeau / A la fenêtre avec une aile cassée" [My love, like a raven / At my window with a broken wing] (2022g). Rather than the word order, what seems to have struck Sarclo as

97 This is due to the fact that, in Latin, the function of a word is not indicated by its place in the sentence—the syntax—but by its declension, therefore the author has much more freedom to use word order, so as to create rhetorical effects, for example.
98 For the sake of comparison, in "4th Time Around," there is a four-second interval between the preposition "against" and the noun phrase "Her Jamaican rum".

significant—and worthy of being transferred—is the unusual syntax in the penultimate line of the song: "**My love, she's** like some raven." In Sarclo's draft, the nominal sentence initially contained the verb "be": "mon amour **est** comme un corbeau," but the only recorded version available features significant lyrical changes throughout the text, including the deletion of the verb in this line. It is possible that Sarclo modified the line in order to reproduce the syntactical disruption in Dylan's text. In the second half of verse 4, Dylan sings:

> **The wind howls** like a hammer, **the night blows** rainy
> **My love, she's** like some raven
> At my window with a broken wing

The harmony of the parallel structure <subject/verb> introduced by the songwriter with the first two subjects, "The wind" and "the night," is disrupted by the repetition of the subject with a pronoun in the sentence "**My love**, **she**'s…". This structure, called "left detachment" or "left dislocation," although usually "considered substandard" by "normative grammar" (Lambrecht, 1994, p. 182), is a common feature of orality, and can thus be considered as diamesic variation. Sarclo's decision to delete the verb in his final draft may be interpreted as a way of acknowledging this specificity by transferring the syntactic markedness of the ST.

2.6. Recontextualisation and Refraction: covers and translations

In "Translation and Adaptation as Recontextualization: The Case of The Snowman," Greenall and Løfaldli argue that, "in some communicative practices, the fact that recontextualization is going on is not thematized, while in other communicative practices, such as translation and adaptation, in their prototypical senses, this is thematized" (2019, p. 9). To illustrate this, when songs are covered in the same language, it can be considered that recontextualisation takes place, but this is not thematised. Even if the resulting cover is perceived very differently, in particular because of the new context and the different voice, the recontextualisation is usually perceived as marginal, as the cover is perceived as bearing more resemblance than difference compared with the "original." Performers usually do not change the harmony or melody of the song. When they do, as in the case of Feder's version of "Blowin' in the Wind" (2012), it would seem appropriate to refer to the resulting work as a "musical translation." Feder did not alter the lyrics at all but rewrote the music completely because she felt that the musical composition was not appropriate for these lyrics and she wanted to suggest a new one, most notably in a minor rather than a major key.

As mentioned in the introduction, in *Refractions of Bob Dylan: Cultural Appropriations of*

an American Icon, Banach defines "refractions" as "the processes in-between—allusion, borrowings, the complex mechanisms of appropriation, the losses and gains inscribed in cultural and literal translation" (2015, p. 3). The forms of "refractions" considered by the authors concern not only interlingual translation but also the influence of Dylan on other works in different parts of the world—Switzerland, Italy, Germany—as well as the intertextuality between his works and other creations before and after him. As the word "refraction" encompasses a wide variety of phenomena, it is particularly relevant to the investigation of songs as multimodal objects of investigation. The present study posits that sung translations are a form of intertextuality that is very close to cover songs. In the latter, performers will often alter the music to suit their own styles, reshape the sound to fit their aesthetic tastes and those of their target audience, and express their own vocal persona, which can influence the reception of the song as well. Most of the time, the text itself is left untouched, which is the main difference with sung translations. Following Franzon, it could be said that a cover is a translation in which the translator has decided that the preferred translational action was to leave the song untranslated (2008, pp. 376–377). One example shall be scrutinised in section 2.7 to demonstrate the articulation between refractions in covers and in sung translations.

2.7. Multimodal connotations in cover versions of "The Ballad of Hollis Brown"

In "Live Music and Translation: The Case of Performances Involving Singing," Desblache propounds that the principle of a cover song is "to remediate a successful song for another context, be it cultural, linguistic, aesthetic or political" (2021, p. 50). Taking the example of the 18th century song "Malbrouk s'en va-t-en guerre" [Malbrouk is going to war] and its evolutions, including "For he's a jolly good fellow," she takes a broad view of the term "cover song," without any need to draw a line between intralingual translations and cover songs in the SL.

In song covers—including those performed in the SL—artists can sometimes highlight some specific aspects by foregrounding a particular bass line or singing part of the song a cappella to draw our attention to the text. Sometimes, it is even one single word in particular, as in Simone's live version of "The Ballad of Hollis Brown" in Holland in 1965. She lingers on the word "seven," repeating it several times as if to let the number sink in (The Folk Revival Project, 2021). This example is particularly interesting, as it grants more importance to the exact number of people who die in the song. Dylan himself repeats the number seven in his

version—number of shotgun shells, of "breezes," of shots fired, of victims, of new people born—and perhaps Simone's perception is that Dylan wanted to use the symbolism of the figure, such as the seven candles on the Jewish menorah, the seven days of creation in the Book of Genesis, the seven deadly sins or perhaps seven years of bad luck. Dylan has used this number in other songs, for instance "Seven Curses" (1991d) and "Seven Days" (1991e). Simone is not the only performer to have highlighted this number. The Neville Brothers, in the version they recorded in 1989, also make the figure stand out by hitting a noticeably high-pitched dry drum sound just after the line "Seven shots ring out like the ocean's pounding roar," so as to imitate the gunshots (1989a). This example of text-painting—i.e. paralleling the textual mode (see section 1.4.10)—may be the inspiration between the prominent percussion sounds after the line "[a]utour de la baraque on entendit huit coups de feu" [Around the shack, eight gunshots were heard] in Aufray's 1997 live rendition of the song (Aufray, 1997a).

Given the apparent importance of this number, it is surprising to see that it was altered in Aufray's translation of the song (1965e). Froeliger, in "Nothing's Been Changed, except the Words: Some Faithful Attempts at Covering Bob Dylan Songs in French," hypothesises that it is a necessary change for the metre at the end of the song that causes Aufray to change the number of children in the first verse (2007, p. 180). Since the translation of the numbers "seven" and "eight" have the same number of syllables in French—"sept" and "huit"—what Froeliger probably meant is that it is easier to pronounce "huit" than "sept" not because of the number of syllables but because the word "huit" (/ˈɥit/) is pronounced /ˈɥi/ before a consonant, i.e. the final consonant /t/ is dropped. In this song, this makes the word easier to pronounce in four of the five occurrences where it appears: "hui**t** **b**alles pour ton fusil" / "hui**t** **c**oups de vent" / "hui**t** **c**oups de feu" / "hui**t** **p**ersonnes sont mortes". The number "sept" [seven], on the other hand, is always pronounced /sɛt/, even when followed by a consonant.

The opposite hypothesis is possible too: looking at the issue the other way around and considering that Aufray uses the number eight instead of seven as a result of the translation choice in the first verse, which has Hollis Brown father six children instead of five. Similarly, it is easier to pronounce "six gosses" (/sigɔs/) than "cin**q** **g**osses" [five kids] (/sɛ̃**kg**ɔs/) because "six" is followed by a consonant and therefore pronounced /si/ instead of /sis/, while singing "cinq gosses" would mean articulating the consonant /g/ behind /k/, creating a cluster. Whichever of the two hypotheses is true, the number seven disappears in Aufray's version, and although he made some corrections in his lyrics when he rerecorded the songs, he did not change this number in 1995 (1995i), nor in the subsequent live version (1997a).

Francis Cabrel, on the other hand, must have deemed that it was important to preserve the

number seven. In his translation, he overcomes the obstacle in the pronunciation by using the noun “enfants” instead of “gosses” to translate “children”. This allows him to make a liaison, as the word “enfants” begins with a vowel sound. As it adds one syllable, this choice leads him to compensate the length of the line by using an apposition instead of the coordinating conjunction “et” [and] in the first verse: “Avec sa femme, cinq enfants, sous un toit de mauvaises tuiles” [With his wife, five children, under a loosely-tiled roof] (Cabrel, 2012c). In addition, because it is an apposition, we can “hear” the silence of the commas, which disrupts the rhythm, making it closer to Dylan’s recognisable fragmented phrasing. Cabrel’s translation also slightly changes the register as a result, as “enfants” is less colloquial than “gosse,” and therefore arguably closer to the ST “children”—as opposed to “kids”. Not only does Cabrel restore the symbolic potential of the number, but he also makes it stand out through a double alliteration, contrasting the brief occlusive consonant /k/ with the whistling /s/: “**S**ept **c**oups de feu ont **cl**a**q**ué et puis **c**e fût le **s**ilen**c**e” [Seven shots rang out and then came silence]. The alliteration in /s/ is repeated in the line “Dans le journal du lendemain on annon**c**e **s**ept nai**ss**an**c**es” [In the newspaper the following day they announced seven births]. The hissing sound created by this alliterative effect can be heard as an echo of the verb “siffler” [to hiss, to whistle] in the fifth verse: “**Ç**a **siff**le entre les plan**ch**es, il **f**ait au**ss**i **f**roid que dehors” [It whistles between the boards, it’s as cold inside as it is outside]. Cabrel never translates the noun phrase “seven breezes”—“There's seven breezes blowin’ all around the cabin door,” but by introducing the verb “siffler,” he prepares the listener to hear the alliteration in /s/ as an evocation of the wind. Perhaps inspired by the Neville Brothers, Cabrel also underlines the seven shots with a series of seven rim clicks,[99] which echo before fading into the background. The effect thus produced illustrates the text—“puis ce fût le silence” [then came silence]—while the echo contributes to creating an impression of space. This spatialisation is then reinforced by the reverberation used after the next—and last—sentence of the text: the artist sings “on annonce sept naissances” [they announce seven births], then the music stops very abruptly, making the reverberation even more obvious and leaving the listener in silence to ponder these last words, as in Dylan’s album version (1964e).

The way cover songs unleash potential meanings is not restricted to the lyrics. Some musical choices can be made more obvious too. Machin defines soundscape as “the entirety of the qualities that comprise what we hear, the kinds of sounds, how they are arranged” (2010, p. 220). Audio engineers use different devices in order to reproduce an environment, based on

99 A sharp, snapping sound, not unlike a gunshot, produced by the drummer, usually on the snare drum, by placing the bead of the drumstick against the drumhead striking the rim of the drum.

the listeners' empirical knowledge of sound qualities. For example, sounds heard in a cathedral or a canyon will tend to resonate longer, so the listener who hears reverb (a sound that lasts) or echo (a sound that is repeated) can imagine wide-open spaces. In Dylan's version of "The Ballad of Hollis Brown," the amount of reverb on the voice is moderate, but the artist uses the resonance of the guitar strings thanks to a double drop D tuning (Margotin & Guesdon, 2015, p. 91), i.e. DADGBD, in order to generate a soundscape that evokes an open area, possibly on the borders of a deserted stretch of land since the scene takes place "on the outside of town" in "South Dakota". Machin has suggested that the use of reverb and echo, by connoting open spaces, can sometimes suggest isolation and loneliness (2010, p. 126). This soundscape, created naturally with the instrument in the case of Dylan, is usually reinforced by audio engineers in covers, which tends to prove that other performers perceive it as one of the main features of this song. This is the case for the Neville Brothers' version, but also the cover sung by the punk rock band Rise Against for the 50th anniversary of Amnesty International (2012). Rise Against make the soundscape even more evident by imitating the sound of the wind at the end of the song.

These choices have their importance in the way they influence the reception of the lyrics because listeners forge images in their minds, like readers do, but they do not rely on the text *only* to do so. The connotations that are conveyed by non-textual elements can have an influence on the lexical choices made by translators. If we consider the two French translations of the song, the strong presence of reverb is obvious in Cabrel's studio recording, as mentioned above. In the case of Aufray, the reverb is less present in his first version, but very pronounced in his 1995 studio version and in his 1997 live recording.

To translate the indications of place, such as "South Dakota," "on the outside of town" and "in his cabin broken down," the two translators make different lexical choices, which are not necessarily coherent with the meaning conveyed by the non-textual elements. In the ST, the expression "you walked a rugged mile" in verse 2 seems to indicate that the town is within walkable distance. The coyote present in verse 8 evokes an area that is not densely populated, connoting isolation. Finally, the fact that it is a farm suggests an isolated building, contrary to the word "bidonville" used in Aufray's versions, which is usually translated as "shanty town," "a deprived area on the outskirts of a town consisting of large numbers of shanty dwellings" ('Shanty Town, *N.*', 2021). More specifically, the noun "bidon" means a metal container, used for oil, for instance, and the word "bidonville" is sometimes used in English to refer to "a shanty town built of oil drums or other metal containers, especially on the outskirts of a North African city" ('Bidonville, *N.*', 2021). The term "bidonville" connotes a conglomeration of

dilapidated houses rather than an isolated building. Aufray's choice appears to be in contradiction not only with the textual and non-textual elements of the ST, but even with his own choice of translating "outside of town" by "un coin perdu loin de la ville" [a remote spot far from the town]. In 1995, he changes it to "un bled perdu loin de la ville" [a remote village far from the town], which reinforces the notion of a grouping of houses rather than the image of isolation. The word "bled" is slightly more colloquial than "coin". When associated with the adjective "perdu," it usually has negative connotations, indicating a lack of activity ('Bled, *N.*', n.d.).

Francis Cabrel prefers to use the term "taudis" to refer to the "cabin broken down". It could be translated as "hovel" and its main connotation is misery and dilapidation, especially as it is reinforced by the author in the next line: "sous un toit de mauvaises tuiles" [under a loosely-tiled roof]. The term conveys no indication of either proximity or isolation. This is expressed only by the rest of the sentence, in which Cabrel uses the same expression as Aufray—"loin de la ville" [far from the town]—but part of this meaning is also redistributed by Cabrel in the seventh verse, as he translates "[w]ay out in the wilderness" into "[d]ans la lande sauvage autour" [In the wild moor all around]. This indication of isolation is not used by Aufray, as he does not translate this verse at all. Surprisingly, in Cabrel's version, the decision of changing the animal—"chien" [dog] instead of "coyote"—contradicts the word "sauvage" [wild]. Coyotes are not present in France, so this particular choice is a domestication both of the animal and the translated text. Aufray uses the word "taudis" to refer to the cabin, but he does so in the last verse instead of the first, to translate the line "[t]here's seven people dead on a South Dakota farm": "Huit personnes sont mortes dans un taudis au Dakota" [Eight people died in a hovel in Dakota]. This first line of the last verse—"There's seven people dead on a South Dakota farm"—is very important in the ST because its matter-of-fact tone makes it sound like a newspaper headline, its complete lack of emotion in stark contrast with the content of the song. Cabrel does not translate this line, as he completely redistributes the meaning of the 11 verses into 8 in his version.

In conclusion, if we consider that the atmosphere created by the music and the audio engineering makes it crucial for the translator to express the notion of isolation in order to ensure the multimodal coherence of the opus, Cabrel's choices in the first verse seem more appropriate than Aufray's. This comparative examination has shown that analysing cover versions of the same song can inform scholars of translation studies and inspire them to consider the lyrics in conjunction with the other modes present in the song rather than thinking of them as separate entities. A better understanding of the intermodal dynamics at work

between text, voice, music and audio engineering is necessary to account for shifts in meaning from the SW to the TW.

3. Translating English, translating Dylan, translating folk music

3.1. English language, French language and Dylan's language

In “Les concepts de ‘dialecte’, ‘niveau’ et ‘style de langue’ et le sens propre de la dialectologie” [The concepts of “dialect,” “register” and “language style” and the literal sense of dialectology], Clara Romero and Eugenio Coseriu explain:

> En espagnol, on pourra donc dire : la “langue de Cervantès” pour parler de la modalité particulière de l’espagnol employée par Cervantès dans ses œuvres, alors que l’ “idiome de Cervantès”, c’est l’espagnol en tant que langue historique, qui s’oppose à l’ “idiome de Dante”, à l’ “idiome de Camoëns”, à l’ “idiome de Shakespeare” que sont, respectivement, l’italien, le portugais, l’anglais, en tant que langues historiques.
>
> [In Spanish, you can say: the “lengua” of Cervantes to refer to the specific type of Spanish used by Cervantes in his works, while the “idioma” of Cervantes is Spanish as a historical language, as opposed to the “idioma” of Dante, of Camoëns or of Shakespeare, which are, respectively, Italian, Portuguese, English, as historical languages] (2022, p. 5n6).

In this article, originally written in Spanish, Coseriu contrasts the words “idioma,” referring to languages such as Spanish or English, with the word “lengua,” which designates the style of Cervantes, for example. This part shall first concentrate on the different features of English and French, in particular those that constitute obstacles for the song translator. The focus shall then shift to Dylan’s “lengua”—i.e. what constitutes his writing style and contributes to his identity as a songwriter and performer.

3.1.1. Textsetting: a comparative study of English and French

One of the difficulties of translating from English to French when the text is set to music is the music of the language itself, due to the fact that the former is stress-timed while the latter is syllable-timed. The dichotomy between the two rests on the principle of isochrony, defined by Robert L. Trask in *A Dictionary of Phonetics and Phonology* as “[a] type of speech rhythm in which units of a certain type tend strongly to be produced at regular intervals of time—that is, in which each such unit takes the same length of time to pronounce” (2006c). This means that in French, the listener can expect syllables to be pronounced with relative regularity, whereas in English only the stressed syllables come at regular times. In some cases, these stressed syllables may appear once every two syllables—in iambic and trochaic rhythms. In other cases,

only one out of three syllables is stressed, giving an impression of acceleration as there are three syllables instead of two in the same time interval. The relationship between language and music is made evident in Allen's *Living English Speech: Stress and Intonation Practice for the Foreign Student*, in which he uses musical notation—crotchets, quavers and semiquavers—to help students learn the rhythm of English (1966, p. 8). This method aims to show the musicality of the English language by grouping together phrases and pronouncing them with the same stress pattern, for example oOooO: "I've **ea**ten them **all**," "a **beau**tiful **one**," "I **think** it will **be**," "he **wan**ted us **to**," "in **spite** of it **all**" (W. S. Allen, 1966, p. 8). Some exercises focus on drawing the learner's attention to the isochrony of English by having students pronounce several sentences of different lengths in terms of numbers of syllables, but which have the same number of stressed syllables and therefore approximately the same length of delivery.

As a result of this discrepancy between the two languages, it should come as no surprise that, in songs written in English, rhythm is given more prominence than rhyme. Differences between SL and TL may account for the translators' adaptation choices, whether this concerns rhythm or the language's tolerance for repetition, for instance (see section 4.5.5). According to Stevan Tickmayer, composer György Ligeti has expressed that English is rhythmically flexible and varied, making it ideal to adjust to the syncopated rhythms of jazz, pop and rock music, while French is very rigid because the last syllables are prolonged and stressed (Henry, 2007, p. 202). Froeliger (Froeliger, 2007, p. 181) comments on the imitation of the English tonic accent by Aufray, Kerval and Cabrel, a feature which is particularly prominent in Aufray's "Cauchemar Psychomoteur."

A case in which it is particularly evident that Aufray is placing the stress on the first syllable of a disyllabic word is the refrain of "Tu dois servir quelqu'un" (2009h), a translation of "Gotta Serve Somebody" (Dylan, 1979). He sings "Tu dois **ser**vir quelqu'un," conspicuously prolonging the first syllable, probably to imitate the long vowel sound /ə:/ in the ST "serve." This sounds rather unnatural in French, as the verb "servir" should normally be stressed on the second syllable.[100] Cabrel circumvent this difficulty by changing the syntactic structure of the line, thereby putting the stress on the first syllable of a paroxytone[101] verb, where it sounds natural in the TL: "Il faudra que tu **ser**ves quelqu'un."

In "Comparing Musical Textsetting in French and in English Songs," François Dell and John Halle use the terms "textsetting," or "alignment," to explore in detail "the correspondence

100 Dell notes that researchers disagree on how accentuation in French should be analysed, and that some even "deny that French has anything like stress" (2009, p. 9).
101 A word with a feminine rhyme ('Paroxytone, *Adj.*', 2021).

between text and tune" (Dell & Halle, 2009, p. 1). In French, the corpus they analyse is composed of "traditional" songs, which includes "nursery rhymes and most commercial songs until the advent of French imitiations [sic] of Anglo-American pop songs in the early 1960s" (Dell & Halle, 2009, p. 7). Using a "metrical grid […] to represent the alternation between strong and weak beats in music" (Dell & Halle, 2009, p. 3), they compare what conditions "prominence matching" (Dell & Halle, 2009, p. 4) between English and French. They draw a parallel, in terms of prominence, between "'stressed' or 'accented' syllables in language" and "metrically strong positions ('strong beats') in music" (Dell & Halle, 2009, p. 2).

They come to the conclusion that "[s]tress-to-beat matching is more strict in English" (Dell & Halle, 2009, p. 7), while in French, it is only really enforced at the end of each line (Dell & Halle, 2009, p. 5). Conversely, in French, what is more strictly enforced is "Positional Parallelism": "Two alignments are positionally parallel if the distributions of their syllables along the grid are identical" (Dell & Halle, 2009, p. 7). This implies that the two lines must have the same number of syllables (Dell & Halle, 2009, p. 7), a necessary—but not sufficient—condition:

> A song with positionally parallel stanzas has the following properties, among others: (a) all stanzas have exactly the same tune; (b) if two lines occupy the same position in the stanza, they have the same number of syllables, e.g. if the third line in one stanza has nine syllables, the third line has nine syllables in every stanza in the song; (c) the distribution of melismas is the same in all stanzas" (Dell & Halle, 2009, p. 10).

The authors propound that "[p]ositional parallelism across stanzas is the norm in traditional French songs, whereas it is routinely violated in English" (Dell & Halle, 2009, p. 11).

Concerning condition (a) above, they observe that, in strophic songs, variants of the same tune from one stanza to the next are much more common in English than in French (Dell & Halle, 2009, p. 10). What can be recognised as a variant depends on "Melodic Contour Conservation": "for two tunes to be perceived as variants of the same tune, they must have the same melodic contour" (Dell & Halle, 2009, p. 7). The "melodic contour" of a tune is defined as "the sequence of pitch changes in that tune, abstracting away from the number of note attacks and their timing" (Dell & Halle, 2009, p. 7). In simple terms, this means that it is possible to add or delete note, as long as that note has the same pitch as its adjacent note, so as not to disrupt the melody (Dell & Halle, 2009, p. 7).

The congruence of positional parallelism and the lack of variation of the tune in French "traditional" songs leads to another property, exposed in "Text-to-Tune Alignment and Lineation in Traditional French Songs": "length responsion" (Dell, 2015, p. 203). The term is

used to express the fact that the number of syllables on the corresponding line in different stanzas is identical: "when two stanzas have the same melody, if the *n*th line in a stanza has *p* syllables, the *n*th line in all the other stanzas also has *p* syllables" (Dell, 2015, p. 203). In the same article, the notion of "template invariance"[102] is very useful to understand why some associations between a line of text and a musical phrase are acceptable and others are not (Dell, 2015, p. 217). The author reflects on the fact that template invariance is an absolute imperative in written poetry, much less so when writing song lyrics, for reasons of perception:

> In my view, the main reason for the greater restrictiveness of literary verse has to do with perception. Subjecting the abstract metrical patterns of literary verse to severe constraints is necessary if these patterns are to be perceived at all. It is rather easy for the listeners of a song to grasp its stanza form because the melody, which is perceptible on its own terms, provides powerful clues. The clues provided by the layout of literary verse on the printed page are much weaker (Dell, 2015, p. 215).

One of the differences between poetry and song in terms of "restrictiveness" lies in the greater "[f]lexibility of syllable count" in song: "the range of alternate pronunciations allowed in singing is much wider than in any other style of delivery, which greatly facilitates the fitting of words to melodies" (Dell, 2015, p. 218). Dell insists, in particular, on the range of possibilities offered by the pronunciation of the final vowel "e," which can be pronounced or not, with much more freedom than in spoken French (Dell, 2015, p. 220) and the "prevocalic gliding" which can allow a word such as "violon" [violin] to be pronounced either as a disyllabic or trisyllabic word: /vjɔlɔ̃/ or /vijɔlɔ̃/. The fact that any word ending with the letter "e" may be pronounced either as an oxytone[103] or paroxytone word is particularly convenient at the end of lines, depending on whether they are masculine or feminine (Dell, 2015, p. 220).

Some of Dell's observations are particularly relevant to song adaptation, such as the concept of "Melodic Contour Conservation" (2009, p. 7), as it describes the conditions necessary for the listener to recognise two melodic lines as the same tune, and thus identify the TW as a translation. The translator has access to a certain number of "allowable changes to the music," registered by Apter and Herman in *Translating for Singing: The Theory, Art and Craft of Translating Lyrics* (2016, p. 27). According to the two authors, "Six musical changes are usually deemed small enough to be permissible if done sparingly and with concern for aesthetic effect" (Apter & Herman, 2016, p. 17): "splitting," "combining," "adding" and "deleting notes" on the one hand, and "spreading" or "inserting syllables" on the other (Apter & Herman, 2016, p. 18). Splitting notes involves singing several syllables to the same note in the TW when only

102 This concept (Dell, 2015, p. 217) supersedes that of positional parallelism (Dell & Halle, 2009, p. 7).
103 A word with a masculine rhyme ('Oxytone, *Adj.*', 2021).

one is sung in the SW, while combining them is exactly the opposite. The option of adding or deleting notes has already been evoked above, along with the restriction indicated by Dell—i.e. "Melodic Contour Conservation" (2009, p. 7). Spreading syllable is very close to combining notes, except that it concerns two notes with a different pitch: where the SW performer sings two syllables, the TW singer produces a melisma (see section 1.3.4). An example of the opposite—inserting syllables—is provided in section 3.1.2, which focuses on the strategies applied by three different translators in the case of the melisma on the word "now" in "It's All Over Now, Baby Blue" (Dylan, 1965f).

3.1.2. On transferring the melisma in "It's All Over Now, Baby Blue"

A contrastive study of three different translations of "It's All Over Now, Baby Blue" (Dylan, 1965f) reveals the different treatment of a melisma by the translators. The first of the three is Ribeiro's version—"*C'est fini entre nous*" (1965), translated by Aufray and Delanoë. While the verses bear little resemblance with the ST in terms of meaning, with one verse less than the SW, the refrain is translated. In Dylan's text, it is only one line, "It's all over now, Baby Blue," the preceding line being different in each verse. Ribeiro sings a two-line refrain, "[l]e ciel ne veut pas des fous / Maintenant c'est fini entre nous" [The sky does not want mad people / Now it's all over between us]. The first of these two lines is not transferred from the ST—although the words "**crazy** patterns" appear in a different location in the second verse—but seems to be an attempt to transfer the sound instead, as Dylan rhymes the first refrain with the word "through." The term "fou" in the TT is an acoustic transfer of "fou," using the proximity of the consonant sound /f/ with the phoneme /θ/, which does not exist in French. The melisma is in the same place as the TW: where Dylan sings it on the word "now," Ribeiro places it on the second syllable of the past participle "fini." In the SW, the melisma is placed on a diphthong and precedes the term of address "Baby Blue," syntactically stranded at the end of the line. In the TW, the words "Baby Blue" are not translated, and the two words "entre nous" which follow the melisma are the continuation of the sentence. The translators seem to have prioritised sound, keeping the final /u/ sound and perhaps the consonant /n/ in "now," given prominence due to the melisma. They may also have wanted to avoid the difficulty of translating "Baby Blue," which is discussed in section 4.5.8.

Sarclo's strategy is different: he sings "Tout est termi**né, mon** pauvre amour," splitting the melisma on two syllables and transferring "Baby Blue" as "mon pauvre amour." Finally, Cabrel sings "tout se finit **là**, Bébé Bleu" [everything ends there, Baby Blue], placing the melisma on

the sound /la/, arguably much closer to the ST /naʊ/ than in Ribeiro's rendition. He translates "Baby Blue" literally, thus matching the ST in terms of number of syllables. Yet, despite his habit of peppering French words with English tonic accents" (Froeliger, 2007, p. 181), in this case, he does not force the TL into the mould of the SL by attempting to match the stress pattern "**Ba**by **Blue**"—i.e. by pronouncing it "**bé**bé **bleu**." The details of how this line is articulated with the meaning of the rest of the song shall be examined in detail in section 4.5.8.

3.1.3. Stress and syllables in Cabrel's "D'en haut de la tour du guet"

In stark contrast with the regularity of Aufray's scansion, Cabrel's main claim to emulating Dylan is probably his characteristic habit of consistently placing syllables anywhere but on the downbeat, whether in his translations of Dylan's works or in his own compositions, giving the impression that the text is free from the accompanying music. Cabrel's performance is only one aspect of the influence that Dylan has had on the artist, his songwriting also bears its trace: very often, the lines he writes are not isometric, with a result that sounds closer to storytelling than to singing.

In an interview he gave to Sacha Reins in *Paris Match* in 2012, he gives details about what he has drawn from listening to Dylan: "Cela fait trente-cinq ans que je chante comme il m'a appris à chanter, même phrasé, même façon de structurer les chansons, mêmes accents toniques, même déhanché des chansons" [for 35 years I have been singing the way he has taught me to sing: same phrasing, same way of structuring songs, same tonic accents, same sway in the songs] (2012). As far as his translations of Dylan's songs are concerned, he exposes both the types of obstacles he came across and the procedure he adopted:

> La plus grosse difficulté vient du fait que, dans une même phrase, il peut y avoir cinq ou six images fortes, et le français ne permet pas la même compression que l'anglais. L'écriture de Dylan est celle de la fluidité et de la rime intelligente perpétuellement rebondissante. J'ai préféré cette fluidité à la traduction ultra précise, le son au sens, car je pense que Dylan privilégie le son. Je tiens le même raisonnement pour mes chansons. Si ça ne sonne pas, je ne le dis pas.
>
> [The biggest difficulty comes from the fact that, in the same sentence, there can be five or six powerful images, and the French language does not allow the same compression as English. Dylan's writing is all about fluidity and a smart rhyme which keeps bouncing. I chose this fluidity over a more precise translation, sound over sense, because I think that Dylan favours sound. The same reasoning goes for my own songs. If something does not sound right, I don't say it] (Reins, 2012).

The first point made by Cabrel—i.e. the density of images—shall be dealt with in section 4.5.2. As for his consistent choice of sound over meaning, the opus "D'en haut de la tour du guet"

(Cabrel, 2012f), his version of “All Along the Watchtower” (Dylan, 1967a), provides a striking example. Cabrel explains how he started the project of recording a full album of Dylan translations: “J’ai commencé par ‘All Along the Watchtower’ : j’ai choisi une chanson difficile en me disant que, si je passais cet obstacle, je devrais pouvoir boucler l’album” [I started with “All Along the Watchtower”: I chose this difficult song as I figured that, if I could jump this hurdle, I should be able to complete the whole album] (Reins, 2012).

In verse 3, Dylan sings “**Outside** in the distance, a wildcat did growl”. The first half of this line is translated by Cabrel as “**Loin, loin**, à bonne distance”. He repeats the monosyllabic adverb “loin” [far] so as to have two syllables, like the word “outside” in the ST, probably in order to keep the same rhythm, as the adverb “outside” has two syllables. Yet, if the choice of the word “loin” is motivated by rhythm, it begs the question of why he does not sing “dehors,” which both translates “outside” literally and has two syllables. The answer is probably related to stress patterns. In spoken US English, the word “outside” is stressed on the first syllable when it is a noun or an adjective and on the second syllable when it is a preposition, or when it is an adverb, as is the case here. However, Dylan does not stress it this way in his performance. Instead, he places both syllables on the upbeat, and stresses both. This effect would be more difficult to achieve in French: the adverb “dehors” is normally stressed on the last—i.e. second—syllable, like any word that does not end with a silent “e,” and it would really sound unnatural to stress both syllables as Dylan does. Cabrel very often moves the stress in French words to make it sound as though he were singing in English, a habit referred to above as emulating Dylan’s tonic accents. However, this stress shift can be much less aesthetic on some words than others. In this case, for example, the first syllable contains the vowel sound /ə/, which is better left unstressed. By using two monosyllabic words, the performer is able to reproduce Dylan’s flow seamlessly, placing neither the first nor the second occurrence of the word “loin” on the downbeat.

This example is one of many in which Cabrel opts to alter the meaning, to different degrees, in order to prioritise sound, although these alterations are not always motivated by stress patterns. For example, in the same song, in verse 1, Dylan sings “Businessmen, **they drink** my wine, plowmen **dig** my earth,” using two verbs in the present tense. Cabrel could have translated the first half literally: “les hommes d'affaires, ils **boivent** mon vin”. Instead, he sings “[l]es hommes d'affaires **ont bu** mon vin” [Businessmen **have drunk** my wine], using a past tense, the *passé composé*. It is likely that the translator made this compromise with the meaning so as to avoid the collision of the final consonant /v/ of the present verb “boivent”—“drink”—and the consonant /m/ of the possessive adjective “mon” [my]. As for the second half of the

line, Cabrel completely rephrased it: “Mes terres sont aux mains des laboureurs” [My lands are in the hands of ploughmen]. In literary translation, it is generally advised to stay as close as possible to the choices made by the ST author, in terms of repetition and parataxis, for instance. However, the additional parameters involved in song translation do not always make it possible. This reorganisation of the text may have been motivated by the rhyme—“laboureur”/“valeur.” What is much more surprising is that, when Cabrel repeats the first verse at the end of the song, he does not use the same word to translate Dylan’s “plowmen.” This is only translated “laboureur” at the end of the song, but the translation chosen when the verse is initially presented is “parieurs” [gamblers/betters]. The purpose for these two concurring translations is unclear, as there is no reference to gambling in the song that could justify some form of lexical compensation. There are cases when this form of “double translation” can be justified, such as the example provided in the same verse with the translation of the word “confusion.” Here, the author seems to be responding to two demands at the same time: sound matching and semantic clarification. Dylan sings “There’s too much **confusion**.” In the SL, the word can be used to refer either to chaos or to “uncertainty” and “lack of understanding” (‘Confusion, *N.*’, 2021a). In French, the word “confusion” is apparently transparent, but in addition to these two meanings, it can also mean “embarrassment” (‘Confusion, *N.*’, 2021b). As Cabrel repeats verse 1 twice in his translation, he first sings “[t]out n'est que **désordre** et délire” [Everything is but disorder and madness], clarifying his understanding of the ST word “confusion.” Once it is clarified, this allows him to change the text the second time, singing “[t]out est **confusion** et délire” [Everything is confusion and madness], retrieving the sound of the SW. The word “délire” may have been chosen for the rhyme, but also reinforces the image of chaos.

This analysis may shed light on Cabrel’s motives for repeating the first verse. In addition to the aforementioned statement that it is a difficult song to translate, he also makes a reference to Jimi Hendrix’s cover version, thus acknowledging the importance of this song in Dylan’s body of works: “Pas question de s’approcher de la version électrique de Hendrix, celle de Dylan était décharnée, je me suis inséré entre les deux” [Straying anywhere near Hendrix’s electric version was out of the question, Dylan’s was spare, I squeezed in between the two] (Reins, 2012). The cover released by Hendrix only one year after the original recording (1968) has taken so much importance, influencing even Dylan’s future live versions, that any cover of this song should probably also be considered a cover of Hendrix’s version. For example, in 1987, the band U2, covered the song, live, at the Embarcadero Center in San Francisco. A year later, the performance was a scene included in the film *Rattle & Hum (Joanou, 1988)*. In that scene, David Howell (“The Edge”) Evans plays the first few notes of the *Star-Spangled Banner* on

the electric guitar, as a very obvious way to pay tribute to Jimi Hendrix's 1969 Woodstock festival performance of that very same national anthem. Considering both the lexical density and the prominence of this opus, perhaps Cabrel had qualms about having to choose between sound and meaning, and thus decided to repeat the opening verse so as not to have to make this choice.

While, in verse 1, he transferred the present with a past tense, he did the opposite in verse 3. Dylan sings

> All along the watchtower, princes **kept** the view
> While all the women **came and went**, barefoot servants too

He uses the preterite in all three verbs to refer to the past, with the expression "came and went" reading as one cluster of meaning: to arrive and then depart again. Cabrel sings

> Tout en haut de la tour du guet
> Les princes **ont confisqué** les longues-vues
> Pendant que les femmes **vont et viennent**
> Parmi les servantes aux pieds nus[104]
>
> [At the top of the watchtower
> Princes **have confiscated** the telescopes
> While women **come and go**
> Among the barefoot maidservants]

The association of the two verbs "come" and "go" as a back-and-forth movement can function in the same way in French. If Cabrel wanted to translate the two verbs in the past, he would have to sing "pendant que toutes les femmes allaient et venaient," with both verbs containing two syllables, which would not allow him to sing it on the same melody. To avoid this, he transfers the whole scene to the present. This does not show in the choice of the preceding line because the *participe passé* "ont confisqué" can either refer to a past action, like Dylan's preterite, or to a grammatical aspect comparable to the English present perfect. The backtranslation could be "Princes confiscated the telescopes" but was rendered as "Princes have confiscated the telescope" only to be coherent with the following line.

It appears that the lexical choice to translate the noun "servant" is also in service of the sound. As the backtranslation shows, the word "servantes" is feminine in French. At first sight, it may seem that Cabrel's choice of attributing a gender to the "servants" may have been

104 While the ST is presented as two lines, the French text is deliberately presented as four lines because Cabrel rhymes twice as much as Dylan does in this opus, even if, in the case of these four lines, rhyming ABAB, the A rhyme is only a vowel rhyme: "guet"/"viennent". This remark applies to all further transcriptions of TT lyrics. For more insight on the subjectivity of lineation, see "Text-to-tune alignment and lineation in traditional French songs" (Dell, 2015, pp. 221–222).

prompted by what precedes: “all the women.” Yet, closer scrutiny reveals that this is probably not the case. The French noun “servant”—i.e. the masculine form—can only be used in two contexts: either religious, to mean a “server,” “a person assisting the celebrant at the celebration of the Eucharist” (‘Server, *N.*’, 2021), or military, in which case it is the member of a gun crew (‘Servant, *N.*’, 2021). Cabrel could therefore not have chosen the masculine form in the present context. The word “serviteur,” on the other hand, can only be masculine, and has the disadvantage of having three syllables. As French nouns are gendered, the only way to find an equivalent for the gender-neutral characters in the ST would be to use an epicene word. The noun “domestique,” for example, does not indicate if the person is male or female. It was used by Aufray to translate “maid in the kitchen” in his version of “The Lonesome Death of Hattie Carroll” (1965g), as explained in section 4.1.2. Like “serviteur,” it has three syllables and thus is not an option in this verse. The word “esclave” [slave], on the other hand, has all the properties necessary to make it a perfect choice for this line: it is an epicene noun, has two syllables and does not create any unsingable consonant clusters. The fact that Cabrel does not opt for “esclaves” but for the feminine “servantes” seems to confirm his above statement—i.e. that he systematically prioritises sound—even when, in this last case, this choice involves turning the gender-neutral “servants” into “maidservants.”

3.1.4. Rhyming and diphthongs: “Oxford Town” and “Paie-moi ce que tu me dois”

In the first verse of “Oxford Town,” Aufray sings “[o]n baisse la tête quand les **clochers** sonnent” [People bow down their heads when the **bell tower** rings], which in the 1995 recording was corrected to “[o]n baisse la tête quand les **cloches** sonnent” [People bow down their heads when the **bell** rings]. The second version makes more sense, but this reference to bells is absent from the ST, in which Dylan simply sings “Everybody’s got their heads bowed down”. The fact that the sound of bells does not appear to be motivated by any meaning in the ST leads to the hypothesis that Aufray and Delanoë attempted to imitate Dylan’s rhyme scheme by attempting to find French words that rhyme with the noun “town.” In the TT, the four words which end the lines in verse 1 are “Town,” “sonnent,” “personne” and “Town.” The strategy of homophonic translation, which appears in other translations sung by Aufray (1965b, 1995h), is not really functional in this specific case because French words ending in /sɔn/ do not rhyme with the English diphthong in /taʊn/. Aufray’s latest album, *Autoportrait*, features an interesting example of homophonic translation of a traditional folk song with the same sound,

"Pay Me My Money D**own**." In that opus (2020), Aufray explores another solution, closer to the English sound: he sings "Paie moi ce que tu me **d**ois," using both the initial consonant /d/ and the vowel sound /wa/, which sounds like a diphthong.[105]

3.1.5. "Man Gave Names to All the Animals": rhyming and audience participation

Low quotes translator Dyer-Bennett, who generally advises to transfer the rhyme scheme in song translation because it "gives shape to the phrases" (2005, p. 190). Although the meaning of this assertion is unclear, it seems to be related to aesthetics rather than meaning. The following case study shall focus on specific circumstances which condition the importance of following the rhyme scheme in relation with the song's meaning and the performers' interaction with the audience.

3.1.5.1. An interactive song

This song, inspired from Genesis 2:19-20, is a song about creation and could be seen as an illustration of cratylism:[106] the narrator is recounting how the names of the animals originally derived from what they do or what they look like, or rather, from the way human beings perceive them. It is a light, playful song, with a conclusion that comes as a surprise because it clashes with this tone. The music is very rhythmical, drawing from reggae for the bass guitar line and the rhythm of the song, with a lot of percussion, possibly evoking a jungle atmosphere, as if to transport the listener "in the beginning" by using a Westerner's vision of what primitive music could sound like. A parallel can be drawn with the song "Lucy," by French performer Juliette,[107] which is about prehistoric times: following non-musical jungle sounds, such as monkey screams, the song begins with percussions (1998). Both songs are examples of multimodal metaphors, in which sound—both musical and non-musical—is used to restrict the meaning, preparing the listeners by immersing them in the context of the story told. As David Machin notes in *Analysing Popular Music*, "provenance"—the associations that allow sounds

105 it is generally analysed as a semi-consonant followed by a vowel, with the assumption that diphthongs have disappeared in modern French (Rey & Rey-Debove, 2007, p. xxvii).

106 Cratylism: the belief that "[names] are natural and not conventional" and "there is a truth or correctness in them," a position held by the character named Cratylus in Plato's eponymous dialogue (n.d.).

107 Her full name is Juliette Noureddine.

to connote a specific time and place—can be largely fictional. For example, bagpipes are used repeatedly to connote 13th century Scotland in Mel Gibson's film *Braveheart* (1995), even though bagpipes were not introduced there before the beginning of the 20th century (Machin, 2010, p. 121).

The text is designed to generate audience participation, which inscribes it in the folk tradition epitomised by Pete Seeger (see section 3.2.5). The chorus is very easy to remember, both in terms of text and rhythm, and has few melodic variations, making it easy to sing for the untrained audience. In addition, the fact that the song begins with the chorus and that it is repeated 6 times throughout the song encourages the listener to sing along. This aspect of the song is reinforced in live versions, as Dylan does not end the song with the last—suspended—verse, instead repeating the chorus several times (nightly moth, 2021).

The playfulness of the text lies in the fact that the author uses rhymes to generate the names of animals, suggesting that the animals were created by language itself. Dylan's Cratylic language, i.e. one in which the names of animals are rhyming words that derive from human observation of their form or behavior, raises an issue if the song is to be translated: to preserve this same spirit, the translator should probably associate each animal with a characteristic that rhymes with its name, no matter if this facet of the animal is not the same as the one Dylan spotlights in the ST. The translator may be led to reflect on Benjamin Lee Whorf's hypothesis that the way our brain organizes our perception of reality is conditioned by language (2007, p. 263). What Whorf had in mind, in particular, was grammatical categories, such as the gender of common nouns. In this song, what is at stake is not the gender but the form of the signifier, more specifically its ending—i.e. what other words it may rhyme with. Dylan's writing strategy—which is also likely to be the translator's—makes it evident that the process of creative writing can sometimes be dictated by sound over sense, as Hungarian translator Imre Barna observes (see section 3.1.6.10).

Through his play on rhymes, Dylan undermines the creative potential of arbitrarily naming animals, in order to generate humour. We can admit that "Man" associated "bear" with "hair," and "sheep" with the mountains so "steep." The association with "bull" seems more far-fetched in verse 3 because of the double negation "there was nothing that he couldn't pull," but the two most striking examples of how humans' creative endeavour is ridiculed are to be found in verse 2 and 4. For example, associating the name "pig" with the statement "He wasn't too small and he wasn't too big" amounts to identifying the pig with what it is not. Also, the association

between the word “cow” and the phrase “he didn't know how,”[108] seems to suggest that the name of the animal is a product of human ignorance. As this playful approach to language allows Dylan to set the tone of the text, it seems important for the translator to transfer this aspect of the text.

Another distinctive feature of the song which contributes to its playfulness is the interaction with the listeners. As the penultimate line of each verse announces the name of the animal, the song quickly becomes a guessing game played with the listeners, to make them listen with great attention in order to guess the name of the next animal before it is said, which allows them to sing along on the song even if they have never heard it. In this interaction with the audience, creating suspense is part of the mechanism of the song. All the verses have an AABB structure, which means that, given the tempo of the song, Dylan gives the listener 4 seconds to guess the animal judging from the first B rhyme. Competitive listeners are therefore encouraged to draw information from the first two lines of the next verse in order to narrow down the possibilities, allowing them to quickly guess the name of the following animal.

Allwright preserves the same AABB structure as the ST. He makes explicit his perception of the potential of this song in terms of audience participation in a concert with Steve Waring in Yseure, presenting the song with the following words: “C’est une chanson à devinette pour les enfants, et on va voir si vous arrivez à trouver les animaux.” [This is a guessing song for children, and we will see if you manage to find the animals] (2012a). As Waring and Allwright also use musical means to make the song more playful, this live version provides a striking example of text painting (see section 1.4.10.1): the harmonica imitates the sheep’s bleating when the word “bêler” is sung in verse 5, and the snake is suggested thanks to a rattling sound at the end of the last verse. Aufray, on the other hand, uses 4 rhymes instead of 2—AAAA—and also adds internal rhymes, as in “ronchon, grognon”. He is probably motivated by the desire to enhance the richness of the rhymes, but in this specific case, it could be argued that over-rhyming in this way is detrimental to the creation of an equivalent effect, as it potentially undermines the suspense. It makes the guessing game easier, for better or for worse.

3.1.5.2. Translating the chorus: plosives and other animals

While Aufray’s adaptation may be weaker in terms of reproducing Dylan’s guessing game, his translation of the chorus seems to aim at accentuating the singalong effect. When Dylan sings

108 This rhyme is probably borrowed from the folk song “Frog Went A-Courting,” which was part of Pete Seeger’s repertoire: “Next to come in was Mrs Cow / She tried to dance, but she didn’t know how.”

"in the beginning / a long time ago," Aufray sings "**D**ans la nuit **d**es **t**emps, au **p**remier **t**emps **d**es **t**emps / **D**ans la nuit **d**es **t**emps, loin **d**ans le **t**emps" [Since the dawn of time, at the beginning of times / Since the dawn of time, a long time ago]. Both the rhymes and the accumulation of plosive consonants add to the rhythm of the song, increasing the likelihood of the audience singing along. The nasal rhyme in /ã/—"temps"—allows the backing vocalists to hold the note at the end, preserving the soul overtones of the SW, which is put to good use in the last verse of the song in the 2009 version, as shall be demonstrated below.

Allwright seems to have given priority to the meaning, which is very close to the ST, using a transposition to translate the noun "beginning" with the verb "commencer": "Quand ça commençait / Y a très longtemps." However, this constraint, added to the necessity to keep the same rhythm, leads him to use the *imparfait* tense, which is questionable. A backtranslation could be "when it was beginning" rather than "when it began." The *passé composé* would be expected—"quand ça a commencé"—but would imply the juxtaposition of two /a/ sounds, making it difficult to sing convincingly. This could be avoided with "[q]uand **tout** a commencé" [When it **all** began], which is a better translation to evoke the dawn of humanity, but the addition of a syllable makes it inapplicable in this chorus. Completely departing from Dylan's words to re-create a chorus which is more functional rhythmically, as Aufray did, is probably a more suitable strategy.

In terms of sounds, the translation of one word specifically has drawn my attention: "animal". The word is transparent in French, at least in its written form, but while the plural is pronounced /ˈanəməlz/ in English, it is an irregular plural in French: the singular is "animal"—/animal/—and the plural "animaux": /animo/. As a result, although the spelling of the French plural seems further away from the English term, the pronunciation is actually closer to English than the singular, which ends on the open vowel /a/, far from the English schwa (/ə/). While Allwright titled his version "L'homme donna des noms aux animaux" [Man gave names to the animals], Aufray used the indefinite adjective "chaque," allowing him to sing the singular form: "L'homme dota d'un nom chaque animal" [Man endowed each animal with a name]. His solution, which appears more convincing on paper, leads him to be further away from the original sound.

3.1.5.3. Musical pondering and the sound of silence

Each four line of the verse begins with the sound "aaaaaah!," followed by "think I'll call it a (bear/cow/bull/pig/sheep). This sound may be mistaken for a long "I"—1st-person pronoun—

but there is evidence against this hypothesis, thus the verb “think” is deprived of its subject. Ellipsis of the subject is a common diamesic variation (see section 3.1.6.9.2) in songs. The initial sound—“aaaaaah!” should rather be seen as an onomatopoeia indicating that the human narrator is thinking about what name to give this new animal. This postulation is confirmed when Dylan changes this sound to “Mmmmmmh” in a live version, a common onomatopoeia to indicate that a character is pondering” (nightly moth, 2021). In the last verse of the song, in which Dylan only sings 3 lines out of 4, the sound indicating pondering also disappears. His voice stops short, creating a very sudden, foreboding silence, which surprises the listener, making this last verse sound very serious when the rest of the song was very light. The listeners are encouraged to sing along throughout the song, only to find themselves confronted with the silence at the end when they are probably ready to sing, as the last answer is made very obvious by the word “slithering” in particular. In some live versions, such as the one mentioned above, Dylan adds one last “Mmmmmh”.

Allwright sings this last onomatopoeia on all versions, both live and in the studio. Aufray, on the other hand, sings “Diable !” instead. The word is an exclamation that could be translated as “Gosh!” or “My God!,” but it literally signifies “Devil,” which means that Aufray names the snake—or at least, what is suggested through the snake in Genesis—where Dylan had chosen not to reveal the name of the last animal. Both Allwright and Aufray have adopted a strategy of recreation, reproducing an equivalent guessing game with the same animals associated with different characteristics. As far as the snake is concerned, they have both associated it with the Tree of Knowledge, which is just a tree—“arbre”—in Allwright’s version and more specifically an apple tree—“pommier”—in Aufray’s. Although the Bible is probably more present in the minds of the listeners in the USA than it is in secular France, we can question the necessity of using the word “diable” in the last verse to make the precise biblical reference explicit for the French audience, as most of them would probably understand the reference to the apple tree by themselves. Aufray’s guessing game also rests on the verb “ramper” [to crawl/to creep] and the line “[u]ne bête qui changeait sa peau tous les ans” [A beast that changed his skin every year]. In the live version at the Casino de Paris (1998), Aufray adds “Diable! Rentrons les enfants” [My God! Let's bring the children in], finishing the song on a last rhyme in /ɑ̃/, perhaps announced from the beginning with the rhymes in /ɑ̃/ in his French chorus. Arguably, adding this last rhyme makes for a less powerful ending than the ST, if we consider that Dylan prefers to leave silence precisely to express the fact that the devil, like God, cannot be named in a human language.

In the second studio version (Aufray, 2009e), which is a series of duets, he does not add

the last sentence, simply the exclamation “diable !” As mentioned above, the female backing vocals contribute to the atmosphere and the interaction with the audience. They sing the same mysterious note three times in a row, after “soleil couch**ant**,” “tous les **ans**” and “ramp**ant**,” as if announcing the threat of the snake—“serp**ent**”—in a subtler way than in the 1997 live version. It is also reinforced by an ominous vibration in place of the silence at the end, which is probably emitted by the electric harmonica. The same sound is introduced in the song in verse 4. Aufray sings this version with Alain Souchon, the two performers sharing all the verses, each singing one or two lines before the other answers. Through this strong interaction, they are creating an atmosphere that increases the light-heartedness of the song, which is also suggested by Souchon’s persona. He is a French singer who became famous with songs such as “J’ai dix ans” [I am ten years old] (Souchon, 1974), in which he pretends to be a child, using expressions that are usually heard in school playgrounds. The word “bobo” in the title of the song “Allo Maman bobo” (Souchon, 1977) is another reference to child language, meaning a scratch. To add to the interaction between Aufray and Souchon, at the beginning of this studio version, we can hear “1…2…1, 2, 3, 4,” with the sound of the drummer hitting his sticks against one another, giving the impression that it is a live recording, thereby suggesting a form of interaction with an imagined audience.

3.1.6. Do you speak Dylan?

3.1.6.1. Dylan's language, music and performance: avoiding poetic contortions

> “Do you notice that you’ve influenced a lot of singers over the years?”
> “It’s phrasing. I think I’ve phrased everything in a way that it’s never been phrased before. I’m not tryin’ to brag or anything–or maybe I am [laughs]. But yeah, I hear stuff on the radio, doesn’t matter what kinda stuff it is, and I know that if you go back far enough, you’ll find somebody listened to Bob Dylan somewhere, because of the phrasing”
> (Loder, 1984).

In the liner notes for *Aufray chante Dylan*, Delanoë writes about the difficulties of translating Dylan’s songs: “Il y avait pour le réaliser quelques difficultés à résoudre : d’abord le passage de l’anglais, langue contractée, au français, langue prolixe. Ensuite l’abondance dans le texte d’anglicisme, d’américanisme et surtout de ‘Dylanisme’. Enfin, la transposition du “son Dylan” en “son Aufray” [There were a few difficulties to solve: first the passage from

English, a contracted language, to French, a prolix one. Then the abundance of anglicisms, americanisms and, especially, "Dylanisms." Finally, the transposition of the "Dylan sound" into an "Aufray sound"] (1965).

Delanoë's allusion to "Dylanisms" suggests idiosyncrasy. In addition, his reference to a "Dylan sound" indicates that he considers it is not only Dylan's language which is idiosyncratic, but his music as well. Sarclo expresses a similar position, at least as far as language is concerned (see section 2.1.2). Other sources call attention to Dylan's exceptional place in the soundscape of English-speaking music, indicating that the task of the translator is not limited to overcoming the obstacles evoked in section 3.1.1. For example, the liner notes in the CD re-edition of Kerval's album in 1996 include an extract from an article by François Jouffa published in the magazine *Pop Music* on 6 May 1971, in which Kerval declares: "Ce n'est pas tant que [sic] de respirer à l'anglaise (ou à l'américaine) que de retrouver le rythme poétique de Monsieur Robert Zimmerman qui a été passionnant" [It is not so much breathing the English—or American—way as finding the poetic rhythm of Mr. Robert Zimmerman which was enthralling] (1996). As mentioned in section 1.5.1.4, Bergman is credited for assisting Kerval to sing in French like Dylan.[109] In the song mentioned on that occasion—"Va ton chemin j'irai le mien," Bergman's translation of "Most Likely You Go Your Way" (and I'll Go Mine)—the extract cited involves a number of enjambments and the imitation of English stress patterns:

> You **say** you **love** me and **you're**
> **Thin**kin' of **me**, but **you**
> **Know** you **could** be **wrong**
>
> **Tu** dis que **tu** m'aimes, **tu**
> **Dis** que tu **n'as** pas con**nu**
> Le **grand** a**mour** avant **moi**
>
> [You say you love me, you
> Say you have not known
> Passionate love before me]

The syllables have been printed in bold character based on perceived stress. In the three lines of the SW quoted above,[110] Dylan's placement of stress is not idiosyncratic, as it falls on content words, except for the stress on "you're" and "you," which are a way of giving prominence to the rhyme, and should thus be seen as a by-product of the enjambments. Kerval's

109 "Dans 'Va ton chemin j'irai le mien (Most Likely You Go Your Way)' Boris lui a indiqué comment balancer, comment chanter en français à la Dylan" (Kerval, 1996).
110 The observations are based on Dylan's performance on the album *Blonde on Blonde* (1966e).

accents in lines 2 and 3 are not awkward, in comparison with stresses placed on the first syllables of words in Aufray's "Cauchemar psychomoteur," for instance (see section 3.1.1). The adjective "grand" is monosyllabic, and "amour" is stressed on the second syllable. What is strikingly unlike French is the intensity of the accents, but it is not easy to settle the question of whether it is merely an imitation of the English tonic accent, or an attempt to emulate Dylan's performance specifically. On the other hand, Kerval's accents on the first line seem designed to underscore the repetition of the second-person pronoun "tu." The intention is made even clearer by the fact that it is not a word-for-word imitation of Dylan's. Had he wanted to reproduce the iambic rhythm at the beginning of the line, he would have placed the accent on the verb "dis" instead. Interestingly, while Kerval does not imitate Dylan's accents on this specific line, he emulates his habit of using accents to give prominence to some words, to underscore internal rhymes, in particular. The observation of this line leads to a much clearer conclusion than the other two: it seems to indicate that he is not replicating the stress patterns of English, but emulating a "Dylanism."

Hoping to answer the question of what makes Dylan exceptional would be very ambitious, considering the vast amount of works that have been written to assess his works and his significance in music history. Yet, the task cannot be wholly ignored either, as it would be difficult to assess any form of refraction without attempting to define what is expected to be refracted. In the liner notes of the compilation *From Another World: A Tribute to Bob Dylan*, the artistic producer, Alain Weber, puts forward that "Bob Dylan refines and enriches the language and poetry, while keeping it in a contemporary vernacular that touches the deepest part of our being" (2013). This is an aspect that is often brought to the fore, in different forms, such as blending "'high' culture and 'low' culture" (T. Hampton, 2019, p. 20), for instance. As the strength of poetic language lies in de-automatisation (Wales, 2011b, p. 99)—i.e. making the familiar unfamiliar (Wales, 2011c, p. 144)—it is all the more powerful if it is achieved in "a contemporary vernacular." More importantly, this makes it accessible to a greater fraction of the population, and not only to elites.

Dylan's capacity to incorporate poetry into vernacular English is probably one of the elements he draws from African American influences, partly from listening to the blues and partly because he was inspired by the Beat poets, who were themselves influenced by jazz poetry. In *Blues legacies and Black feminism: Gertrude "Ma" Rainey, Bessie Smith, and Billie Holiday*, Davis writes that "'Playing the dozens,' [111] for example, reveals, beneath its

111 "Playing the dozens," sometimes also called "signifying" or "sounding," is a form of verbal duelling, or ritual insult, which sometimes consists in insulting the adversary's mother (Levine, 1977, p. 346).

misogynist overtones, the impulse to create poetry out of the language of everyday life" (1998, p. 166). She explains that Holiday's capacity to use her voice to subvert the lyrics she was singing (see section 1.4.10.2) can be compared with the way African Americans appropriated the English language that was imposed on them. The relationship between signifier and signified is constantly questioned, the meaning of words is constantly shifting, to the point where it comes to mean exactly the opposite of the literal meaning. Davis sees this subversion of language, turned into a weapon of resistance, as "one of the most salient characteristics of the evolution of African-American music" (1998, pp. 166–167). Dylan's subversive aesthetics may result from the fact that he borrows this instrumentalisation of language.

Another important aspect of Dylan's craft is the orality of his writing style, giving the impression that it is not written. When he was invited by folk singer Cynthia Gooding on her show, called "Folksinger's Choice" on New York City radio WBAI on 13 January 1962, he performed "The Death of Emmett Till" (Dylan, 2017g). In the discussion that followed, Gooding showed her appreciation for this specific aspect of the song:

> This is one of the greatest contemporary ballads I have ever heard. It's tremendous! […] It's got some lines that just make you stop breathing […] It's great! Have you sung that for Woody Guthrie? […] **What's so magnificent about it to me is that it doesn't have any sense of being written**. No, it sounds as if it just came out. It doesn't have any of those little poetic contortions that mess up so many contemporary ballads, you know? […] Then, of course, you sing it so straight. That's fine!... He [Len Chandler][112] would probably be very pleased with what you did to it (Dylan, 2017a).

Gooding praises not only the writing, but also the performance: the expression she uses—"you sing it so straight"—echoes her remark about the absence of "little poetic contortions." This facet of his writing style is an important part of what makes it poetic. This could be formulated differently: it takes a great songsmith to avoid writing poetry. The apparent naturalness of his writing and his singing, which is so close to speech, creates an illusion of simplicity by which he reveals the poeticality of everyday language. It may account for the fact that his works have spurred many other performers to follow suit, the host of artists citing him as a major influence ranging from Cohen to Hendrix. In *Room Full of Mirrors: A Biography of Jimi Hendrix*, Charles R. Cross insists on the influence of Dylan's singing on Hendrix (2005, pp. 135–136). In particular, he states that the album *Blonde on Blonde* "accelerated Jimi's own ambition and his belief that he could sing" (Cross, 2005, p. 136).

Yaffe propounds that Dylan's articulation is "more familiar to conversations than songs" (2011, p. 3). Performer Emmylou Harris underscores the idiosyncrasy of Dylan's voice: she

112 Len Chandler is an American folk musician from whom Dylan declares that he has borrowed the melody.

praises his “extraordinary” singing, stating that his phrasing is “not like anybody else’s” and “so connected with the poetry of the lyrics” (Simmons, 2020, p. 47). Like Harris, Roger McGuinn, member of the band The Byrds, who has covered a significant number of Dylan’s songs, relates Dylan’s vocal performance with what he expresses. According to him, critics who say that Dylan is not a good singer simply “don’t understand what he’s doing” (Simmons, 2020, p. 47). He stresses the fact that Dylan not only sings in tune and in time, but that his voice conveys “meaning and emotion” (Simmons, 2020, p. 47).

In reaction to criticism about the fact that Dylan cannot sing, a very apt observation is provided by Hampton, who draws attention to the premeditated character of Dylan’s unconventional voice in the 1960s, considered in hindsight after his “sonic shift” to crooning on the album *Nashville Skyline*:

> the larger significance of this sonic shift was to reveal the arbitrary, willed character of Dylan’s “**normal**” singing voice, or of any “**normal**” singing voice. After *Nashville Skyline*, listeners realized that Dylan sings the way he does not because he can’t sing any other way (he just did), but because he *wants* to sing this way. When he yowls, it is because he wants to yowl, and he is yowling for a reason” (2019, p. 229 emphasis added).

The use of the adjective “normal” by Hampton is in agreement with what Gooding praises—i.e. that Dylan deliberately sings with a voice that could be anyone’s voice. Rather than emphasising aesthetics, he focuses on achieving the perfect timing to give the impression that he is speaking, thus staging a conversation with the listeners, who can relate to this voice because they can identify with it. In *Bob Dylan in America*, historian Wilentz recounts the time he first heard Dylan, as a child, at the Philharmonic Hall in 1964, remembering “a voice that I never thought especially raspy or grating, just plain” (2010, Chapter “Introduction”). Dylan’s voice can speak to everyone because it could be anyone’s voice—by design.

His capacity to make a song appear to be a conversation is nowhere more potent than in narrative songs, such as “Lily, Rosemary and the Jack of Hearts” (Dylan, 1975c), which Wendy Lesser analyses in “Dancing with Dylan”: “listen to how Dylan alters each stanza: by modulating his voice from song into speech, by occasionally varying the melodic line, by pausing in unexpected places, or by otherwise changing the standard pattern, which is basically a five-line stanza that shifts between two simple sets of chords.” (2005, p. 324).

3.1.6.2. From blues to rap: manufacturing subversion

> "The sound of Bob Dylan's voice," the critic Robert Ray once wrote, "changed more people's ideas about the world than his political message did" (Marcus, 2005, p. 53).

The fact that other prominent performers praise Dylan's voice invites the question of how this artistry is achieved by Dylan technically. Musicologist Ole Kühl provides some elements of answer through the analysis of one specific song, focusing on the dichotomy between singing and speaking. In *Musical Semantics*, the author contrasts Dylan's "Mr Tambourine Man" with a Lied by Mozart, *Komm, lieber Mai* (Kühl, 2007, pp. 187–189). This comparison allows him to show that, contrary to the Lied, in which the "gesture"—the melody carrying the text—is determined by the rhythm, in Dylan's song, the text is "in a position to move in a freer, speech like fashion, while still being affected by the metrical accents (the downbeat)" (Kühl, 2007, p. 189). He goes on to refer to rap as a genre in which speech leads the music even more than in Dylan's music, taking "an even freer attitude to the meter," engaging the rhythm "in a dynamic interplay in order to create a lifelike interaction" (Kühl, 2007, p. 189). These reflections suggest a spectrum ranging from a type of singing in which the rhythm of the voice is heavily constrained by the music at one end, to a form of singing that is very close to speech at the other end. Referring to Robert Palmer's essay *Deep Blues*, Kühl reasons that the strategy employed by Dylan probably has its origins in African music, tracing its influence to delta blues singers who "had a very liberal attitude to metrical structure" (2007, p. 192).

In *Romancing the folk: public memory & American roots music*, Filene confirms this filiation with blues music, and to African music, more generally, through its use of "microtones" in "Subterranean Homesick Blues": "Dylan brings a spectrum of colors to the performance through his nuanced use of microtones, notes (common in African and blues music) that fall between the intervals on the Western scale" (2000, p. 222). Furthermore, in his analysis of this specific piece, he concurs with Harris and McGuinn, commenting on the relationship between what Dylan sings and how he sings it. He notes that, in the lines where the performer mentions authority, using the imperative—"Walk on your tip toes / Don't try 'No Doz'"—his vocals

> have a repetitive emphasis reminiscent of a wagging finger in the face, an impression that highlights the picture of a scolding authority figure. Placing words so heavily on the beat is uncommon in blues, but the notion of adapting vocal delivery to the song's message is very much in step with the tradition. Like downhome bluesmen, Dylan here treats words as percussive elements whose placement can either add bite to a beat or loosen its hold. He is both drawing on and altering the downhome blues to create a personalized form that can communicate the messages he wants to convey. His blues have ceased being tributes to his idols

> and have become vibrant and expressive contemporary outlets (Filene, 2000, p. 222).

Two of Filene's observations are of considerable consequence. Firstly, the fact that Dylan inherits from bluesmen the habit of "adapting vocal delivery to the song's message" concurs with the analysis of Kerval's imitation in section 3.1.6.1: Bergman must have observed this specificity and instructed Kerval to emulate it, which confirms the extension of the role of the song translator in some cases, as proposed in section 1.5.1.4. Secondly, Filene's allusion to the words being used as "percussive elements" which do not necessarily fall on the beat converges with Kühl's aforementioned observations. This feature of Dylan's vocal performance is particularly relevant when understood in the light of multimodality. Machin discusses how the place of the singer in blues music conveys meaning: "The blues music while having a strong rhythm, which usually suggests a slow forwards walk, uses this technique to communicate trouble, **lack of conformity** to the rhythm as the singer appears to sing in their own time, **not obeying** the accents" (2010, p. 130 emphasis added). The terms used by Machin, which have been printed in bold characters, make it clear that the role played by the singer in the genre places him in a position of opposition. He expands on these dynamics, quoting Tagg on the relationship between instruments and vocalists:

> In the context of the blues singer, Tagg suggests that music allows us to express our attitudes towards the regulation of time and our social worlds. The bass instruments create the clockwork beat against which we must all live. The other instruments and the vocals, while having no real control over time, are able to use syncopation to locate themselves creatively against this time. And vocalists and lead instruments can shout out above this time" (Machin, 2010, p. 131).

Machin underscores the disruptive role of syncopation, which is also a prominent characteristic of rap, as stated by Romain Benini (see section 4.5.7). Filene evokes how, in the song "Subterranean Homesick Blues," "[l]ines such as 'Don't wanna be a bum / You better chew gum' dance in and out of the beat" (2000, p. 222). In this opus, the sentence "[d]on't follow leaders" is arguably less significant than the fact that the same idea is expressed with a musical equivalent: Dylan's placement of percussive lyrics off the beat dictated by the instruments. This convergence of musicological considerations may account for Dylan's choice of the blues to express himself, as his music was initially often combined with confrontational lyrics. More importantly, an apprehension of what is at play in the music makes it possible to avoid the misconception that Dylan's art is subversive only in those early songs. These observations on the decisive role of music concur with Ord's observation, mentioned in section 1.4.10.3, that the "oppositional status" may be "located in the sounds themselves" (2017, p. 203). In the case of Dylan, the extreme regularity of the twelve-bar blues creates a solid

framework which serves as a foil against which the singer can freely extemporise, giving the impression of an improvised conversation rather than a solidly set melody.

In terms of influences, Kühl's and Filene's observations are coherent with the fact that Dylan was also influenced by the Beat Generation, as the latter were themselves admirers of blues and jazz. This is evident in many extracts from Kerouac's *On the Road*, for instance, along with their attempts to weld poetry with jazz in poetry readings (Shelton, 1968, p. 31), a practice already initiated by the jazz poets of the Harlem Renaissance. At first glance, it would be tempting to see the spectrum described above as a diachronic evolution from Mozart's Lieder to Dylan and on to rap. Yet, it is probably more pertinent to forsake this distorted—ethnocentric—vision. What is perceived from the standpoint of a 21st century observers probably comes from the fact that some musical forms of African origins, such as the blues, gained prominence throughout the 20th century through their appropriation by mainstream musicians in the USA. As the country's economic and cultural influence grew, in particular after the Second World War, these musical forms have now achieved a worldwide influence on popular music.

3.1.6.3. The power of (imperfect) rhymes

According to Meisel, syncopations are not merely a product of performance but are inscribed in the text, as rhythm and rhyme function hand in hand in Dylan's works. He comments on the artist's idiosyncratic way of using masculine and feminine rhymes musically:

> No matter its vicissitudes, Dylan's imagination, he shows, is highly organized, and works on the same principles, early and late.They proceed from a formal predilection in Dylan's way of writing songs, especially Dylan's use of rhyme. The play of masculine and feminine rhymes, for example, throws a stutter into Dylan's language that is unusual for a poet, but compelling for a rocker. Masculine rhymes land on the downbeat. But feminine rhymes—participles, for example, or rhymes using the copula "is"—fall a syllable short of a line's last poetic foot. This allows, of all things, a syncopated upbeat—a rock and roll beat—to emerge in the silence so created (Meisel, 2010, p. 160).

In addition to this general observation, Dylan also uses unconventional rhymes, for example, to convey humour. Wales expounds on the rarity of feminine rhyme in English:

> Rhymes containing final unstressed syllables are not so common in the English verse tradition generally as monosyllabic rhymes. Derek Attridge suggests that this is because they lack a sense of closure. They are exploited for humorous purposes in Byron's *Don Juan*, where words rhyme with phrases, and so unstressed words are highlighted: *pudding/mud in*; *persuaded/they did*; *intellectual/hen-pecked you all*, etc.; a technique also exploited by twentieth-century popular song composers like Irving Berlin and Johnny Mercer" (2011d, p. 157).

In addition to feminine rhymes, all the examples above include compound rhymes, “where a word unit accords with a word group” (Jakobson et al., 1981, p. 39), making them even more conspicuous. Significantly, Dylan uses one in the song “I Shall Be Free No. 10”: “I’m a poet / and I know it / Hope I don’t blow it” (1964c). Not only does the stylistic freedom displayed in these lines echo the title, but it also resonates with the context, as Dylan resented the fact that he was suddenly being aggrandised as a poet. Employing the word “poet” to rhyme it with the colloquial “blow it,” in particular, can be seen as a declaration that he is taking this assigned role very lightly.

While Meisel states that rhymes have an impact on Dylan’s performance, Bickford focuses on the opposite—i.e. the consequences of Dylan’s idiosyncratic pronunciation on the relationship between music and text in his works and on how some specific words are perceived. In “Music of Poetry and Poetry of Song: Expressivity and Grammar in Vocal Performance,” he analyses how a rhyme that may appear to be imperfect on paper seems to rhyme much better when the artist sings it (Bickford, 2007). Drawing on ethnomusicologist Laura Graham’s research on the salience of linguistic or musical parameters from one “vocal style” to another (1984, p. 174), Bickford analyses Dylan’s song “Down the Highway” (1963d), demonstrating that a performer has ways to shift the salience from language to music within the same song (2007, p. 452): “Dylan's style of singing is unusual, even considering his position at the intersections of several music and verbal art traditions. He places irregular stress on words, sings with a strained nasality, and often pronounces lyrics in unexpected ways” (2007, p. 446). Bickford remarks that “a single weak syllable”—the second syllable of the word “baby”—“is sung in an upper register and melismatically” (2007, p. 452), which is very unusual and therefore marked.

From his close scrutiny of “Down the Highway,” Bickford concludes that analysing Dylan’s text on paper or even under the musical score is not sufficient, as Dylan’s performance needs to be heard in order to have a full approach of the correspondences between text and music (2007, p. 461). His pronunciation has repercussions on how a rhyme may be perceived: what would be defined as a slant rhyme on paper may not be identified as such by the audience because the performer can impose his own pronunciation of a word. Apart from the song analysed by Bickford, several other compelling examples in Dylan’s works are the rhyme “hears/mirrors” in “Dignity” (1994), as well as “stubborn/governed” in “Up to Me” (1994).

Bickford’s observation about the importance of the performer entails that, in song translation as in songwriting, the work does not stop on the page. There is still room for negotiation of the written text in performance, which is not the least part of song translation,

as stated by Sarclo in section 1.3.3. In addition to this possibility of bending rhymes to make them appear perfect, Gorlée advances that imperfect rhymes should also be given consideration. In "Intercode Translation: Words and Music in Opera," she draws on an article by Brad Leithauser on the "American popular song and particularly the lyricist Ira Gershwin" to state that "abstracted from translation, the sung effect of imperfect rhyming varieties (such as apocopated rhyme, disyllabic rhyme and trisyllabic rhyme) can be surprisingly graceful" (Gorlée, 1997, p. 266).

3.1.6.4. "Then, of course, you sing it so straight": naturalistic coding orientation

"Reaching the audience is what it's all about"
Bob Dylan (Scorsese, 2005, pts 2, 23:26-28).

As mentioned in section 3.1.6.1, Gooding's remark about the absence of "poetic contortions" is echoed by one about Dylan's singing "straight" (2017a). What Gooding probably means is that, in the same way Dylan's words reproduce orality, his voice is devoid of vibratos and other ornaments that might make it sound too artistic. In multimodal terms, the fact that Gooding—a folk singer herself—correlates the two qualities amounts to stating that, just as Dylan's words reproduce orality, the absence of artifice in his voice inscribes him in the "naturalistic coding orientation" (van Leeuwen, 1999, p. 179) favoured by the folk movement. The concept of "coding orientations," briefly introduced in section 1.4.3, is developed by van Leeuwen in *Speech, Music, Sound*: he investigates the modality of sounds—i.e. they relate to reality—categorising coding orientations, which can be "naturalistic," "technological," "abstract" or "sensory" (1999, pp. 160–161).

Only three of van Leeuwen's eight parameters need to be considered here: fluctuation range, degrees of friction and degree of directionality (1999, pp. 175–177). The author defines fluctuation range as "a scale which ranges from the restraint or ritualization of emotion, via a relatively neutral 'naturalism,' to the increasingly strong expression of emotion" (van Leeuwen, 1999, p. 175). He draws attention, in particular, to the "close association of 'vibrato' and emotionality" (van Leeuwen, 1999, p. 175), remarking the "vibrato is essential" in "the strings behind Hollywood kisses (van Leeuwen, 1999, p. 175). A significant amount of tremolo in the voice will signify sensory rather than naturalistic coding orientation, focusing on "affect" (van Leeuwen, 1999, p. 161). The difference is important, for instance, between Dylan's works sung by himself and covers by Baez—or Mouskouri—which foreground emotions rather than facts.

It could be said that, as a result, when the song is performed by Dylan, the effect is that the listeners are left to their own feelings about what is narrated.

As concerns degrees of friction, van Leeuwen explains that "[a] completely smooth, completely 'pure' sound, a sound completely free of what jazz musicians call 'dirt,' is a highly idealized and abstract sound, suitable for expressing the abstract truth, but less in touch with the grit of the 'real world'" (1999, p. 175). He propounds that "[n]aturalistic representation requires a certain amount of 'grit,' or 'noisiness'" (van Leeuwen, 1999, p. 175). In most of Dylan's works, his voice, described as "raspy" by Hampton (2019, p. 21), contains an important amount of friction compared with the two performers mentioned above—Baez and Mouskouri—but also to Kerval, and Aufray, to some degree. Considering French artists who have sung Dylan, a few have more gritty voices, for example Hallyday, Sarclo, Renaud, Wampas or Arno. The grit in Dylan's voice is prolonged by another element which has become iconic in relation with Dylan: his harmonica. Here also, his playing displays a rough sound which is probably to be traced back to Guthrie. In "Woody Guthrie's 'Tom Joad': Reinventing the American Folk Ballad," Andy Arleo describes Guthrie's performance on "Tom Joad":

> The harmonica playing is rough, aiming at rhythmic effectiveness and expression rather than a "clean" execution that might be expected in other idioms such as contemporary jazz, bluegrass, country or pop music. Bob Dylan and Bruce Springsteen, among others, would pick up on this "folk" esthetic, as a way of distancing themselves from the mainstream commercial values of the music industry (2006, pp. 8–9).

Van Leeuwen remarks that, when considering the degree of friction, "there is also the level beyond naturalism, the level of the 'more than real,' where what matters most is the emotive effect" (1999, p. 176). Examples abound in the punk and metal genre. As far as Dylan's works are concerned, a telling example is the cover version of "The Ballad of Hollis Brown" by the punk rock band Rise Against, which involves much more friction both in the voice and the instruments, further amplified by the sound engineering (2012). One of the "traces of human articulation" considered in the parameter "degree of friction" is "taking of breath" (van Leeuwen, 1999, p. 176). Arguably, on his first album, Dylan had not yet perfected the art of singing "straight" and some of his songs, such as "You're No Good" (1962c) and "In My Time of Dyin'" (1962a), contained an exaggerated amount of breathing, undermining the naturalness of his vocal delivery.

According to van Leeuwen, in naturalistic coding orientation, "the truth criterion is 'Would it have sounded like this if I had been present when this scene happened?'" (1999, p. 179). The position defended here is that Dylan usually prefers naturalistic to sensory coding orientation,

in which "[w]hat matters is emotive impact, the degree to which the sound event has an effect of pleasure or its opposite" (van Leeuwen, 1999, p. 179). This posture also applies to sound engineering, as noted by Lacasse, who points to "It Ain't Me Babe" and "Like a Rolling Stone" as displaying "a quite natural vocal environment through careful doses of reverberation" (2000, p. 180). Comparing Dylan's works with Cohen's, he adds that "Often, recordings by such artists may even display no reverberation at all, apparently again in order to focus attention on lyrics and to provide a greater sense of intimacy, which is characteristic of this musical style" (Lacasse, 2000, p. 180). He refers to "Dylan's earlier songs, such as 'Blowin' in the Wind,'" as "examples of recordings with flat environments" (Lacasse, 2000, p. 180).

The invisibility of the sound engineer in Dylan's early works,[113] referred to in section 1.4.6, is part of the legacy of the folk revival. In "Song, Sonic Metaphor, and Countercultural Discourse in British Folk-Rock Recordings," Matthew Ord advances that "[t]he folk revival's valorization of unadorned performance and acoustic instrumentation has been seen as a reaction against the mass-produced sounds emanating from major labels, and revivalist folk recordings of the early 1960s typically downplayed evidence of technological mediation" (Ord, 2017, p. 203). The influence of the aesthetics of the folk revival on Dylan shall be discussed in section 3.1.6.5.

The scarcity of sound effects in Dylan's sound has consequences on how audio engineering choices may be interpreted by his audience. Against this naturalistic backdrop which characterises his aesthetics, the listener's attention will be drawn to an unusual sound effect, and therefore this salient detail will be construed as a cue to convey a particular meaning, for instance, a reverberation which is unusually prominent. One such example is the harmonica solo at the end of "Girl from the North Country": the sound is located in the left channel and then diffuses throughout the whole space (Dylan, 1963e, 3:01-17). As mentioned above, in naturalistic coding orientation, the sound is supposed to be represented as if the listener were present "why this scene happened" (van Leeuwen, 1999, p. 179). Thus the "degree of directionality" is such that "there are sounds which can be pinpointed to a specific source" (van Leeuwen, 1999, p. 177), which means that listeners are likely to take notice of the fact that the sound of the harmonica suddenly pervades the whole soundscape. It produces an effect similar to reverberation, conveying a statement either about the space around the musician—taken to be large enough to reverberate—or about his inner state, giving the impression that he is overwhelmed by his feelings. The same device is used by Aufray in "Le Fugitif," but arguably

113 In stark contrast with the album *Oh Mercy*, produced by Lanois, for instance (Dylan, 1989b).

with a different intention, to refer to another work, although in the context it could be an amalgamation of both (see section 2.4.3).

3.1.6.5. Capturing spontaneity: Dylan and the aesthetics of the folk revival

> "It moves us the way it does (for better or worse) because it is the voice of someone who is not "supposed" to be singing. He is either too young, too rough, too old, too stoned, or too angry"
> (T. Hampton, 2019, p. 229).

Due to the lack of ornamentation and the "grit" in Dylan's voice, the absence of poetic contortions and the scarcity of noticeable audio engineering, in the same way as Dylan's texts do not seem to have been written, his voice sounds as if it were not sung and his songs as they had not been recorded. These three elements converge to represent an outward movement from the realm of art to that of reality. This artistic posture is in congruence with Dylan's attitude towards recording, in that he seems intent on placing spontaneity at the centre of his work. Fraboni, the sound engineer who recorded the song "Dirge," recounts the recording session:

> Bob went out and played the piano while we were mixing. All of a sudden, he came in and said, 'I'd like to try 'Dirge' on the piano.' We had recorded a version with only acoustic guitar and vocal a few days earlier... We weren't ready at all, we were mixing. But we put up a tape and he said to Robbie, 'Maybe you could play guitar on this.' They did it once, Bob playing piano and singing, and Robbie playing acoustic guitar. The second time was the take (Margotin & Guesdon, 2015, p. 406).

This example is in no way an exception. The fact that Dylan very often does few takes in recording sessions can be understood as a desire to capture spontaneity. In *A Fiction of the Past: The Sixties in American History*, Dominick Cavallo comments on how Dylan approaches studio session:

> In the studio he roamed the frontier between improvisation and chaos. Like Young, Garcia and others, Dylan wanted to record as he was creating, warts and all. The idea was to capture on record a song at its conception, at the moment when musical nativity was cross-pollinated by the artist's emotions. Rather than produce polished, rewritten, overly rehearsed versions of his songs, Dylan wanted the recordings to capture the music while it was raw, imperfect perhaps, but nonetheless an authentic rendering of himself and the song at the moment it was born. Recorded inspiration, not unblemished, "produced" music, was his goal" (1999, p. 178).

This stance was adopted by Dylan from the onset. Dylan recounts that, when he recorded his first album in 1962, he was asked by his producer, John Hammond, if he wanted to sing some songs a second time in order to capture a better version: "I said no. I can't see myself singing the same song twice in a row. That's terrible" (Cavallo, 1999, pp. 178–179). Cavallo

contrasts the 129 days spent in the studio by The Beatles to record the album *Sgt. Pepper's Lonely Hearts Club Band* (1967) on the one hand, with the total of 90 days spent by Dylan between 1961 and 1976, to record 16 albums (1999, p. 179).

The artist's relationship with studio recording—an activity which consists in engraving a version once and for all—is consistent with his outlook on songwriting. One element that contributes to the spontaneity of his performances is the instability of his lyrics, giving the impression that he is speaking to his audience rather than simply reproducing in concert the exact work that is printed on an album. This attitude could be compared with that of an orator addressing an audience with an unprepared speech. Slight variations in lyrics are usual in popular songs rather than specific to Dylan, as mentioned in section 1.5.6. However, he stands out in this regard for adding full verses or otherwise altering his lyrics significantly. Even more surprising is the fact that this deliberate lack of premeditation extends to the studio, an arena where it is much less customary than on stage. Cavallo recounts that "[i]t was not unusual for Dylan to enter the studio with fragments of lyrics, parts of melodies and vague notions about how to perform a song" (1999, p. 179).

Gooding's remark about the lack of artifice in Dylan's art could also be applied to his arrangements, at least in his early works: they usually involve only guitar, voice and harmonica, leaving space for the lyrics to be communicated to the audience. Hampton aptly describes Dylan's blend of music and text:

> The evasive boundedness of Dylan's lyrics and lyric/sound combinations is strengthened by his musical accompaniments, which are mostly steady and monochromatic compared with the lyrics. In contrast, say, to The Beatles, who in their most experimental period manipulated the sound of every track to follow the lyric (here comes the clarinet . . . oops, there it goes again, and here comes the sitar), Dylan sets his multivalent lyrics against solid, often unvarying, sonic tracks. He rarely slows down or speeds up. Dynamics rarely modulate. This lends him authority over what is happening, as he dips in and out of the worlds in which his characters move. The accompaniment functions as a drone, or a control against which variations can be explored. It keeps the focus on the voice, which is also one of the reasons why listeners who find that voice unappealing often struggle to understand the attraction of Dylan's work (2019, pp. 20–21).

Dylan's artistry, in particular his controlled use of music and lyrics, designed to foreground the latter, was originally shaped by the aesthetics of the folk movement. The influence of Guthrie, in particular, is not limited to his use of the harmonica, mentioned in section 3.1.6.4. According to Heylin (2011, Chapter 4), Dylan had a copy of the Guthrie songbook, *California to the New York Island*, in which he had highlighted a section written by Pete Seeger explaining how to best sing Guthrie's songs. Seeger advised the reader not to imitate the folksinger's accent and "flat vocal quality." Instead, his recommendations were to sing "a matter-of-fact,

unmelodramatic, understatement throughout," to have a clear diction, marked by "simplicity," and to focus on "irregularity," sometimes holding the notes unexpectedly even while the guitar playing remains regular, so that verses would all sound different, giving the impression that the performer is not singing. He also mentioned the fact that Guthrie often added extra beats to measures. Dylan was undoubtedly influenced by this advice, using irregularity to texturise his music. Dylan's singing, in particular, is probably even more unpredictable than Guthrie's.

In the article "Axiomes de survie pour une rythmanalyse politique" [A survival kit of axioms for a political approach of rhythmanalysis], Yves Citton quotes the famous cellist Pablo Casals, who stated that rhythm is in the delay,[114] meaning that it is perceived as rhythm precisely because it is not mechanically regular. Citton observes that this aspect of rhythm is what Pierre Sauvanet identifies as the third characteristic of rhythm: movement—the other two being structure and periodicity (2011, p. 214). Dylan, by placing his text beside the rhythm, eschews making the voice a part of a mechanical repetition and therefore draws the listener's attention to his text—both the form and the content. His voice is never where it is expected to be, an inclination which reflects the constant shifts in his career. In Scorsese's *No Direction Home: Bob Dylan*, Baez, who has been on stage singing with Dylan numerous times, describes what his unpredictability feels like:

> He's just gonna do what he's gonna do, and he *has* to change, and he *has* to keep moving, and he *has* to add this, he has to crank sound, and if you ever work with him, if he did the song the night before as a waltz, tonight he's going to do it in 2/4 time just to fuck you up, you know, and so, you just… with somebody who moves like that, I now see it… that it is very unique and it's admirable and it's a pain in the ass if you're trying to work with him… or it's a pain in the ass if you're expecting something else from him (2005, pts 2, 24:52-25:20).

The example of Baez's participation in the Halloween concert in 1964 is a case in point: she obviously never knows when he is going to start and, although she does her best to sing along with him, finds it impossible and—perhaps to fend off embarrassment—prefers to joke about it (Dylan & Baez, 2004a, 1:25-45, 2:11-20). Some French performers—Cabrel and Sarclo, particularly—manage to somehow at least partially reproduce Dylan's disrupted singing, as shall be exemplified in section 3.1.6.7.

Guthrie's influence on Dylan's voice extends to the relationship between the vocals and the instruments. Arleo comments on this specific aspect of Guthrie's performance, as well as the strong impression it made on Dylan:

> Guthrie usually takes care to articulate each word and **his voice is right up front, cutting through the mix**. Dylan compared Woody's voice to a "stiletto" and was impressed by his

114 "Le rythme, c'est le retard" (Citton, 2011, p. 214).

> diction: "He had a perfected style of singing that it seemed like no one else had ever thought about. He would throw in the sound of the last letter of a word whenever he felt like it and it would come like a punch" (2006, p. 9 emphasis added).

The foregrounding of the voice described by Arleo concurs with Machin's description of the place of the blues singer in section 3.1.6.2, also "cutting through the mix," either through syncopation or by "shouting out above" it (2010, p. 131). Analysing the song "You're No Good" in particular, Starr concludes that "[i]t demonstrates unequivocally that Dylan wanted to present himself as a distinctive 'voice' from the outset (2021, p. 13). The fusion which Dylan operates between different musical genres finds its source in another influence, that of Dave Van Ronk, whom he met very early on: "Van Ronk could howl and whisper, turn blues into ballads and ballads into blues" (2004, p. 15). Dylan undoubtedly followed this path, as is evident, for instance, in "Girl from the Country," the first verse of which is inspired from the folk ballad "Scarborough Fair" (Eckstein, 2010, p. 57) or "The Ballad of Hollis Brown," which, despite its bluesy sound,[115] takes as a model the murder ballad "Pretty Polly" (Margotin & Guesdon, 2015, p. 90). To the influence of blues and ballads, Dylan added that of rock'n'roll. According to Greil Marcus, Dylan and Buddy Holly "share a clipped staccato delivery that communicates a sly sense of cool, almost teenage masculinity" (Gray, 2006b, p. 324).

Dylan's "straight" vocal performance was sure to be embraced by a folk movement which defined itself in opposition to Tin Pan Alley.[116] In *Reds, Whites, and Blues: Social Movements, Folk Music, and Race in the United States*, Roy explains that this antagonism was based on a "critique of superficiality": "'Popular' became a synonym for insincere, contrasting with a more marginal but reputable 'authentic'" (2010, p. 45). In this context, Dylan outclassed many of his contemporaries, hence Gooding's praise and the fact that Dylan was promptly ennobled and lauded as the voice of his generation. He was glorified as a modern troubadour not only because he was singing topical songs in the acoustic style of Guthrie, but also because his voice, seemingly devoid of artifice, appeared authentic in comparison with singing styles that foregrounded "emotive impact," an element of sensory code orientation (van Leeuwen, 1999, pp. 161–162). Roy quotes Guthrie's criticism of Tin Pan Alley, expressed in the *People's Song Bulletin* of April 1949, as he "effused about the music in *Folksong USA*, a collection of American ballads released in 1947: "There's more real fun and human living in this book than

115 The characteristic sound of the song is due, in great part, to the double drop D tuning, "a variant of drop D tuning in which the first string is also lowered to D, resulting in the open-string pitches D2-A2-D3-G3-B3-D4" (Frengel, 2017, p. 28).

116 "A name given to a district in New York (around 28th Street, between 5th Avenue and Broadway) where many songwriters, arrangers, and music publishers were formerly based," it is used to refer to "the world of composers and publishers of popular music in the early 20th century" ('Tin Pan Alley, *N.*', 2021).

there is in ten flatcar loads of popular, sissified, neurotic mouth frothing dished out by the rivers and by the floods by our pop houses" (2010, p. 144).

Despite Guthrie's harsh words, the position of the proponents of the folk movement must be tempered: Roy notes that a number of them "endorsed popular music, even Tin Pan Alley," and mentions the example of the folk singer Lee Hays, who "was among the more insistent that activists should heed popular musical tastes, that "'people's songs' should be interpreted literally—what the people listen to" (2010, p. 144). In addition, despite their allegations of authenticity, folk singers had to negotiate with the music industry, and some of the songs recorded by The Weavers, for example, included arrangements that were at least as "saccharine" as those of Tin Pan Alley (Roy, 2010, p. 152).

The dichotomy between folk music and commercial music does not entail that Dylan personally regarded Tin Pan Alley songs with contempt. What must be taken into account is that this polarity served as a basis for the definition of authenticity in folk music, the idiom in which he initially expressed himself. Time has shown that the 21st-century Dylan fully embraces what is usually referred to as the Great American Songbook—i.e. a repertoire of songs ranging from the 1920s to 1950s approximately—as he has recorded several complete albums of these songs (2015, 2016, 2017h).

3.1.6.6. Dealing with Dylan: translators and authenticity

Taking into consideration the specificities of Dylan's writing and performing may be seen as an asset to achieving successful translations. Marianne Lederer, reflecting on whether to preserve the foreignness of the SL, criticises Antoine Berman's excessive source-orientedness. She writes that, for fear a clear translation might erase the exotic character of the original, he extols the virtues of **strangeness** without asking himself if the language used in the ST sounded **foreign** to its original target audience (Lederer, 2015, p. 65 emphasis added).[117] In English, there can be no confusion between the words "stranger" and "foreigner". In French, on the other hand, both are translated with the word "étranger." This allows Lederer to play with the words "étrange" [strange] and "étranger" [stranger/foreigner]. She is warning translators to be careful lest the quest to preserve the foreignness of the ST might lead them to create strangeness in the TT when it is uncalled for. In the case of songs in which Dylan sounds as if he were

117 "Celui-ci [Berman], craignant qu'une traduction claire gomme le caractère exotique de l'original prône l'étrangeté sans se demander si la langue originale était étrange pour les lecteurs originaux".

having a simple conversation, the translators should probably avoid making the TL sound exotic by using unidiomatic syntactic structures, for example. They should also pay attention to lexical choices so as not to employ terms that require the TL listeners to open a dictionary. Conversely, they should be heedful of Dylan's use of language variations (see section 3.1.6.9), in particular diaphasic ones, and not use a formal register when the ST words are colloquial. As Gooding highlights in section 3.1.6.1, the ST sounds natural and unwritten, so the translator who wants to produce the same effect on the TL audience should strive to transfer this essential characteristic of Dylan's works.

This central aspect is related to the concept of authenticity, as defined by the folk movement. As this notion is defined differently in each musical genre, the role which the folk revival had on shaping Dylan's conception of authenticity shall be discussed in section 3.2.3. Translators and performers should take these characteristics into consideration if they seek to translate the essence of Dylan's works and not only use his words as an inspiration to create songs which are musically domesticated, using the canon of "traditional" French songs explored by Dell. If the intention of the translator is to allow French listeners to feel what it feels like to listen to Dylan for a SL listener, the main *skopos* should be to strive to transfer Dylan's idiosyncratic choices, be they verbal, vocal or musical. This requires an assessment of what an equivalent semiotic resource would be in the target culture. One example is discussed in section 4.1.4.3.

With hindsight, a number of observers mention the influence of Dylan on French *chanson*. Traces of his approach to singing may be found in French performers as diverse as Renaud, Bashung or Capdevielle, but a much more radical shift from singing to speaking arguably came later, through rap, directly inherited from African American artists rather than from the influence of Dylan specifically. In the case of Dylan, the issue of vocal persona is made more complex by the fact that his voice and singing style keep changing, not only as a result of ageing, as in the case of Tom Waits or Cohen, but because, at different periods of his life, he chooses to send a different image. Although the mutation from folk singer to rock singer in 1965 is the one that is usually reverberated by the media, as far as his voice is concerned, it was more drastically altered at the end of the 1960s, on the albums *John Wesley Harding* and *Nashville Skyline*. His choice to adopt a new way of singing, if only for one album, is not to be understood as isolated from the other aspects of these recordings, such as the instruments used—e.g. the pedal steel guitar—the association with Johnny Cash and the choice of recording in Nashville, home of country-and-western music.

As Larry Starr notes, "Dylan's vocal evolution is essentially cumulative. Increasingly, in his work after *Nashville Skyline*, Dylan employed a variety of singing styles within single

albums, and even within single songs" (2021, p. 26). With hindsight, when the French listener hears Kerval's singing in comparison with Dylan's, the discrepancy on certain songs may seem enormous and be deemed inappropriate. However, seen from the year 1971, just after the release of Dylan's albums *New Morning* and *Self Portrait*, the observer could have had the impression that Dylan's mutation was heading that way. Synchronically, focusing on the end of the 1960s and the year 1970 in particular, the consistency of his singing voice is evident in all his recordings—which were unreleased at that time but are now part of the bootleg series (Dylan, 2013, 2021). Kerval, whose singing technique was excellent, may simply have adapted it to what he felt Dylan sounded like at that moment. The quality of Dylan's voice at that moment is confirmed by Hampton:

> Dylan's 1969 recording *Nashville Skyline* is one of his most sonically beautiful albums. Part of the beauty comes from Dylan's own voice, which appeared to have changed from his earlier recordings, and now took on a trumpetlike brightness. In such romantic ballads as "Lay Lady Lay" and "Tonight I'll Be Staying Here with You," he hits the notes on time, offers simple, clear melodies, and even does a brief parody of Elvis (2019, p. 229).

Kerval may also have opted to sing with his own style, without any attempt to imitate Dylan's voice.

3.1.6.7. **Reproducing Dylan's flow**

An important aspect of Dylan's performance lies in the contrast between the regularity of the music and the freedom of his vocal flow. This may be a way for him to display autonomy, as analysed in section 3.1.6.2. The amount to which this expression of independence is used by Dylan to situate himself in reaction to the collectivism of the folk movement shall be examined in section 3.2.5. The question of whether this freedom may be emulated by the TW performer is dependent on the aesthetic acceptability of such a vocal style in the TC, more specifically in French *chanson* as a genre. Dell discusses the diversity of constraints between genres in "Text-to-Tune Alignment and Lineation in Traditional French Songs," comparing French chanson with collective chants on the one hand, and the dominant singing style in Tashelhiyt Berber:

> In TF songs, melic templates regulate both pitch and timing, but other traditions exist that regulate only certain aspects of the audible rendition of texts. In the collective chants of street demonstrations, for instance, timing is regulated, but not pitch; on the other hand, Tashlhiyt Berber has a "free rhythm" singing style in which pitch is regulated at least in part, while timing seems free (**it is akin to the rhythms of everyday speech**) (2015, p. 231 emphasis added).

Arguably, Dylan's singing style would fit more easily in the Tashelhiyt Berber singing style

described by Dell than in *chanson*. Bergman contrasts his adaptation work when translating Dylan's songs, on the one hand, with his translation of Guthrie's "Plane Wreck at Los Gatos" for Mouskouri, on the other: he declares that Guthrie, like Peter Yarrow, for example, sings straight,[118] while Dylan conveys meaning and expresses his personality through the syllables he chooses to stress.[119] Cabrel declares that he learned to sing with Dylan and has imitated his phrasing and his sway throughout his career (see section 3.1.3). In "Il faudra que tu serves quelqu'un," his translation of "Gotta Serve Somebody," scrutinised in section 4.5.6, he mimics Dylan's vocal mannerisms, introducing variations to eschew repetition:

> Peut-être le Diable, Dieu, je n'en sais rien
> Peut-être le Diable, **ou** Dieu, je n'en sais rien
> Peut-être le Diable, ou Dieu, je n'en sais rien
> **Ce sera** peut-être le Diable, **Ce sera** Dieu, je n'en sais rien
>
> [Maybe the Devil, God, I don't know
> Maybe the Devil, **or** God, I don't know
> Maybe the Devil, God, I don't know
> **It** maybe the Devil, **it may be** God, I don't know]

In line 2, the variation creates uncertainty. This is followed by line 3, in which there is no variation, so that the listeners may be tempted to think that they can sing along, but they are prevented from doing so in the following line, which contains another—more prominent—deviation. The constant thwarting of the audience's expectations in this verse could be compared with the construction of the verses in Dylan's "Everything's Broken" (see section 4.5.4). Yet, while the variations are clearly written in the lyrics in the latter, it is likely that most of the additional words are improvised during the performance in the former. A telling example of Cabrel's imitation of Dylan's "sway" is to be found in verse 3 of the same opus, when he sings:

> Tu peux t'étouffer dans le caviar
> Te draper de coton
> Fuir dans un autre pays
> **Vivre** sous un autre nom
>
> [You may choke on caviar
> Wrap yourself in cotton
> Flee to another country
> Live under another name]

118 "Il chantait droit".

119 "J'ai fait des adaptations de… "Plane Wreck at Los Gatos" de Woody Guthrie pour Nana Mouskouri. Il chantait droit. Peter Yarrow, pareil, etc. On est chez Dylan, c'est-à-dire que, là où il met ses accents toniques, où il les accentue, ça fait partie de sa personnalité, ça fait partie de ce qu'il veut dire, et pour moi, c'est essentiel" (B. Bergman, personal communication, 10 February 2020).

The verb “vivre” has been written at the beginning of line 4, following the construction of the verse, but it is really pronounced at the end of line 3, with no pause between “pays” and “vivre,” as if it belonged to line 3 (Cabrel, 2012b, 1:39-44). This way of anticipating the following line is typical of Dylan’s style. For example, in “I Want You,” it serves to link the bridge with the following verse: “I can’t stay in here / Ain’t it clear **that**… / I just can’t fit.” While the last word of the line should be “clear,” rhyming with “here,” Dylan adds the word “that,” which makes it sound as if there were no structural discontinuity between the bridge and the verse that follows, thus contributing to turn a song into an illusion of speech. In accordance with Cabrel’s statement about how he was influenced by Dylan, this type of variations can be found in his own works too. As a result, the listener who does not know Dylan’s SW could easily confuse this cover song with one of Cabrel’s own composition. In “Tu dois servir quelqu'un,” Aufray’s version of the same song, a few variations may be observed too, despite the fact this is not a central feature of Aufray’s usual vocal style. It may reveal that, in recent covers such as this one, Aufray consciously adopts a more flexible approach to singing when he is performing Dylan’s works.

Like Cabrel, Sarclo asserts that his career was determined by Dylan’s influence:

> J’ai appris le chant, la guitare, la chanson et l’anglais en chantant “Mr Tamborine [sic] Man”. Ce que j’ai l’air de mettre qui me ressemblerait dans ces traductions, c’est précisément la trace de son influence sur moi. J’ai intériorisé pas mal de ses recettes : une image par ligne (ou deux) une histoire par strophe (ou deux) une liberté dans la longueur des vers et dans la rime, pourvu que ça sonne. J’ai pas mis du Sarclo dans ces traductions, mais ça y ressemble parce que y a plein de Dylan dans ce que vous connaissez de moi.
>
> [I learned singing, guitar playing, songwriting and English by singing “Mr. Tambourine Man.” What I seem to be infusing that sounds like me in these translations is precisely the trace of his influence on me. I have interiorised a number of his recipes: an image in each line (or two), a story in each stanza (or two) a freedom in the length of the lines and in the rhyme, as long as it sounds good. I did not put some Sarclo in my translations, but it sounds like it because there is plenty of Dylan in what you know of me] (comment on Delorme, n.d.).

In his cover of “Bob Dylan’s Dream,” Sarclo imitates Dylan’s technique of pausing for effect. One of the most conspicuous pauses in the SW is on the monosyllabic subordinating conjunction “where,” which Dylan stretches, in verses 2 and 3. Sarclo does not necessarily reproduce the effect in the same lines. In verse 5, he sings:

> On faisait aucun choix et on n'a jamais pensé
> Que cette route où l'on marchait… pourrait un jour… s'ouvrir ou s’effondrer”
>
> [We made no choice and we never thought
> That this road we walked on… could ever… open up or collapse] (Hexagone Revue Trimestrielle, 2017)

Judging from a comparison of two different recordings, it seems that the exact place where the artist pauses are improvised during the performance rather than decided in advance. In Avignon, he sings:

> On faisait aucun choix et on n'a jamais pensé
> Que la route où l'on marchait… pourrait un jour **s'ouvrir**… ou s'effondrer"
>
> [We made no choice and we never thought
> That this road we walked on… could ever **open up**… or collapse] (Sarclo, 2018a)

Other variations in the same TW seem to confirm Sarclo's above statement concerning his freedom in the length of the lines. In verse 7, Dylan sings "I wish, I wish, I wish in vain," a line borrowed from the folk ballad "Love Is Teasin'" . The intensity of the wish, expressed through repetition in the ST, Sarclo makes explicit with the adverb "tellement" [so much]: "J'aimerais en vain, mais j'aimerais **tellement**" [I wish in vain, but I wish so much] (Hexagone Revue Trimestrielle, 2017). In the live recording at the Avignon festival, the wish is made stronger, as the adverb is reinforced by an extra repetition of the verb: "**J'aimerais**, j'aimerais en vain, mais j'aimerais tellement" [**I wish**, I wish in vain, but I wish so much] (Sarclo, 2018a). Whether the inclusion of this additional verb was improvised during the performance or decided beforehand, it implies that the performer starts singing the line earlier. The freedom observed in the number of syllables in Sarclo's translations has been exemplified in his translations of "Shelter from the Storm" in section 2.1.2.

3.1.6.8. Dylan's "I" meets a private eye

In "From Realism to Tearjerker and Back," Kaindl contends that, in a song, first-person narrators tend to be "identified with the performer" (2013, p. 153). This is probably due to the presence of the singers, which manifests itself physically at least through the sound of their voices, if not on stage. The work is perceived very differently when reading a novel, for example, because the absence of the authors makes it much easier for the readers to forget their existence. In *Bob Dylan's Poetics: How the Songs Work*, after reminding his reader that the "I" is always a fiction, Hampton develops Dylan's use of the "I," more specifically:

> It is a character that Dylan invents anew for each song. Sometimes that character knows many things. Sometimes it knows little. Sometimes it thinks it knows more than it does. Sometimes it says more than it knows. Moreover, like many self-invented artists, Dylan seems to locate his persona in relationship to various exemplary figures, both real and fictional (Woody Guthrie, Arthur Rimbaud, Jack Kerouac, Jay Gatsby, Billy the Kid, Rhett Butler, Jack London). Yet, what is important about these figures is not their role in the development of personal identity—

> they will change—but rather the literary and musical resources they free up. In what follows I will be speaking interchangeably of the "hero" or "protagonist" or "narrator" of Dylan's songs. Sometimes, for convenience, I will speak of the "singer," without, however, assuming that the "singer" caught up in the story is the biographical Bob Dylan, whoever he may be (2019, p. 18).

A similar perspective is adopted in the present study, in which the word "narrator" is the most commonly used. Hampton chooses the song "Dignity" to give an illustration of Dylan's many narrators. The narrator, who is compared with Philip Marlowe, the private eye invented by Raymond Chandler, is looking for Dignity. Dylan makes it sound as if "Dignity" may be the name of a person, with a forename reminiscent of famous fictional characters, such as Liberty Valance (Ford, 1962), or real ones become myth, such as Calamity Jane. Hampton argues that "[t]he literary trick of leaving the identity or nature of 'Dignity' vague makes the song particularly powerful, as it yokes a seedy crime story to a grand philosophical quest" (2019, p. 18). However, this "literary trick" is hardly reproducible in French, because the confusion on whether "Dignity" is the name of a person or simply a noun rests on the possibility for English non-count nouns to be bare noun phrases (Huddleston & Pullum, 2002, p. 355)—i.e. they do not need to be preceded by a determiner. In French, the feminine definite article "la" is necessary, making it impossible to confuse "la dignité" with the name of a character. Considering this grammatical constraint, "dignity" is reduced to a noun. The "grand philosophical quest" evoked by Hampton can survive the translation process, but what of the whodunnit?

In his translation, Cabrel chooses to personify "la dignité," with lines such as "[l]a dignité, depuis longtemps, avait quitté la scène" [Dignity had left the stage long ago] and "[l]a dignité ne s'est jamais **laissé** photographier [Dignity never **let** anyone photograph her]. In this second line, Cabrel probably takes advantage of the fact that French nouns are gendered to stage "dignity" as a female character. He builds the line with the verb "laisser" [let], allowing her to have more agency than in the passive structure used in the ST—"Dignity never been photographed"—thus contributing the the personification process. In addition to these two lines, the ghost of Marlowe still hovers over some of the verses in the TW thanks to the atmosphere, somewhat preserved by Cabrel, for example, through the presence of "the cops": the line "[a]skin' the cops wherever I go" is translated "[j]'ai demandé aux flics à chaque carrefour" [I asked the cops at each crossroads]. The translator also recomposes images, adding his own characters who might arguably be typical of hard-boiled detective stories: he merges two lines—"[f]at man lookin' in a blade of steel" (verse 1) and "[s]teps goin' down into tattoo land" (verse 11)—into one: "L'homme fort, tatoué sur les bras" [The fat man tattooed on his arms]. This combination is characteristic of the way Cabrel reorganises information in his translation,

as in the example of “The Ballad of Hollis Brown” (see section 4.6.3). This recomposition allows him to include a certain number of the images conveyed by the ST. However, it could be argued that each image is not supposed to be presented alone but associated with another, an association which is usually reinforced by rhymes. The way Cabrel uses compensation in his song translations raises the question of whether it is a good strategy to split elements of meaning which were originally intended to make sense together.

His approach leads to new connections, some of which may be related to what Hampton calls a “grand philosophical quest.” This is the case, for example, in verse 1,[120] in which Dylan sings

> Fat man lookin’ in a blade of steel
> Thin man lookin’ at his last meal
> Hollow man lookin’ in a cottonfield
> For dignity

The “hollow man” finds its place in the TT in verse 5: “L’homme vide au bord du trottoir” [The empty man along the pavement], allowing the translator to rhyme the word “trottoir”—absent from the ST—with “miroirs” [mirrors]. While the “hollow man” in the ST is probably a reference to T.S. Eliot’s poem “The Hollow Men,” usually translated as “Les Hommes creux,” Cabrel did not translate “hollow” with the word “creux” but with the word “vide” [empty], either because he missed the allusion or because he usually prioritises sound and he felt that it was more important for his line to sound fluid than to transfer a reference which a significant part of his audience would not recognise. The rest of verse 1 is translated:

> L’homme fort, tatoué sur les bras
> L’homme faible à son dernier repas
> L’homme seul au pied de la croix
> Cherchent la dignité
>
> [The fat man tattooed on his arms
> The weak man at his last meal
> The lonely man at the foot of the cross
> Are looking for dignity]

The religious overtones added by Cabrel may have been prompted by the translation of line 2: transferring the expression “at his last meal” leads Cabrel to sing “à son dernier repas,” which could also be backtranslated as “at his last supper.” Dylan’s choice of words—“last meal” rather than “Last Supper”—makes it explicit that he is not referring to religion. Perhaps he has in mind the last meal which is given to prisoners on death row (LaChance, 2007, p. 702).

120 Cabrel’s translation, released in 2012, seems to be based on Dylan’s 1995 MTV performance (1995a) rather than on the three previously unreleased versions which only saw the light of day in 2008 (2008a).

However, as the words “dernier repas” are used in French as an alternative to “Cène” to refer to the biblical “Last Supper,” this leads Cabrel to rhyme “repas” with “croix,” summoning images of the Crucifixion. These religious connotations echo in the next verse, in which Cabrel translates line 3—“[p]oor man lookin’ through painted glass”—with the words “[l]’homme pauvre sur le vitrail” [The poor man on the stained glass window]. Again, this allusion to church windows is added by the translator. As in verse 1 above, Dylan repeats the verb “lookin’” three times before introducing the preposition “for” in the last line of the verse. The phrasal verb “lookin’ […] for” is transferred by Cabrel: “cherchent la dignité,” but the ST image of the poor man looking through a painted window is very different from the poor man painted on the window of a church in the TT.

Cabrel’s translation, released in 2012, seems to be based either on the version released on a compilation in 1994 (see section 1.5.5.3.4) or on Dylan’s 1995 MTV performance (1995a), rather than on the three previously unreleased versions which only saw the light of day in 2008 (2008a). The choice of the instrumentation, on the other hand, with the piano in the foreground rather than the guitar, may have been inspired by the 2008 releases, in particular by the piano demo. The TT, which is much shorter than the ST—12 verses instead of 16—involves some redistribution of information, but also a significant amount of creation. The first-person pronoun appears 13 times, as in the ST, which is proportionally more, as the TT is shorter. More surprisingly, the TT includes two references to the second-person pronoun—“[p]endant que tout tremble, j’essaie de lire **ton** mot” [While everything is shaking, I am trying to read your note] (verse 10) and “**[t]u** peux changer le monde” [You can change the world] (verse 11)—while the ST did not feature any. Rather, the pronoun “you” *does* appear three times in Dylan’s text, but significantly, always between quotation marks, referring to diegetic conversations between the characters in the song, never addressing the listener. Cabrel’s “I” is more salient than Dylan’s, not only as a narrator/protagonist present in the story that is told, but also in the relationship between the performer and his listener, who becomes an explicit addressee. While the occurrence of the second-person pronoun in verse 11—“**Tu** peux changer le monde”—does not transfer any element of meaning from the ST, the shift from Dylan’s “I” to Cabrel’s is apparent in verse 10. Dylan sings:

> Got no place to fade, got no coat
> I’m on the rollin’ river in a jerkin’ boat
> Tryin’ to read a note **somebody** wrote[121]

121 In the live version on MTV in 1995, he is a little more precise, singing “Tryin’ to read a **letter to me** somebody wrote”.

About dignity

The letter Dylan reads is "about dignity," but it is written by an unidentified author. In Cabrel's version, it is written by the listener—"j'essaie de lire **ton** mot"—creating an interesting mirror effect: the song, which is also about dignity, like the "note," could be an answer to this note, in the form of a series of (musical) notes. Cabrel may even be addressing it to a specific listener, Dylan himself, as a metaliterary comment about the translator "tryin' to read"—i.e. make out what the ST author is saying—in order to be able to translate it.

3.1.6.9. Dylan's use of non-standard English

3.1.6.9.1. Dylan's voices: language variation and authenticity

Hampton observes three different voices adopted by Dylan at the onset of his career. He lists the features of the first, Dylan's "hobo voice," which

> affects a countrified accent and, more important, a deliberately nonnormative use of grammar. The hoboesque or country boy phraseology appears in expressions such as "a-changin'" (with its dropped g),[122] the use of "ain't" ("It ain't no use to sit and wonder why, babe"[123] [p. 78]), the misplacement of verb tenses ("I give her my heart but she wanted my soul" [p. 78])[124], the mismatching of plural nouns with singular verbs ("By the old wooden stove our hats was hung" [p. 80]),[125] or idiomatic distortions of normal usage ("ifn" [p. 78], instead of "if").[126] (T. Hampton, 2019, p. 35)[127]

In addition to this "hobo voice," Hampton registers an "archaic voice," with "bits of antiquated or even mispronounced speech, such phrases as 'Come writers and critics who prophesize with your pen'; 'I'd forsake them all'; 'I fell asleep for to take my rest'" (2019, p. 36).

These two voices offer different versions of non-standard English, each reflecting one facet of Dylan's persona, and thus pose a challenge for the translator. Dylan's third voice, according to Hampton, is "the voice of a college kid and Greenwich Village lefty who is well read" (2019, p. 37). This third voice, as he notes, sings parts in "standard English" and, in the song "With God on Our Side" (Dylan, 1964h), for example, is used to attack "traditional patriotism and old-time religion—both probably revered by any number of real hobos" (T. Hampton, 2019, p.

122 (Dylan, 1964f).
123 (Dylan, 1963c).
124 (Dylan, 1963c).
125 (Dylan, 1963b).
126 (Dylan, 1963c).
127 The page numbers referenced by Hampton are to transcriptions by Ricks, Nemrow and Nemrow (Dylan et al., 2014).

37). It should not be understood in any way that this third voice is Dylan's *real* voice. Rather, it could be argued that this third voice, as it is standard, and therefore unmarked, is Dylan's version of Brecht's "distancing effect," i.e. his way of preventing the audience from identifying with the characters, instead prompting them to adopt a critical attitude. On the one hand, it is the performer himself taking some distance from the story he is telling. On the other hand, if we consider that his imagined audience is the "college kid" or the "Greenwich Village lefty who is well read"—or both at the same time—Dylan is breaking the fourth wall, talking to his audience as if he were one of them, as if stepping off the stage to sit next to them and watch the story unfold so as to criticise it. Brecht's influence on Dylan is expressed in his own words in *Chronicles: Volume One* (2004, pp. 275–276). In "With God on Our Side," these shifting voices create hurdles for the translator, which add to the difficulty of coherently translating the culture specific references, as shall be discussed in section 4.1.6.

Dylan's hobo voice helps him to appear authentic as a folksinger, giving the impression that he has personally experienced rural life. In his case, this folksinger identity is artificial rather than the result of his origins, as opposed to Guthrie, whose accent Dylan borrows at the beginning of his career. What Hampton terms Dylan's "archaic voice," characterised by the use of antiquated words and phrases, also contributes to his authenticity, as the folk movement valued older songs inherited from the pre-industrial era, before the society was "contaminated," in the words of Roy (2010, p. 247). It also gives his words an aura of authority, especially combined with more or less explicit references to the Bible. A parallel may be drawn with the way Khalil Gibran used archaisms in *The Prophet* (1998), giving the illusion of old wisdom. The book was very successful both during the first folk revival of the 30s and during the 60s among members of the counterculture (Pont, 2018). Lastly, Dylan's standard English voice, which conveys the modern perspective of his contemporaries, is also instrumental in making him appear authentic, in this case because he does not appear to be disconnected from the important social and political struggles of his times, in particular the Civil Rights Movement.

3.1.6.9.2. Five categories of language variation

In *Translation Quality Assessment: Past and Present*, House raises the question of whether, in an overt translation, it is adequate to transfer a dialect (2015, p. 67). This choice has an impact on the evaluation of characters who speak a certain dialect or sociolect. For instance, one of the extracts mentioned above, in addition to the non-standard form "ain't," contains a double negative—"It **ain't no** use to sit and wonder why, babe"—a form which causes speakers to

"mark themselves as lower-class," according to *The Handbook of Dialectology* (Boberg et al., 2018, p. 4). The issue is all the more complex as the notions of dialect and sociolect are inseparable: some regional variants of languages—those used by the elite, most often the dialect spoken in capitals—come to be seen as superior and become the standard version of the language (Boberg et al., 2018, p. 2). These complexities have resulted in the "melding of sociolinguistics and dialectology to create the hybrid field of sociodialectology, simultaneously examining social and regional variation as interrelated phenomena" (Boberg et al., 2018, p. 451). As House notes, if the translator's choice is to transfer a dialect, finding the "degree of correspondence in terms of social prestige and status" in order to achieve this task would require "complete contrastive ethnographic studies" (2015, p. 67). In the absence of such studies, the translator who seeks to produce a similar effect can only observe this non-standard use of English in order to estimate what sort of variation it is. Coseriu lists three types of possible variations in what, referring to Leiv Flydal, he calls the "architecture" of language: diatopic, diastratic and diaphasic variations (2022, p. 12). The first is what defines dialects geographically, by mapping the local variations of the same language. The second type—diastratic—serves to delineate sociolects, i.e. varieties spoken by different strata of the population—educated, middle class, popular class. This phenomenon is studied in the field of sociolinguistics. As mentioned above, these two are inseparable. In the United States specifically, Dennis R. Preston observes that Michigan residents perceive the local variants spoken in the South as non-standard and relate this perception with "its perceived incorrectness," thus considering it as a dialect (Boberg et al., 2018, p. 195). Their appreciation is conditioned by the fact that their own dialect is perceived as the norm. According to David R. Pichaske in *Song of the North Country: A Midwest Framework to the Songs of Bob Dylan*, "the Midwestern-Northern American dialect has, until recently, been the broadcast standard, an American equivalent of Britain's 'Received Pronunciation' (RP) learned in U.K. schools and preferred by the BBC" and "[i]t is therefore not as easily recognized as an accent as would be a Boston, New Jersey, Tangier Island, or Louisiana dialect" (2010, p. 66). The last of the three variations listed by Coseriu, the diaphasic variation, allows him to consider not only differences in register (colloquial versus formal), but also in gender, in age groups and finally varieties spoken by social or professional groups such as knights, clergymen or mechanics (2022, p. 12).

Two additional variations must be taken into consideration. First, as Coseriu is describing dialects from the point of view of synchronic dialectology, his taxonomy does not include diachronic variation. The author remarks that archaism can be used as a style, i.e. a diaphasic variation (Romero & Coseriu, 2022, p. 32), which is precisely what Dylan does with his

"archaic voice." Furthermore, Coseriu obliquely refers to a fifth axis of variation—without naming it—when he mentions differences between spoken and written and "literary" language, under a category translated by Romero as "registres linguistiques" [linguistic registers] (2022, pp. 12–13). This last category is usually referred to as "diamesic variation," as it depends on the medium used to convey the information. According to Heliana Mello, it "describes language variation through the medium used for communication" (2014, p. 28). Grégoire Lacaze reports that the term "diamesic variation" was originally invented by Alberto Mioni to describe differences between oral and written Italian (2022, p. 3). However, by distinguishing spoken, written *and* "literary" language, Coseriu suggests that diamesic variation cannot be reduced to a binary opposition between speaking and writing. Lacaze confirms this complexity, quoting Blasco Ferrer, who "also takes into consideration the extent of planning which the oral or written performance is subjected to" (2022, p. 3).

Within the realm of written communication, there are important differences between taking notes and writing a novel, for instance, the latter usually involving many revisions. Similarly in speaking, the features of a prepared speech are different from those of a spontaneous dialogue. Mello elaborates on the variety that exists within speech, first distinguishing between "spontaneous speech […], planned speech, read written text, scripted speech, and […] task-based prepared speech," then adding another layer of complexity by stating that "[e]ven spontaneous speech genres such as interviews and narratives" only form part of what is referred to as "spontaneous speech" (2014, p. 28). Following Mello, it must be added that a song has its own characteristics and as such can be the source of diamesic variations distinct from a political speech or a spontaneous conversation.

3.1.6.9.3. When to translate language variation

Before considering how these variations can be transferred, it is worth considering this *caveat*, issued by Pichaske: "in a song, vocabulary choices may be dictated or influenced by rhyme, alliteration, and meter; and pronunciation may be altered by awareness of how things will sound on record, or a heightened consciousness of recording studio technology, or even the tempo of the line in which it appears" (2010, p. 67). This observation on other constraints involved in songwriting may plead in favour of ignoring language variation when it is not obviously intended by the songwriter. This decision implies a judgement which can be very subjective. In that matter, Pichaske's research on Dylan's own Minnesotan dialect can help translators differentiate between his imitation of Guthrie's speech and his own language,

acquired before he moved to New York. To mention only a few examples, his inquiry indicates that "sundown" used instead of "sunset" is revealing of his Minnesotan origins (Pichaske, 2010, p. 68). Likewise, the very marked use of "dawn" instead of "sunrise" is very striking, considering the statistical preference for "sunrise" usually recorded (Pichaske, 2010, p. 69). The author asserts that this preference is clearly diatopic. Dylan's origins also show through very specific expressions: the words "water under the bridge" in "Things Have Changed" are "strikingly rural Minnesotan" (Pichaske, 2010, p. 75). This research can be particularly beneficial to the translator to avoid misinterpreting nonstandard use of English as necessarily intentional when it is simply part of the songwriter's dialect. For example, Pichaske finds that a substantial number of Minnesotans use nonstandard syntactic structures such as "we was," "you was" and "he don't" (2010, p. 80), which means perhaps the translator should think twice before considering that there is a specific intent behind Dylan's use of these structures.

One diatopic variation analysed by Pichaske is particularly striking: the fact that almost 50% of Minnesotans use "nonstandard past tense verb forms," such as "come" for "came," "run" for "ran" and "give" for "gave" (2010, p. 79). At first sight, these three variants, frequently found in Dylan's works, may appear as standard present tenses when not used in conjunction with a third-person singular pronoun, which could cause difficulties for the translator. Among the songs instanced by Pichaske, only two songs have been translated. The first is "Oxford Town"—"I don't even know why we **come**" (Dylan, 1963h)—but Aufray's TT, too far from the ST, does not make it possible to ascertain if this variation has had any effect on the translator (1965m). The second is "Don't Think Twice, It's All Right"—"I **give** her my heart, but she wanted my soul" (Dylan, 1963c). Again, Aufray does not translate the line in his version (1965k). Sarclo (2017a), on the other hand, understands it as a preterit and chooses to re-create some form of language variation, texturising the text, which arguably gives the impression of hearing Dylan himself sing in the TL. The compared effects produced by their two translations shall be analysed in detail in section 3.1.6.9.9.

Pichaske's observations on Minnesotan dialect inform us that Dylan's language is not only made of borrowings but also inherited from his own geographical and social background. This does not imply that he is unaware of these variations. As a self-conscious writer, he may be deliberately using diatopic variation inherited from his Minnesotan background as a stylistic choice in order to make his Midwestern pedigree more visible. It is worth noting also that what may stand out as deviations from the standard in speech may be the very norm when writing a folk song. In the context that saw Dylan write his first works at the beginning of the 60s, the archaisms he uses, for instance, are directly related to diamesic variations, i.e. the standard in

the specific media that is the folk song, defined by the likes of Pete Seeger.[128]

3.1.6.9.4. How to translate language variation

The five types of language variation delineated above—diachronic, diastratic, diaphasic, diatopic and diamesic—pose different kinds of obstacles for the translator who decides that they cannot be ignored and attempts to reproduce a similar effect in the TW. What Hampton identifies as Dylan's "archaic voice" explicitly refers to diachronic variation. The translator who wants to make these variations manifest can resort to antiquated words and/or syntax in French too. Although this may seem to be a straightforward solution, the fact that variations are intertwined may complicate matters, as shall be seen in section 3.1.6.9.7.

Translating sociolects—diastratic variation—represents an even more serious obstacle. This is one case in particular when House's cautionary advice about transferring dialect must be heeded. A specific language variation is not only susceptible of receiving negative evaluation, but can also rub off on its speakers, causing them to be perceived as "lazy" or "ignorant" and to be discriminated against in terms of "educational, occupational, or social opportunities" (Boberg et al., 2018, p. 3). Therefore, the translator should probably choose to translate dialect—or find some other way to produce the same type of characterisation—only when it is clear what is intended by the ST author. For example, when translating Costa Rican author Carlos Salazar Herrera's *Cuentos de angustias y paisajes* into English, María Luz Méndez Salazar opted to use African American Vernacular English (AAVE) to "represent the speech of the local characters" and transfer the contrast with the other narrative voices (2016, p. 12). In the preface, she justifies her choice with her intention to "maintain the spirit of the dialogues of the Spanish text." She explains that the ST author "showed peasants as simple people, not academically trained, attached to religion and often shy." Her words betray the importance she attaches to language variation in terms of characterisation. She sees her efforts as an attempt to transfer "the simple nature of the characters as well as the stoicism with which they endure the day-to-day events of their lives, which is reflected in their way of speaking" (Salazar Herrera & Méndez Salazar, 2016, pp. 13–14).

As for the specific choice of AAVE, she declares that her translation is "aimed at demonstrating the plausibility of translating a folk dialect with a parallel form used by common people geographically established in a region of the target culture with a similar background to

128 See for example the choice of words and the syntax in songs such as "Oh, Had I a Golden Thread" and "Turn! Turn! Turn! (To Everything There Is A Season)," inspired from Ecclesiastes 3.

that of characters of the source text" (Salazar Herrera & Méndez Salazar, 2016, p. 13). Although AAVE is commonly referred to as "Ebonics," a portmanteau word formed with the words "ebony" and "phonics," Méndez Salazar argues that it is now "spoken by all the ethnicities inside and outside the United States, such as the Caribbean and the United Kingdom" (2016, p. 14). She illustrates her argument with a speech analysis of Hagrid, a white character in J.K. Rowling's *Harry Potter and the Sorcerer's Stone*, who is characterised through his use of "a vernacular dialect with phonological and syntactic features" (Salazar Herrera & Méndez Salazar, 2016, pp. 14–16). After discussing the controversial origins of AAVE, she comes to the conclusion that "the relevance of choosing this variance for this work lies on the fact that it represents a speaker who is usually of humble origins and, most likely, low academic education, just like Costa Ricans [sic] peasants were in the midst of the early twentieth century" (Salazar Herrera & Méndez Salazar, 2016, p. 18).

This example aims to illustrate that, whether or not we agree with the choice of AAVE in this specific case, a translator may feel justified to transfer a dialect with another. However, as the geographic and social construction of dialects and sociolects is different in each territory (Romero & Coseriu, 2022), this option is not always available. In France, for example, if the translator were to choose a dialect that is perceived by all as nonstandard, an immediate choice might be *picard*, the language spoken in the north of France, following Méndez Salazar's line of reasoning. From a sociological point of view, its speakers are perceived as lower class. In *Le chtimi de poche : parler du Nord et du Pas-de-Calais*, Dawson and Goussé explain that they are identified as peasants and members of the working class, and have suffered from systematic stigmatisation, in schools as well as television studios and administration offices, causing many of them to abandon the language, particularly if they aspire to climb the social ladder (2011, pp. 4–5). The authors observe that this stigmatisation is typical of regional languages, in a situation that is dominated by standard French. However, the working-class image of *picard* more specifically has probably been reinforced recently by the huge international success of Dany Boon's film *Bienvenue chez les Ch'tis* (2008), in which the dialect spoken in the north of France plays a central role. Translating AAVE with *picard* would pose serious problems, not the least because most French speakers would not understand the TT at all. If only for this reason, it would give the song a completely different status: in the ST, although some variations are perceptible by the audience, it never hinders comprehension.

A lighter version of what is sometimes referred to as "regional French," however, could be used as long as it remains understandable by most listeners. Jones explains that, in order to clear up the "terminological confusion" around the term *français régional*, coined by Albert

Dauzat in 1906, Fernand Carton, studying the areas of the *Nord* and the *Pas-de-Calais* specifically, establishes a “linguistic continuum” between standard French and the local dialect, with “four reference points” (2011, pp. 506–508). This strategy comes with a *caveat*, in that it may increase the obsolescence of the TT in much the same way as using trendy words does (e.g. section 4.4.3). In that matter, Jones refers to discussion “of whether varieties of regional French represent the ‘residue’ of the linguistic features of a moribund dialect (‘ce qui reste du dialecte quand le dialecte a disparu’ [what is left of the dialect when the dialect has disappeared]) and are hence necessarily transitional and short-lived” (2011, p. 509). Henriette Walter provides the example of the word “serpillère”—a piece of cloth used to wash the floor—gradually replacing all the other (regional) words such as “wassingue,” “cinse,” “lave-pont” and “loque à reloqueter” (1988, p. 168). In addition, as this strategy involves diatopic variation, one question remains: which regional dialect should be infused in the TT. The most obvious choice is probably Parisian dialect: as standardisation is often spearheaded by economic—and cultural—capitals, it could be speculated that non-standard expressions coming from Paris are the most likely to be understood by all listeners.

3.1.6.9.5. A diachronic overview of TC prototypes

In addition to local singer-songwriters who sing in the local dialect and therefore are merely understandable by a limited audience—such as accordionist Edmond Tanière—some French performers are famous for their use of language variation, which is a central feature of their works. Their styles may provide inspiration for translators. An early figure is Aristide Bruant, whom De Surmont cites as an example of singers who use slang in their songs (2010, p. 109). A few years later, Brassens’s style is characterised by archaisms, diachronic variations which are juxtaposed with everyday words so as to give them more saliency, cultivating anachronism (Rochard, 2009, pp. 13–14). Rochard contends that it is this juxtaposition that allows his works to be timeless and thus universal (2009, p. 11). Similarly, the songwriter contrasts colloquialisms with very formal expressions and syntactic structures, slang with classical versification, calling attention to diaphasic variation. His use of language is also related to diastratic variation: as Rochard notes, using slang is for Brassens an implicit way of evoking the underclass without needing to place them on a timeline (2009, p. 14). What he means is that evoking the characters’ social status is more important to the singer than placing his stories in a defined historical context. According to Rochard, the use of archaic structures reveals Brassens’s rejection of the present tense and his preference for the past, his nostalgic tone

placing him outside the present (2009, pp. 13–14). A parallel can be drawn with the folk revivalists in the US and their idealisation of the pre-industrial era (see section 3.2). Rochard underscores that Brassens's extensive use of language variation did not make his lyrics impossible to understand (2009, pp. 15–16), which seems to confirm that the line of action suggested above—infusing a moderate amount of language variation—is a viable strategy for the translator. However, Rochard moderates his appreciation of the understandability of Brassens's works, adding that a whole range of dictionaries are necessary if the listener wants to appreciate the full scope of Brassens's work (2009, p. 15). As this is certainly not the case with Dylan in the SL, the French translator seeking to emulate Dylan's style in French should be wary of using too many obscure terms. The desire to use variation while remaining understandable to all may account for the fact that Sarclo, for instance, often replaces diachronic with diaphasic variation, as illustrated in section 3.1.6.9.9.

Directly influenced by Brassens (Poulanges, 2022, Chapter "Les vaches maigres"), Pierre Perret is also famous for putting language variation at the center of his works. Poulanges explains that Perret's interest in language variation was aroused very early on by his observation of patrons in his parents' café and reaffirmed when he came across a book in 1956—at the onset of his career—which greatly influenced his writing style: the thieves' slang dictionary published by Eugène-François Vidocq in the first half of the 19th century (2022, Chapter "Les vaches maigres" ch. "Le Bonheur conjugal"). Thus, his use of language variation is diaphasic—the language of a sociological category, the underdog—but also diachronic, giving his songs a passé tinge. As in the case of Brassens, these words and expressions are mixed with standard French, both to provide contrast and to ensure that the songs remain understandable. Perret is responsible for authoring several books on language variation, such as *Jurons, gros mots et autres noms d'oiseaux* and *Le Parler des métiers* (1994, 2002).

Lastly, the next generation saw the emergence of another French performer, also famous for using language variation: Renaud, who was greatly influenced by Brassens. Wodrascka calls him "the natural son of Brassens and Bruant" (2022, Chapter "Prélude"). After sculpting a bas-relief of Brassens, he recorded a tribute album, *Renaud chante Brassens*, in 1995. He was also influenced by Aufray (Wodrascka, 2022, Chapter 1) and Dylan, whom he mentions on his first album, in the song "Société, tu m'auras pas" [Society, you won't beat me]. Language variation, which is omnipresent in his works, can sometimes take the form of Verlan, a form of French slang which reverses the order of syllables. Although the word "verlan" itself is a reversal of "l'envers" [± backwards], this variation is slightly different from back slang, which reverses the order of phonemes rather than syllables. Henry Mayhew describes back slang as

arbitrary “backward pronunciation”—e.g. “yenep” for “penny”—mixed with “words reducible to no rule and seldom referable to any origin, thus complicating the mystery of this unwritten tongue” (1861, p. 23). The word “mystery” is important here as, in both cases—verlan and back slang—these secret languages were initially created so as not to be understandable by everyone, in particular by the police. Mayhew quotes one speaker saying that “[t]he police don’t understand us at all. It would be a pity if they did” (1861, p. 23). Verlan is used by Renaud, for example, in the song “Laisse béton,” meaning “laisse tomber” [lay off]. The types of variations he uses are the result of his conversations with his grandfather, who was from the mineral basin in the north of France—diatopic—and of his exchanges with ex-convicts in the bar La Rotonde (Wodrascka, 2022, Chapter 1)—diaphasic and diastratic, as in the case of Brassens. This use of non-standard French to evoke the lower social classes, fuelled by Renaud’s admiration for the songs of Aristide Bruant (Wodrascka, 2022, Chapter 2), is a way for Renaud to assert that he sides with this segment of the population. The main difference with his predecessors is the lack of diachronic variation. In addition to references to his family origins in the north of France (Renaud, 1979, 1981), he recorded an album which followed his participation as an actor in the film adaptation of Zola’s *Germinal*, in which he sings a series of covers in the dialect of the north. The album is titled *Renaud cante el’ Nord*, meaning “Renaud sings the North” (1993). Five of the twelve tracks were written by the above-mentioned Tanière, including his most famous, “Tout in haut de ch'terril“ [Way up on the slag heap].

These examples show how different forms of variation can be used, for both poetic and political purposes, and could provide inspiration for the translator. As the choice of an equivalent diatopic variation is usually impossible in the TC, the translator needs to rely on other types of language variation to texturise the TT, so that the resulting work does not appear bland compared with the original work.

3.1.6.9.6. Dylan, Hillbillies and the folk movement

Méndez Salazar’s reference to AAVE being associated with “common people geographically established in a region of the target culture with a similar background” (2016, p. 13), as well as the aforementioned example of *picard* in France, reveal that diastratic and diatopic variations cannot be completely separated. Dylan arrived in New York imitating Guthrie’s nasal twang. In one of the songs featuring on his first album, “Talkin’ New York,” he sings about how he was rejected in a coffeehouse because of his hillbilly accent and ironises on being told: “We

want folk singers here" (Dylan, 1962b). In terms of diatopic variation, Guthrie's accent, which Dylan was imitating, is from Oklahoma, which is far from the Appalachians, but New Yorkers in the 1960s would probably have seen little difference between an Appalachian and an Okie accent. Research on North American dialects has shown that the dialectal variation named the "Southern Shift is found in its most advanced form in two interior regions of the South: a western region in Texas, from Lubbock to Dallas; and an eastern region centred on Chattanooga and Knoxville, Tennessee" (Boberg et al., 2018, p. 456). The most interesting aspect that needs to be investigated in this song is the supposed association of the singer with "hillbillies" and its opposition with "folk singers," as the definition of the first of these two terms between its "first appearance in print in 1900" (Harkins, 2004, p. 9) and Dylan's arrival in New York City is strongly related to the history of music. While the term was originally used to refer to inhabitants of the Southern Appalachians, the label "hillbilly music" was "a fabrication of music industry producers and promoters" (Harkins, 2004, p. 9), used as soon as the early 1920s to market what is now called "country music" and became associated with "tawdry commercial forces" (Harkins, 2004, p. 96). This label was bound to be rejected by the folk movement on several grounds. The first reason why they should not embrace it is its association with commercial music. Roy shows, evoking the example of the book *English Folk Songs from the Southern Appalachians*, collected by Olive Dame Campbell and Cecil J. Sharp, how "[commercial] 'hill-billy' songs" are defined as the antithesis of folk songs. Hillbilly music is seen as commercial while folk music is supposed to be inherited without any need for commercial mediation" (2010, pp. 63–64). This definition of folk by contrast with commercial music is in line with the definition of folk authenticity developed in section 3.2. In addition, the formulaic type of "unpretentious humor" (Harkins, 2004, p. 71) associated with the "hillbilly" stereotype was probably unwelcome in the intellectual milieu of folk enthusiasts. Lastly, the label was used to signify "whiteness" so as to market music to a white audience, discriminating it from "race music" (Harkins, 2004, p. 74). This racial divide is another reason why "folkies" would reject it, in the midst of the Civil Rights Movement.

The coffeehouse owner's reaction depicted by Dylan manifests the contradictions of the folk movement: Dylan claims to have been the target of social discrimination on the basis of diatopic and diastratic variation by the very people who embrace "folk" as a genre. As Roy explains, "[c]offeehouses and folk venues select some performers and filter others on the basis of whether they conform to the production values of folk music" (2010, p. 51). The author develops the idea that "scholars and gentlemen collectors who coined the concept, the activists who used it for nationalist or insurgent politics, and 'folkies' who embrace its authenticity are

rarely themselves 'folk'" (Roy, 2010, p. 24). He further notes that the people they identify and idealise as the "folk" are not the intended audience either (Roy, 2010, p. 54). Dylan probably perceives the irony of this ideological stance and diffuses it in his punchline, "we want folksingers"—i.e. educated urban performers rather than the "folk" themselves.

These considerations are helpful to understand how diamesic, diatopic and diachronic variations are intermingled in songs that emerged from the folk revival. Roy declares that "folk culture embodies a people; it is contrasted to the polluted culture of civilization; it is rooted in the past; and it is rural" (2010, p. 55). As a result of the definition of folk authenticity, both in time and space, diatopic and diachronic variations are inseparable from the specific diamesic variations related to the specific genre of folk songs, which add to the more general diamesic variations involved in songwriting.

3.1.6.9.7. The synchronic and diachronic heterogeneity of diaphasic variation

The last of the five variations—diaphasic—concerns register and, as such, may be easier to reproduce in French by similarly using informal register. Yet, the colloquialisms used may not be the same in all segments of the population. There may be discrepancies either between Paris and the provinces or between the different provinces—diatopic—and between social classes—diastratic. As explained above, Coseriu also considers as diaphasic variation differences between age groups, for example (2022, p. 12). The translator's choice of a trendy informal word may be the right option at one moment but may also cause the translation to be even more quickly outdated. One such example will be analysed in section 4.4.3: the revamping by Aufray of his own version of "Oxford Town" 30 years later.

A few methodological difficulties generated by the difficulty of separating the variations from each other are evoked by Coseriu (2022, pp. 13, 17, 27–28). As far as translation is concerned, it is easy to imagine how diachronic variation can make it even more difficult to evaluate the social origin or register of a word, expression or syntactic structure. Identifying a word, phrase or syntactic structure as an archaism does not necessarily imply that it will be possible to find a satisfactory translation. Conversely, a translator may identify diaphasic variation in the ST, but this non-standard use may obscure other variations. For example, the word "French letter," which is an informal term (diaphasic) to signify "condom," is also British[129] (diatopic) and dated (diachronic) ('French Letter, *N.*', 2021). In this specific case, a

129 It is also used in Ireland: Joyce uses this expression in Ulysses (2000, pp. 483, 513, 918).

possible French equivalent would be "capote anglaise" [English hood], which is, likewise, both informal and dated, but such convergence between different types of variation is probably more the exception than the rule. To make matters more complicated, from a diatopic point of view, a given term may be considered informal in one place while it will simply sound archaic in another. This is true both of the SL and the TL.

3.1.6.9.8. Translating language variation in a multimodal text

As shall be demonstrated in the following case studies, translators resort to different—more or less felicitous—strategies to transfer different types of language variation. In some cases, they wholly ignore them. In a multimodal approach, the question may be raised whether some of these variations can be transferred across modes so as to produce a similar effect on the target audience, in particular when no equivalent form of language variation is possible or desirable in the TL. For example, considering Méndez Salazar's perception of AAVE not as diatopic but as diastratic, i.e. representing the down-and-outs even beyond the borders of the USA, a parallel could be drawn with Leland A. Poague's reflection on the impact of using a specific musical genre. In "Performance Variables: Some Versions of Dylan's 'It Ain't Me, Babe,'" he claims that "a conventional twelve-bar blues 'connotes' a set of specific musical, lyrical, and sociocultural associations" (Poague, 1979, p. 85). In particular, he considers that "an instrumental blues without lyrics still represents, still signifies, the sense of deprivation usually carried by the lyrics" (Poague, 1979, p. 85). Although the genre was born within the African-American community, Poague's reference to a "sense of deprivation" seems to go in the same direction as Méndez Salazar's, i.e. stating that the genre has spread beyond racial divides to become representative of an underclass. However, this does not necessarily entail that the blues genre has exactly the same connotations for the French listeners as for a US audience. Confronting Méndez Salazar's stance, as well as Poague's, with what Machin observes concerning the example of flamenco (see section 1.4.9) could lead us to think that, for some French listeners, blues is simply associated with music coming from the United States, rather than with one specific socioeconomic category. This potential distortion of the target audience's perception is likely to be influenced by the appropriation of the blues idiom by French artists, which started even before the beginning of Dylan's career. For example, in 1958, Henri Salvador sings the song "Blouse du dentiste," written with Boris Vian (Salvador, 1958). The pun on the word "blues," spelt "blouse" [the dentist's white coat], which is a homophone in French, reveals the parodic nature of the song. As the blues genre usually involves the

performers singing about adversity, the authors of this parody have the narrator recount the trivial story of his misfortunes at the dentist's. The angle chosen by these two artists in an early adoption of the blues sung in French is potentially conducive to defining the genre as a vector of humour, as in the case of Guthrie's use of the talking blues. Some French artists have been heavily influenced by the blues genre, including Hubert-Félix Thiéfaine and Paul Personne.

Translators who consider that the musical genre used by Dylan does not have the same connotations in the TC could be tempted to find a cultural equivalence, a form of musical domestication. This may be what Laurent attempted to do in some cases. For example, in "La Dame des temps jadis," her version of Dylan's "Sad-Eyed Lady of the Lowlands," she has Roger Mason play the accordion in a way that is very different from the cajun accordion style used by Fairport Convention in their translation of Dylan's "If You Gotta Go, Go Now" (1977a), which was later borrowed by Aufray in his own version (1995o). Mason's playing is closer to the melancholy accordion playing that could be found in a *chanson réaliste*, a French genre also associated with the underdog (see section 4.1.4.2). As this musical choice is very different from Dylan's musical soundscapes, we can hypothesise that Laurent and Mason's intention was to find some sort of cultural adaptation to the French context, which is in keeping with the strong domestication strategy adopted by Mason in his only translation of Dylan's works, "Le Blues de la Troisième Guerre Mondiale" (1980). This choice is also coherent with other Dylan songs performed by Laurent: for example, she incorporates a Jew's harp in her version of "Mr Tambourine Man" (Unreleaseda) and a kazoo in "Oh Maman" (Unreleasedb) a translation of Dylan's "Stuck Inside of Mobile with the Memphis Blues Again" (1966g). Both of these may have been chosen because they are cheap instruments associated with the lower classes, in which case these choices could be seen as a musical equivalent of—and function in conjunction with—diastratic variations such as those found in Perret's songs. This is also true of the song "Tom Paine" (Unreleasedc), Laurent's version of "As I Went Out One Morning" (Dylan, 1967b): the instrumentation includes a hurdy gurdy, an instrument associated with street musicians and adopted by French folk revivalists in the 1960s. It is all the more relevant to see this choice of instruments for their associations with the underclass as Laurent released a full album of songs about the life of prostitutes in brothels the same year as she was working on recording these translations of Dylan's works (1969). In addition to using the connotations associated with a musical genre, a multimodal approach to language variation may involve using musical means such as harmony to reinforce what is expressed by diamesic or diaphasic variation, for example anger and agitation, as shall be exemplified in section 3.1.6.9.10 through Allwright's translation of "Who Killed Davey Moore" (1966).

As far as song translation is concerned, what this section aimed to explore is the validity of taking language variation into consideration and the possible strategies to reproduce it, including multimodally.[130]

3.1.6.9.9. Translating language variation in "Don't Think Twice, It's All Right"

Four different variations shall be analysed in this short case study of the two French translations of "Don't Think Twice, It's All Right." In verse 3, Dylan sings "I'm a-thinkin' and a-wond'rin' walkin' down the road." Pichaske asserts that the use of a- prefixing by Dylan is "not characteristic of his native Upper Midwest" and was borrowed "mostly from Woody Guthrie" (2010, p. 65). According to Walt Wolfram, a- prefixing is "an older form that has now become socially stigmatized in some settings" (1976, p. 46), which makes it both a diachronic variation and, arguably, depending on the grounds on which it is stigmatised, a diastratic and/or diaphasic one. Wolfram adds that, although it is "found in a number of varieties of American English," it is "most frequently found in the rural varieties of the Appalachian mountain range" (1976, p. 46). This observation adds a layer of diatopic variation, yet not from Oklahoma, where Guthrie was born, which raises the question of where he borrowed it from. As Guthrie has adapted many old ballads, rewriting the text to address topical issues, it is fair to assume that he found it in these ballads and adopted this style as a genre-related mannerism, which leads us to also analyse it as diamesic variation, related to the specific genre of the folk song. This specific language variation, regularly used by Dylan—most famously in the song "The Times They Are A-Changing"—provides a good example of how intermingled the different forms of variation can be.

Aufray does not translate this sentence at all. Perhaps the line "[s]ur mon chemin, le souvenir m'attend" [On my way, memory awaits me] is supposed to be a correspondence, but it is too far from the ST to be able to assess if any language variation is transferred. As for Sarclo, to translate "a-thinkin' and a-wondrin'," he sings "Je rêvasse et je réfléchis." If "réfléchir" is an expected translation for "think," the verb "rêvasser" conveys thought-provoking connotations. The form comes from the verb "rêver" [to dream], which in itself conveys a different meaning from "penser" [to think] or "se demander" [to wonder]: it does not refer to rational thinking and may connote idleness. In addition, he uses the suffix "-asser,"

130 For a detailed analysis of Dylan's language, made of both borrowings and his native "Upper Midwest and Upper Minnesotan" dialect, the reader will find interest in chapter 2 of Pichaske's *Song of the North Country: A Midwest Framework to the Songs of Bob Dylan*, "And the language that he used" (2010, pp. 63–104).

which is usually used in a derogatory way, as in "traînasser" [to loaf about], a variation on "traîner" [to hang around] and "bavasser" [to babble on, to speak ill of], from "baver" [to drool, to dribble].[131] Sarclo seems to have perceived the variation in the ST. Even if he assumed that it was diachronic, as it is frequent in old ballads, he probably deemed that translating it with an archaism in French was less in tune with the rest of the TT. Perhaps he felt that diachronic variation would have contributed less to the re-creation of what he thought was important in this song, namely bitterness. The singer-translator unfolds his view of this song in an interview, criticising Aufray's "sentimental and vapid" rendition,[132] when the text should be at once "cruel, twisted and hilarious" (Sarclo, personal communication, 19 January 2018). The cruelty and the fact that Dylan makes the listener side with the cruel character, Sarclo traces back to Brecht, whom Dylan recounts he discovered thanks to Suze Rotolo in *Chronicles: Volume One*, his autobiography.[133]

As a result of his perception of the SW, in order to texturise the TW, the performer turns the diachronic into diaphasic variation, using the verb "rêvasser" [to daydream] to reinforce the colloquial tone of the text. One last hypothesis must be added: Sarclo is translating in the 21st century, thus he may have assumed that Dylan would not use these archaic structures if he were writing the song today, as they are particularly salient in his early works.

In the same verse, Dylan sings the line "I give her my heart but she wanted my soul," which was referred to in section 3.1.6.9. As mentioned earlier, Aufray does not translate this line. Sarclo, on the other hand, calls attention to the non-standard form of "give," which should be the preterit "gave" in this sentence. He sings "**J'y ai donné** mon cœur, elle repart mon âme à la main" [I give her my heart, she now leaves with my soul in her hand]. The standard form for "I gave her" is "je **lui** ai donné," "lui" being the translation of the third-person pronoun complement. The adverb "y" is incorrect as it should normally refer to a place and not a person, as in "j'**y** vais" [I'm going **there**]. "J'y ai" can be seen as one more diaphasic variation, used most notably in the French song "Laisse béton," one of the most prominent works of Renaud,[134]

131 The use of this specific suffix by Sarclo is not an exception. See for example his translation of "Love Minus Zero / No Limit": "Le médecin de campagne traîn**asse** / Et les nièces de banquiers rêv**assent**" [The country doctor loafs about / Bankers nieces daydream] (Sarclo, 2022g).
132 "'Don't Think Twice, It's All Right', elle est devenue sentimentale et mièvre dans la bouche d'Hugues Aufray alors que c'est une chanson qui est d'une sévérité terrible. Elle est d'une cruauté tordue et tordante".
133 "Dans ses *Chronicles*, Dylan dit qu'il est allé voir *L'Opéra de 4 sous*, dont Suze Rotolo avait fait les costumes, et qu'en écoutant Brecht, il avait compris quelque chose qui le faisait dépasser Woody Guthrie, à savoir que, dans des chansons, il faut mettre du poison (Sarclo pauses and sings Brecht "Messer … sieht man nicht"). Le salopard il a un couteau mais on voit pas le couteau. A un moment donné, il va tuer quelqu'un, mais il fait en sorte qu'on s'intéresse à ce mec, on s'investit dans le salopard".
134 Ranked third song suggested by Spotify when searching "Renaud" on 19 April 2023, with 11,938,783 views.

who is famous for his constant use of colloquialisms: “Moi j'y ai dit : laisse béton !” [So I tell him: lay off!] (1977).

In the fourth verse, Dylan sings “But goodbye’s too good a word, babe / So I just say fare thee well.” Once more, Aufray & Delanoë do not translate the meaning of this line. The sentence “je voudrais qu’on se quitte bons amis” [I would like us to part as good friends] is the closest reference to this line in the TT, but it seems to express just the opposite of the bitterness in Dylan’s words. Sarclo does not use any archaism. Rather, he translates the expression literally: “porte-toi bien” [± be well]. On the other hand, in conformity with the previous diaphasic variations, he uses the expression “[a]lors ça sera juste porte-toi bien” [So it will just be fare thee well], and in the following line, “[j]e suis pas en train de dire que tu m’aies traité méchamment” [I ain’t saying you have treated me unkindly], the ellipsis of the negative adverb “ne” matches the informality of the syntactic structure “ain’t” and the dropped “g” in Dylan’s text. The same translation strategy is used in verse 2. Dylan’s incorrect use of the preterit is borrowed from Woody Guthrie, according to Pichaske (2010, p. 311): “The light I never knowed.” Sarclo sings “Ta lumière, **j’ai** jamais pu la voir” [Your light, I never got to see], again deleting the negative adverb “n’” in “je n’ai jamais pu.”

As a conclusion, Sarclo, who stays very close to the ST, never uses any diachronic variation, preferring to resort to diaphasic variation so as not to lose the texture of the ST. On the one hand, it all but eradicates the folkish flavour of one of Dylan’s early songs by reducing its archaism, which may be intended by the translator to update the song to the tastes of a 21st century audience. On the other hand, it has the additional effect of reinforcing its informality—diaphasic—and thus its orality—diamesic—which seems to be a pattern in Sarclo’s translation, as exemplified in the first verse of “Seven Curses” (see section 4.6.2). Sarclo’s choice in favour of diaphasic variation is nowhere more explicit than in his translation of the eponymous line “Don’t think twice, it’s all right”: “Te casse pas la tête, ça ira bien,” which could be backtranslated literally as “Don’t rack your brain, I’ll be fine,” or with with colloquial expressions such as “don’t bother” or “no sweat.” He reinforces the colloquialism with the elision of the initial negative adverb “ne.” As Sarclo’s desire to retranslate the song was prompted by his dissatisfaction with Aufray’s version (personal communication, 19 January 2018), it comes as no surprise that his translation is in stark contrast with Aufray’s—“N’y pense plus, tout est bien”—which transfers neither the language variation nor the bitterness involved in the whole song.

3.1.6.9.10. Multimodality and language variation in "Who Killed Davey Moore?"

Allwright's translations generally involve very little redistribution of information. When the translator needs to use compensation, he usually does so at approximately the same place in the text. This observation reveals that the author stays very close to Dylan's ST, which shall make it possible to observe what forms of language variations are preserved in the translation process. The choice of the song "Qui a tué Davy Moore ?," an adaptation of "Who Killed Davey Moore?," is motivated both by the strong orality in the text—the question repeated in the chorus is answered by 6 different characters—and by the adoption by Allwright of Pete Seeger's orchestration rather than Dylan's, which betrays his desire to highlight the oral features of the SW across modes.

The song, which Dylan wrote about the death of boxer Davey Moore in the 10th round of a boxing match, is characterised by a very short chorus in the form of a question, followed by different answers in the verses. The translation of the chorus is particularly felicitous in French: while Dylan rhymes "Moore" with "for," Allwright sings "Qui a tué Davy **Moore** ? / Qui est responsable et pourquoi est-il **mort** ?," rhyming the name of the boxer with the adjective "mort" [dead]. This is particularly appropriate as the boxer's death is at the centre of the text. The rhyme functions because the vowel in the name is usually pronounced /ɔː/ rather than /ʊə/, and a French speaker would be likely to pronounce the final "r" as a French /ʀ/, as in "mort".

Allwright chose not to translate the third verse, about the "gambling man." There may be different reasons for this. Perhaps he did not find a suitable translation for "gambling man". Two options would be possible. The first, "parieur" [better], from the verb "parier" [to bet], is not used as much as the second, "joueur" [gambler], but the second also means "player," which makes it less clear than "gambling man." He may simply not have translated it because he found this verse weaker than the others: the original verse involves a lot of repetition, lines 3, 4 and 5 meaning approximately the same thing. The only element of information which adds to the song in this verse is the gambling man's argument that he cannot be held responsible because he had bet on Moore to win: "Anyway, I put money on him to win." In the ST, money is very present, as if it were the central character of the song: a reference to the crowd "gettin' their money's worth" in verse 1, the manager in verse 2 "Puffing on a big cigar," the quintessence of the thriving businessman, and the conclusion given by the boxer's opponent in the last verse: "that's what I am paid to do." All these references to money suggest that it might be "the reason" mentioned in the question: if there had been no money at stake, the referee would have stopped the fight before and put the life of a human being above the financial stakes

of a boxing match. Allwright deleted the verse about gambling but, perhaps to compensate this, he reinforced this reading with an additional reference to money in verse 2, in which the crowd says "Nous avons payé assez cher" [We have paid enough money].

The type of language variation found in this song can be analysed as diaphasic—informal speech—or simply as diamesic, Dylan writing the lyrics in such a way that the words of all the characters sound as speech and not as written text. Several examples can be highlighted, such as the phrase "What's the reason for?" in the chorus and the expression "it's too bad" in verse 2. In verses 2 and 6, Dylan uses the auxiliary "ain't" associated with the double negation: "there **ain't no**thing wrong with that" and "boxing **ain't** allowed **no** more." More interestingly, in the last verse, Dylan puts words in the mouth of Moore's antagonist Sugar Ramos that reveal the boxer's anger at being the subject of accusations: "I hit him, I hit him, yes, it's true." Repetition is a syntactic sign of agitation which is present in speech, not in writing. It is reinforced by the adverb "yes," the line giving the impression that the boxer is making the same statement four times in a row. In verse 3, the manager's line "It's hard to say, it's hard to tell" is another case of nervous stuttering, as the verbs "say" and "tell" mean essentially the same thing. Hesitation, repetition and rephrasing are common features of orality.

Allwright chooses to borrow the chord progression which Pete Seeger uses in the verses, rather than Dylan's. The choice of the banjo, played by Richard Borofsky, on the studio version, may have been a way to make this filiation explicit, as Seeger is strongly associated with the instrument. This chosen harmonic progression is in contrast with Dylan's seemingly nonchalant performance, much closer to speech, intoning on a single chord. On the one hand, as Seeger—and Allwright—infuse more melody, it draws the work away from speech and into the realm of singing, possibly undermining the possibility of stressing specific words, for example, as it subordinates the text to the melodic line.

On the other hand, the harmonic ascension created by Seeger, from 1st to 4th, then 5th degree, reinforces the diamesic variation—i.e. the strong orality of Dylan's text—as it plays a great role in underscoring the agitation of each character when they are responding to accusations. To produce more effect this ascension is deprived of any resolution, ending the verse on the 5th degree. The only resolution would come from the chorus, which starts on the 1st degree, but it is hardly a resolution as it is associated lyrically with the same question, repeated over and over again, ushering in the next verse. The question of whether or not there is a resolution at the end of the song shall be addressed below, comparing Allwright's version and Lavilliers's 2021 cover. The tension is even more evident in Allwright's live performances, in which the intensity rises throughout the song to reach its climax in the stuttering of Moore's challenger, mentioned

above. The hostility expressed by each of the characters in the verses through oral means is further enhanced visually by Allwright's stage acting, staring at the audience with clenched jaws (Autumn Leaves [Ieri & Oggi], 2018).

Allwright also transfers Dylan's language variation verbally in his translation, introducing many markers of orality: "**C'n'est** pas moi" [not me / it ain't me], repeated in each verse, in which the elision of the silent "e" is typical of spoken French, as well as "**[c]'est** pas moi qui l'ai fait tomber," in which the deletion of the negative adverb "ne" could be seen as a direct correspondence with the use of "that" instead of "who" in the ST: "it wasn't me **that** made him fall." The different occurrences of elision culminate in the last verse with the line "[n]e dites pas **qu'j'l'**ai tué" [Don't say I killed him], which generates a strong consonant cluster. In the same verse, the use of the demonstrative pronoun "ça" in "[j]e l'ai frappé, bien sûr, **ça** c'est vrai" [I hit him, of course, that much is true] is a common marker of orality. When writing, "cela" is usually preferred. In this line, Allwright uses the demonstrative pronoun "ça" and its phonic proximity with "c'est" to transfer the boxer's stuttering. He also pays great attention to the other case of stammering, translating the manager's line "It's hard to say, it's hard to tell" literally: "C'est difficile à dire, à expliquer" [It's hard to say, it's hard to explain/account for].

Dylan's use of apostrophe—"there was pressure on me too, **you know**"—is matched by Allwright: "tu sais"/"vous savez" (Verses 1, 2 and 4). The alternance between "tu" and "vous," which is not possible in contemporary English as the pronoun "thou" is no longer commonly used, may have different effects. Allwright may be using it either to reach the extradiegetic intended addressee—both the audience as a group and each individual spectator listening to the song—or to signify different degrees of formality so as to contribute to characterisation by differentiating the speech from one verse to the next, which is in line with the attention Allwright pays to stage acting. The fact that he is a stage actor himself probably plays a role in his approach to performance as a singer. Significantly, the pronoun "vous" is used by the "angry crowd whose screams filled the arena loud," which allows the author to play on the two uses of "vous": it could be the common people addressing the judge with deference, using this pronoun as a polite form, or the diegetic crowd addressing the actual audience listening to the singer, using "vous" as a plural form: one crowd addressing another crowd so as to lead them to question what they would have done if they had been present at this boxing match. These apostrophes, both "tu sais" and "vous savez," are gap fillers which perform a phatic function—i.e. denoting social interaction rather than carrying meaning—and are generally not used in writing, thus presenting a clear case of diamesic variation. Arguably, there is only one unequivocal occurrence of diaphasic variation, the verb "barder" in verse 2, which is colloquial:

"Quand ça barde, on trouve ça bien" [We like it when sparks fly / when fists fly]. The attention the translator pays to the marked orality of Dylan's text is essential in making all the characters exist for the French listener, who hears them express themselves as they would if the song had originally been written in French.

In 2021, Lavilliers recorded a cover of Allwright's translation (2021), also released under the form of a video clip, which is the only scripted video ever made with a French translation of one of Dylan's works. Interestingly, his casting spotlights the connection between music and sport, as he invites several actors who are famous either in the realm of music—such as Izïa Higelin—or in that of sport, such as Éric Cantona. Both of them are also screen actors. Lavilliers makes few modifications to the text, apart from those necessary to adjust it to the medium. In each verse, while Dylan and Allwright have a narrator speak about the characters in the 3rd person, in Lavilliers's version, they present themselves in the 1st person. For example, in verse 1, the line "'[n]ot I,' said the referee," translated by Allwright "'[c]'n'est pas moi', dit l'arbitre, pas moi," becomes "[c]'n'est pas moi, **j'suis** l'arbitre, pas moi" [Not me, **I'm** the referee, it ain't me]. As a result, the narrator completely disappears from the verses, with the characters directly answering the same question, each time repeated by Lavilliers, speaking instead of singing. His speaking calls attention to the song's orality. In addition to playing the role of Moore's manager, Lavilliers seems to be managing the group of singers, and his uttering the question each time may suggest that he is also impersonating the judge. His position of power is indicated visually by his position, sitting on a large armchair evoking a throne. The other performers are standing around him, except the boxer, who is sitting on the floor, in the lowest possible position, indicating his status in the song. He is also the only character who is situated outside rather than inside, clearly separated from the rest of the group, and the only one not to have a microphone, which is made obvious by the vintage microphone being the first object to appear in the video, in the centre of the screen. As he speaks last, the boxer is unable to deflect the guilt and accuse another character. In Dylan's version and Allwright's translation, it results in his finding the only way out: blaming Moore's death on God and destiny. The single significant alteration in the lyrics in Lavilliers's version is the disappearance of this line: the boxer simply sings, like the other characters, that he cannot be blamed. This lack of resolution leaves the central question open, which is probably the reason why it is repeated five times, by different singers.

The multimodal scrutiny of the song has shown the impact of other modes on the marked orality of this work. In addition to Seeger's harmonic ascension, which intensifies the characters' anxiousness to clear themselves of any responsibility for the ringster's death, the

proximity involved in any oral interaction is reinforced visually, first by Allwright through strong eye contact with his audience, then by Lavilliers through the presence of the characters, who come to life, speaking in the first person.

3.1.6.10. Musicocentrism versus logocentrism: Dylan, sound and meaning

> "The semantic meaning is all in the sounds of the words. The lyrics are your dance partner. It works on a mechanical level"
> (Dylan, 2004, pp. 172–173).

3.1.6.10.1. An extreme case of logocentrism: when the music is no longer identifiable

The situation of popular music differs from opera translation, in which the score is "inviolable" (Franzon, 2008, p. 374), creating a very strict musical constraint and making it difficult to transfer the exact meaning of the ST. As popular music allows for more flexibility, there can be very different approaches to song translation. Although the listeners might expect to be able to recognise the rhythm and melody of the song if they are familiar with the SW, it is also possible to have a more radical approach to sense over sound, i.e. to consider translating the meaning of the text as closely as possible and sacrifice the rhythm and melody, altering the music to the point where it is no longer recognisable. This is the approach that was chosen, for example, in the compilation *From Another World: A Tribute to Bob Dylan*, in which musicians from around the world each sing one of Bob Dylan's songs, most of them among his most famous titles (Various Artists, 2013). The thirteen musicians and bands include artists as diverse as Eliades Ochoa (Cuba), Salah Aghili (Iran), Taraf of Haïdouks (Rumania), Kek Lang (Hungary) and the Trio Mei Li De Dao (Taïwan). One of the performers, Purna Das Baul (India), is explicitly connected to Dylan: they met in Woodstock in 1967 and he appears with the artist on the photography on the cover of the album *John Wesley Harding* (1967d).

The overall translating strategy used throughout the album is announced by artistic producer Alain Weber in the liner notes: "The lyrics of the songs have been translated into the native language of each artist, and then tailored to suit the verse and rhythmical patterns of each vocal and musical style." The great diversity of languages that have very different characteristics from English—from Bengali and Hindi (India) to Arabic (Egypt, Algeria), Zongkha (Bhutan) and Yolngu-Matha (Australia)—generate different rhythms. The aesthetic underpinning of this production, announced by Weber, reveals a desire to localise musically,

using traditional rhythms and instruments which modify most of the songs musically beyond recognition by increasing the alterity of the TW. In some cases, some degree of recognition is possible due to foreignising elements, such as the non-translation of the refrain. This is the case for “Tangled Up in Blue” and “Jokerman,” for instance. The compilation includes some exceptions to the logocentric approach: some artists have chosen to record instrumental versions, as if it were the music that constituted the essence of these songs. Even more strikingly different from the logocentric slant of the album is Salah Aghili’s adaptation of “Every Grain of Sand”: instead of translating the text, the artist chooses to stay close to the music and replace the lyrics with an assortment of four poems by 13th-century Persian poet Rumi,[135] perhaps considering that the poem by Rumi is a cultural equivalent of Dylan’s text. Sheryl Crow performed the song at Cash’s funeral. She has described the song—inspired from Blake’s “Auguries of Innocence”—as a religious song “which transcended all religions. It asks the universal questions that lead all people into exploring God, eternity, mortality” (Margotin & Guesdon, 2015, p. 502). The mystical overtones probably motivated Aghili to sing passages from Rumi’s poetry. Between the two poles which consist either in prioritising the recognisability of the melody or in considering the ST only and making the song unrecognisable, there is a whole spectrum of subtle adaptations that can be made to the music so as to attune to the text without distorting the melody or rhythm in such a way that it will become impossible to identify (see section 3.1.1).

3.1.6.10.2. Words as conveyors of meaning… and sound

As discussed in section 1.3.8, qualifying a song as “logocentric” means that the words are more important than the music, not that the meaning is more important than the sound. For example, Low comments on how he translated Jacques Brel’s *Les Filles et les chiens* (Brel, 1962):

> **although this song is logocentric, the form of the words actually counts more than the detailed meaning.** My strategy therefore was to prioritise form and structure over sense; to insist on good rhythm and frequent punchy rhymes; and to render the overall meaning while permitting flexibility in the semantic detail. This may be called slippage or compromise, but I prefer to view it as compensation or re-creation. Often I use compensation in place—an idea or image appears in one part of the source but in a different location in the TT (2005, p. 204).

The epigraph which opens section 3.1.6.10 concerns the song “Everything Is Broken,” analysed in section 4.5.5, which pauses a challenge for the translator due to the important amount of

135 All four poems come from the collection *Divan-e-Shams*: three are ghazaliat 95, 666, and 668, and the fourth is drawn from the chapter Tarji’at, poem 11, second part. I am very grateful to puppeteer and director Narguess Majd for providing this information.

repetition it involves. The fact that a song is a multimodal object raises the question of what it means to translate it. Dutheil-Pessin underscores the tension between the music of sound and the music of language,[136] citing Claude Duneton, who states that, to make a good song, one needs a "lean" text, which will allow music to flesh it out.[137] A case in point is Michel Polnareff's "Lna Ho" (1990), which plays on the pronunciation of the five letters: spelt out, they read "Helena a chaud" [Helena is hot]. The play on words is not limited to the title. Here is an extract from the long text, entirely written out in letters:

> LHO LHO OLNA (Elle a chaud, elle a chaud, oh! Helena)
> LAOTCO OLNA (Elle a ôté ses hauts, oh! Helena)
> LCACBC OLNA (Elle s'est assez baissée, oh! Helena)
> GCDGCD OLNA (J'ai cédé, j'ai cédé, oh! Helena)
>
> [She is hot, she is hot, oh! Helena
> She's taken off her top, oh! Helena
> She has bended over enough, oh! Helena
> I have yielded, I have yielded, oh! Helena]

Translating the sense of the words would probably not lead to a very interesting TW, as the artistry of the song does not rest in the meaning of the lyrics but in the author's exploration of the fact that the letters, placed next to each other, can create sentences. If a new text is written with the same device—i.e. using the pronunciation of English letters to form words—on the same melody, it will probably not tell the same story. In addition, reproducing the same effect in the TL with the same melody would probably very complicated. Rather, the song could provide inspiration for a similar artistic exploration in the TL, and the composer would probably be well advised to compose the music after the text is written, as the alternation of stressed syllables, generated by the combinations of letters, is likely to dictate a rhythm. This type of borderline cases question the notion of "replacement text," presented in section 1.5.3. When the only possible translation tells a different story, should it necessarily be called a "replacement text" because it replaces the lyrics, or should it simply be considered as a song translation in which what was translated was the music of the words rather than their meaning? Similar experiments in writing include Perret's "Bercy Madeleine," which is a long series of puns on the names of subway stations in Paris (1992). A possible translation could involve domestication, with puns on the names of the London or New York underground, for instance.

Beyond these specific cases, the song translator must find a way to preserve as much of the meaning as possible, all the while paying attention to the fact that the choice of some words or

136 "[I]l existe une tension entre musique du son et musique du verbe" (Dutheil-Pessin, 2004, p. 53).
137 "[P]our faire une bonne chanson, il faut un texte "maigre", qui précisément permet à la musique de lui donner toute sa chair" (Dutheil-Pessin, 2004, p. 53).

phrases are motivated by sound, that the idea expressed in a line sometimes owes its existence to an appealing rhyme. Imre Barna, who has translated Dylan's lyrics into Hungarian for the book *Lyrics - Dalok* (2017), expresses the fact that, in the song "Desolation Row" (1965b), for example, the inclusion of some words seems to be prompted by their sound more than by their meaning (personal communication, 11 October 2019). Barna is not convinced at all by Fabrizio de André's Italian version of the song, "Via della povertà" (1974), including its title, arguing that "Desolation" cannot be translated with the word "povertà" (personal communication, 11 October 2019). According to the translator, an important part of the "surreal" motifs in the song appear, "at least apparently, just because of the rhymes at the verse endings. And if you put them anywhere else, you risk to make them become senseless" (I. Barna, personal communication, 11 October 2019).

This aspect of Dylan's writing is probably owed, in part, to the influence of the Beat Generation. As he is writing songs—and not poems—the result is that, often, the rhythm of the song comes from the rhythm of the words. This is the case for "Subterranean Homesick blues," which has not been translated into French. It is also true in "All I Really Want To Do," which includes a long list of verbs that sound similar: it is striking that the musical characteristics of these words in this song is much more important than the meaning they convey. This opus is scrutinised in section 3.1.6.10.7.

The priority of sound over sense raises the following question: to what extent is it possible to apply this same prioritisation while translating the song? One example that sheds light on this subject is Bergman's translation of "Most Likely You Go Your Way (and I'll Go Mine)" (Dylan, 1966e) for Kerval's album: "Va ton chemin, j'irai le mien" (1971f), mentioned in section 3.1.6.1. It seems that, for this song, it was more important for Bergman to replicate Dylan's idiosyncratic use of syntax-disrupting rhymes, as he probably estimated that this was the most salient property of this particular song. In verse 1, Dylan sings:

> You say you love me and you're
> Thinkin' of me, but you
> Know you could be wrong
> You say you told me that you
> Wanna hold me, but you
> Know you're not that strong

Dylan allows the second person pronoun "you" to take control over the syntax, as if the presence of the addressee led the narrator to lose control over his use of language. Perhaps the songwriter uses this device as a way of conveying his emotion, the narrator obsessively repeating the pronoun "you." This motif is reproduced in the TT, especially at the beginning

of the song, where it is particularly important in order for the listener to recognise the song:

> Tu dis que tu m'aimes, tu
> Dis que tu n'as pas connu
> Le grand amour avant moi
> Tu dis que je t'ai plu, tu
> Dis que gagné ou perdu
> Tu me suivras pas à pas
>
> [You say you love me, you
> Say you have not known
> Passionate love before me
> You say you found me attractive, you
> Say that, win or lose
> You will follow me everywhere]

It is also the case at the beginning of verses 2 and 3, at least for the first line. As musicologist Bickford points out, "singing is another way of talking" (2007, p. 439). In this song, by creating disruptions in syntax, Dylan reproduces what can happen in a conversation, more specifically in an argument, under the influence of anger. Although the verses of Kerval's French version are far from the ST in terms of meaning, the translator saw fit to reproduce this specific aspect of the song. Bickford (2007) insists on the importance of listening to the performance in order to grasp the full meaning and poetic structure of a song, which he demonstrates with a very close scrutiny of Dylan's "Down the Highway," examined in section 3.1.6.3. He writes that, thanks to "singing's mediation of music and poetry," Dylan can, through his pronunciation, reveal "something hidden in the text" (Bickford, 2007, p. 462). What can be observed through the close examination of French translations is that Bickford's musicological statements about studying songs also apply to song translation: only through a comparative study of the musical and vocal performance of the songs is it possible to apprehend all the phenomena involved in multimodal translation.

3.1.6.10.3. Traces of the ST: juxtaposition and retention

As has been evoked in section 1.3.2.2, in some cases, perhaps as a consequence of their insatisfaction from not being able to preserve both sound and meaning, translators decide to include parts of the ST in their works, along with the TT. This feature is commonly found in Sarclo's adaptations. Allwright often sings in both the SL and TL as well, not only in his translations of Dylan's, but also in his version of Ed McCurdy's "Last Night I Had the Strangest Dream," for example (1975b). This practice is also present in Aufray's translation of "Knocking on Heaven's Door," analysed in section 3.1.6.10.4. In one performance of his

adaptation of “Like a Rolling Stone,” he sings “[s]ous ces pierres qui roulent” [Under these rolling stones], followed by a few words in the SL, “[l]ike a rolling stone,” as if acknowledging the importance of hearing the ST (L’Express, n.d., 4:40-4:50). These words are particularly significant in the SL as the words “rolling stone” not only refer to the idiom “rolling stones gather no moss” but also to one of the most famous bands in the history of rock: The Rolling Stones. The first of the two references can be heard in the translated text because the idiom exists in French too—*pierre qui roule n’amasse pas mousse*—but the second allusion is impossible to transfer, as it is a proper noun.

The almost simultaneous presentation of the ST and the TT emulates a characteristic specific to subtitling—and surtitling—which Chiaro considers to be “an uncharacteristic and possibly unique type of translation” (2009, p. 151). She explains that this puts the translator in a fragile position, borrowing the concept of “vulnerable translation” from Díaz Cintas: “the possibility of comparing soundtrack and subs renders the latter subject to criticism by audiences who may identify what they perceive to be discrepancies, omissions and unexpected equivalents” (Chiaro, 2009, p. 155). The risk of the audience comparing the translation with the original is even higher when it is a recording, which is not as elusive as a live performance. The song can listened to again and again. During a concert, it is less likely that the audience will compare the translation and the original with great precision.

Finally, another way in which the ST may manifest itself is through phonemic—or homophonic—translation. This possibility is examined by Lefevere in “The Translation of Poetry: Some Observations and a Model” (1975, pp. 384–385). He discards it as “useless” for, he explains, it is bound to lead the translator to use a great number of rare words, condemning “the reader to constant use of the dictionary”—in which case they might as well read the ST, using a bilingual dictionary (Lefevere, 1975, p. 385). On the other hand, if the readers enjoy reading the TT just for its sound, they can simply read the ST without understanding it (Lefevere, 1975, p. 385). Lefevere concedes that phonemic translation “is moderately successful only in its onomatopoeic calques and in its calques of proper names” (1975, p. 385). A translation issue caused by Dylan’s use of onomatopoeia is addressed in section 3.1.6.10.4: the word “knock” in “Knocking on Heaven’s Door.” A great number of Dylan’s songs include proper names. With the exception of Martin-Sperry’s translation of “Stuck Inside of Mobile with the Memphis Blues Again” (see section 4.1.4.1), most translators simply transfer the ST names. The significance of this practice depends on the context. For example, it is important in the compilation *From Another World*, mentioned above, as most of the target listeners cannot speak the many TL involved. For instance, in the song “Corinna, Corinna,” sung by the

Rumanian band Taraf of Haïdouks, the name is the only recognisable part of the lyrics for the major part of the target audience.

When Dylan does not include proper names, he frequently uses terms of address, which raises the issue of whether to translate them or not—i.e. whether the translators should treat them in the same way they deal with names. In the case of "Mr. Tambourine Man," both Martin-Sperry and Sarclo opt to transfer it as it is instead of looking for a translation. A great number of hypotheses have been formulated as to the meaning of this expression, ranging from references to Fellini's *La Strada*, the *Pied Piper of Hamelin*—"I'll come following you"—Thomas De Quincey's *Confessions of an English Opium-Eater*, and allusions to drugs, suggested by phrases such as "Take me on a trip" and "smoke rings of my mind" (Margotin & Guesdon, 2015, pp. 167–168). As a "literal" translation—"Monsieur l'homme tambourin"? "Monsieur l'homme **au** tambourin" [Man **with** the tambourine]—may not yield the most satisfactory results, the first translation, released by Aufray in 1965, is entitled "Monsieur l'homme orchestre" [Mister one-man band]. The translation is functional, from a prosodic point of view, and the meaning is clear—perhaps too clear to preserve the poetry of the ST. Throughout his career, Aufray has revised his translation, producing two different versions of the song in 1995, including one in which he sings the words "Mr. Tambourine Man" in the SL. In 2009, as if to retrace the history of his translations, he sings "Monsieur l'homme orchestre" twice, then "Mr. Tambourine Man" three times.

In the case of one of Dylan's most prominent songs, "It's All Over Now, Baby Blue," translators apply very different strategies. Brandt transfers "Baby Blue" as it is in his Danish cover (2009c), while Wolfgang Niedecken does not in his Colognian[138] version (1995). A comparative study of how the various French translators have proceeded is presented in section 4.5.8. The strategy of phonemic translation is also discussed in section 3.1.6.10.6.2, concerning the chorus of the song "I Want You" by Rinaldi.

3.1.6.10.4. "Knockin' on Heaven's Door": Aufray's rhythm and rhyme

This case study shall focus on Aufray's translation of "Knockin' on Heaven's Door," initially released in 1995, then recorded live in 1997, and finally as a duet with Bernard Lavilliers in 2009. The first and last words of the chorus in the SW are particularly important: the words "knocking on heaven's door" are repeated 10 times out of the 16 lines of the song. While the initial sound /nɒk/ in the chorus marks the rhythm of the song, the sound /ɔː/ in the final rhyme

138 Colognian, or Kölsch, is a dialect from Cologne, in Germany.

of each verse—“anymore” / “door”—is memorable too, as it is present not only in the chorus but also in both verses. The word “knock” is always repeated three times in a row, giving the chorus its rhythm, especially as it is the initial sound. It is the most salient aspect of the song, and poses two problems for the translator: one grammatical, the other lexical.

The first is the translation of “-ING” verb forms, which are very common in English, allowing to employ a verb with no subject. When the form is found in newspaper headlines, it is often transferred as a noun—although, in the case of “knocking,” no corresponding noun exists. A second possibility is nominalisation through the infinitive form—“frapper”—but the result would be the mere mention of the action, without the participation of a subject. A form which would involve action is the imperative “frappe.” Yet, it would contradict the ST, as the chorus fills a specific function, which is to reinforce through repetition—of the verb, especially—the last line of each verse: “**I** feel I’m knockin’ on heaven’s door.” The implied subject of the chorus is the first-person narrator. Ellipsis of the subject is very common in songs. In the ST, the only addressee to which imperative forms are addressed is “Mama,” identified by the context, as the song is part of the soundtrack of the feature film *Pat Garrett and Billy the Kid* (Peckinpah, 1973): a male character is addressing his wife. Aufray translates it as “Maman,” which leaves no doubt that the TW narrator is addressing his mother. The imperative form in the chorus, on the other hand, is employed to address the door: “Knock, knock, ouvre toi, porte d’or” [Knock, knock, open up, golden door]. The story told by Aufray, in four verses, is only vaguely inspired by the ST. This is not surprising, as his version is not connected to a feature film.

The second issue, which is lexical, is related to Dylan’s use of the word “knock,” both as an onomatopoeia and as a verb. The chorus is constituted of four iterations of the same line, “[k]nock knock knocking on heaven’s door.” It is comparable with an example used by Zbikowski: the repetition of the words “und klopfe an, und klopfe an” [and knocks, and knocks] in Bach’s cantata *Nun komm der Heiden Heiland* (2009, p. 366). Dylan creates a staccato effect and associates the three syllables—“**knock knock knock**ing”—with the repetition of the same note, suggesting the action of knocking and underscoring the onomatopoeic nature of the verb. This device is what Tagg calls a “sonic anaphone”: it relates “musical structure with para- or extramusical sound” (2013, p. 602). The word “knock,” used as an onomatopoeia, is usually transferred as “toc” in French, which sounds different from the verb “frapper”. Singing “Frap frap frappe” is not really an option, as “frap” does not exist as an onomatopoeia. When heard, it would be interpreted as “frappe frappe frappe”—three iterations of the imperative—but would not have the immediacy effect of an onomatopoeia. Aufray could have chosen to sing

“toc, toc, toque” instead of “knock, knock, knocking” as the verb “toquer” is an informal equivalent of “frapper.” The reason he opted for the same onomatopoeia as in the ST is probably related to the extreme popularity of the SW. As the lyrics are very simple, the French audience is probably used to singing along, especially just four years after the cover version by the band Guns’n’Roses was a major success (1991). Aufray’s translation switches from two repetitions of an English onomatopoeia to the verb “ouvre,” which is less dynamic than the ST “knocking,” as it lacks the plosive consonant /k/.

As far as the final sound /ɔː/ (“door”) is concerned, Aufray decides that it is important to preserve it. While he translates the meaning in the verse—“portes du ciel”—he transfers the sound where it is most important: in the chorus. In his text, the word “door” becomes “d’or” [made of gold]. This imitation of the sound can be traced back to the first translation of “It Ain’t Me, Babe” in 1965, which Aufray did with Delanoë, and did not alter in 1995. They translated “[s]omeone to open each and every **door**” as “[t]u t'es trompée, je ne suis pas de **l’or**” [You were wrong, I am not made of gold]. In 2009, two alterations are made to Aufray’s adaptation of “Knockin’ on Heaven’s Door,” to increase the proximity between the SW and the TW. He changes the title, from “Knock knock ouvre-toi porte d’or” to “Knock knock ouvre-toi porte du ciel” [Knock knock, open up, heaven’s door], giving priority to the meaning. Conversely, the chorus is made to sound even closer to the original: Aufray sings his usual chorus the first time—four times the same line, alternately alone and accompanied by the backing vocals. In the second chorus, his solo lines are echoed by the backing vocals, sung in the SL, then the chorus is sung strictly in the SL throughout the rest of the song. This juxtaposition of the two languages is to be differentiated from the occurrences of creative blending of the two languages scrutinised in section 4.5.4.

3.1.6.10.5. “Ring Them Bells”: two translators caught between sound and meaning

The song “Ring Them Bells,” released in 1989 on the album *Oh Mercy*, was translated and performed by Allwright in 1993 during a concert in Yseure, under the name “Sonne les cloches” [Ring the bells] (2012b). Before it was released in 2012, Aufray recorded his own translation—“Cloches sonnez” [Bells, ring] which, while it appears on the album *New Yorker*, is one of the very few songs not to be sung as a duet (2009b). As mentioned in section 1.5.1.2, Calvet’s

assessment of Allwright includes the fact that he accepts to sacrifice rhymes for greater authenticity, in contrast with Aufray. Yet, the contrastive analysis of these two translations reveals that, with time, Aufray seems to have evolved away from a desire to automatically adhere to a strict rhyme pattern.

In the source text, Dylan repeats the words "Ring them bells," which involve an imperative, with the verb "ring" used transitively: throughout the song, several characters are asked to ring the bells. Both Allwright and Aufray translate it that way in verse 1—"sonne les cloches" [ring the bells] and "sonne au clocher" [ring at the bell tower], respectively. Yet, the latter changes the structure of the sentence in verse 2 and in the rest of the song, instead ordering the bells themselves to ring—"Cloches, sonnez"—hence the title. This changes the perspective as, in the ST, a different person is addressed in each verse: "ye heathen," "St Peter," "Sweet Martha" and "St Catherine." In Aufray's version, these names appear to be the names of different churches. This interpretation may have been inspired by "St Peter's Basilica" in Rome, which is one of the most famous churches in the world.

Aufray is slightly closer to the meaning of the ST in some passages. For example, in the line "where the willows weep," Allwright replaces the willow with a walnut tree—probably for the rhyme "noyer" / "couché" [walnut tree / lying]—while Aufray prefers to opt for an approximate rhyme—"s'endort" / "pleure" [falls asleep / cries]—and to transfer the type of tree: "sous le grand saule qui pleure" [under the tall willow that weeps], probably assuming that the image of weeping is imbued with a symbolic value. It also allows him to introduce an alliteration in /s/ throughout this verse, possibly an imitation of the wind in the said willow tree. Aufray also chooses to sacrifice rhyme for meaning in the last verse when he translates "[o]h the lines are long / And the fighting is strong." He sings "Mais comme l'attente est longue / Et rude le combat" [Oh! But how long the wait is / And how tough the struggle!]. Allwright gives priority to the rhyme, translating "[i]l n'y a plus de repos / Dans l'enfer du chaos" [There is no more rest / In the hell of chaos]. The last line of the text, "[a]nd they're breaking down the distance between right and wrong" also seems more appropriate in Aufray's text in terms of meaning, considering the religious context created by Dylan: "right and wrong" is probably better translated with "le mal et le bien" [evil and good] than with "vrai et faux" [true and false]. Yet, considering Dylan's reflections on the lyrics of this song in *Chronicles: Volume One*, he does not seem to be able to make up his mind about whether he really intends this concluding line to convey a moral notion:

> The concept didn't exist in my subconscious mind. I'd always been confused about that kind

> of stuff, didn't see any moral ideal played out there. The concept of being morally right or morally wrong seems to be wired to the wrong frequency. Things that aren't in the script happen every day. If someone steals leather and then makes shoes for the poor, it might be a moral act, but it's not legally right, so it's wrong. That stuff troubled me, the legal and moral aspect of things. There are good deeds and bad deeds. A good person can do a bad thing and a bad person can do a good thing. But I never did get to fix the line (2004, pp. 196–197).

Finally, Aufray is closer to the ST when he translates "when the game is through" with "quand les dés sont jetés" [when the die is cast], rather than "le moment venu" [when the time comes], which is less precise. Arguably, this choice is compensated in the following line. The expression "The time that flies," which is translated by Aufray as "la fuite des heures" [the passing of hours], Allwright translates "la dernière heure," probably a reference to the French expression "ta dernière heure est arrivée." It literally means "your last hour has arrived" but is usually translated with the equivalent expression "your time has come."

Conversely, there are a few cases when Aufray's translation is less accurate, and it seems that these instances are the result of a misinterpretation on his part. In the bridge, the line "Ring them bells for all of us who are left" finds a closer translation in Allwright's version: "Sonne les cloches pour nous qui restons toujours" [Ring the bells for us who still remain]. Aufray translates "[c]lochers, sonnez pour l'exilé sans recours" [Bell towers, ring for the exile with no way out], which may reveal that he misheard the line as "all of us who **have** left" rather than "all of us who **are** left." Allwright also conveys Dylan's meaning very accurately when he translates "For the child that cries / When innocence dies" with "Pour l'enfant qui pleure / Quand l'innocence meurt." Aufray sings "Pour les enfants qui pleurent / L'innocent qui meurt", which could either mean "for the children who cry (and) the innocent who dies" or "for the children who mourn the innocent who dies," depending on whether there should be a comma after "pleurent." The latter of these two possibilities seems to indicate misheard lyrics as well, the translator having heard "when **innocents die**" rather than "when **innocence dies**," but this hypothesis is surprising for a translation released in 2009, as written versions of Dylan's texts are widely available.

Allwright is also much closer to the meaning of the ST in verse 2. Dylan sings:

> Ring them bells, St Peter, where the four winds blow
> Ring them bells with an iron hand so the people will know

Aufray, in this case, opts for a strong rhyme, also adding internal rhymes, but sacrifices the meaning in both lines:

> Cloches, sonnez, de Saint-**Pierre**, au vent de nos **saisons**
> Résonnez d'une volée de **fer** pour les hommes de **raison**

[Bells, ring, from St Peter, in the wind of our seasons
Resonate with an iron peal for men of reason]

Allwright also adds an internal rhyme.[139] His end rhyme is not as rich, but he transfers the meaning very closely:

Sonne les cloches, Saint-**Pierre**, vers les quatre **vents**
Sonne les cloches d'une main de **fer** pour annoncer aux **gens**

[Ring the bells, St Peter, to the four winds
Ring the bells with an iron hand to announce to people]

Only rhyming has been considered in this comparative analysis. Other parameters related to sound may be added, such as alliteration. For example, the end of Aufray's first verse is alliterative, the word "**v**olcan" [volcano] being followed by the line "[c]ar le temps **v**ogue à l'en**v**ers comme un **v**oile de mariée" [For time is sailing backwards like a bridal veil], which does not reflect any alliteration in the ST.

3.1.6.10.6. "I Want You": Love and sexual desire in Dylan's most wanted translation

The song "I Want You," one of Dylan's most prominent works, has known more French translations than any other of his works. It is characterised by the contrast between the style of the four verses and that of the chorus. The verses are entirely made of enjambments which typically spread over four lines, like the melodic line, with a very regular rhyme scheme: AAABCCCB. These complex verses, teeming with surrealistic associations and exotic characters—"the Queen of Spades," "your dancing child with his Chinese suit"—provide a stark contrast with the three-word chorus, thus acting as a foil for its simple message: "I want you." The three monosyllabic words are repeated four times in each chorus, a repetition which is made more discernible because the three syllables are systematically set to the same notes. The importance of the pitch gap between these notes, in contrast with the verses, expresses in musical terms the passion which is also conveyed by the text. This salient melodic fluctuation, combined with the brevity of the chorus, ensures that this hook is what the listener will remember, and probably sing along to. It encapsulates in a very short formula the passion which, in the verses, is made tangible by the long melodic lines and the overflowing amount of euphoric associations. In each verse, as the text is not written but heard, the listener has to wait

139 The fact that both authors add an internal rhyme in this line may be purely incidental, as "Pierre" and "fer" are the first translations that come to mind to translate "Peter" and "iron".

for the performer to finish his long sentence. Thus, the enjambments in these protracted sentences follow a logic of suspense and delayed desire, which is resolved in the chorus. A third element completes the structure of the song: a bridge, exactly in the middle, in which the alternate rhyme scheme is consolidated both by the richness of the rhymes—"without it / about it"—and by parallel structures within the lines: "all my fathers" / "all their daughters." The bridge serves to frame the central words, "true love," which pinpoint the narrator's feeling as if to account for the immoderation conveyed by the rest of the song.

According to Sarclo, this song is part of those of Dylan's that are impossible to translate (personal communication, 29 September 2019). He contrasts it with "Lily, Rosemary And The Jack Of Hearts," explaining that the latter is not an accumulation of images, focusing on facts instead, and that facts are much easier to translate. In his view, listeners who are already familiar with the SW are usually reluctant to accept new images replacing those they have already formed in their minds.[140] The phenomenon described by Sarclo could be compared with a common difficulty in the film adaptation of novels: readers form their own images and are sometimes disappointed by what they see on the screen. There is a major difference between the two, however. Sarclo is referring to those listeners who understand the ST, which raises the question of whether they are—or should be—the primary target audience of a song translation. This issue has been discussed in section 1.3.2. Despite the difficulty pointed out by Sarclo, "I Want You" has been translated into French more often than any other work in the corpus of the present study. This may be due to the fact that it is one of Dylan's most popular songs. Another reason may be that its distinctive musical features—both the three notes sung repeatedly in the chorus and the guitar riff, also repetitive—make the song very easily identifiable in any language.

3.1.6.10.6.1. From Laforêt to Cabrel: explicit refractions of sexual arousal

Jean Schmitt, the author of the version recorded by Laforêt in 1969, adapts the work in an oblique way, as an answer song rather than a translation (1969). In the chorus, he prioritises sound over meaning, reproducing the rhyme with the French second-person plural pronoun: "D'être à v**ou**s" [To be yours]. Perhaps confronted with the impossibility of translating the dense network of images in the ST, he transfers what, according to him, is the central idea

140 "Si Lili marche si bien c'est parce qu'il n'y a pas tellement d'images, mais des faits. Ils s'accumulent pour faire sens, tu les mets, ça marche. C'est ça qui rend impossible la traduction de "Desolation Row" ou "I want you" : tu sais qu'à la quatrième image tu auras perdu tous ceux qui se sont déjà approprié la chanson, parce que ta vision des images n'est pas la leur. Ils vont se dire fuck et ils auront raison".

conveyed by the song—i.e. passion. His own conception of passion conduces him to focus on sexual desire. The result is a text "brimming with sexual images" (Froeliger, 2016, p. 47), which are not present in the ST. Froeliger notes that the expression of desire is underscored by "the arrangements, most notably the horns at the end of the song" (2016, p. 48). The recontextualisation involved in this translation includes what Lacasse calls "transexuation"—i.e. the fact that the gender of the performer is not the same for the SW and the TW (2010, para. 8). Lacasse treats "transexuation" as one form of hyperphonography (see section 1.4.7). As mentioned in section 3.1.6.8, when the TW is sung by a female performer, the listeners assume that the first-person narrator is a woman (Kaindl, 2013, p. 153). In the context of a heteronormative[141] society, they also take it for granted that the addressee is a man, which has led Froeliger to consider this translation as an "answer song" (2016, p. 47), "written as if to present a feminine counterpart to Dylan's song of sexual desire" (2016, p. 48).

Froeliger's observation about the effect produced by the instrumentation draws attention to the multimodal nature of song translation, suggesting a relationship of amplification (see section 1.4.10.2) between the presence of the horns and the narrator's presumed sexual arousal. An illuminating parallel can be drawn between this cover song and "Marie Douceur, Marie Colère" [± soft Marie, angry Marie], also sung by Laforêt (1966). In this French cover of the Rolling Stones' "Paint It Black" (1966), translator Michel Jourdan uses the musical atmosphere of the SW and "transducts" it into words, to use the terminology introduced by Gunther Kress: as the French title suggests, the distinctive musical contrast between the subdued verse and the hoarse chorus in the SW is put into words in French. As far as this cover of the Rolling Stones is concerned, this strategy is efficient, probably because the musical contrast is what most French listeners remember from the SW. Similarly, in "D'être à vous," the passion that is conveyed in the SW, both in the verses and the chorus, is used to compose a new text in the verses, evoking passion and sexual desire: the text is not translated but replaced with new images, most of which have little to no link with the ST. For example, in the third verse, the metaphor of cold and winter is used as a foil to reinforce the metaphor of fire in verse 1: "le froid ne mord que mes doigts" [the cold only bites my fingers] and "[l]e vent d'hiver n'éteint pas mes joues" [The winter wind does not extinguish my cheeks], two oblique ways of expressing that the heat of her desire is enough to melt the coldest winter.

In contrast, the option chosen by translator Delanoë for Serge Kerval's version, "je t'aime"

141 The notion of heteronormativity, summed up by Adrienne Rich as "compulsory heterosexuality," is defined by Michael Warner as "the practice of organizing patterns of thought, basic awareness, and raw beliefs around the presumption of universal heterosexual desire" (Dennis, 2004).

[I love you], is much more about feelings than physical desire. The style in which it is written also raises some issues in terms of language variation, which shall be discussed in section 3.1.6.10.6.3, in comparison with Rinaldi's translation. Cabrel's choice, "je te veux," is a literal translation of the verb "want," but it sounds more carnal in French than in English, as is made evident in this extract from Erik Satie's song with the same title, the lyrics of which were written by Henry Pacory:

> Que mon cœur soit le tien
> Et ta lèvre la mienne,
> Que ton corps soit le mien,
> Et que toute ma chair soit tienne
>
> [Let my heart be yours
> And your lips be mine
> Let your body be mine
> And let all my flesh be yours] (Jessye Norman - Topic, 2018)

The three words "je te veux" sung by Cabrel also sound less poetic than the ST, possibly because all three words contain either the sound /ə/ or the sound /ø/, which is almost similar, with no other vowel sound that might throw these two into relief. It is also poetically questionable from the point of view of meaning, as music critic Marie-Catherine Mardi underscores. She expresses the view that Cabrel manages to make the sentence convincing through his performance, *despite* the awkward translation (Mardi, 2012).[142] As the chorus in the SW is the repetition of the same words with the same notes, repeated four times, prioritising meaning over sound may not be the most effective translation strategy, in particular for a song which is so famous that most French listeners are likely to have the original chorus in mind while listening.

3.1.6.10.6.2. **Between "je t'aime" and "je te veux": looking for a compromise**

Sarclo propounds that the meaning of a refrain is more in the sound than in the message.[143] What is suggested in section 2.1.4 concerning the refrain—i.e. translating it first—applies to the chorus even more, as it is given prominence by being set apart musically. In *Righting Wrongs in Writing Songs*, Cope advises songwriter that "A chorus should be the hub of all that

142 "qui d'autre aurait pu se permettre d'entonner un refrain qui dit "Je te veux / Tellement fort" en restant tout à fait crédible ?".
143 "un refrain, ça fait sens plus par le son que par le message" (Sarclo, personal communication, 23 September 2019).

surrounds it, and all other sections are there to support and complement it" (2009, p. 66). Therefore, finding a translation which functions from the point of view of sound is key to a successful adaptation of "I Want You." The solution offered by Pascal Rinaldi in his translation is to forsake the meaning of the eponymous three-word chorus, focusing on sound: "I Want You" (/aɪwɒntju:/) becomes "Avant tout" [Above all] (/avɑ̃tu/). His version of the song is probably the most striking example of phonetic translation in the corpus under scrutiny. The title of his translation could make it seem as though the text had been reduced to music—an example of amalgamation (see section 1.4.10.2)—and the meaning of the chorus were not transferred at all. Yet, the author chooses to retrieve the sense in the form of subtle rewordings:

> Avant tout
> Avant tout
> Je veux tout
> De toi
> Oh ! je veux tout
>
> [Above all
> Above all
> I want all
> Of you
> Oh! I want it all]

The line "[s]o bad" is not translated literally, by "tellement" [so much] (Kerval) or "tellement fort" [so strongly] (Cabrel). Instead, he sings "Je veux tout," using the opportune liaison between the final /t/ in "want" and the second-person pronoun "you." While he avoids singing "je te veux," as Cabrel does, he manages to transfer the verb "want" by phrasing it differently—"je veux tout de toi" [I want all of you], which is more convincingly idiomatic, satisfyingly alliterative and less carnal. His chorus, in which he replaces repetition with rephrasing, raises the question of how it affects the translation of the song. Low puts forward arguments against systematically reproducing the same amount of repetition as in the SW:

> Consider for example the matter of a repeated phrase in the ST. A rigid or unthinking translator would render that line always in the same way, with the same TL phrase. That would be normal good practice. But a more flexible translator may at times choose a different option. If the line contains, for example, a particularly effective verb for which no single TL word is ideal, one might choose to render it in three different ways at different points in the song. The gain in semantic richness would arguably outweigh the loss of structural repetition. In songs, after all, verbal repetition is seldom so precious as to be non-negotiable—music usually provides plenty of repetition anyway (2005, p. 191).

A compelling example of this strategy is to be found in the latest—fifth—French version of "I Want You," translated and sung by Salvatore Adamo. In the chorus, he chooses to alternate between "je t'aime" and "je te veux," in order to solve the issue that neither of the two is an

appropriate translation of the ST. His chorus can be seen as an attempt to solve the lexical issue posed by the translation of the verb "want": he navigates between love and sexual desire by operating a fusion of Kerval's chorus and Cabrel's. As for the phrase "so bad," where Kerval and Cabrel used the adverb "tellement" [so much], Adamo sings "C'est fou c'que je te veux" [It's crazy how much I love you]. Phrasing it this way is much more convincing, both because the phoneme /u/ in "fou" is reminiscent of the /u:/ in "you" and because it sounds more idiomatic. The rest of Adamo's translation is essentially a replacement text, telling a completely different story.

In relation to the different adaptations of "I Want You," two aspects of Low's aforementioned advice call for discussion. First, he explores the possibility that the translator "might choose to render it in three different ways at different points in the song". It raises the question of whether the flexibility he prescribes is applicable to cases such as the chorus of "I Want You," in which the repetition is so conspicuously accumulated in one part of the song rather than disseminated throughout the work? This question leads to another, which concerns Low's conclusive observation—i.e. that verbal repetition is "seldom so precious as to be non-negotiable" because "music usually provides plenty of repetition anyway." This is a debatable argument: if the association of three words with the pitch of the same three notes is what makes the SW memorable, as in "I Want You," it could be argued that this is part of the "DNA of the song," in Low's own words (2017, p. 119). If this is the case, perhaps the musical repetition should not induce the translator to dispense with verbal repetition.

However, seen in the perspective of Low's vision of song translation as a pentathlon—i.e. the art of compromise—the value of sacrificing the repetition present in the SW can only be measured by what it allows the translator to preserve. In the case of Rinaldi's translation, it has been shown above that the total sum of what is lost and gained in the translation process is probably worth the sacrifice. Rinaldi uses a similar device when he adapts "Miss Celie's Blues," by Quincy Jones (1985), on the same album (2013e). The word "sister," instead of being constantly repeated as it is in the ST, becomes "p'tite sœur," which then evolves into "triste," "insiste" and "persiste," to quote only a few examples. Conversely, in "Le Fameux Imperméable bleu" (2013d), Rinaldi's French version of Leonard Cohen's "Famous Blue Raincoat" (1971), he infuses repetition where there is none, so as to transfer the association between the very short line "Jane came" and the two identical notes associated with these two monosyllabic words in English. As it would be very difficult to translate the preterite form "came" into French with a monosyllabic verb while transferring the meaning, he simply repeats "Jane" twice, which involves sacrificing the meaning of the verb "came".

3.1.6.10.6.3. Meaning, registers and oral literature

In his version of "I Want You," Rinaldi not only manages to find a way to reconcile text and meaning in a chorus which is particularly challenging to translate, but also in the rest of the text.

He preserves the rhyme pattern very accurately, like Delanoë and Cabrel[144] before him. This allows him to transfer the outpouring created by the long run-on lines in the verses. Where Rinaldi differs from his predecessors is in carefully reproducing Dylan's evocation of a bygone era, combined with very similar sounds. In verse 1, Dylan sings:

> The guilty undertaker sighs
> The lonesome organ grinder cries
> The silver saxophones say I
> Should refuse you
> The cracked bells and washed-out horns
> Blow into my face with scorn
> But it's not that way, I wasn't born
> To lose you

The presence of the organ grinder sets the tone by projecting us into the past, an effect which is consolidated by the "cracked bells and washed-out horns," all pointing in the same direction. Rinaldi sings:

> Le fossoyeur se désespère
> Et le joueur de limonaire
> Me dit en me jouant son air
> Que je suis fou
> Dans le beffroi, les cloches sonnent
> Et me répètent que je déconne
> Mais moi je n'y suis pour personne
> Je m'en fous
>
> [The gravedigger despairs
> And the fairground organ player
> Tells me while playing his tune
> That I am mad
> In the belfry, the bells ring
> and keep telling me that I'm screwing up
> But I am there for nobody
> I don't care]

He manages to match the sounds of the ST—or to remain very close—from line 4 to line 8 ("you"—"you" / "fou"—"fous," "horn"—"scorn"—"born" / "sonnent"—"déconne"—

144 With one exception where he replaces the final rhyme with an internal one.

“personne”), all the while conjuring up similar images. Line 5 is a case in point. In terms of sound, there is an accumulation of similarities, phonemes recombined differently to form almost identical consonant clusters: “**Cr**acked **b**ells” / “**b**ef**fr**oi”-“**cl**oches”. The term “beffroi” is particularly interesting as its etymology displays a confused relationship between sound and meaning: its English equivalent, borrowed from Old French “berfrei,” evolved from “be**r**frey” in Middle English to “be**l**frei” because of its association with the word “bell” (‘Belfry, *N.*’, 2021). Therefore, the term allows Rinaldi to simultaneously transfer the phonemes of the English word “bell” and its meaning. The resonance of the bells is made perceptible through the final /n/ sound, borrowed from the ST. The image of the belfry is combined with the term “limonaire” [fairground organ], a family name which, by antonomasis, is used as a noun to refer to fairground organs, suggesting the past in musical terms, like Dylan’s “organ grinder.” Some elements of meaning are sacrificed in the process, such as the “washed-out horns” whose sound accompanies the “cracked bells” in Dylan’s text. Arguably, the “scorn” that these instruments express in the ST is translated with what these bells say in the TT: “me répètent que je déconne” [keep telling me that I’m screwing up].

In comparison, in Delanoë’s translation, sung by Kerval, it seems as though the author used a different strategy, attempting to use diachronic variation in order to transfer Dylan’s evocation of a bygone era. However, the result illustrates the challenge posed by the way the different types of variation are entangled, as explained in section 3.1.6.9.2. Where Dylan sings “**Honey**, I want you,” Kerval sings “**Ma mie**, je t’aime,” which amounts to singing “**my beloved**, I love you”. The expression “ma mie” is not only dated, it is also very literary, calling to mind older poetry rather than Dylan’s works. It is not an adequate equivalent because one could hardly imagine Dylan singing “ma mie” if he were singing in French. It is likely to be perceived by the French listener not only as belonging to an older version of French, but also as coming from highbrow culture, as if coming out of a poem by Ronsard, for instance. As such, it will be associated with an elitist ruling class—perceived as a diastratic variation—which is at odds with the image the public has of Dylan as a popular music icon in 1971.

This predicament could be considered under the lens of Even-Zohar’s polysystem theory: this sort of translation choice may result in the French audience not adhering to the TW because they perceive it as coming from the centre of the literary system in the TC, when their perception of the SW is of one coming from the margins. Furthermore, this term of address—“ma mie”—is reinforced by another, “fillette,” which literally means “little girl,” the ending in “-ette” being a diminutive. The term would never be used in French to address one’s lover, neither would it have been in 1971, at the time the TT was written. Both these words project a

distorted image of the ST, making it seem more highbrow than it actually is. This distortion may be due to the translator's imperfect knowledge of English, causing him to misapprehend the variations in Dylan's text. The choice of words in the ST may be more literary than would be expected in a popular song but should not be confused with archaisms. For example, as the verb "weep," when used in the sense of "mourn for / shed tears over someone," is marked as archaic ('Weep, *V.*', 2021), thus Delanoë may have perceived it as an archaism—diachronic variation—but, in this song, it is slightly literary rather than archaic. In contrast, when Rinaldi uses the term "limonaire" in conjunction with the informal expression "je déconne" [I'm screwing up], he is making sure to keep the register informal, thus preserving the orality of the ST.

This difference is essential as it concerns preserving the identity of the ST. What was singled out through the Nobel Prize in literature is precisely this uniqueness of Dylan's blend of "lowbrow" and "highbrow"—or perhaps a better dichotomy, judging from the contrasting translation choices in this song, would be the opposition between what is oral and what is written. Dylan is making an aesthetic as well as a political statement. By infusing songs—an oral artistic form—with words which the listener expects to find in written literature, he reminds his audience that poetry, a literary form, was oral long before it found its place in books. By employing, in the popular form of songs, words which are perceived as formal and cultural references associated with the elite, he is also proclaiming that art is a common good, not the privilege of an elite.

Arguably, the diachronic review of the different adaptations of "I Want You," from 1969 to 2023, confirms Froeliger's hypothesis concerning the status of the author and its influence on translating choices (2020). The importance of preserving what now appears as an essential characteristic of Dylan's works probably did not appear so important to Delanoë in 1971, as he was simply translating a popular song, not a masterpiece of oral literature.

3.1.6.10.7. "All I Really Want to Do" between acoustic re-invention and meaning

The song "All I Really Want to Do" (Dylan, 1964a), first translated by Aufray and Delanoë in 1965 (1965c), is the only opus for which Aufray made major alterations in the lyrics when he recorded it again in 1995 (1995e). The ST is built on a collection of similar sounding verbs. It is the sound that guides the song rather than sense, and when meaning *does* emerge, it is generated by sound associations, in typical Beat fashion. Perhaps the cue that tells the listener

not to take the meaning too seriously is to be found in Dylan's voice, when he laughs in the second verse (1964a, 0:50-53) as well as in the last one (1964a, 3:40-46). This relationship between voice and text, which consists in suggesting meaning through lyrics while dismissing it through the performance, was analysed by Davis in the songs of Holiday (1998, p. 170), as explained in part 1.4.10.

The song is composed of 6 verses, all ending with the refrain, followed by a few notes on the harmonica. At the end of a text made up of a long series of verbs, the song fades out during the last harmonica solo, as if it to say that this logorrhoea could go on forever: as in a painting in which objects extend beyond the limits of the frame, it suggests that the text might continue beyond what the listeners are allowed to hear.

Structurally, the rhyme in the refrain, using the verb "do," serves as a summary of the song, which is about everything that the narrator does *not* want to do". The verb "do" is used here as what Rodney Huddleston and Geoffrey K. Pullum call a "general agentive" (2002, p. 1533), meaning that it can refer to "a great range of actions that could be expressed by verbs with more specific meanings" (2002, p. 1532). The verb "do" given a central place in the song in different ways. Acoustically, it is made particularly salient by the fact that Dylan places it on a rhyme and puts particular vocal emphasis on the sound /uː/, which turns into a howl as the pitch of the voice abruptly rises one full octave. Syntactically, the author uses a pseudo-cleft sentence, a grammatical structure which foregrounds the expression "All I really want to **do**" (Huddleston & Pullum, 2002, p. 1420), only to state that what the narrator wants to do is just "**be**," a state verb which amounts to doing nothing at all. This creates an anticlimax. To sum up the structure of the song, it is made up of a long list of actions that the narrator does *not* want to do, contrasted in the refrain with the only thing that he wants to do: nothing at all, just "**be** friends with you".

Both in 1965 and in 1995, Aufray sings 5 verses instead of 6, which does not really have an impact on the overall meaning of the text as it is not a narrative song and each verse could function on its own. Both of Aufray's recordings fade out at the end, like the SW, with a slight difference: the first version fades out on Aufray's singing "la la la" after the last verse, in the place of an instrumental solo. Aufray does not laugh while performing, as Dylan does, but singing "la la la" could be seen as a similar aesthetic statement, signifying that any of the words in the text could just as well be replaced by music, the sound being more important than the sense. As for Aufray's second recording, it fades out on a guitar solo. It could be argued that this brings it closer to the SW musically, the guitar simply replacing the harmonica. However, Aufray's initial choice of replacing the harmonica with his voice could also be seen as an

equivalent if we consider, as Starr does, that the instrument is "Dylan's instrumental voice" (2021, p. 37). Perhaps Aufray decided that finishing the song with "la la la" instead of the lyrics, which he also did on his version of "Wanted Man" in 1971, was less appropriate aesthetically in 1995, for reasons that shall be discussed below.

The refrain is the same in both versions, focusing on sound imitation by transferring the final sound in /uː/. "All I really want to **do** / Is, baby, be friends with **you**" is translated "[j]e veux, je veux sur**tout** / Être ton ami, c'est **tout**" [I really really want / To be your friend, that's all]. The verb "do" disappears from the sentence, but the anti-climactic effect produced by the pseudo-cleft sentence in the SW—all I want to **do** is **be**—is reproduced through the contrast between the two rhyming words "surtout" [really] and "c'est tout" [that's all]: what I **really really** want is to be your friend, and **nothing more**. This contrast is reinforced by the rhyme, made richer in French by consonants that are closer than Dylan's in terms of sound: /**s**yʀ**t**u/ and /**s**e**t**u/. In the 1995 version, the similarity of sound in the refrain is foregrounded because Aufray sings the refrain without the verse, just after the guitar solo that follows verse 3. He also adds the word "oui" in the refrain, probably because the sound /i/ is close to the phonemes present in the ST in the word "really," which can be pronounced /ˈ**riə**li/ with a diphthong or simply /ˈr**i**li/ in US English. Perhaps Aufray wants to highlight the similarity in sound in this new version to compensate for the loss of alliteration in the rest of the song, due to the fact that he made different choices in this solo translation, the only title on this new album which is not signed Aufray/Delanoë.

In 1965, as Dylan's verses are built from a series of similar sounding verbs, Aufray and Delanoë's strategy had been one of acoustic re-creation, often at the expense of the preservation of similar meaning. In 1995, Aufray opts for meaning over sound, rewriting the text completely and in particular, correcting an excess of fidelity to sound in the first translation which had led to losing sight of meaning completely. For example, in verse 1, in which Dylan sings "I ain't lookin' to compete with you / Beat or cheat or mistreat you," Aufray had initially sung "Je n'veux pas **m'amuser de toi** [?], / Te **traiter** [?], te maltraiter [mistreat you]". In his new version, this is replaced by "[j]e n'veux pas me battre avec toi, / Te brimer, te maltraiter" [I don't want fight with you / To bully you or mistreat you].

In the first version, although verses 1 and 2 remain relatively close to the ST, verses 3, 4 and 5 are complete rewritings, ignoring the ST meaning to recreate word play in French, with words such as "chanter" [sing] and "déchanter" [become disenchanted] or "te fesser" [spank you] and "te confesser" [hear your confession (used in a religious context)]. Only a minor part of the meaning is redistributed, such as the words "te tromper" in verse 5 probably used to

transfer the verb “cheat” in verse 1. When Aufray decides to retranslate the song completely in 1995, he stays much closer to the text, yet he sticks to a structure in 5 verses instead of 6 as he also redistributes part of the meaning. For example, it could be considered that the words “analyze you” (verse 3) are translated twice, first in the same place as the ST with the word “juger” (verse 3), then literally in verse 4 when he sings “t’analyser”.

What stands out in this new translation is the conclusion, i.e. the last words that precede the last refrain, in which Aufray abandons the systematic parallel structure made of two coordinated verbs. He sings “T’obliger à tout faire comme moi / Non, je n’attends pas que tu penses comme moi” [Force you to do everything like me / No, I don’t expect you to think like me]. This significant change probably originates both from the composition of Dylan’s last verse and from the overall meaning of the ST, which is fraught with verbs connoting constraint. Firstly, concerning the composition, Dylan also forsakes the regularity of the other verses in his conclusion, for the first time using a different grammatical structure. He sings “I ain’t lookin’ **for you to feel** like me / See like me or be like me,” turning things around, not expressing what he wants to do but what he expects the addressee to do. This contrast between the final verse and the all the others is announced musically through a strategy Dylan has used in other compositions, such as “The Lonesome Death of Hattie Carroll” and “Girl from the North Country,” which consists in playing a longer harmonica solo to introduce the last verse, generating suspense and drawing our attention to the ending. Secondly, as far as the lexical field is concerned, most of the verbs in this long series that run throughout the song go into the same direction: surveillance and control of the addressee. This is probably Aufray’s main motivation for insisting on individualism and free thinking, his last assertion being strengthened by the word “non” at the beginning. It is likely that, in 1995, his translation of the three-decade-old text is influenced by the evolution of the context. Looking back, 30 years later, after Dylan’s subsequent metamorphoses from folk singer to rock singer to country singer and gospel singer, it is tempting to understand Aufray’s new translation as an affirmation of Dylan’s individualism rather than simply a list of wordplays. In that regard, it is significant that he changes the ending of the song, not singing “la la la” at the end, which, as mentioned above, tended to downplay the meaning of words in favour of their sound. This first translation may have been suitable in 1965, in the midst of the yéyé movement, when most song translators did not concern themselves with transferring the meaning of British and US hit songs. Aufray may have found that, in 1995, this way of ending the song was a bit outdated and therefore less suitable.

3.2. The politics and poetics of the folk revival: collectivism and authenticity

3.2.1. The folk revival: from Europe to the US, from race to class

"I guess all songs is folk songs. I never heard no horse sing 'em"
Big Bill Broonzy (Roy, 2010, p. 52).

In order to fully understand the context in which Dylan rose to fame, one needs to look into the roots of the folk revival, which originated in 19th-century Europe. According to Roy in *Reds, Whites, and Blues: Social Movements, Folk Music, and Race in the United States*,

> [i]t is in nineteenth-century romanticism that the concept of folk culture and folk music finds its roots. German philosopher Johann Gottfried Herder (1744–1803) is credited with introducing the "folk" concept to the continent and is generally seen as an architect of the romantic critique of modernism. Challenging the notion that European civilization was the apogee of human history, he argued that all societies have value and that the core value of the society was found in its peasantry, the heart of the nation" (2010, p. 58).

Thus the "Volk"[145] movement is originally a nationalist endeavour in reaction to the universalism of modernity. It focuses on an "imagined community with common historical roots" (Roy, 2010, p. 58). An important premise of the movement is the vulnerability of "folk culture," faced with "the searing march of progress," and the necessity to preserve traditions, "not just for the music itself but for the community and its way of life" (Roy, 2010, p. 58). This movement had repercussions in England, for example, which resulted in particular in Francis James Child's collection of ballads, The English and Scottish Popular Ballads, which "has continued to serve the function for which it was intended, establishing a canon (Roy, 2010, p. 56).

Roy defines the "folk project" as "the activity of academic and amateur folklorists who created and refined the concept of folk music, self-consciously promoting it as a genre with specific social meaning" (2010, p. 49). From the onset, this folk project is built on a romanticisation of the "folk" by a category of people who are convinced that they know who the folk are—better than the folk themselves. This is explicit in Kittredge's appreciation of Child's collection work, in response to criticism that he was "'improving' the literary qualities" (Roy, 2010, p. 60) of the ballads he collected: "Kittredge applauded Child's discriminating sensibility, arguing that he had 'a complete understanding of the 'popular' genius, a sympathetic recognition of the traits that characterize oral literature wherever and in whatever

145 The original German spelling: a word meaning "people."

degree they exist,' **a faculty that the folk themselves no longer have**" (Roy, 2010, pp. 56–57 emphasis added). What is at stake in Kittredge's response is the endorsement of the collector's role in vouching for the authenticity of the collected works. Roy states that "Child did more than codify vernacular culture. He defined what a ballad and, for many, what an authentic folk song was" (2010, p. 56).

While the concept of authenticity is still at the core of the folk ethos when Dylan arrives in New York in the 1960s, the movement has metamorphosed after crossing the Atlantic. Roy notes this discrepancy: "In contrast to Europe, where folk music is characteristically associated with nationalist sentiment, American folk music carries a distinctively leftist tinge" (2010, p. 2). As he explains, the folk project in the US started as a nationalist movement, like its European cousin, but later evolved, as the result of conflicting views concerning who was supposed to be included in the "folk":

> When the first folk project proclaimed that America did indeed have folk music and that it was Anglo-Saxon, they excluded not only the newly arrived European immigrants but also the long-resident African Americans. But when the second folk project challenged the boundaries of who counted as folk, anointing black spirituals as the most distinctively American folk music, the left (many of them recent European immigrants) could embrace folk music as the people's music, overtly incorporating African Americans into "the people." The contested genre boundaries around folk music were thus projected to the social conflict between the people (workers) and the powers (capitalists) (Roy, 2010, pp. 239–240).

This evolution is related to the academics' self-assigned right to define who the folk was, mentioned above. Roy notes that, as the "academic and amateur folklorists" attempted to "reinforce or undermine existing social boundaries, especially racial, national, ethnic, class, and urban-rural boundaries, **people making music had their own ideas and practices**, sometimes falling in step with the folklorists and sometimes marching to the tune of a different drummer" (2010, p. 50 emphasis added). The question of race was a critical bone of contention, as "[a]ctual music-making was not nearly as different in black and white communities as folklorists portrayed" (Roy, 2010, p. 50). The beginning of the 20th century saw "a second generation of folklorists and political activists" (Roy, 2010, p. 50) give birth to a new folk project. The concept appealed to them as they were looking for "the people's music" (Roy, 2010, p. 50). Their efforts at redefining who could be defined as American led to "the twentieth century's greatest conflict over national membership, the civil rights movement" (Roy, 2010, p. 46).

While the second—left-wing driven—folk movement was racially inclusive, equating "folk" with "people," it excluded "only those who oppress (capitalists) or manipulate (mass media)"

(Roy, 2010, p. 52). Alan Lomax, one of the major actors of the folk revival, who took over his father John Lomax's "song-catching expeditions" (Roy, 2010, p. 104),

> opened his national radio broadcast on "folk Music of the USA" by characterizing folk music in terms of the people who sing the songs. This show, he said, was about the music recorded from the lips of "cowboys, lumberjacks, convicts, farm hands, housewives, sailors, wandering minstrels and many other folk types… the little people who have built and who sustain the U.S.A" (Roy, 2010, p. 52).

In conclusion, while the initiators of the first folk movement failed to use the concept to define the nation along a racial divide, the proponents of the second movement succeeded in irretrievably associating the movement with racial inclusion and class struggle.

3.2.2. From Harry Smith to Dylan: redefining genre boundaries

The early influence on Dylan which is mentioned the most often is Guthrie, but there is a very important work that influenced his whole generation of folk musicians and greatly contributed to shaping the movement of the 1960s: Harry Smith's *Anthology of American Folk Music*, released in 1952 by Folkways Records. In *The Mayor of MacDougal Street: A Memoir*, singer songwriter Dave Van Ronk declared, "That set became our bible. […] Without the Harry Smith *Anthology* we could not have existed, because there was no other way for us to get hold of that material" (2013, Chapter 4). One of the characteristics of this anthology is that Smith compiled an extremely varied assortment of recordings, deliberately blurring genres by eliminating indications such as the skin colour of the performers. In that way, the listeners could not pigeonhole the songs as "rhythm and blues"—initially referred to as "race records"—or, on the contrary, as "country and western"—a new name for what was formerly known as "hillbilly music," music made by white musicians and sold to a white audience (see section 3.1.6.9.6). Genres are essentially social constructs allowing listeners to define their identity, and are fabricated in part by labels so as to market the products (Roy, 2010, p. 76). In stark contrast with this divide, Smith's approach is very unconventional and may have set an example for Dylan, who constantly crossed genre boundaries and refused to be pigeonholed himself. Hampton describes the influence which the anthology had on the folk movement:

> An important tool was the 1952 *Anthology of American Folk Music*, edited by Harry Smith, which made available a strange collection of work songs, courting songs, and traveling songs from the previous seventy-five years. The Anthology helped shape the canon of the Greenwich Village singers, bringing them into contact with social worlds they might not otherwise have been aware of" (2019, p. 30).

Since Smith's *Anthology* influenced the whole movement, the question could be asked why Dylan in particular can be singled out as being more transgressive than other folk artists. Roy contends in *Reds, Whites, and Blues: Social Movements, Folk Music, and Race in the United States*, that the Old Left had rejected the racial categorisation in the late 1930s in order to unite the proletariat and had seized the genre "folk music" as a common denominator (2010, pp. 23–24). However, the genre later solidified and folk purists recreated their own boundaries, policing the new genre in order to enforce them and hence reproaching Dylan for selling out to commercial rock'n'roll when he plugged in an electric guitar. This reaction is related to how the notion of genre is related to that of authenticity. In the case of folk music, being authentic meant playing music that was not only rural, but also traditional—i.e. opposed to modernity (Roy, 2010, p. 45).

Thus, what happened with Dylan is not unusual. These dynamics are part of how genres function in general. As Becker explains in *Art Worlds*, some artists will play safe, conforming to all the conventions of the genre while others will try to experiment hybridising their music, for example, causing the genre boundaries to be more porous over time. The latter, or what Howard Saul Becker calls "mavericks" (2011, p. 244). As Roy and Timothy J. Dowd suggest in "What Is Sociological about Music?", they are those who "spur innovation" (2010, p. 192). The impact of Dylan as a "maverick" shall be further discussed in section 3.2.4.

3.2.3. Dylan, folk music and authenticity

> "[T]hey felt that folk music was the music *of* the people, in contrast to commercial music composed and performed *for* the people"
> (Roy, 2010, p. 144).

As mentioned in section 1.3.2.2, Moore states that the debate over authenticity started with the folk movement (2002, p. 211). The folk idiom did not constitute itself solely in reaction to Tin Pan Alley (see section 3.1.6.5), but also to another form of commercial music, called "hillbilly" before it became "country and western." The discrepancy between this fabricated label and the folk movement's claimed authenticity is developed in section 3.1.6.9.6. These two antagonisms have the same basis: folk music's opposition to profit-oriented music, which is certainly constitutive of the movement, driven by the aversion to capitalism and the mass media mentioned in section 3.2.1. Roy quotes Norm Cohen, "a prolific writer about the 1960s folk revival," who "defines a folk song as 'a song that survives without the necessity of commercial media'" (2010, p. 52).

The place of racial inclusion in the movement is a complex issue. On the one hand, black spirituals were singled out as "the most distinctively American folk music" (Roy, 2010, p. 239), as mentioned in section 3.2.1. On the other, the values of the movement being inherited from the minstrel shows, they—unsurprisingly—contain racist undertones, grounded on the belief that "black music is intuitive, instinctive and unmediated sensual expression compared to the formal intellectualisation of classical music" (Machin, 2010, p. 20). The aesthetic values of the movement—led by white organisers—rested on a romanticisation of blackness. Roy comments on the irony that "The seeds of identity politics were being cultivated, ironically, by a white southerner [Alan Lomax]" (2010, p. 172). More importantly, he describes how, by the mid-60s, the movement had been "bleached," essentially associated with white performers:

> The irony is deepened by the fact that by the time of Lomax's exhortation to the black community to embrace their traditional music, folk music as a popular genre had been bleached of its African American roots and thoroughly identified as white, whether in the commercial hits of the Kingston Trio, Peter, Paul and Mary, and Bob Dylan or in the putatively authentic Appalachian sounds of the New Lost City Ramblers and Doc Watson. Despite two generations' attempts to make folk music a bridge to bring black and white people together, just when America had a realistic chance to end legal segregation, folk music was becoming bifurcated across racial boundaries" (Roy, 2010, pp. 172–173).

Significantly, at the historic March on Washington for Jobs and Freedom in 1963, "most of the performers at the 1963 pre-march were white. It was the white singers who had the greater commercial success as political musicians, who could get the media attention, and who sang more of the popular hits that the crowd would be familiar with" (Roy, 2010, p. 209).

The significant amount of energy spent in safeguarding the boundaries of the genre can be traced back to the premise of "vulnerability" (Roy, 2010, p. 58), present since the onset of the first movement. To evoke this gatekeeping[146] activity, authors sometimes use the expression "folk police,"[147] referring to the stalwarts of the folk movement, i.e. the self-appointed stewards of authenticity (Gilbert & Marsh, 2009, Chapter 5; Yaffe, 2011, p. 11). As Roy notes, "[t]he fact that folk music is always mediated between the rural 'folk' and urban audiences is a central feature of folk music that gives the mediators unusual influence in making claims about the music" (2010, p. 77). Folk music inherited a string of dichotomies from minstrel shows:[148] "urban and rural, modern and traditional, sophisticated and simple, commercial and folk, fleeting and grounded" (Roy, 2010, p. 45). In *Roots of the Revival: American and British Folk*

146 "the activity of controlling, and usually limiting, general access to something" ('Gatekeeping, *N.*', 2021).
147 The expression was probably coined in reference to Orwell's "Thought Police" (2017).
148 "A type of stage entertainment featuring songs, dances, and formulaic comic routines based on stereotyped depictions of black Americans and typically performed by white actors with blackened faces. It developed in the US in the early and mid 19th century and was widely performed until the mid 20th century but is now regarded as highly offensive" ('Minstrel Show, *N.*', 2021).

Music in the 1950s, Ronald D. Cohen and Rachel Clare Donaldson cite musician Barry Kornfeld who, writing in the fanzine[149] *Caravan*, provides an example of an attempt to set boundaries:

> Barry Kornfeld, under the name "Kafka," adopted his own view of authentic performers: "A commercial folksinger has a lack of confidence in folk music's audience appeal so he elaborates upon it and adds all sorts of saccharine sweet icings: novelty (Oscar Brand), sex (Josh White), elaborate arrangements (Marais & Miranda), and slickness (Clarence Cooper). These people are all talented and enjoyable to watch and hear but none are folk singers" (2014, p. 104).

The authors add that, in their definition of authenticity, "the *Caravan* entourage took the side of what they perceived to be more traditional and less commercial" (R. D. Cohen & Donaldson, 2014, p. 104).

Machin explains that the "discourse" of folk music is instantiated through musical semiotic resources (2010, p. 17), for example the use of acoustic or "'traditional' instruments," which signify "the authentic sound of the past unpolluted by artifice," "a music unspoiled by urban and technological contamination" (2010, p. 16). In this context, it is easy to understand the vehemence of the folk police's reaction to Dylan's electric show, performed at the Newport Folk Festival in 1965. Not all the protagonists of the folk movement have such a restricted position as that of Kornfeld. As early as 1959, Lomax took a much wider view, introducing a concert, named "Folksong: '59: A Panorama of the Contemporary American Folk Song Revival," in the following terms:

> The purpose is to show that we now have a full-fledged American musical revival, with its roots deep in Americana, that reaches a wider audience every day and that must be encouraged and appreciated critically in order for it to continue to grow in the healthiest fashion. In my mind the best of this music includes the much scorned and derided rock 'n' roll and rock-a-billy. And on the concert I will show how this music has grown out of rhythm and blues, hillbilly and gospel and thus has folk roots (R. D. Cohen & Donaldson, 2014, p. 115).

According to the authors, Lomax "demonstrated that he had a complex understanding of musical authenticity mixed with contemporary popular culture. Lomax was well aware that young people—the postwar, baby-boom generation had not yet entered college—accepted the current wide range of musical styles, with folk music only part of the mix" (R. D. Cohen & Donaldson, 2014, p. 117). For him, the commercial aspect is not a determining factor. As he was already prepared to embrace the fusion of folk and rock'n'roll, he was probably not shocked by Dylan's electric turn in 1965.

149 "A magazine, usually produced by amateurs, for fans of a particular performer, group, or form of entertainment" ('Fanzine, *N.*', 2021).

3.2.4. Folk, rock and pop: the significance of the Newport episode

"People who don't change will find themselves like folk musicians, playing in museums"
Miles Davis (Relic, 2015, p. 82).

In "Feigning or Feeling?: On the Staging of Authenticity on Stage," Ralf von Appen analyses the famous episode when Dylan played an electric show at the Newport Folk Festival, articulating two different forms of authenticity:

> The conflict involving Bob Dylan's use of the electric guitar at the 1965 Newport Folk Festival is an example of how personal authenticity (= adhering to one's own values) and sociocultural authenticity (= the alignment with subculture values) are not always compatible. On the one hand, Dylan was perceived as being "true to himself" in terms of personal authenticity, because he didn't allow himself to be consumed by his fans, promoters and critics, but instead followed his personal convictions and pursued a path of artistic development. His rivals from the folk revival scene, who up to that time saw themselves as being represented by Dylan and the ones to whom he owed his career, interpreted this electrification as a financially-motivated attempt to build on the success of the Beatles and the Byrds. In their eyes, by following this superficial trend, Dylan betrayed the basic political and ethical values of the folk movement: distance from the entertainment industry and the establishment, earnestness, a strong sense of tradition, and above all, a social commitment (2020, p. 4).

This analysis constitutes an interesting reversal of values. Rather than considering the artist's electric performance in Newport as the end of the authentic Dylan, it may be seen as the birth of an artist with more agency, who decides to stop following the folk movement's fabricated authenticity. He had consciously fit in this mould until then, constructing a fictitious biography and displaying a southern nasal twang borrowed from Guthrie. His decision to plug an electric guitar at the Newport Festival may be seen as revealing that personal authenticity mattered more to him than sociocultural authenticity and that he was intent on not letting himself be imprisoned in a musical genre. His self-affirmation and concurrent refusal of fabricated sociocultural authenticity prefigures what Grossberg named "authentic inauthencity," i.e. an artistic gesture that consists in deliberately subtracting oneself from the artificial display of authenticity (Appen, 2020, p. 19). Von Appen mentions a famous example of this stance: David Bowie's theatrical *Ziggy Stardust* tour, which puts a distance between the artist and the audience by constructing an other-worldly artificial *alter ego* (2020, p. 18). Bowie is not perceived as inauthentic as a result. The stake is not so much a matter of authenticity versus inauthenticity, but rather whether the artists want to display conformity to established criteria of authenticity or to display autonomy by shaping a distinct identity through idiosyncratic means of expression. When Dylan describes himself in his autobiography, he emphasises his independence, foregrounding this concept of personal authenticity: "My destiny lay down the

road with whatever life invited, had nothing to do with representing any kind of civilization. **Being true to yourself, that was the thing.** I was more a cowpuncher than a Pied Piper" (2004, p. 115 emphasis added).

It can be enlightening to see the dichotomy between personal and sociocultural authenticity through the lens of social semiotics. Any member of a social group who uses a semiotic resource can choose either to confirm the motivated sign—thus reinforcing the norm and reinforcing their integration in the group—or to challenge it, and be perceived as a "maverick" as a result. The term "maverick" is used by Becker, in *Art Worlds*, as one of four categories of people to epitomise "how people stand in relation to an organized art world" (2011, pp. 227–228). He declares that "[e]very organized art world produces mavericks, artists who have been part of the conventional art world of their time, place, and medium but found it unacceptably constraining" (Becker, 2011, p. 233). The reactions prompted by the maverick's display of autonomy are reminiscent of the turmoil that followed Dylan's electric turn:

> "[n]ot surprisingly, mavericks get a hostile reception when they present their innovations to other art world members. Because it violates some of the art world's conventions in a blatant way, the work suggests to others that they will have trouble cooperating with its maker; its blatant disregard of established practice suggests that the person who made it either doesn't know what is right or doesn't care to do what is right" (Becker, 2011, pp. 233–234).

It appears that Dylan's choices throughout his career put him in this category. The identity he projects is that of a rebel who refuses categorisation. In the mid-60s, his attitude was probably used, at least in part, as a strategy to resist "the big bugs in the press [who] kept promoting [him] as the mouthpiece, spokesman, or even conscience of a generation" (Dylan, 2004, p. 115 emphasis added). He has expressed his resentment at the fact that he was expected to be the flagbearer of the folk movement and of the protest movements with which it was associated. Richard Middleton highlights the relativity of the concept of authenticity, which varies from one musical genre to another: "In the context of the synthesizer bands prevalent in popular music in the early 1980s, the work of committed *guitar*-based performers, like Big Country, U2 and Bruce Springsteen, was actively taken to signify commitment to the 'classic' values of rock tradition" (1990, p. 90). He compares this situation with "the equations of 'acoustic' and 'folk authenticity,' 'electric' and 'commercial sell-out' common in the 1950s and early 1960s, referring to Dylan's Newport performance (Middleton, 1990, p. 90).

In *Reading Song Lyrics*, Eckstein discusses authenticity in music, beyond the scope of the folk movement, situating musical genres inside a tripartite system: "art," "folk" and "pop" (2010, p. 56). He considers that "[m]usical discourses and genre formations… are situated in a

field of conflicting ideologies pulling either toward artistic refinement and exclusiveness (art), commercialisation and entertainment (pop), or authenticity and communal practice (folk)" (Eckstein, 2010, p. 56). As "pop" is usually perceived as music that isn't to be taken "seriously" (2010, p. 59; Levine, 1988, p. 31), Eckstein evinces

> two essential roads to stage a sense of "authenticity" that elevates rock from the pop music world: the first road is to go for what Keightley calls "Romantic authenticity," which basically consists of importing folk values into the pop music world—key values include tradition, community, populism, sincerity and hiding musical technology (most of the singer/songwriter genre is to be located here). The second road is to perform what Keightley calls a sense of "Modernist authenticity," which, crudely spoken, imports values from the more progressive branches of the art music world—values listed by Keightley are experimentation, artistry, elitism, irony or obliqueness, and celebrating technology" (2010, p. 60).

This perspective leads to a reinterpretation of the Newport episode, considering that Dylan was drawn to rock'n'roll before he even discovered Guthrie, sold his electric guitar and saw his talent revealed in the midst of the folk movement. It could be said that Dylan initially chose the first of the two roads, adopting the folk movement's definition of authenticity at the beginning of his career, then turned to "Modernist authenticity." Experimentation and irony, in particular, are central in the three albums he produced in 1965 and 1966, both in the lyrics and the music. As Eckstein's structure is presented as a triangle, embracing modernity does not necessarily entail wholly rejecting the values of the folk movement. The rest of his career revealed that he was not turning away from tradition, recording a country and western album, and later recording blues classics, for instance. The Newport episode, a founding moment in Dylan's career, contributed to shape his "maverick" persona, setting him apart as a trendsetter.

3.2.5. From folksinger to singer-songwriter

The two terms—"folksinger" and "singer-songwriter"—may sometimes be seen as near synonyms. However, there is an important difference between the two, and Dylan played a central role in defining the second for generations to come. Roy explains that,

> [b]ecause the academic folklorists insisted that folk music be anonymous, rural, and ancient, they entirely ignored one of the most vibrant forms of the folk process in America around the turn of the twentieth century. Just as early English folklorists had shunned English broadsides, American folklorists rejected music with contemporary relevance, especially overt political relevance (2010, p. 71).

Roy comments on the inconsistency of this posture, pointing out that "many canonical folk

songs started as topical songs, commenting on political affairs" (2010, p. 73). The trend described above began to change in the 1960s, however. As John Frederick Bell explains in "Time Out of Mind: Bob Dylan and Paul Nelson Transformed," Dylan's arrival in New York coincided with a rebirth of topical songs, a genre that had temporarily disappeared during the McCarthy era, when composers—including Pete Seeger—were hounded by the HUAC. As Bell notes, the birth of the magazine *Broadside* in 1962 provided an echo chamber for Dylan by printing his early texts (2015, p. 127). Like Guthrie and Joe Hill[150] before him, Dylan adopted the singer-songwriter genre very early on. Although his first album is essentially composed of cover songs, this trend is completely reversed in the next and subsequent albums, with an avalanche of topical—or otherwise lyrically significant—songs. While some folklorists may have balked at his works, urban folk aficionados were mostly left-wingers. Dylan's texts, in support of the Civil Rights Movement, such as "The Death of Emmett Till" and "The Lonesome Death of Hattie Carroll," were embraced both by members of the old guard—such as Seeger—and by younger members of the New Left.[151] In *Creating Country Music: Fabricating Authenticity*, Richard A. Peterson observes that "the emergence of the singer-songwriter did not reach iconic form until Bob Dylan, a decade after Hank Williams's death" (1997, Chapter 13). According to Peterson, authenticity is both defined by the capacity to be "believed relative to a more or less explicit model"—in the case of Dylan, the folksinger—and by "being original, that is not being an imitation of the model" (1997, Chapter 13). In this regard, what the term "singer-songwriter" expresses does not make it an equivalent of "folksinger." Contrary to the "folksinger" who is expected to sing old songs—"the older the song, the better" (T. Hampton, 2019, p. 28)—the "singer-songwriter" appears as authentic through the self-asserting activity of writing. Dylan's move to writing songs in addition to performing existing ones may be seen as convergent with his later performance at Newport. Filene draws a parallel between the two when he declares that "Dylan showed that even in a postindustrial, pop rock culture, a folk stylist could create relevant, contemporary songs rooted in tradition. The folk revival, Dylan's career demonstrated, need not be backward-looking, marginalised, or anti modern—and it could continue long after the gates of the Newport Folk Festival closed" (Filene, 2000, p. 232). Arguably, "singer-translators" (see section 1.3.8) may follow the model of the singer-songwriter, and seek to affirm their creativity through translation. Greenall discusses issues of authoring in "Translators' Voices in Norwegian Retranslations of

150 "Guthrie was a product of the union singing movement with which [Joe] Hill is closely associated" (W. Hampton, 1986, p. 7).
151 The SDS—Students for a Democratic Society—was formed in 1960.

Bob Dylan's Songs" (2015b, p. 46).

A very important aspect of the folk movement came under attack when Dylan—the artist who was expected to spearhead the movement—showed signs that he put individual creation above collective performance. Roy states that innovation and individuality were seen as "shortcomings in folk music" (2010, p. 19). He affirms: "Communalism held that folk songs may have been composed by individuals, but the collective process of revision and refinement rendered individual composers irrelevant" (Roy, 2010, p. 59). One aspect which reveals the movement's preference for collective expression is the habit of encouraging the audience to sing along, as can be observed in any of Seeger's live performances:

> The sing-along is the musical technique for which Seeger is most famous, and it is the ultimate testament to his passion for the folk song process. At every concert, Seeger was determined to make everyone into folk singers *instantly*. "I'd really rather put songs on people's lips than in their ears," he said in a 1994 interview. "Many performers can turn on an audience as well as Pete can," wrote Gene Marine in *Rolling Stone*. "What they can't do is turn on *any* audience the way Pete can…" (Filene, 2000, p. 197).

Seeger's horizontal relationship with the audience—singing *with* them rather than *for* them—is a central aspect of his work, and is here described as symptomatic of this commitment to the folk movement. Dylan's perspective is diametrically opposed, as Hampton analyses in *Bob Dylan's Poetics: How the Songs Work*:

> Dylan's technique of varying the chorus as a way of isolating the singer from the listener is a central feature of the performances, especially on *Blonde on Blonde*, with such songs as "Stuck Inside of Mobile with the Memphis Blues Again," where no two choruses are sung the same way. The phrasing and timing are constantly altered, even as the lyrics stick in the mind, so that you cannot ever quite sing along with the record… **This dismantling of the role of the chorus may be Dylan's most powerful rejection of the folk song tradition.** It comes, however, not at the level of theme or psychology, but at the level of performance, and in the tension between performance and formal structure. Put differently, that structural element in song that is generally assumed not to vary becomes precisely the element that he varies most. **Not only are you not urged to join in: you couldn't if you wanted to** (2019, p. 105 emphasis added).

Dylan deliberately rejects audience participation, preventing the audience from singing along, in stark contrast with Baez, for example, a contrast which is perceptible when she is with him on stage.

3.2.6. Copyrighting: the end of the folk process?

When he evokes Seeger's systematic use of the singalong (2000, p. 197), Filene relates the practice with the "folk song process," sometimes simply referred to as the "folk process"—i.e. the oral transmission of songs from generation to generation, along with the variations and

recontextualisations that ensue. Seeger defines it as "an age-old process of ordinary people making their own music, reshaping old traditions to fit new situations" (2012, p. 68). This concept is directly related with the dichotomy between folksinger and singer-songwriter, in particular with the issue of copyrighting, which was hotly debated within the folk movement. While it would be tempting to consider an opposition between topical songs, which are political, and folk songs, which are not, as they do not necessarily resonate with the present, Guthrie's view was very different:

> He was inclined to argue that folk songs were political by definition. To Guthrie, folk songs were the cultural expressions of a political entity, and singing was an indelible part of the process by which that entity was sustained over time. Moreover, for Guthrie, the process by which songs entered the public domain (the folk process) was in itself revolutionary. Songs that became public possessions were community products and therefore potent symbols of the socialist ideal. Since folk songs were authorless, they did not draw royalties for the benefit of the few. The folk song was therefore implicitly also a protest song because it inevitably stood outside of, and in direct opposition to, the capitalist system. The same process that turned a folk song into a hit turned the farmer into a migrant laborer, and Woody Guthrie wanted no part of it (W. Hampton, 1986, p. 116).

Guthrie's approach to songwriting provides a relevant example of the folk process. Wayne Hampton comments on his outlook in *Guerrilla Minstrels: John Lennon, Joe Hill, Woody Guthrie, Bob Dylan*:

> Woody Guthrie wrote few, if any, original melodies […] But Guthrie saw nothing unusual about such plagiarism, believing it simply the normal folk process and a further indication of his connections to the people… this was the standard procedure used by the Wobblies[152] and other early labor songsters. Songs have circulated in oral cultures since the beginning of time in this fashion (1986, p. 118).

Dylan emulated Guthrie's approach to writing, as Timothy Hampton affirms: "Dylan learns to write by practicing a 'poetics of adaptation' that both transforms earlier models—in the spirit of his hero Woody Guthrie—and remains in dialogue with them" (2019, p. 22). However, the folk process cherished by Guthrie comes in direct conflict with the practice of copyrighting the said adaptations." It soon became an issue as folk music revealed its commercial potential. The craze really began with the Kingston Trio, who signed with Capitol records and released an album in 1958 (R. D. Cohen & Donaldson, 2014, p. 94). They were programmed in the first Newport Folk Festival the following year. George Wein, the organiser, recounts that "The true folk enthusiasts at the festival accepted the presence of the Kingston Trio begrudgingly" (R. D. Cohen & Donaldson, 2014, p. 120), probably as the band's presence at the festival foreshadowed a commercial turn for the folk movement. Cohen and Donaldson explain that,

152 Wobblies: members of the Industrial Workers of the World (IWW).

as a result of folk music's commercial success, Lomax started

> copyrighting some of the songs that he and his father had collected, not as the composers but specifically listed as "collected, adapted, and arranged by." He was particularly incensed when Lonnie Donegan claimed composer credit for "Bring a Little Water, Sylvie," a song Lomax had recorded from Kelly Pace, a prisoner at the Arkansas State Penitentiary in 1934. Donegan also claimed copyright on "Goodnight Irene" and other Lead Belly songs, leading Lomax, morally outraged as well as always short of funds, to challenge all such claims (2014, p. 97).

Seeger wrote a letter to Lomax, encouraging him to copyright the songs as "the only way to protect folk music from the Lonny [sic] Donegans and Mitch Millers" (R. D. Cohen & Donaldson, 2014, p. 97).

The issue of copyrighting folk songs raises the question of what an "original" work is. The matter is discussed, in the case of the song "Corrina, Corrina," in sections 1.5.3 and 4.4.2. In the context of song adaptation, instead of considering the process of translation from what would be an "original" song to a second version that would be considered as a final product, perhaps it is more relevant to see each new translation as a new step in an ongoing process of recontextualisation. Following this logic, there is no original song. When asked how much of Dylan and how much of Chinet is present in his performance of the French version of "Things Have Changed," Chinet moves the cursor one step back, remarking that it would be very difficult, in any of Dylan's songs, to tell what comes from Dylan himself and what is a perpetuation of the same folk chords, inspiration from his readings and from all the music he listened to with such dedication (personal communication, 8 February 2021). In this regard, works that focus on the context in which Dylan's songs were written give some insight into which sources might have inspired him. Although some are more obvious than others, these inspirations are always open to speculation. Considering Dylan as one more link in a chain of creation rather than seeing his songs as "originals" makes it possible to draw some parallels between the process of translation and the "folk process."

3.2.7. Two folk movements: comparing the US with France

In Scorsese's feature film *No Direction Home*, Dylan explains that, when he started his career, there were two kinds of folk: "commercial folk singing, for like a college kind of crowd, Harry Belafonte, Brothers Four" who "were on the pop charts," and "then there was the other side, which was intellectual… people just sit there"; he adds that "playing in the environment that [he] was playing in was neither of those" (2005, Pt. 1, 1:01:50-02:14). This description of the folk scene in the 1960s concurs with what has been suggested in section 3.2.6 concerning the

presence of the Kingston Trio at the first Newport Folk Festival. It could be said that there were two folk movements, a division which echoes the dichotomy presented by Vassal in *Français, si vous chantiez: à la patrie, la chanson reconnaissante* [French people, how about singing? To the motherland, from the grateful song] (1976, pp. 54–58). The author names the two trends "traditionaliste" and "progressiste," adding that it is never clear-cut in the minds of the musicians themselves, who resent being categorised in this way (Vassal, 1976, p. 54). The first, he asserts, implies spurning modern instruments—especially if they are electric—and a pronounced taste for *a cappella* songs.[153] Musicians usually proclaim that they have access to direct and authentic sources, with spicy details, such as the fact that they obtained it from a very old—rural—musician.[154] Vassal notes the contradiction of trying to make an authentic culture live on artificially, especially when the musicians themselves do not belong to the culture they are defending.[155] The opposite trend, "progressive folk," consists in revivalist musicians playing a traditional repertoire with a mixture of traditional and modern instruments—some amplified—with the occasional addition of foreign instruments, such as the acoustic guitar, the bouzouki, the concertina, the banjo or the bodhrán.[156]

Vassal correlates the beginning of the folk song vogue in France with the decline of the *yéyé* craze in 1964 or 1965 (1976, p. 42). A folk revival had lain dormant, with only a few artists—such as Douai,[157] Kerval and Rocheman—trying to be heard at a time when the music industry was dominated by *yéyé* (Vassal, 1976, p. 42). These artists, as mentioned in section 1.5.1.3, were unearthing folk songs, in the continuity of a movement that started in the 19th century, in the wake of the European folk movement evoked in section 3.2.1 and was amplified in 1852 under Napoléon III (Dutheil-Pessin, 2004, pp. 13–14). Dutheil-Pessin comments that France started collecting these songs later than Germany, due to the French elite's disdain for popular culture, and especially for vernacular language (2004, p. 14). In "Le Chant militaire français : un patrimoine vivant," Bouzard alludes to a number of songs fed by the desire for

153 "Cette conception implique en particulier le refus des instruments modernes (surtout s'ils sont électrifiés) et un goût très prononcé pour les chansons *a cappella*" (Vassal, 1976, p. 55).
154 "En public, l'interprète 'traditionaliste' insiste volontiers sur le caractère direct et authentique de ses sources, parfois à l'aide de détails piquant, comme le grand âge des musiciens ruraux qu'il a rencontrés" (Vassal, 1976, p. 55).
155 "Elle [la démarche] risque de ne pouvoir être qu'artificielle, dans la mesure où la plupart des musiciens qui la pratiquent sont eux-mêmes étrangers à la tradition qu'ils revendiquent" (Vassal, 1976, p. 55).
156 "On entend par 'progressive folk' un répertoire d'origine traditionnelle (ballades et airs de danse) interprété par des musiciens revivalistes' qui le restituent à l'aide d'un apport d'instruments non traditionnels (guitare et basse électriques, orgue, batterie), en plus de ceux qui le sont (violon, épinette des Vosges, vielle à roue, cabrette…). A cela peuvent s'ajouter l'amplification électrique de ces derniers et l'emploi d'instruments provenant des traditions étrangères (guitare acoustique, bouzouki, concertina, banjo, bodhran) (Vassal, 1976, p. 58).
157 Historian of French *chanson* Christian Verrouil compares him to a French Pete Seeger: "Jacques DOUAI est un peu notre Pete SEEGER" (personal communication, 23 February 2021).

revenge against Germany at the beginning of the 20th singing century, and recounts how, after the pacifist current of the post-war period, a traditional song revival emerged from the Boy Scout movement (2006, para. 24). The author notes that a new revitalisation, centred—but not limited to—military song, was initiated under Pétain during World War II and had a lasting impact on the folk movement of the 1970s and beyond (Bouzard, 2006, para. 9). He remarks that there is no clear boundary between military music and other types of traditional songs: songs such as "Trois jeunes tambours" and "Malbrough s'en va-t-en guerre," which were originally military songs, have become nursery rhymes (Bouzard, 2006, para. 5). Probably in great part due to its association with the Vichy government, French traditional music suffered from a negative image, associated with backwardness, as Aufray points out (Bellaiche et al., 2003, p. 51).

The enthusiasm for the folk song which followed the decline of the *yéyé* movement in the mid-60s was not so much the culmination of the French efforts to rediscover its heritage as it was an importation of the US and British folk revival. The protagonists were foreigners themselves—English speakers such as Allwright, Mason, Waring, but also Dutch performer Dick Annegarn—who, partly through translations of US and British folk songs, eventually sparked the French movement (Vassal, 1976, p. 43). It was further encouraged by Seeger in his letter—"Ne vous laissez pas coca-coloniser"—to French folk aficionados in 1972 (see section 1.3.2.2). The progressist trend mentioned above was imported from the UK, according to Vassal, with the example of Fairport Convention (1976, p. 58). He insists that the word "progressiste" should not be understood in political terms, as both aesthetic trends of the movement can convey politically progressive ideas (Vassal, 1976, pp. 54–55). He evokes the vehement resistance of a number of aficionados, who want to keep—left-wing—politics out of folk festivals (Vassal, 1976, p. 46). This position inevitably leads to some frictions, as the folk movement imported from the US and Britain through song translation is unquestionably tinged with left-wing politics, as a result of the history of the movement in the SC.

The starting point of the movement was the Tuesday night hootenanny[158] at the "American Center"[159] at 261 boulevard Raspail (Gasnault, 2015, p. 151), which lasted 12 years, from late 1963 to 1975. It was launched by two folk-singers from Greenwich Village, Sandy Darlington and Jeanie McLerie (Gasnault, 2015, p. 152), who soon handed over the organisation to Rocheman. It comes as no surprise that Rocheman found affinities with the US folk revival as

158 Hootenanny: "an informal gathering with folk music and sometimes dancing" ('Hootenanny, *N.*', 2021). They play an important part in the folk process—i.e. the transmission of folk songs—in the US.
159 Its full name is "American Students' and Artists' Center" (Gasnault, 2015, p. 151).

he had been a member of the communist party for more than 10 years (Gasnault, 2015, p. 152). He had also been a—very young—Resistant during WWII (Gasnault, 2015, p. 152). His parents were Jewish, of Polish origins, and his father died in the Birkenau concentration camp (Rocheman, 2005, p. 69). The US folk movement, originally a nationalist project, was hijacked by the left to become the people's movement. Similarly, what happened at the American Center in only a few years resulted in whitewashing[160] French traditional music from the connotations it had acquired a few years earlier during World War II. François Gasnault explains:

> En considérant la chanson traditionnelle hors de son enracinement régional et social, en faisant délibérément l'impasse sur son enrôlement dans la « Révolution nationale », en la réintégrant dans le grand récit national de la chanson populaire, celle des goguettes, des repas de noces, des parties de campagne, des places de villages ou de grandes villes propices aux chanteurs de rues distributeurs de feuilles volantes, celle enfin des cabarets et des musichalls, tous lieux où s'est déployée la tradition voltairienne, libertine, sinon licencieuse ou polissonne, de l'esprit français, celle qui a toujours pris l'ascendant sur l'ordre moral en le tournant en dérision, Rocheman a purgé le patrimoine chansonnier des pesanteurs sinon des puanteurs qui l'avaient rendu infréquentable
>
> [By uprooting traditional songs out of their regional and social foundations, by deliberately ignoring that it had been manipulated by the "National Revolution," by restoring it in the great national history of popular songs, that of singing societies, wedding breakfasts, days in the country, village and town squares where street singers could sell broadsides, also that of cabarets and music halls, all those places which allowed to spread the ideas of Voltaire, freethinking, libertinism if not licentiousness or ribaldry, a tradition which has always managed to have the upper hand over the moral order by deriding it, Rocheman purged the song heritage of its dullness—its reek, even—which had made it unpalatable] (2015, p. 164).

Gasnault remarks that the English word "revival" was used to refer to the resurgence of French folklore, as if it were inevitable to use a foreign word to refer to traditional music (2015, p. 162), probably to avoid associations with the government of Vichy. In *La Tendresse du sourire*, Rocheman expands on the difficulties encountered:

> Autre blocage s'agissant de chanson française : le préjugé entachant le mot *folklore*, un truc désuet, vers 1900 l'apanage de dames à chapeau assises au piano et célébrant la tradition patriotique de nos vieilles provinces, vers 1930 la célébration de la route, les grosses godasses, la marche à pied, le sain effort physique sac au dos en chantant, *haïli haïlo*, les Auberges de Jeunesse, dormir sous la tente, boire l'eau fraîche de nos sources de montagne. Pire, sous Pétain, un renouveau, réel du reste, de l'intérêt une fois de plus pour nos richesses provinciales, mais qui laisserait après lui un amer arrière-goût de "retour à la terre", désormais déconsidéré pour toujours. Le folklore est décidément semblable à la langue d'Ésope
>
> [Another hindrance concerning French songs: the prejudice which marred the word "folklore," some outmoded whatsit, around 1900 the prerogative of ladies with hats sitting behind a piano and celebrating the patriotic tradition of our old provinces, around 1930 the endorsement of the road, the field boots, walking, physical effort with a backpack, singing Heil hi Heil ho, youth hostels, sleeping under the tent, drinking the fresh water of our mountain springs. Worse, under

160 "[I]l a procédé à son blanchiment, sur le terrain politique" (Gasnault, 2015, p. 150).

> Pétain, a revival—a real one, no doubt—a renewed interest for the wealth of our provinces, but which leaves a bitter aftertaste of a "movement back to the land," from now on forever discredited. Folklore is really like Aesop's tongues] (2005, p. 170).

In addition to the leftist leanings of the imported movement,[161] several important characteristics must be observed. Firstly, the horizontality of the artistic events emulated the US hootenannies: Gasnault notes that the stage was often empty, as the performers preferred to play in a corner, on an equal footing with the listeners (2015, p. 161). Secondly, as Gasnault estimates that approximately 10% of the audience alternated between listening and performing, the system led to a musical movement in which musicians are authenticated by their peers (2015, p. 161). As in the US movement, authenticity was a key concept: the posters which served to advertise the events put forward the sincerity of the artists.[162] The hootenannies were characterised by their eclecticism, ranging from US and British folk songs, country and bluegrass music, to French traditional music, but also music from different corners of the world, and singer-songwriters of French *chanson* (Gasnault, 2015, pp. 154–155).

Testament to the centrality of these hootenannies in the movement, the first French folk club was founded in 1969 by 24 artists, all regular participants at the American Center. Following the disintegration of the hootenannies, of which the causes are unclear,[163] the movement started to be divided, for two reasons. The first is that other venues tended to split the audience into genres, with one evening for *chanson*, one for blues and jazz, one for folk and one for free jazz (Gasnault, 2015, p. 166). The second is related to regional identity politics, with an equivalent of the folk police mentioned in section 3.2.3 deciding that you had to be from Brittany to sing the *gwerz*[164] (Gasnault, 2015, p. 168).

3.2.8. Aufray and folk: authenticity and authentication in music and translation

Considering the corpus of French translations of Dylan's songs, relatively few of the TW artists concerned could be associated with the folk movement(s): Kerval, most distinctly, as well as three foreign performers—Mason, Allwright and Fairport Convention. Although, in terms of aesthetics and influences, Aufray and Cabrel have close ties with folk music, their career did not involve participation in folk festivals and hootenannies, for example, which are a distinctive

161 90% of the early recordings were released on the label Chant du monde (Vassal, 1976, p. 59), which had close connections to the Communist party (Gasnault, 2015, p. 158).
162 "[D]es artistes qui y croient" [artists who believe in what they are doing] (Gasnault, 2015, p. 161).
163 Gasnault suggests that Rocheman's Jewish origins may have played a role—i.e. that he was reminded that he did not have the right family tree to promote the French heritage (2015, p. 168).
164 A traditional song from Brittany, usually sung *a cappella* (Briggs, 2015, p. 133).

trait of the movement, and they are more readily associated with French *chanson*. In *Popular Music in France from Chanson to Techno: Culture, Identity, and Society*, Steve Cannon and Hugh Dauncey cite Cabrel in the category of "nouvelle chanson française: a new generation of singer-songwriters who cited Brel, Brassens or Ferre as their models but who also worked happily in the pop idiom of electric instrumentation, American soft-rock or country rhythms and arrangements (2003, p. 35).

The case of Aufray is more complex. Although he was associated for a time with the *yéyé* movement, he is also credited as the first French artist to make a foray into international folklore—Latin American, in particular (Vassal, 1976, p. 43)—and the first to have released a full album of Dylan songs in French. He states that his translations of Dylan did not contribute to his bank balance, but to his image (H. Aufray, personal communication, 24 March 2021). The part they played in constructing his persona can be discussed through the concept of "third-person authenticity," developed by Moore in "Authenticity as Authentication" (2002, p. 218). He propounds that "[t]his arises when a performer **succeeds in conveying the impression of accurately representing the ideas of another**, embedded within a tradition of performance" (A. Moore, 2002, p. 218 emphasis added). Following this author, successfully covering the works of an artist—whether in the SL or in translation—may contribute to that performer's "authenticity" rubbing off on the singer who covers it. The word "authentication" in the title plays an important part in the reasoning adopted in the article, as the premise is that authenticity "is ascribed, not inscribed"—i.e. "[a]s Sarah Rubidge has it: 'authenticity is... not a property *of*, but something we ascribe *to* a performance" (A. Moore, 2002, p. 210). In the case of Aufray's performances of Dylan's songs, their authenticity is debated along the lines of "second-person authenticity" (A. Moore, 2002, p. 220)—i.e. listeners disagree on whether or not the artist's rendition of Dylan's works is accurate. The fact that he knows Dylan personally probably plays a part in this debate. In addition to the quality of his translations, other arguments in this debate may arise from non-textual modes, such as the instruments used or what the sound engineering choices convey. For example, his first version of "Mr. Tambourine Man" being inspired from the cover by the Byrds,[165] it may come under criticism on the same grounds as the latter, on the premise that folk-rock is a more commercial—i.e. less "authentic"—genre than folk. Choices in instrumentation and sound engineering on Aufray's versions may be criticised on the ground that they make the TW more saccharine than the SW. An example could be the addition of a string ensemble and the strong presence of reverberation

165 "Ils avaient ralenti le tempo et retiré un couplet" [They had slowed it down and deleted one verse] (Bellaiche et al., 2003, p. 55).

on “La Fille du nord” (Aufray, 1965f), in contrast with the invisibility of audio engineering in Dylan’s works, discusses in section 3.1.6.4.

The question of Aufray’s place in French folk music may be further illuminated by his choice of creating a skiffle group (see section 4.4.2) in 1963, “selon le modèle américain qu'il affectionnait comme les Kingstone [sic] Trio, les Brothers Four, ou Peter, Paul and Mary” [following the American model he appreciated, such as the Kingston Trio, the Brothers Four, or Peter, Paul and Mary] (2007, p. 68). Aufray’s desire to create a “skiffle group” was inspired by British performer Donegan, who, he says, was a major star in England, who described his style as rock’n’roll without drums.[166] Cohen and Donaldson qualify the very brief skiffle craze of the late 1950s as “a pop phenomenon, a mixture of British and American styles” (2014, p. 73). On the one hand, playing acoustic music is in tune with the canon of the folk movement, the absence of drums evoking jug bands,[167] who use a washboard as a drum set. On the other hand, two of the performers cited by Aufray as his models—the Brothers Four and the Kingston Trio—have been referred as belonging to the “commercial” side of folk music, either by Dylan (see section 3.2.7)or by the organiser of the Newport Folk Festival (see section 3.2.6). As for Donegan, his commercial success is made evident by the fact that Aufray describes him as a major star. In addition, Donegan came under criticism for claiming “composer credit for ‘Bring a Little Water, Sylvie,’” (R. D. Cohen & Donaldson, 2014, p. 97), as discussed in section 3.2.6. Venturing the concept of “third-person unauthenticity,” these associations would probably be enough for the stalwart folk aficionado to discard Aufray’s work as not belonging to the sphere of “real” folk music. Yet, does this unauthentication necessarily mean that his work is inauthentic. While the meaning of the word “unauthentic” is closer to “unauthenticated,” implying that it is not validated—by the folk police?—according to a number of criteria (see section 3.2.3), these are highly disputable, especially considering the racist assumptions on which they rest. In addition, as has been discussed in section 3.2.3, not all folk organisers agreed on the fact that folk should not be defined as uncommercial. The word “inauthentic,” on the other hand, much more common in English (*Inauthentic, Unauthentic (Google Books Ngram Viewer)*, n.d.), would imply that the artist is insincere, a judgement which rests on the authentication by the listener (A. Moore, 2002, p. 220).

These reflections on authenticity and authentication reveal the similarities between the

166 “Je connaissais Lonnie Donnegan [sic], grande vedette en Angleterre, une des idoles d’Eddy Mitchell, qui faisait une musique qu’il définissait comme du rock’n’roll sans batterie. Il appelait ce style-là le skiffle. C’est de lui que me vint l’idée de reprendre ce nom pour mon groupe” (Aufray et al., 2007, p. 68).
167 Jug band: “a group of jazz, blues, or folk musicians using simple or improvised instruments such as jugs and washboards” (‘Jug Band, *N.*’, 2021).

fields of translation and music, as has been observed by Desblache, “[o]ne concept key to both disciplines, and controversial in both, is that of authenticity” (2019, p. 70). Just as a TT may be found untrue to the ST, the musical adaptation may be seen as unsuited to the particular opus, or to Dylan’s works more generally. It may also be found incompatible with the conventions of the genre, either acoustically or ethically, such as not mentioning the original works, an issue that is discussed in “Hugues Aufray: L'entretien” (Bellaiche et al., 2003, p. 51). While this last aspect may contribute to giving artists a bad name, these choices are not necessarily in their hands, as Aufray remarks (Bellaiche et al., 2003, p. 51). His toning down of the bitterness in some of Dylan’s songs could be compared to the “toning down” of cover songs in German Schlager (Kaindl, 2013, p. 158). Gideon Toury’s two concepts of “acceptability” and “adequacy” (1995/2012, pp. 69–70) could be extended beyond the borders of language, to the domain of music. Some of Aufray’s choices, judged inadequate, can be seen as attempts to suit the tastes of the TC, or at least those of his audience. His decisions are also guided by his personal taste. Aufray recounts that he used to sing in church choirs as a child, and that it stirred his soul to tears when sang traditional songs, such as “En passant par la Lorraine” and “Aux marches du palais.”[168]

3.2.9. Oral tradition literature between simplicity and complexity

An important facet of the folk movement is the fact that it relies on oral tradition, in particular, what is referred to as the folk process—transmission in events such as hootenannies and festivals. As far as literary translation is concerned—if Dylan’s works are to be considered as oral literature—this raises a number of questions. According to Seleskovitch and Lederer, while using an inappropriate method to translate can make a *written* translation opaque, it will make an *oral* translation completely ineffective (1984/1997, p. 9). It is true that a reader can reread a sentence whereas a listener has to process the information very quickly and must understand the meaning of each sentence easily in order to be able to listen on. A popular song is efficient if it does not need to be listened to three times before grasping the meaning. It seems clear that this is Aufray’s approach. He expresses the fact that, when he writes a song, he absolutely avoids writing poetry. He considers that poetry has fallen into the hands of intellectuals and that the main reason Dylan was awarded the Nobel prize was that he allowed

168 “[J]e chantais à l’église dans les chorales, et il y avait encore à l’époque un environnement de chansons folkloriques françaises : *En passant par la Lorraine*, *Aux marches des Palais*, etc… Là, je vibrais, je pleurais en les chantant” (Bellaiche et al., 2003, p. 47).

poetry to be given back to the streets (H. Aufray, personal communication, 24 March 2021). Aufray's stated goal is to write lyrics that are readily understandable rather than elaborate and intellectual. This outlook must be confronted with his observation that he still does not understand what Dylan sings (H. Aufray, personal communication, 24 March 2021). Considering Aufray's desire to be easily understood, his translations can only result in deleting the most obscure images, making simplification unavoidable.

In a medium which requires the text to be understood quickly, the translators are confronted with the question, in the case of Dylan, of whether the SW is to be considered as literature. While simplicity is recommended in song adaptation, the literary translator, on the other hand, usually seeks to preserve the ambiguity produced by the polysemy of the ST. Seleskovitch and Lederer claim that translating in context allows the translator to avoid issues of ambiguity and polysemy, including when translating a poem or a novel (1984/1997, p. 16). Using an example taken from the translation of Jakobson's *Preliminaries to Speech Analysis*, they argue that the translator's mistake was the desire to transfer all the potential meanings of the verb "switch" instead of simply transferring the meaning that was useful in that particular context (Seleskovitch & Lederer, 1984/1997, pp. 30–31). Their advised strategy of selecting the only useful meaning in a specific context is relevant when translating academic writing or an instruction manual, but in the case of literary translation, whenever possible, the translator might be tempted to keep as many of the potential meanings of the word in the ST as possible in order not to lose the polysemy and wealth of connotations of this word. Vermeer, answering the objection that *skopos* theory cannot apply to literature because it would reduce its potential interpretations, writes that "one possible goal (skopos) would certainly be precisely to preserve the breadth of interpretation of the source text" (2000, p. 196). Poet Charles Bernstein warns translators against ironing out the "ambiguity or inscrutability" of the ST (1998, p. 64). Even Lederer admits that there are some cases when ambiguity is part of what the writer wants to express, in which case it must be preserved (2015, p. 178). What is debatable, however, is the capacity of the listener/translator to judge when the author's use of polysemy was motivated and when it was accidental. As a result, the translator inevitably deletes the author's intentional polysemy in a number of occurrences, and—arguably less often—complicates the TT unnecessarily in an attempt to preserve polysemy that was accidental.

In the liner notes of the album *Blood on the Tracks*, Pete Hamill underscores the importance of Dylan's "allusive," elliptic style in the song "Lily, Rosemary and the Jack of Hearts":

> The compression of story is masterful, but its real wonder is in the spaces, in what the artist left

> out of his painting. To me, that has always been the key to Dylan's art. **To state things plainly is the function of journalism**; but Dylan sings a more fugitive song: allusive, symbolic, full of imagery and ellipses, and **by leaving things out, he allows us the grand privilege of creating along with him. His song becomes our song because we live in those spaces.** If we listen, if we work at it, we fill up the mystery, we expand and inhabit the work of art. **It is the most democratic form of creation**" (1975 emphasis added).

The stakes expressed in the highlighted passages set high expectations for the translator. Failing to transfer the wealth of suggested meanings in this opus amounts to reducing it to the shallowness of a news item. Sarclo's attempt to translate this song, in particular to preserve the SW's linguistic creativity, is evoked in section 4.5.4. As far as song adaptation is concerned, it must be observed that the possibility of choosing a word or expression that preserves the polysemy of the ST is seldom offered to the translators, as the numerous other constraints involved make this choice a rare luxury.

To conclude, the lyrics of Dylan's songs in French translation need to appear simple—unwritten—and to be easy to understand, while preserving the networks of meaning of the original text, as far as possible. As these two goals are not always compatible, translators make different choices. While some will give priority to simplicity and lose part of the essence of the ST, others manage to preserve most of the images—including when they are obscure in the ST—resulting in a TT that can sometimes be just as mystifying.

4. Transferring Dylan across the Atlantic: Aesthetic and cultural adaptation

4.1. Culture specific references in French covers of Bob Dylan's songs

The difficulty of transferring culture specific references is a particularly sensitive question, especially in cases when a certain "degree of opacity" (Mailhac, 1996, Chapter 9) leads the French translator to assume that a "literal" translation would not be directly understandable by the target audience or would not communicate the same meaning as the source text. Several researchers have attempted categorisations of culture specific references, sometimes also called "culture bound items," "realia" or "allusions." The taxonomy which shall be used as a basis for discussion in the present work is borrowed from an essay by Irene Ranzato, entitled *Translating Culture Specific References on Television: The Case of Dubbing (2015)*. Song translation is multimodal, like audiovisual translation, and it could arguably be considered as part of audiovisual translation. Music is mostly heard, but a lot of songs are also marketed with a video clip, which can play an important role in the reception of the song. Ranzato's categorisation was designed with dubbing in mind, which makes it all the more appropriate, as song translation is much closer to dubbing than to subtitling. As in dubbing, the TT completely replaces the ST, apart from a few occasions when they coexist because the artist decides to sing some verses in the SL in addition to the text in the TL. In addition to Ranzato's taxonomy, which is used as a framework in the present work, references shall me made to Pedersen's model, developed in the article "How is Culture Rendered in Subtitles?" (2005), as a significant number of his observations are relevant to song translation too.

4.1.1. Ranzato's framework: seven subcategories and two additional parameters

Ranzato's categorisation is TC oriented, i.e. the types of culture specific references are categorised from the point of view of the TC. The same culture specific reference will not be qualified the same way depending on the language pair considered, because both languages have their own history, not only with regard to the references specific to the SC, but also with other references, either to the TC or to third cultures. Some differences must be noted between dubbing and translating songs. Lyrics, like dubbed texts, coexist with other modes—voice, music, sound engineering. However, while in dubbing, the video is usually not altered during

the translation process, in the case of songs, the arrangements can either be very close to the source work or completely different, possibly conveying different atmospheres and connotations.

Ranzato makes a distinction between real-world references on the one hand, and intertextual references on the other. The first of these two categories is divided into four subcategories: SC references, TC references, third-culture references, and intercultural references. While allusions to the SC are usually the first that come to mind when investigating the difficulties of translating culture specific references, allusions to the TC can be an issue too, as these may be perceived as exotic in the SC, but not in the TC. Third culture references can also be difficult to translate in some cases, as the target audience may not have the same relationship with this third culture as the intended audience of the SW. In the case of French translations of Dylan's works, for example, these variations may be related to the geographical distance—references to Mexico may be more familiar in the SC and references to Germany in the TC—or to the political relationships between countries. What Ranzato calls intercultural references are "those originally Source Culture references which have been absorbed, in various degrees, by the Target Culture, which has, to some extent, made them their own" (2015, p. 66). The author takes the example of McDonald's, mentioning that an Italian listener from Rome will probably think of a queue at a restaurant in Piazza di Spagna rather than in California.

Intertextual references—the second category described by Ranzato—are those that establish an "intertextual connection with items from other fictional texts and works" (2015, p. 70). It is subdivided into three subcategories: overt intertextual allusions, covert intertextual allusions and intertextual macroallusions. As the word "allusion" usually connotes implicitness, it is important to clarify what Ranzato calls "overt" intertextual allusions: "intertextual references explicitly quoted in the text" (2015, p. 70). Covert intertextual allusions, on the other hand, are what is usually expected of "allusions," but she remarks that the degree of covertness can vary from one allusion to the next. It is better to see overtness as a cline, as shall be made evident from certain examples in Dylan's works. The first difficulty is for the translator to detect the allusion when it is covert. This is made all the more difficult not only with the degree of covertness, but also with the distance, both geographical and temporal, between the translator and the Source Culture. Susan Bassnet describes translating as "an act both of inter-cultural and inter-temporal communication" (2002, p. 10). It is worth noticing also that another distance is to be taken into account—that between the target audience and SC—as it has consequences on the degree of opacity the translator will attribute to the culture specific reference considered. Finally, Ranzato refers to intertextual macroallusions—the third

subcategory—when the whole text rests on a "hypotext," which can also be more or less overt or covert. It is, for example, completely overt in a parody, as the parodic effect rests on recognition of the said hypotext. The possibility of the translator not detecting the allusion can become problematic if the reference is central to the meaning of the text. Pedersen considers that "centrality of reference" is one of the most important parameters to consider when choosing a translation strategy (2005, p. 12). According to him, the culture specific reference may be central either on a micro level—for example, if a pun needs to be translated as it is essential in the comprehension of the scene—or on a macro level, as in the case of intertextual macroallusions. This shall be illustrated in detail in section 4.2.2, through the analysis of two translations of "Motorpsycho Nitemare," as two culture specific references are crucial, on the macro level, to understand the plot of the song and appreciate its humour. The examination of Mason's translation of "Talkin' Third World War III Blues" in section 4.2.1 shall focus on the macro level as well, but in this case the central culture specific reference is extratextual. Within the frame of multimodality, reusing the melody of an existing song and changing the text could be considered as a form of intertextual macroallusion.

In addition to the two categories—real-world references and intertextual references—Ranzato highlights two parameters that are applicable to both: a culture specific reference may be either verbal or non-verbal (2015, pp. 72–73), and it may be either synchronous or asynchronous (2015, pp. 74–75). She analyses an example of non-verbal reference in season 1, episode 2 of the TV series *Six Feet Under* (Arteta, 2001), in which one of the actors speaks like HAL, the artificial intelligence in Kubrick's film *2001: A Space Odyssey* (1968). It is the type of voice used that is a non-verbal reference. We shall see how this can apply to song translation. As far as French translations of Dylan's works are concerned, a notable example is to be found in "Rainy Day Women #12 & 35": the allusion to Salvation Army bands which play in the street at Christmas time in the US, analysed in section 2.2. As this may not evoke anything to a French listener, or may have different connotations, such as circus music, Aufray uses "transduction"—i.e. the process of drawing meaning across from one mode to another. As a result, the reference becomes verbal in the SW. Arguably, due to the migration from a mode which relies on connotation—music—to one which also has the capacity to denote, the translator's choice of saturating the text with drug-related puns could be seen as a form of explicitation (Pedersen, 2005, pp. 4–5).

What Ranzato means by "asynchronous" culture specific reference is that the ST might refer to a time different from that of its production, for example in a TV series which depicts the 16th century, or the 1970s. Dylan has written a number of songs about history—US history

in particular—including “With God on Our Side,” which has been translated by Aufray. What stands out is that he deletes verses about the Spanish-American War and the Civil War, as he probably considers they evoke nothing for his audience. He transfers the verses about the 2nd World War, in which France was also involved, and verses about the massacre of Native Americans, probably because the French public has acquired some knowledge of it through western movies. This opus is scrutinised in section 4.1.6.

4.1.2. Transferring real-world references: SC, TC and third world cultures

As could be expected, examples of SC references are the most common. In the song “Outlaw Blues,” Dylan sings: “Ain’t gonna hang no picture, ain’t gonna hang no picture frame / Well, I might look like Robert Ford, but I feel just like a Jesse James” (1965l). He is making an asynchronic reference—in Ranzato’s terms—to Wild West legend Jesse James, who was killed by Robert Ford when he turned his back to him to hang a picture on the wall. More precisely, according to biographer T.J. Stiles, climbed on a chair with a brush to “sweep away the dust” (2002, Chapter 19). Dylan uses the indefinite article “a” before a proper noun, thus using the name “Jesse James” as a category, in this case probably to be understood as “people who are betrayed.” The line could be construed as: “though you may see me as a traitor, I feel more like the person who is betrayed.” As Pedersen observes, when the culture specific reference is a proper name, the meaning comes from one of the attributes associated with the person (2005, p. 11). Feeling “like a Jesse James” could have a number of different meanings, depending on whether it refers to him being an outlaw, or living in the 19th century, for instance. In this case, the role of the indefinite article is complemented by the previous line, i.e. the reference to the day when he hung a picture frame and was shot in the back.

Aufray sings: “J’aime pas poser en photo, encore bien moins me faire encadrer / Même si j’ressemble à Redford, J’me sens plus près d’un Jesse James” [I don’t like posing for a photo, much less being framed[169] / Even if I look like (Robert) Redford, I feel closer to a Jesse James]. Interestingly, he transfers the indefinite article before the name of the famous outlaw, but the category loses its meaning, as the opposition between the traitor and the person betrayed is obliterated. Redford is known to the French public in 1995, not only as an actor but also as a director, but bears no relationship whatsoever with Jesse James. As the reference is

169 The words “being framed” do not have the double meaning which they could have in English, i.e. “being set up.” If there is a double meaning intended here, the colloquial expression “se faire encadrer” means “to be hit in the face”.

asynchronous, it might be surmised that Aufray, like a good part of his audience, probably, does not know it. If he does, a different translation strategy should probably have been used to transfer the meaning of the line instead of leaving the audience with the impression that Dylan's text is a random association of characters. At least two hypotheses can be made, either that Aufray does not know the reference and thinks that Dylan means "Robert Redford," or that he consciously decides to use a strategy of cultural substitution, in which case, he uses "the least marked form," according to Pedersen, which is to replace the SC reference with a "transcultural" one (2005, p. 6). What he calls "transcultural" corresponds approximately to what Ranzato calls "intercultural," although the parameter he calls "transculturality" allows him more precision and shall be further discussed below.

In "The Lonesome Death of Hattie Carroll," Dylan refers to slavery and racial discrimination in a subtle way without ever mentioning the skincolour of the victim, probably because it is immediately understandable by his US audience, through geographical references to the US—"Baltimore" and "Maryland"—and references to the history of slavery on plantations: "tobacco farms." The elements of context are not only geographical, they are also temporal, related to the fact that he is performing the song in the midst of the Civil Rights Movement. When he sings "Hattie Carroll was a maid in the kitchen," Aufray translates "Hattie Caroll[170] était domestique de couleur" [Hattie Carroll was a black maid].[171] The reference to Baltimore is transferred, but the word "Maryland" is deleted. So is the reference to "tobacco farm," which simply becomes "une ferme" [a farm]. Judging from these elements, it seems that the translator estimated that the French audience needed an explicitation. Either he was unable to transfer some of the references due to other constraints related to song translation, or he first decided to make the female character's ethnic origin explicit and, as a result, decided that there was no longer any need to refer to tobacco plantations.

In 1995, the word "maid" disappears as Aufray alters the line to "Hattie Carroll était plutôt noire de couleur" [Hattie Carroll's colour was **rather** black]. The adverb "rather" may be understood as a form of sarcasm, possibly, to create proximity with the listener, based on shared knowledge, and could be glossed as "you see what I mean." Perhaps Aufray modifies the text because he wants to delete the word "domestique," which he judges too old-fashioned in 1995, following the same logic as for his other retranslations (see section 4.4). In 2019, Sarclo sings

170 The spelling is altered by Aufray, in both albums (1965 and 1995).
171 The line would probably have been backtranslated to "Hattie Carroll was a coloured maid" in 1965, a term which has now become either dated or offensive. The translation "black maid" is chosen, as it would have been explicit then that the author meant "black".

a live rendition of his own translation,[172] in which he chooses to mention tobacco plantations and to keep the maid's ethnic origin implicit, counting on the audience to understand it. It could be argued that Dylan's song has become so famous that there is no necessity to translate the fact that it deals with racial discrimination. On the other hand, as Aufray was singing the song in the middle of the 1960s, his French listeners were probably aware of the situation in the US, thus he could probably also have used a less explicit strategy.

Intercultural references are usually much less difficult for the translator to deal with, as they are expected to be known to both the ST audience and the TT audience. As mentioned above, Pedersen proposes a model which is slightly more refined, in which he presents three degrees of transculturality: transcultural, monocultural and microcultural references. While "transcultural" is an equivalent of "intercultural," a "monocultural" culture specific reference is identified when the referent "can be assumed to be less identifiable to the majority of the relevant TT audience than it is to the relevant ST audience, due to differences in encyclopedic knowledge" (Pedersen, 2005, p. 11). The concept which really makes a difference in Pedersen's taxonomy is that of "microcultural" reference: it "is bound to the Source Culture, but it could not be assumed to be within the encyclopedic knowledge of neither [sic] the ST nor the TT audience, as it is too specialized or too local to be known even by the majority of the relevant ST audience" (Pedersen, 2005, p. 11). This nuance is all the more important as it is interwoven with another parameter, that of "centrality of reference": it is unlikely to find a culture specific reference in the ST which is central if it is not expected to be known to its target audience, in which case this reference does not necessarily need to be translated. The same reference may be central in a different ST if it addresses a more specific audience. For example, a microcultural culture specific reference may be unknown to 90% of the population in the USA but known to 90% of Dylan fans. This would be the case with allusions to the Newport Folk Festival, the Gaslight Café, or Hibbing, the town where the artist was raised.

The song "Things Have Changed" (Dylan, 2000) contains one example of intercultural reference: Dylan mentions "Hollywood." As might be expected, the strategy used by Sarclo to transfer the culture specific reference is "retention" (Pedersen, 2005, p. 4), as Hollywood is internationally famous. Although, in the same text, he treats another culture specific reference present with a domestication approach (see section 4.1.3), it would be very difficult to find a French for Hollywood. Moreover, this discrepancy does not create any "credibility gap"—i.e. when "a character positioned in the SC" treats a TC reference as if it were a SC one (Pedersen,

172 It is not included in the corpus as there is no recording available.

2005, p. 7). As evoked in section 3.1.6.8, the first-person character in a song tends to be "identified with the performer" (Kaindl, 2013, p. 153). As the song is performed in French by Chinet, the character is presumed to be French—or at least a French-speaker. This would create a credibility gap if there were specific elements in the opus indicating that he was not, but the line in the song in which "Hollywood" is mentioned is not perceived as such an indication. While Dylan sings "I'm in the wrong town, I should be in Hollywood," Sarclo translates "[j]'serais mieux à Hollywood, j'en suis foutrement loin" [I would be better off in Hollywood, I am bloody far from there]. The fact that the reference to Hollywood can coexist with domesticated references in the same text points to the development of globalisation. Fuentes Luque remarks that, thanks to globalisation, culture specific references are becoming less and less difficult to translate "thanks partly to a more globalized knowledge of the cultural references" (2010, p. 187).

An illustration of this phenomenon is the reference to Halloween in the last line of "She Belongs to Me": "For Halloween buy her a trumpet, and for Christmas, give her a big drum" (Dylan, 1965n). In the translation released by Long Chris in 1966, he sings: "A Noël, elle a un tambour, à carnaval, une trompette" [At Christmas, she gets a drum, at carnival time, a trumpet] (1966). This domestication strategy can be explained by the fact that very few French listeners knew about Halloween—or at least could relate to it—when the TW was released. The celebration only started becoming popular in France at the beginning of the 1990s, and is still much less popular than in the US. With the word "carnaval," Long Chris transfers the idea of a celebration when people dress up. Significantly, both Cabrel (2012) and Sarclo (2020)[173] choose a strategy of retention—i.e. keeping the word Halloween, which is now a perfectly clear reference for their listeners.

Three examples of third culture references found in the corpus under study, and the way they are treated, reveal that very different parameters may be involved in how they can be transferred. In the song "On ne va nulle part" (2012e), Cabrel's translation of "You Ain't Goin' Nowhere" (1975h), the reference to the Mongol emperor Genghis Khan is simply transferred as it is, as it is far both from the SC and the TC and therefore there is no discrepancy in terms of encyclopaedic knowledge between Dylan's audience and Cabrel's. In both cases, they are likely to perceive the reference as exotic, as they will know his name and that he was a powerful Mongol Emperor, and little else.

In the last verse of "Who Killed Davey Moore," Dylan sings about the boxer who killed

173 Sarclo's version, recorded in November 2020, is not in the corpus. It has not been released. The artist has provided the draft.

Moore, "[w]ho came here from Cuba's door / Where boxing ain't allowed no more" (1991h). As he is denouncing the way all the characters are disclaiming all responsibility in the death of the boxer (see section 3.1.6.9.10), painting a negative image of the world of boxing, one might think that his concluding remark about Cuba suggests that the country is better than the US. This is probably how it was perceived by his left-wing audience, judging from how the crowd applauds this specific line at Carnegie Hall on 26 October 1963, only two years after the Bay of Pigs invasion and a few months after the Cuban Missile Crisis (Dylan, 1991h). Although the reference to Cuba is a third culture reference, the motivation for Dylan's inclusion of this culture specific reference in the song is entrenched in US politics. The target listeners of the ST—Allwright's French version—may have a different reaction from that of Dylan's audience, but they are probably fully aware of the tensions between the USA and Cuba in the midst of the Cold War, and are likely to understand Dylan's intention. Finally, in "Boots of Spanish Leather" (1991h), Dylan sings:

> Oh, but I just thought you might want something fine
> Made of silver or of golden
> Either from the mountains of Madrid
> Or from the coast of Barcelona

Both Madrid and Barcelona are situated in Spain, third culture references which are much closer—geographically, at least—to the TC audience. Surprisingly, Sarclo sings:

> Mais tu pourrais vouloir quelque chose de joli
> Un truc en or ou en argent
> Ramassé dans un bazar d'Italie
> Ou dans les mains d'un bel artisan
>
> [But you might want something fine
> A little something made of gold or silver
> Picked up in some Italian bazaar
> Or from the hands of a beautiful craftsman] (2022b)

Asked about his choice to turn Spain into Italy, the translator explained that, although he could not remember for sure, it was probably due in part to the sound of the words "Madrid" and "Barcelone," which he did not find very interesting in French, and in part to the fact that the song is about Dylan's love for Suze Rotolo, who was Italian (Sarclo, personal communication, 3 July 2022).[174]

In contrast with this example of third culture reference, in "You're Gonna Make Me Lonesome When You Go" (2017c), Sarclo transforms SC geographic indications into third

174 Dylan had gone to Italy when the song was composed.

culture ones. Dylan sings: “I’ll look for you in old Honolulu / San Francisco, Ashtabula”[175] (1975i). Although these places are in the USA, Dylan probably chooses them to indicate that they are scattered, including one which is in the middle of the Pacific Ocean, i.e. probably heard as somewhat exotic by his target audience. Sarclo transforms all three places into third-culture references, singing “Je te chercherai dans les Balkans / A Istanbul, à Ispahan” [I will look for you in the Balkans, in Istanbul, in Ispahan]. Arguably, these three places convey the same idea of “looking for you everywhere, including in faraway places,” which would have been very difficult to achieve with a domestication approach consisting in naming French towns, as the distance between them would have been much shorter. One possibility could have been to choose French towns in the overseas departments and territories. Transferring the names in the ST would have been problematic: the French audience probably knows little about the geography of the USA—Ashtabula would have been completely unidentifiable—and they might have thought that these places were chosen for specific reasons instead of simply scattered places. Therefore, Sarclo chose exotic places that were not in the US.

The translator has another explanation for this choice, saying that, in addition to the sound, he has chosen places that were dear to him in the same way Dylan had chosen places that he appreciated (Sarclo, personal communication, 8 July 2022). Perhaps a new name needs to be found to qualify this strategy: “emotional equivalence”?

The last type of real-world references, TC references, is illustrated in Dylan’s song “Not Dark Yet” (1997a), in which he sings: “Well, I’ve been to London and I’ve been to gay Paris.” Not only is “Paris” a reference to the TC, but Dylan pronounces it /pariː/, with a long final /iː/ as when English speakers attempt to pronounce it “à la française.” By doing this, he draws attention to the exoticism of the place, which could be seen as a form of foreignising element. As Paris is not at all exotic for the French listener, Sarclo changed the line to mention Vienna, Liège and England: “J’ai fait la fête à Vienne, à Liège, en Angleterre” [I have partied in Vienna, in Liège, in England] (2022i). He explains: “Le gai Paris est exotique pour Dylan, il ne l'est pas pour nous, j’ai cherché à recréer l'impression d'étrangéité” [Gay Paris is exotic for Dylan, but not for us, so I tried to re-create the impression of foreignness] (Sarclo, personal communication, 8 July 2022). It can be conjectured that the reference to partying is the translator’s way to transfer the adjective “gay,” associated with Paris: through this reference, Dylan is not only alluding to a place, but more importantly, to what it connotes for his US audience.

175 A county in Ohio.

A similar example is found in Cabrel's "Il faudra que tu serves quelqu'un" (2012b), in which he translates the first line—"[y]ou may be an ambassador to England or France" (Dylan, 1979)—as "[t]u peux être un ambassadeur / Un prince florentin" [You may be an ambassador / A Florentine prince], also referring to Italy, probably with the same goal of transferring foreignness.

4.1.3. Intertextual references, overt and covert

As explained in section 4.1.1, Ranzato divides intertextual references into three subcategories (2015, p. 64). While "intertextual macroallusions shall be dealt with in two case studies (see sections 4.2.1 and 4.2.2), the discussion shall now focus on the degree of overtness of Dylan's intertextual culture specific references. In the song "Things Have Changed," Dylan refers to two fictional characters: "Mr. Jinks and Miss Lucy, they jumped in the lake" (2000). "Mr. Jinks" is the cat from the cartoon Pixie and Dixie and Mr. Jinks (Hanna & Barbera, 1958–1961), itself inspired from Tom and Jerry (Hanna & Barbera, 1940–1958), but with two mice instead of one. As the cat always fails to catch the mice because they outsmart him, one might say that he is jinxed, meaning that he has bad luck, hence Sarclo's translation "Monsieur La Guigne" [Mr. Bad Luck]. In the French version of the animation series, the character is referred to alternately as "Jinks," "Monsieur Jinks," or "Jules" (Hanna & Barbera, 1958–1961).

According to Pedersen, when there is an "official equivalent," there is no difficulty in translation, as "there is a pre-fabricated solution to the problem" (2005, p. 3). What Pedersen does not take into account is the fact that the proper name in the SC might convey additional meaning, as it may also be an adjective or a noun, while the official equivalent may not include this sense. In the case of this song, what will the translator lose by using the official equivalent? On the one hand, the name "Mr. Jinks" is probably much less famous in France than "Tom and Jerry," so that leaving the name untranslated may not be a valid strategy. On the other, finding a proper translation for the word "jinx," treated as noun rather than the name of a character, involves interpreting the character's presence in the song. If the meaning seems to be a reference to back luck, a strategy of "retention" (Pedersen, 2005, p. 4) is certainly not advised, as the French audience will not see any association with bad luck in the character's name. Sarclo must have deemed that it was less important to refer to the fictional cat than to communicate the meaning of the word "jinxed"—the reference to bad luck—which is obvious in the ST, as the word "jinx" is understandable by all.

The issue is further complicated by the association of two characters, the other being "Miss

Lucy," probably identifiable by most members of the SW's target audience, and completely obscure in the TC. The character comes from a schoolyard rhyme, *Miss Lucy had a Baby*, the melody of which inspired the song *The Merry-Go-Round Broke Down* (Duchin & His Orchestra, 1937), the "main title music" (Goldmark, 2005) of the animation series *Looney Tunes* (Schlesinger et al., 1930–1969) and *Merrie Melodies* (Schlesinger et al., 1931–1969). The combination of "Mr. Jinks" with "Miss Lucy," both evoking the golden age of cartoon animation in the US, is almost impossible to transfer. Nursery and schoolyard rhymes are probably among the most "monocultural" (Pedersen, 2005, p. 11) culture specific references possible, as they are sung to—and by—children but are not commercial products to be distributed globally. Most of the French listeners will know the melody associated with the animation series, but cannot be expected to associate it with "Miss Lucy."

The double reference in this culture specific reference is a particularly difficult case: whichever choice the translator makes is bound to involve a certain amount of bewilderment on the part of the listener. Sarclo's translation—"Monsieur La Guigne et sa chère Lucie ont plongé dans la Seine" [Mr Bad Luck and his dear Lucy have dove into the river Seine] (*Things Have Changed (Video)*, 2019)—is opaque, as there is no character named "Lucy" in *Pixie and Dixie and Mr. Jinks*, and Jinks's name is translated as "Monsieur La Guigne." This is a target-oriented choice, convergent with the reference to the French river "la Seine" instead of "the lake": here the translator adds a geographical reference where there was none, making the domesticating choice explicit.

This case also raises the question of whether the dichotomy between synchronous and asynchronous references can be applied to intertextual ones. For example, as a nursery rhyme is not associated with a specific date, should it always be considered synchronous, unless it has gone out of fashion to the point that most of the listeners are unlikely to know it? It is questionable whether a commercial production, such as *Pixie and Dixie and Mr. Jinks*, should be treated differently. On the one hand, it is produced with a target audience in mind, at one specific time, and it could be considered that it is not designed to still be relevant decades later. On the other hand, if it permeates the culture in such a way that it is part of everyone's encyclopaedic knowledge and can be referred to with the confidence that it will be understood, it becomes comparable with the nursery rhyme. The issue of the life expectancy of a song, more specifically, shall be discussed in section 4.2.1.

In the ST, both "Mr. Jinks" and "Miss Lucy" are overt references, as the author uses the names of eponymous characters, thus giving the title of the works at the same time. In "It's Alright, Ma (I'm Only Bleeding)" (1965g), Dylan makes an allusion to Hans Christian

Andersen's *The Emperor's New Clothes (1999)*: "But even the president of the United States sometimes must have to stand naked." It is covert as only the listeners' knowledge of the plot can help them detect the reference, but there is no need for it to be overt as the story is famous enough for the reference to be fairly obvious. Andersen's tale of hypocrisy and exposure is transferred by Sarclo without further explanation. He can rely on the fact that the tale is known to the French audience too, so that it will not be more covert in French than it is in English. He sings: "Mais parfois même le Président des Etats Unis / Il est à poil et on voit son zizi" [But sometimes even the President of the United States / Is naked and you can see his willy]. He could have domesticated the text, singing about the President of France, or simply have generalised it to talk about the President, but it probably makes sense to keep the President of the United States in reference to Andersen's "Emperor," as the country is in a position of domination.

An example of covert reference treated with two completely divergent strategies by different translators is presented in the comparative analysis of two adaptations of "Gotta Serve Somebody" (Dylan, 1979), in section 4.5.6. It can be considered as intertextual, as it is a reference to the recurrent line of a standup comedian. All the examples which have been analysed thus far are works in which the culture specific reference functions on the micro level. The following works require a deeper analysis on the macro level.

4.1.4. Martin-Sperry and Laurent's "Oh ! Maman": a tailor-made translation

4.1.4.1. From the honky-tonk to the whorehouse

In "Oh! Maman" (Unreleasedb), Laurent's unreleased version of Dylan's "Stuck Inside of Mobile with the Memphis Blues Again" (1966g), the translator makes choices that seem to be motivated by the artistic identity of the performer. In Verse 7, Dylan sings

> When **Ruthie** says come see her
> In her **honky-tonk lagoon**

The New Oxford American Dictionary defines a "honky-tonk" as "a cheap or disreputable bar, club, or dance hall, typically where country music is played" ('Honky-Tonk, *N.*', 2021). By extension, because of the type of music played in such places, the noun also refers to "ragtime piano music," hence the translation sung by Laurent:

Louisette me dit d'aller la voir
À son **piano**, dans un **claque**

[Louisette tells me to go and see her
At her **piano**, in a **whorehouse]**

The word "lagoon," which is usually translated with "lagune," is simply ignored, but the meaning of the noun "honky-tonk," used in the ST to modify it, is transferred both in "piano" and "(un) claque." As the forename Ruthie is difficult to pronounce in French and would probably be misunderstood by the audience, the translator domesticates it, introducing a French name instead: "Louisette." In keeping with the atmosphere of the whorehouse, the choice of the diminutive ending "-ette" may have been influenced by the name "Ruthie," a variant of "Ruth," in an attempt to reproduce the endearing effect of using a diminutive.

As Martin-Sperry uses the word "claque"—a slang word for "whorehouse"—to translate "Honkytonk lagoon," she explicitly refers to prostitution, which is a universe Laurent explored the same year with her album *On a chanté les maisons closes*, a collection of songs about prostitution written in the 19th and early 20th century (1969). As shown in section 3.1.6.9.8, the versions of Dylan's works sung by Laurent emphasise one aspect of the songs, both lyrically and musically: the evocation of lower classes, which Dylan borrows from Guthrie and Brecht, in particular. Martin-Sperry introduces the theme of prostitution earlier in the song, again much more explicitly than Dylan does. In verse 2, he sings

Well, Shakespeare, he's in the alley
With his pointed shoes and his bells
Speaking to some French girl
Who says she knows me well

Surprisingly, Martin-Sperry maintains the words "French girl" in English, which may seem contradictory if this choice is confronted with the domestication of the forename mentioned above. An expected translation could have been

Shakespeare, il est dans l'allée
Avec ses poulaines et ses grelots
Il parle à une (fille) française
Qui dit bien me connaître

As it is quite literal, the above version involves no attempt to rhyme. Neither does Martin-Sperry's translation. Instead, Laurent sings:

Avec ses poulaines et ses grelots
Shakespeare s'encanaille dans la rue
Contant fleurette à une "French girl"

Qui assure bien me connaître

[With his pointed shoes and his bells
Shakespeare is slumming in the street
Courting a "French girl"
Who claims she knows me well]

While Dylan states that Shakespeare simply *is* in the alley, the state verb—"to be"—is replaced with an action: "s'encanailler," which means "to associate with dishonest people" ("des canailles"). Additionally, while Shakespeare simply speaks to the French girl in the SW, Laurent sings that he is courting her. In the same way as Sarclo replaces the reference to Paris—"gay Paree"—with names of cities which were more exotic for his French audience (see section 4.1), Martin-Sperry draws her audience's attention to the fact that Dylan's character is a "French girl," by not translating it, as the word "française" could have gone unnoticed for a French listener. The choice to highlight the nationality of the character reveals that she thinks it is significant in the ST. In the context she creates, which is more erotic than Dylan's, perhaps she perceives this detail as contributing to the eroticism of the scene. In the SC, the word "French" is sometimes used to convey sexual undertones—e.g. "French kiss," "French letter." In this translation, the whole scene is imbued with an erotic tinge—magnified by Laurent's husky voice—which may or may not have been implicit in the ST. Therefore, the first-person pronoun "me" in the last line takes on a new significance when the song is no longer performed by Dylan but by Laurent. As the singer is associated with the trope of prostitution, having recorded a full album of songs on this subject the same year, this may have an influence on how the listener identifies the first-person narrator, as proposed by Kaindl (2013, p. 153). Thus, in the SW performed by Laurent, the French girl's claim—"she knows me well"—could be heard as an additional sign that she is a prostitute.

4.1.4.2. Dylan, Brecht, Guthrie and the *chanson réaliste*

While Dylan borrows Brecht's and Guthrie's evocation of the underdog, as mentioned above, Martin-Sperry finds an equivalence by drawing from the *chanson réaliste* genre in the TC, both through the use of slang and the reference to prostitution. As Kaindl notes, the "inventor" of the genre, Aristide Bruant, "sang in the language of the underworld, that of criminals and prostitutes" (2013, p. 153). Although Bruant is a male performer, the genre is essentially represented by female voices, as Dutheil-Pessin notes in *La Chanson réaliste : Sociologie d'un genre* (2004, pp. 49, 98). She also insists on the central place held by the evocation of

prostitution, tracing the history of the genre back to the 19th century, in what is called the "goualante":

> Le centre [de Paris] se vide de ses classes populaires, alimentant le faubourg avec son cortège de misère et de maux, banalisant l'errance, la prostitution. La goualante est le terme qui désigne toute une série de chansons des faubourgs et des prisons, issues de cette pauvreté et des formes de marginalité qu'elle engendre. Signées ou anonymes, écrites en argot sur des airs originaux ou empruntés, elles ont commencé à circuler dans les années 1840. De cette goualante des faubourgs, sortira la chanson réaliste.
>
> [The centre of Paris empties itself of its working class, dumping its trail of misery and woes on the *faubourg*,[176] where vagrancy and prostitution become commonplace. The *goualante* is the term which designates a whole series of songs from the *faubourgs* and the prisons, a product of its poverty and the forms of marginality it breeds. Signed or anonymous, written in slang to original or borrowed melodies, they started to circulate in the 1840s. This *goualante* of the *faubourg* later evolved into the chanson réaliste] (Dutheil-Pessin, 2004, p. 93).

Laurent's vocal style is also characteristic of the genre. In addition to the sociological circumstances in which the chanson réaliste was born, Dutheil-Pessin underlines the importance of a certain type of voice:

> "Goualer", c'est chanter dans les conditions de l'espace de la rue, c'est chanter un certain répertoire, mais plus encore avec un certain type de voix et un certain style : une voix rauque, qui peut être discordante et même désagréable, traînante, avec un accent faubourien, une façon particulière de manger des syllabes et d'en étirer d'autres, de déformer certaines voyelles. Goualer, c'est lancer sa voix dans l'espace ouvert de la rue, c'est tenir ce port de voix et soutenir cette puissance impliquée par le travail du chant à tous les vents et dans les ambiances animées.
>
> [The act of *Goualer*[177] implies performing in the arena of the street, it implies singing a certain repertoire, but more importantly, with a certain type of voice and a certain style: a husky voice, which may be strident and even unpleasant, drawling, with a *faubourg* accent, a specific way of eating some syllables and stretching others, to distort certain vowels. *Goualer* means projecting one's voice in the open space of the street, holding this voice and sustaining this power which signifies the act of singing in an exposed area with a lively atmosphere] (2004, p. 98).

These hallmarks of the genre raise several questions, which concern both the distinctive sound of *chanson réaliste* voices and what they connote. In terms of sounds, two of the features described by Dutheil-Pessin may indicate that this genre is an appropriate choice if the translator is looking for an acoustic equivalent of English. The fact that syllables are given either more or less prominence than they would in a standard pronunciation brings them closer to the stress patterns of English words. Additionally, as far as phonemes are concerned, the author mentions distorted vowel sounds, which is reminiscent of the diphthongs of English. In the context of adaptations of Dylan's works more specifically, the strident, unpleasant, even

176 A part of a town which is—or used to be—outside its walls.
177 Verb: to sing a *goualante*. The term belongs to the same family as "gueuler" [to yell] ('Goualer, *V.*', n.d.).

drawling voice is arguably acoustically close to the way Dylan's voice is often perceived. The drawl, in particular, is borrowed from Guthrie, as it is not at all characteristic of a Minnesotan accent. In the same way as Dylan sings as if he were supposed to be speaking, the vociferation of the "goualeuses"[178] suggest that they are screaming rather than singing. Dutheil-Pessin's insists on the fact that their voice is expected to connote the act of singing in a loud environment, which implies that this same connotation applies even when they are performing on a stage, with amplification. This observation makes it possible to establish a relationship with the characteristics of blues singers—shouting above the instruments—described by Machin (see section 3.1.6.2), as well as Guthrie's stiletto voice (see section 3.1.6.5), both borrowed by Dylan.

4.1.4.3. Domestication of a vocal costume: *chanson réaliste* as a genre equivalence?

In addition to these observations, which pertain to the acoustic features and the connotations of the *chanson réaliste* (see also section 3.1.6.9.8), it could be seen as a genre equivalence of folk music, as several parallels may be drawn between the two. Firstly, like folk music, it originates in a section of the population—characterised as rural in folk music, as poor in *chanson réaliste*—which becomes an object of romanticisation for another segment, who appropriate it. Dutheil-Pessin recounts how Aristide Bruant, considered as the father of the genre, came from a completely different background both socially and geographically: "Issu d'une famille de la petite bourgeoisie provinciale" [coming from a provincial[179] lower middle-class family] (2004, p. 119). He came to Paris and had a successful career not only as a singer but as an entertainer:

> Bruant n'est pas seulement chanteur ; homme de cabaret, il crée une ambiance, il invente, ou réinvente un style de présence fait de grossièreté et d'insulte envers son public de nantis. C'est dans cette ambiance surchauffée de Montmartre que naît la première chanson réaliste, dans cette mise en scène des bas-fonds liée à la mode de l'encanaillement des bourgeois.
>
> [Bruant is not only a singer; a cabaret performer, he creates an atmosphere, he invents—or reinvents—a type of presence made of rudeness and insults directed at his well-off audience. It is in Montmartre, in this ambiance brought to fever pitch, that the first *chanson réaliste* was born, in this performance of the underclass connected with the bourgeois fashion of slumming it] (Dutheil-Pessin, 2004, pp. 119–120).

As in the case of the folk movement, neither Bruant nor his target audience is part of the "folk."

178 The female singers who perform the *goualantes* (Dutheil-Pessin, 2004, p. 97).
179 i.e. he was neither from Paris nor from its *faubourgs*.

In terms of power relationships, it is significant also that, in a genre which mostly features female voices, it was a male performer who achieved such commercial success and is remembered as its initiator. What is originally determined by the conditions in which the genre was born, such as shouting in the street—applying both to the blues players and the *goualeuses*—is then turned into a performance, first in the *caf'conc'*,[180] then on a stage in greater halls. Other parallels with the folk revival include, precisely, the places where it was performed, which foster maximum proximity with the audience: the coffeehouses of Greenwich village on the one hand, the café-concerts of Montmartre on the other. More specifically, Bruant did not perform on a stage but moving around the tables, not so much encouraging as forcing the audience to sing (Dutheil-Pessin, 2004, p. 124). Despite the many differences between Bruant and Seeger, the importance of audience participation at the former's *café-concert* begs the parallel with the latter's declaration, mentioned in section 3.2.5, that he would "rather put songs on people's lips than in their ears" (Filene, 2000, p. 197). The very name of the genre—*chanson réaliste*—evinces how it affirms its relationship to reality, in the same way as the folk movement endorses authenticity as its core value.

Considering how marked Laurent's voice is, and the network of connotations it conveys in the TC, "Oh! Maman" provides a telling example of Desblache's posture on the place of the voice in song translation: "The quality of a voice itself and how it is replaced in the adaptation of media products is not only as important as the translation of its textual content, **it is part of the translation**" (2019, p. 196 emphasis added). Lacasse, discussing covers of male artists by female singers specifically, argues that the TW is contaminated by the persona of its new performer,[181] and that the degree of reappropriation of these songs is most often directly proportional to the evocative power of the persona of the artists who cover them.[182] When Lacasse considers the artists' persona, he does not single out the voice specifically. However, it is an important part of what the performer conveys. The notion of "vocal persona" is defined by Tagg as the "vocal representation of an individual or type of individual in terms of personality, state of mind, age, gender, nationality, ethnicity, narrative archetype, etc." (2013, p. 605). He evokes "genre-specific vocal costumes" (Tagg, 2013, p. 373), developing the costume of the "male singer-songwriter" in particular (Tagg, 2013, pp. 373–374), with examples as diverse as "Jacques Brel, Johnny Cash, Leonard Cohen, Bob Dylan, Serge Gainsbourg… Tom Waits and Atahualpa Yupanqui" (Tagg, 2013, p. 373). He argues that this

180 Café-concerts: cafés where live music is played.
181 "la chanson est contaminée par la persona de son nouvel interprète" (Lacasse, 2010, para. 10).
182 "De [sic] degré de réappropriation de ces chansons est le plus souvent directement proportionnel à la puissance évocatrice de la persona des artistes qui réalisent ces reprises" (Lacasse, 2010, para. 10).

genre-specific vocal costume is characterised by "[d]ifference and non-conformity," which may include what would likely be considered as imperfect intonation, delivery and pronunciation in other genres. In that regard, the choice to perform Dylan's songs in French with a *chanson réaliste* vocal costume, in convergence with Martin-Sperry's translation choices, is a creative form of domestication. It is unfortunate that the album was never released, as it is the only example of this kind. One male artist, Renaud, was strongly influenced by both Dylan and the *chanson réaliste* genre. The first of these influences is evident from his many references to Dylan (see section 4.6.1.3). The second transpires through his characteristic sound—the prominent place of the accordion, for instance—his physical presentation, his vocal persona and the cast of characters which inhabit his works, most of which belong to the underclass. His first album, *Amoureux de Paname*, is a case in point (Renaud, 1975a). It features the artist on the front cover with a Gavroche-like beret, and titles such as "Petite fille des sombres rues" [Little girl from the dark streets] (Renaud, 1975d),[183] the eponymous track "Amoureux de Paname" [In love with Paname][184] (Renaud, 1975b), and "La Java sans joie" [The joyless java], which narrates the compassionate story of a thief, the son of a prostitute, who was guillotined (Renaud, 1975c). It can be surmised that, if Renaud had recorded some of Dylan's works in French, the TW might have revealed the convergence of these two influences. This was never considered, although he did have the project of doing an album of Springsteen covers (Copans, 2010, p. 159). His only contribution to Dylan's works in French is his duet with Aufray on "Au cœur de mon pays," analysed in section 4.6.1.3.

4.1.5. "Oxford Town": from an implicit university to an explicit nightclub?

"Oxford Town" depicts an important episode in the Civil Rights Movement that took place in 1962, when the 1954 Supreme Court ruling *Brown v. Board of Education* was enforced at last at the University of Mississippi-Oxford. James Meredith became the first African-American student to be admitted to the University of Mississippi, a procedure which involved the intervention of the federal troops. Several songs were written about this event in response to a request from the left-wing folk magazine *Broadside* (Margotin & Guesdon, 2015, p. 68). While Phil Ochs, for example, wrote "Ballad of Oxford, Mississippi" (2010), Dylan wrote "Oxford Town". Contrary to Ochs, he mentions the names of neither Meredith nor Ross Barnett, then

183 With lyrics such as "Retourne dans ta nuit / Au fond de tes faubourgs" [Go back to your night / deep inside your *faubourg*].
184 "Paname" is a slang term for Paris (Colin & Mével, 2005d).

governor of Mississippi, the two main protagonists, possibly out of a desire to write a song that is more universal. Interviewed by Studs Terkel on Chicago radio WFMT in May 1963, Dylan declared: "It deals with the Meredith case… but then again it doesn't." (2017, Chapter 2).

Musically, the original work, surprisingly short—1:50—only features guitar and vocals. The voice conveys no form of anger such as distortion or tension, but draws its expressiveness from the fact that the singer "ventures for the first time into a range approaching two octaves" (Margotin & Guesdon, 2015, p. 68). In the liner notes of the album *The Freewheelin' Bob Dylan*, Dylan writes: "it's a banjo tune I play on the guitar" (1963f). Perhaps this remark is related to the fact that he was experimenting with open tuning (see section 1.1.1) for the first time (Margotin & Guesdon, 2015, p. 68), not in G like the most common five-string banjo tuning, but in D. Additionally, by explicitly associating the song with the banjo, Dylan may be inviting us to consider the African roots of the instrument, so as to relate it with the meaning of the song, in which the main character, also of African origin, is the victim of racial discrimination.

As early as 1965, by using guitar, drums and a tambourine, Aufray gave the song a much more dynamic instrumentation than the original. He also blows a few notes in the harmonica after each verse, perhaps an addition meant to be an explicit reference to Dylan and the context in which the song was written, so as to bridge the gap that separates his French audience from the events the text refers to. The title, "Oxford Town," is very likely to be misconstrued by a French audience as being in the UK, due to the proximity and the fame of the two British universities in Oxford and Cambridge. In the SW, Dylan explicitly mentions the state of Mississippi but only implicitly refers to the university specifically, through a synecdoche: "Come to the **door**, he couldn't get in" (verse 3). Similarly, in the 1965 version penned by Aufray and Delanoë, the authors do not refer to the university specifically. In the TW, an explicit reference could have helped the audience, as they may not have been aware of the event. In 1995, Aufray changes the French text in such a way that it does not refer to the university at all, singing "Oxford Town, une boite de nuit" [Oxford Town, a nightclub]. This alteration is unexpected, given the context in which the ST was written. As the first translation, "Oxford Town au bout du chemin" [Oxford Town at the end of the road] was very close to the ST "Oxford Town around the bend," there is no apparent justification to change this line. On the contrary, this alternative translation seems counterproductive, as rejection from educational institutions bears a much heavier social significance than from a nightclub. This revision of the text is unlikely to have been motivated by the change in the rhyme. It rhymes with the line "[ê]tre noir, c'est pas permis" [Being black is not allowed], a line which replaces the initial

translation: “Seulement parce que sa peau était noire” [Only because his skin was black]. This modification too is less accurate than the first version to transfer the line “All because of the color of his skin”. A plausible hypothesis to account for the modification of these two lines might be some form of domestication: perhaps, when Aufray wrote and recorded it the second time, he had in mind some recent events in France that involved people who were not allowed to enter a nightclub because of their skin colour. Alternatively, he may have assumed that, more generally, the French audience of the 1990s could relate to this event more easily, as being refused entry in a nightclub was a form of discrimination that they were more likely to have experienced themselves. More specifically, referring to a nightclub is probably part of Aufray’s strategy to reach out to a younger audience, a desire which he explicitly states in the liner notes (see section 4.4).

Regardless, domestication in this case is problematic, as Aufray translates a topical song which deals with a major political event in the SC. In 1965, it could be surmised that he omits to refer to the university because he considers—rightfully or not—that his listeners are aware of what happened in Oxford Town. However, in 1995, instead of narrating a situation in which the right to education is at stake, he stages the scene at a nightclub, which reduces the scope of the song—a national scandal—to an everyday news item. In addition to this surprising change of perspective, this domesticating choice in verse 3 is at odds with the rest of the text and creates a discrepancy with the explicit historical reference that constitutes the title of both SW and TW. It could be said that Aufray either domesticated the song too much or not enough, and a parallel could be drawn with the conflict between geographic and ideological recontextualisation in Mason’s translation of “Talkin’ Third World War III Blues” (see section 4.2.1).

4.1.6. “With God on Our Side”: a history

4.1.6.1. Whose side is God on? The ambiguity of a possessive determiner

As mentioned in section 3.1.6.9, Hampton describes the different voices used by Dylan from one song to another, or even in the same song (2019, p. 35). According to Hampton (2019, p. 36), in “With God on Our Side” (1964h), Dylan uses his “hobo voice,” borrowed from Guthrie, to recount his experience of living in the Midwest. In the case of this song, it could be argued that it is not the same voice that says “I’ve learned to hate Russians all through my whole life

/ If another war starts, it's them we must fight" as if firmly adhering to this creed, and who then criticises this stance with lines such as "you don't count the dead when God's on your side" and "you never ask questions when God's on your side." Attempting to transfer these different voices in translation adds an additional hurdle in a song which already poses another difficulty: the singer-translator has to deal with the choice of pronouns, as the French performer is likely to be perceived by the audience as singing from a French perspective.

In the ST, the possessive adjective "our" is given prominence in the last line of the song: "That if God's on our side, he'll stop the next war." Apart from the studio version, in which Dylan places both the stress and the musical beat on the word "side," in all the other versions, he consistently stresses the word "our." If it were spoken rather than sung, it would be treated as an occurrence of contrastive stress, and in French could be translated as "de notre côté à nous," for example. This first-person plural determiner raises the question of who exactly it is supposed to include. We can surmise that, in this concluding line, Dylan means the United States, taken as a whole, despite the fact that, in the second and third verses, he refers to two internal confrontations: conflicts between the cavalry and Native Americans, and the Civil War. As shall be examined, knowing which category of people is designated by this determiner is crucial when translating the song.

In Aufray's version (1965d), he uses the pronoun "nous" [we] as if he were himself singing from a US perspective. This is not exceptional in translation and would be the case in any novel, but as far as songs are concerned, it raises other issues because the singer-translator, while performing, is also perceived as the origin of the message (see section 3.1.6.8), creating an uncanny discrepancy in the case of this song.

In verse 1, Aufray sings "Je sais qu'en Amérique / Dieu est à **nos** côtés" [I know that, in America / God is on **our** side], which may leave the listener wondering who the possessive adjective "nos" refers to. Conversely, in verse 2, when Dylan sings "Oh the history books tell it, they tell it so well / The cavalries charged, the Indians fell," Aufray sings "Je l'ai lu dans l'histoire / **Les Américains** / Se couvrirent de gloire / Contre les Indiens" [I have read it in history / The Americans / Covered themselves with glory / Against the Indians], this time referring to "the Americans" in the third person. Does he do so because he is singing from a French perspective—in which case it is in contradiction with the translation choice in V1? Or can we consider that he refers to them in the third person because the Americans in question are those of the past, the narrator's ancestors, transferring "the **cavalries** charged". In both cases, the expression "les Américains" used to refer to the members of the cavalry amounts to including only US citizens of European descent while excluding the "Indians," identified as

the enemy. Aufray's choice may be a way to put words in the mouth of the Midwesterner who is supposed to be narrating the song. Aufray makes it obvious that he does not endorse this exclusion himself when the next line condemns the genocide of Native Americans even more vehemently than Dylan does. He translates "[t]he cavalries charged, the Indians died" in these words: "Ils les massacrèrent, le cœur bien en paix" [They slaughtered them with a peaceful heart]. The choice of the verb "massacrer" [to slaughter], especially in conjunction with the contrasting noun "paix" [peace], makes a stronger statement than the ST. It is reinforced by the active structure, which puts the blame on the "Americans" in a sweeping statement, more urgently than the two intransitive verbs used by Dylan: "the Indians **fell**" and "the Indians **died**." The voice used in this passage may be the voice of the "Greenwich village lefty," to borrow Hampton's words (2019, p. 37).

As has been shown, the issue of pronouns is related to the fact that the performer's presence leads the audience to perceive his words as originating from him rather than as the lyrics of the translated author. The second concern in this song is the result of the discrepancy between the geopolitical position of the United States and France. As Dylan's own revisions manifest the attention he pays to the evolution of global politics, the various French recordings shall be explored diachronically.

4.1.6.2. Dylan's evolving relationships with Germany and Russia

In verse 5 of the studio version and subsequent versions, Dylan sings "Though they murdered 6 million" (1964h, 2017i; 2004b), but on 4 November 1975, during the concert at the Civic Center in Providence, RI, he sings "They murdered 12 million" (2019). This shift could indicate that he does not only wish to refer to Jewish victims of the Holocaust, preferring to include other—non-Jewish—victims, possibly as he wants his message to appear universal, steering clear of potential accusations that he might have a personal grudge against Germany because of his Jewish descent. 19 years later, when he sings the song on MTV in November 1994 (Dylan, 1995d), he chooses to make no reference to the Germans, simply deleting the verse.

Concurrently, his performances of the song show an evolution in the next verse, in which he sings "I've learned to hate the Russians all through my whole life." In the 1975 concert mentioned above, he expands the verse, singing "I've learned to hate Russia and China and Korea and Vietnam and Bulgaria and Poland and South America and Cuba all through my whole life" (Dylan, 2019), which generates strong supportive reactions from the audience. His alteration of the verse makes the reference to anti-communism and the Cold War even clearer

than in the original studio version. He probably adds this list of countries out of a desire to denounce US politics all around the world. He refers to South America, two years after the military coup in Chili which saw the death of Salvador Allende, forcefully replaced by Pinochet. Another coup, this time in Argentina, was to follow the next year. As could be expected in 1975, only 7 months after the fall of Saigon, the reference to Vietnam in particular elicits a strong reaction from the audience. Here again, when he sings the song on MTV, 5 years after the collapse of the Berlin Wall, this verse is deleted. After the verse which concerns World War I, Dylan moves on to singing about "weapons of chemical dust," evoking the threat of World War III.

4.1.6.3. Aufray and Delanoë's editing

Concerning Aufray's translation, to begin with, he has deleted three verses, singing only 6 out the 9 in the ST. The reason for deleting verse 3, in which Dylan refers to the Spanish-American war, is rather obvious, as most of his French listeners have probably never heard of it. He also removes verse 6, about learning to "hate the Russians," which is very relevant for Dylan's audience, considering the important anti-Russian sentiment in the US, but would not be relevant for the French audience. As this verse was deleted by Aufray and Delanoë in their 1965 version, there can be no diachronic comparison between Dylan's revisions and Aufray's. Finally, verse 4 is also left untranslated by Aufray. This is much more surprising as it is about World War I, which arguably concerns his French audience even more than it does US listeners, as France experienced occupation and war on its soil. Several hypotheses can be made, possibly even combined. He may simply not have managed to translate it as satisfactorily as he wished; he may have considered that this verse did not include any additional idea which made it worth translating; or he may have wanted to shorten the song so as to make it playable on the radio, which is common practice. The SW is more than 7 minutes long, while Aufray's studio version is less than 5 minutes long. Another possibility is that, as mentioned above, the trauma of the First World War, among both veterans and civilians, was still present in France, much more so that in the United States, with many survivors still alive. Aufray may have been reluctant to sing the words conveyed in this verse—i.e. that there was no reason for fighting—thinking that it would have been offensive to veterans in particular. In an interview on Catholic channel KTO on 3 October 2020, he explains the value of the military service and the merit of giving one's life to serve one's country (*Hugues Aufray*, n.d., 28:00-29:00). He has also expressed that this was a position he shared with Dylan, who had dissociated himself from Joan Baez and fought

shy of protests against the conflict in Vietnam after witnessing the disrespect shown to Vietnam veterans and understanding that it was not an imperialistic war but one which was fought to protect part of the people against communism (H. Aufray, personal communication, 24 March 2021).

Aufray's editing reduces the scope of the SW. Dylan sings a universal anti-war song, written from a US point of view, with the specific enemies of the country in mind—that is, those who were enemies at the time of writing. Aufray is more specific, denouncing the genocide of Native Americans, the Nazi Holocaust and the threat of nuclear war. Contrary to Dylan, he never alters the text to adapt to the changing geopolitical situation. He continues to sing the verse about World War II and the Holocaust when he records a second studio version in 1995, one year after Dylan has chosen to obliterate it. Consistently, he also sings it two years later in his concert at the Casino de Paris. Contrary to Dylan, he does not change the number of victims from 6 million to 12 million, as he never gives any number, singing "De toute une race humaine / S'ils ont fait un bûcher" [A whole human race / They have burned at the stake]. The indefinite determiner "une" indicates that he is not referring to *the* human race but to one category, which is coherent with Dylan's initial choice of only referring to the Jewish Holocaust. The only alteration Aufray has ever made to this text is in verse 4, about the atomic bomb. Instead of singing "N'ayons **pas** de scrupules" [Let us have **no** scruples], he sings "N'ayons **plus** de scrupules" [Let us have **no more** scruples]. While it is unclear how this minor change might have an impact on the song, the fact that Aufray sings it consistently in 1995 and 1997 could indicate that this alteration is important to him. The negative adverb "plus" seems to suggest that, in past wars, people in charge—generals? politicians?—may have had more scruples than they do today. Perhaps this choice is consistent with his decision of not addressing World War I, as he may feel uncomfortable singing that there was no reason for fighting in that particular conflict, out of respect for the veterans.

In the concluding verse, instead of wishing that God will "stop the next war," Aufray uses a modulation, wishing that God will give us a well-deserved peace. He sings "Que Dieu nous la donne / cette paix méritée / Que Dieu nous la donne / S'il est à nos côtés" [May God give us / This well-deserved peace / May God give it to us / If he is on our side]. The repetition of the phrase "Que Dieu nous la donne" is the consequence of Aufray rhyming twice as much as Dylan, hence writing 8-line verses—with shorter lines—rather than 4-line verses. Doubling the rhyme in this way is common not only in Aufray's translations but also in Cabrel's, for example. The issue of "overrhyming" is discussed in section 4.5.1. What is surprising is the way the singer introduces the word "paix" at the beginning of this last verse: "Maintenant j'abandonne

/ Je suis trop fatigué / Ma tête résonne / Je cherche la paix" [Now I give up / I am too weary / (Words?) resound in my head / I am looking for peace]. The word "peace," placed after the narrator's expression of weariness, is more likely to be interpreted as "peace of mind" than as "the absence of war". As a result, the modulation that follows—mentioned above—which causes Aufray to re-use the noun "peace" instead of the more explicit noun "war" used by Dylan, introduces confusion. This is all the more true as Aufray precedes the word with a demonstrative adjective—"cette paix" [this peace]—suggesting that the repeated word is to be construed in the same acceptation as its predecessor. The lines "Ma tête résonne / Je cherche **la paix** / Que Dieu nous la donne / **Cette paix** méritée" seems to mean that the narrator wishes God would give us the peace of mind that we deserve, rather than put an end to war. The word "peace" is already introduced with this acceptation in verse 2 when Aufray refers to the genocide of Native Americans, as mentioned above: "Ils les massacrèrent / Le coeur bien en paix" [They slaughtered them / With a peaceful heart].

4.1.6.4. New performances: different choices across the Atlantic

Ribeiro covered Aufray's version in 1967 (1967). She sings it very differently. Her vocals convey more anger, which is manifest on words such as "massacrèrent" [slaughtered]. Her performance, along with the arrangements, display a strong desire to imitate Dylan. This is audible not only through the omnipresence of the harmonica, even during the verses—at the same time as her voice—but also through her singing style, which oscillates between singing and speaking, resulting in important alterations in the melody. Ribeiro deletes verses 3 and 5, shrinking Dylan's long ballad even further, reducing it to less than half the duration of the ST. The two verses she deletes are one which concerns the Second World War and one with religious references, questioning whether Judas Iscariot also had "God on his side". As her version is one of four songs released on an EP, the motivation for the deletion may be that the song was too long to fit on the record.

The verse about the betrayal of Jesus by Judas is also excluded from the cover recorded by the Fransaskois[185] band Hart-Rouge on the tribute compilation "A Nod to Bob" in 2001 (2001). The band sings mostly in French, although sometimes in English too, with female vocals reminiscent of Mouskouri's Dylan covers. Their cover of Dylan is sung exclusively in French, the only significant alteration to Aufray's text being the deletion of verse 5 mentioned above. Like Aufray, they sing the verse about the responsibility of Germans in the Holocaust, which

185 Canadian francophones living in the province of Saskatchewan.

Dylan has expunged. As for the French translators rendition of "the cavalries" by "les Américains," Aufray and Delanoë originally meant it to refer to non-native US dwellers. When the song is performed from the perspective of a Canadian band, it resonates differently, as Canada is also part of the American continent. This discrepancy raises the question of the visibility of the translator, which can be obscured by that of the performers: the reception is likely to be different if the audience assumes the performer to also be the translator, if not the original writer of the lyrics. In this specific case, the song is on a tribute album to Dylan. Listeners who have not heard any of Aufray's versions are likely to take it for granted that this is a translation by Hart-Rouge, unless they consult the liner notes. It is less and less likely that they will do so in the 21st century, with the preference of streaming over physical formats. Song translation is made more complex by the impossibility of relying on footnotes, but at least, liner notes on LPs and CDs can provide context, which is particularly important when dealing with culture specific references.

4.2. Translating humour based on culture specific references

This section focuses on how to transfer humour in song translation, more specifically when it is based on the expected knowledge of the SW audience. Other forms of humour can be found in songs, which may rely on language itself, for example, as Low exemplifies in "The Pentathlon Approach to Translating Songs" with Brel's "Les Filles et les chiens" (2005, pp. 203–205). These have their own difficulties, such as re-creating similar alliterations and double meanings. Some examples of language-based humour, such as puns, may also be found in the following two case studies, but the focus is on the cultural obstacle of translating a song which so heavily relies on a SC reference on a macrotextual level. The role of humour in the SW needs to be taken into account by the translator: is the goal simply to make the audience laugh? Is the song meant to lampoon the behaviour of a specific section of the population, as in Dylan's "Talkin' John Birch Paranoid Blues" (1991f)? The two works considered in this section contain central elements of political satire, related in particular to anticommunism in the US in the 1960s.

As shall be demonstrated, the hurdle is even greater in topical songs, in which the references are anchored in a very specific time and place. It may be useful to examine this difficulty in the light of Pedersen's "transculturality" parameter (2005, pp. 10–11). According to him, of the three levels of transculturality—transcultural, monocultural, microcultural—the obstacle is the greatest when the references are monocultural (Pedersen, 2005, p. 16). If it is transcultural,

the TC audience is likely to be familiar with the reference, and if it is microcultural, it is probably not central in the ST, or else the target audience could not understand the text. If the target of the ST is a very precise segment of the SC population—fans of Dylan, for example—the TT is likely to address the same segment in the TC, hence they will understand the microcultural reference too, as they share the same specific knowledge. In the case of topical songs, the problem may present itself differently: the culture specific references are part of the encyclopaedic knowledge shared by a majority of the SC population at the time the work is created, but this knowledge is then greatly reduced in a very short time, so that, even in the SC, a significant part of the humour would not be understood anymore. A fertile comparison can be made with standup comedy: jokes about politicians have approximately the same lifespan as the politicians' themselves, or rather, the—usually much shorter—time in which they are in the limelight. Some of these jokes may even refer to one specific sentence, widely echoed by the media for one or two weeks, but forgotten six months later. This is also true when the humour parodies a sentence found in TV commercials, for example. The lifespan of standup humour may be even shorter in the 21st century as the social media provide an echo chamber which surpasses the traditional ones. The comparison between topical songs and standup humour is particularly appropriate in the case of Dylan's early works, as the way he presented his songs in coffeehouses in Greenwich village was very similar to standup. In *No Direction Home: the Life and Music of Bob Dylan*, Shelton refers to this aspect of Dylan's performing skills as "his control of humor and timing" (2011, Chapter 3). The biographer associates this quality with Dylan's use of the talking blues form, comparing him with Leadbelly, who "often talked his way into a song" (Shelton, 2011, Chapter 3). Thus, Shelton draws attention to the fact that, in Dylan's production and performance at that time, the line between singer-songwriter and standup comedian is blurry.

These remarks about the short lifespan of culture specific references do not apply to the entirety of the humour in "Motorpsycho Nitemare" and "Talkin' World War III Blues": for example, with hindsight, references to Hitchcock's *Psycho* can easily be understood today, as the film is still considered a landmark in the history of cinema. As for travelling salesman jokes, it is slightly more difficult to establish the proportion of the SC population for whom this reference is still meaningful in the 21st century. While Tony Attwood states that these were "lighthearted jokes from the 1920s on to the 1960s" (n.d.), Sarah McHone-Chase, in *American Myths, Legends, and Tall Tales: An Encyclopedia of American Folklore*, describes the "Farmer's Daughter" as much more persistent trope (2016, p. 364). In the case of the technological inventions alluded to in "Talkin' World War III Blues," specifically related to

the Cold War and the threat of nuclear attacks, a lot of them have probably been long since forgotten, possibly even by those listeners still alive to talk about that era.

The possibility that the longevity of certain songs might be limited, even in the SC, raises the issue of the difference between translating these works synchronically—Aufray's "Cauchemar psychomoteur"—or diachronically, as in the case of Mason's "Talkin' World War III Blues" and Sarclo's retranslation of "Motorpsycho Nitemare." Significantly, as the latter is translating the song in the 21st century, he takes a minute to introduce the song on stage, explaining that the song is about the right to bear arms, freedom of speech, and jokes about a travelling salesman and a farmer's daughter. In 2018, he does not need to mention *Psycho* at all in his presentation, counting on his audience's knowledge of the film and thus preserving an element of surprise. Dylan has never performed this song on stage (Margotin & Guesdon, 2015, p. 124), but his US audience certainly would have needed no introduction when it was released in 1964. Should it be assumed that Aufray's translation does not require such an introduction because it is released only a year after the SW? Can his audience really be expected to understand the SC references? Arguably, they will probably grasp the allusions to Hitchcock's *Psycho*, which are transcultural. The travelling salesman joke on which the plot rests, on the other hand, is unlikely to be understood by a French audience—if it is transferred at all.

The difficulties involved in transferring humour may be compensated by the translators enjoying more leeway. In *Music and Translation: New Mediations in the Digital Age*, Desblache observes that "[i]n popular music, singable translations tend to take more distance from the original, musically and semantically" (2019, p. 251). She goes on to discuss the example of the song "Comme d'habitude" (François, 1967), which was famously adapted and retitled "My Way" in 1969, with a completely different subject matter (Sinatra, 1969). While this freedom may be applicable to popular music in general, some factors may condition the licence that translators take with certain works. For example, Low notes that, in songs which "welcome verbal play (often present in the ST)," translators are allowed to "use a wider 'box of tricks' than can be used in serious songs" (2005, p. 205). He adds that the coinage "out-vibrato," a verb he invents in one of his translations, "would surely ruin the tone of a serious song" (Low, 2005, p. 206).

The fact that the translators' strategies differ when they are confronted with a song that is not "serious" finds an illustration in the translation of "If You Gotta Go, Go Now (or Else You Gotta Stay All Night)" by the British band Fairport Convention (1977a). The liner notes of *The Bootleg Series, Vols. 1-3* indicate that the SW "always got a good audience response for its

mid-‘60s risquéness,” and was used at the Philharmonic Hall Halloween concert “to provide some much needed light relief between two other compositions, both of them long, wordy, serious songs—‘Gates of Eden’ and ‘It’s Alright Ma (I’m Only Bleeding)’” (Bauldie, 1991, p. 31). The spectators burst into laughter and applause as soon as the chorus is presented for the first time, and after certain lines—“It ain’t that I’m wanting anything you never gave before”—some of which act as punchlines: “you keep asking me what time it is” / “I don’t want you thinking that I haven’t got any respect” / “it’ll be too dark for you to find the door.” The fact that Dylan consistently left the song in the same position in the set throughout his following UK tour in 1965 may confirm that it fills a function—i.e. comic relief. Dylan jokes about it at the end of the song in the concert at Free Trade Hall in Manchester on 7 May, 1965, saying “that was called ‘The Gates of Eden’” (2017d), perhaps to make an explicit reference to the song’s sexual content by referring to 7th heaven, or to the nakedness of Adam and Eve, and to draw attention to the fact that his repertoire is not only made of “serious” songs such as “Gates of Eden” (1965d).

Two factors seem to be at work in the translator’s choice of strategies for this song—the humour and the relatively low status of the SW—at least in the case of the adaptation by Fairport Convention—“Si tu dois partir” (1977a)—which is musically very different from the SW. Nicol, one of the founding members of the band, explains that the only reason the band took the liberty of being so “reckless in turning it upside down” is that the SW was unknown at the time (Unterberger, 2003, p. 162). Although Dylan had started performing it on stage in the autumn of 1964 (Bauldie, 1991, p. 31), the song had only been released as a single, manufactured in the Netherlands and distributed in Benelux in 1967 (Björner, n.d.). Nicol argues that they would not have “been so libertarian with it” if the song had been on Dylan’s album *Another Side of Bob Dylan* (1964b) because “he was on a pedestal at that time” (Unterberger, 2003, p. 162).

Nicol does not seem to think it worthwhile to take into account the two pre-existing versions of the song, as they were covers[186] and thus do not have the status of an original. In the case of Fairport Convention, it seems to have been a deliberate choice to avoid covering any of Dylan’s more famous songs, either in English or in French: the album *Unhalfbricking* also incorporates two other songs by Dylan who had not appeared on any album before: “Percy’s Song” and “Million Dollar Bash” (1977b). Musically, the Cajun version they perform was imitated by Aufray when he retranslated the song in 1995, perhaps because he felt that the atmosphere was

186 One by The Liverpool Five (1965), released in the USA with very little success, and the other by the British band Manfred Mann (1965), which had reached #2 in the UK (Unterberger, 2003, p. 162).

perfectly adapted to convey the humour of the song (1995o). One example of Aufray's transfer of humour—"Rainy DayWomen #12 & 35"—has been analysed in section 2.2. The song is related to Dylan's personal situation[187] rather than a cultural reference.

4.2.1. Domesticating US politics: an impossible challenge?

The analysis of "Talkin' World War III Blues" shall focus on three specific issues. The first is the importation by Mason of a very specific musical form which is associated with humour in the SC and completely absent from the TC. The second aspect which shall be scrutinised is the possibility of translating Dylan's distinctive brand of humour. The last issue is related to the possibility of domestication in this specific opus.

4.2.1.1. The talking blues: a form inherited from Guthrie, imported by Mason

"The audience responded more to Dylan's wit than to his slow, serious, intense material. Audience reaction led him to play Chaplinesque clown"
(Shelton, 2011, Chapter 3).

The form of the talking blues is one of the most obvious manifestations of Guthrie's influence on Dylan at the beginning of his career. It is a mostly logocentric form in which music is in the background. Usually, the musical accompaniment is limited to an acoustic guitar, and sometimes a harmonica, as in Guthrie's "Talking Columbia" (1998c), and in "Talkin' World War III Blues" (Dylan, 1963i). Shelton describes the talking blues as "speech delivered against simple guitar background" (2011, Chapter 3). He states that the form was born in the 1920s with the song "Talking Blues" (1987), by a South Carolina singer named Chris Bouchillon (Shelton, 2011, Chapter 3). Blues is characterised both musically—by its typical twelve-bar chord structure—and lyrically, by the message it conveys, typically a sad one. Neither of these two characteristics can be applied to the talking blues. Yet, an important common point between the two can be found in the way the harmonic structure serves the text in the traditional blues form. Starr explains that "[t]he compatibility of the harmonic plan with the traditional three-line blues stanza is evident: it assures that the lyric repetition in the second line will be freshened by different music, and that the crucial third line will have its own distinctive harmony" (2021, p. 78). Similarly, in the talking blues, the fact that the performer

187 Arguably, this could be considered as a microcultural reference (Pedersen, 2005, p. 11).

recites the text rhythmically, except for the last line of each verse, is critical as it act as a punchline, and thus needs to be singled out.

According to Shelton, "[t]he exact origin of the form is unknown, but it can be found in the 'preaching' introductions to black gospel songs" (2011, Chapter 3). The logocentrism of this form has consequences in terms of rhythm and tone: as the words are spoken and not sung, they acquire the same status as in a conversation, allowing the listeners to focus on the meaning of the words without being distracted by musical features such as melody. It also permits the singer to stress some words more than others—which is much more difficult to achieve when constrained by a melody—or to slow down or make a pause before an important word without having to consider whether words fall on the right beat. For instance, the singer can use contrastive stress, which, as mentioned in section 1.4.5, is usually difficult to achieve when singing. This is the case in verse 11, where it is employed twice: "But mine was a little different, you see / I dreamt the only person left after the war was *me* / I didn't see *you* around." As is usually the case, the translator transfers it syntactically: "Mais les miens n'étaient pas tout à fait pareil, tu vois / Car la seule personne qui restait après la guerre, **c'était moi** / **Toi**, j't'ai pas vu."

Other musical forms can be found in different musical traditions, in which the lyrics are spoken and not sung, such as the stories narrated by the griots in Africa, usually accompanied by the kora[188] or the kalimba.[189] In the USA, at the beginning of Dylan's career, the talking blues is the musical form which is the closest to the spoken word. Guthrie developed the form in such a way that the talking blues came to be readily identified as "vehicles for folk humor" (Shelton, 2011, Chapter 3). More specifically, Guthrie borrows considerably from cowboy jokes, which he must have exposed to, considering his social background. In *Woody Guthrie: A Life*, Joe Klein makes the following statement about Guthrie's family: "They were a rowdy bunch, the sort of people who actually did all the things that cowboys are supposed to do: they herded cattle, shot bandits, played the fiddle and guitar around the campfire, and didn't talk much" (1980, p. 1).

Cowboy humour is characterised by the presence of tall tales and amplifications. In *American Myths, Legends, and Tall Tales: An Encyclopedia of American Folklore*, Zachary Q. Metcalfe, defines tall tales as "stories that have been embellished with exaggerated or implausible components, presented as though they had actually occurred," describing them as

188 A West African stringed instrument between the lute and the harp.
189 Sometimes called the "thumb piano," an African instrument which is a lamellophone played with the thumbs.

"typically humorous and good-natured" (2016, p. 913). He traces their origins back to the American frontier:

> In the United States, the tradition of the tall tale is thought to have originated with the frontier stories of explorers and adventurers who shared their harrowing adventures upon returning. However, these stories were often embellished to make the teller seem more courageous, brave, or superhuman, especially when the story was told during a bragging contest between American frontiersmen" (Metcalfe, 2016, p. 913).

The closest French equivalent could be the "blagues de Marseillais," jokes about the inhabitants of Marseilles, who have the reputation of exaggerating. The trigger is the same: it is the overstatement in the joke that gives rise to the laughter. In *Pratiques et représentations de l'humour verbal: étude sociolinguistique du cas marseillais*, Médéric Gasquet-Cyrus contends that the adjective "Marseillais" has become a synonym for "exagérateur" [exaggerator] (2004, p. 582). However, considering these jokes as a cultural equivalent would be excessive: Gasquet-Cyrus shows that the inhabitants of Marseilles are also associated with a number of other characteristics (2004, p. 582).

Several of Guthrie's works may have influenced Dylan's, such as "Talking Hard Work," in which he gives a list of diseases that he allegedly caught: "Crossed three deserts, I got the fever, sun stroke, Malaria, blue / Moonstruck, skeeter bit, poison ivy and the seven year itch / And the blind staggers, I was give up for less, lost and dead" (1997). In "Talking Columbia," he tells a very unlikely story about the political life of the salmon fish: "Them salmon fish is mighty shrewd / They got senators and politicians, too / Just about like the president. They run every four years" (Guthrie, 1998c). Using the form consistently, Guthrie gave it some distinctive characteristics that defined the form very specifically. It comes as no surprise that Dylan should have borrowed it, considering how he used humour in and between his songs to create a connection with his audience, giving performances that were close to a standup act. Shelton underscores the importance of these songs in Dylan's early career: "As much as his sad songs could touch, it was still the comic routines, the talking blues, to which the audience responded most warmly" (2011, Chapter 4).

In the song "Talkin' World War III Blues," the protagonist goes to see his psychiatrist to tell him about his dream of a nuclear apocalypse, a very common theme in the 1960s. A number of Dylan's songs relate to dreams. This may be explicit in their title, as in "I Dreamed I Saw St. Augustine," "Series of Dreams" and "Bob Dylan's Dream." Other works have dreamlike qualities, such as disrupted narratives which function by association—like dreams—rather than following a chronological order: this feature can be observed in some verses of "Highlands,"

for instance, in which the storyline is interrupted to reflect the narrator's thoughts. In "Talkin' World War III Blues," the narrator announces in the first line that he had a "crazy dream," then proceeds to narrate it in an embedded story. The lack of coherence in the narrative allows the translator to take some liberties. Mason changes the order of some verses and even deletes two of the 13 verses, probably due to the important amount of culture specific references they contain. As an admirer of Beckett, his initial intention when he arrived in Paris at the age of 19 was to write for the theatre (*Roger Mason et Son 'Blues de la poisse!' | 5 planètes*, n.d.). Humour holds an important part in his own works. He is very familiar with Guthrie's work, having translated several of his songs and participated in a tribute concert in 1978 (Various Artists, 1978). Mason explains how he came to record his first talking blues

> Un journaliste bien connu a écrit dans une revue musicale française, qu'il n'était pas possible de faire un blues parlant, parce que la langue française n'avait pas de rythme. J'ai pris cela comme un challenge. Dans un livre de Woody Guthrie, Pete Seeger, et Alan Lomax (*Hard Hitting Songs for Hard-Hit People*), la première chanson était un blues parlant qui s'appelait "Arkansas Hard Luck Blues". C'était par un chanteur peu connu nommé Lonnie Glossom (Perfect Records, Matrix C 1543-1). J'ai traduit, adapté, et retravaillé la chanson en français, utilisant des références familières à tout le monde de l'époque. "J'ai donné pour le SNCF, l'ORTF, la TVA, le RATP, le TMS, le SOS, et le SVP"
>
> [A famous journalist wrote in a French music magazine that it was not possible to write a talking blues because the French language had no rhythm. I took it as a challenge. In a book written by Woody Guthrie, Pete Seeger, and Alan Lomax (*Hard Hitting Songs for Hard-Hit People*), the first song was a talking blues entitled "Arkansas Hard Luck Blues." It was by a little-known singer named Lonnie Glossom. I translated, adapted, and reworked the song in French, using references which were familiar to everyone at the time: "I gave for the SNCF,[190] the ORTF,[191] the TVA,[192] the RATP,[193] the TMS,[194] the SOS, and the SVP"][195] (*Roger Mason et Son 'Blues de la poisse!' | 5 planètes*, n.d.).

The song, entitled "Le Blues de la poisse," was released on his first solo album in 1971 (Mason, 1971b), which includes a translation of Guthrie's "Mean Talking Blues," entitled "Blues de la méchanceté" (Mason, 1971a). It is no surprise that, after translating Guthrie's humour, Mason should turn his attention to Dylan's, applying the same domestication strategy as in his other adaptations of talking blues songs, in order to create a connection with the target audience. Low insists that "the argument in favour of translating songs at all is particularly strong in the case of comic songs—with them, the need for the audience to understand the

190 The "Société Nationale des Chemins de fer Français" is the French national railroad company.
191 The "Office de la Radiodiffusion-Télévision Française" was the French broadcasting service.
192 VAT (value added tax) in English.
193 The "Régie Autonome des Transports Parisiens" is the public transport system in Paris.
194 Here, Mason may have meant "Tétraméthylsilane," "Troubles musculosquelettiques," "taux marginal de substitution," or possibly another acronym which would have been obvious to the audience in 1980.
195 S'il vous plaît / Please.

words is particularly great" (2005, p. 206). Immediacy is key: the listener must understand the references easily, so as to appreciate the humour in real time, hence the choice of domestication. Mason transposes the scene to France, seeking to trigger the same reaction from the French audience as the SW does. He attempts to re-create the same type of humour he thinks Dylan would create if he were writing in French: sometimes absurd, often sarcastic, and charged with political undertones. The cultural equivalents include, but are not restricted to, geographical references. There are also allusions to commercial goods used in France, and cultural elements that belong to the everyday life of French people.

Other modes contribute to the atmosphere of the song: music and voice. Dylan's fingerpicking style is inherited from Guthrie. According to Shelton, "Guthrie and Dylan generally used Carter family guitar style, with either a flat pick or thumb and forefinger. A bass note is hit, followed by a downward brush across the first three or four strings, and then an upward brush" (Shelton, 2011, Chapter 3). Part of the humour comes from the discrepancy between the joyful atmosphere created by the music, and the bleak theme of the song, expressed in the title. The role played by the music is further enhanced in the TW by Mason's fingerpicking style: borrowing more from bluegrass than from Guthrie (Sarclo, personal communication, 14 June 2018), it is even more cheerful and bouncy. In addition, Mason's American accent sounds exaggerated. This is an element of foreignisation which counterbalances the domestication strategy in the text, reminding the listeners that they are listening to a translation. The overemphasis he puts on his accent adds another layer of humour for the French audience, particularly appropriate in a song form based on exaggeration. For instance, he deliberately pronounces the first name of Abraham Lincoln with a diphthong on the initial "a." Moreover, he mispronounces the brand of the car—changed from Cadillac to Citroën—pronouncing the "ën" with the sound /ɛ̃/ instead of /ɛn/, playing the role of the foreigner who desperately wants to pronounce the French /ɛ̃/. After 15 years of living in France, there can be little doubt that Mason knows how to pronounce the name of this famous brand. Mason adds verbal elements to the text to accentuate a merry context, for example, when he translates the lines "[a]nd walked on down the road / It was a **normal** day" as "[e]t j'ai descendu la rue **en chantant** / C'était une **bonne** journée" [And I walked down the road, **singing** / It was a **good** day].

4.2.1.2. From psychoanalysis to politics: madness and collective frenzy

The song is a series of anecdotes. In typical talking blues style, part of the lyrics are recited to a regular rhythm, but not the punchline. Here are two examples, taken from verses 2 and 3:

> He **grab**bed my **arm**, **I** said **ouch**
> As I **lan**ded **on** the psychi**a**tric **couch**
> He said, tell me about it
>
> Well, the **whole** thing **star**ted at **three** o'clock **fast**
> It was **all o**ver by **quar**ter **past**
> I was **down** in the **sew**er with **some** little **lo**ver
> When I **peeked** out **from** a **man**hole **co**ver
> Wondering who turned the lights on us

While the syllables in bold fall on the beat, the last line is recited freely. The contrast between the two, as well as the attention paid to the timing of the last line, may give the impression that, while the main body of each verses is part of a narrative accompanied by music, the performer interrupts the narration regularly, breaking the fourth wall to address the audience and comment on the story he is telling.

Mason draws attention to this aspect in the first verse. Dylan sings:

> I went to the doctor the very next day
> To see what kinda words he could say
> He said it was a bad dream
> I wouldn't worry 'bout it none, though
> Them old dreams are only in your head

In the ST, it is unclear whether the two lines are pronounced by the doctor, addressing the protagonist, or by the narrator, suddenly addressing the audience. Mason clearly opts for the second option:

> Le lendemain j'suis allé voir mon toubib préféré
> Pour voir c'qu'il allait en dire et c'qu'il en pensait
> Il m'a dit qu'il pensait que c'était un mauvais rêve
> Mais ça **m**'inquiétait pas trop
> Vous savez, ces rêves, c'est seulement dans la tête.
>
> [The next day, I went to see my favourite quack
> To see what he would say and what he thought about it
> He told me he thought it was a bad dream
> But it didn't worry me too much
> You know, these dreams, it's only in your head]

By switching to the indirect speech and using the first-person personal pronoun, Mason makes it clear that it is the narrator who is not worried, and that he is addressing the audience to comment on the story. The observation made by the journalist, which Mason refers too in the quotation (see section 4.2.1.1), concerns the rhythm inherent in the SL. Significantly, when

Mason takes up the challenge of importing talking blues pieces, he does not try to reproduce this alternation of rhythmical and free text. There is no real contrast in his adaptations between the main body of the verse on the one hand, and the punchline on the other hand. Still, he manages to keep them apart by allowing for pauses before each punchline. As the journalist observed, the rhythmical singing found in the talking blues is made possible by the stress patterns of the English words. In French, it would sound unnatural to mark the beat this way. Arguably, while the talking blues did not catch on in France, another form involving a rhythmical way of reciting a song, rap, was imported later.

The dream trope allows Dylan to develop a plot that includes humour about doctors—psychiatrists, more specifically—which is all the more efficient as the psychiatrist is seen through the eyes of a patient who is made to appear foolish, through expressions such as "hold it, Doc, a World War passed through my brain" (verse 2), in which the term "brain," referring to the physical organ, is employed instead of the more abstract "mind." Dylan first creates an intellectual hierarchy between the two characters, setting expectations to better lampoon the doctor. For example, in the first verse, the lines "I went to the doctor the very next day / To see **what kinda words** he could say" make the protagonist appear foolish because of the way he expresses himself, and prepare the listener for the next line, in which the scientific words used by the psychiatrist are "bad dream." The way Dylan derides the doctor is reminiscent of the tone commonly used by Molière in plays such as *Le Médecin malgré lui* (*The Doctor in Spite of Himself*) (1666/2012). More recently, it is also found in *Knock ou le Triomphe de la médecine* (*Knock*), by Jules Romains (1923/1991), famously adapted to the screen by Guy Lefranc in 1951 (1951).

The expression "what kinda words," which reduce the patient's expectations to just finding the right scientific words for each disease, is not transferred as explicitly by Mason. However, he compensates this loss in the next verse by infusing humour about doctors and medical jargon. While Dylan sets the light-hearted atmosphere of the opus, rhyming an onomatopeia—"I said **ouch**"—with the "psychiatric **couch**," Mason translates with "divan" [couch] with "psychanalytiquement parlant" [psychoanalytically speaking]. This pedantic expression contrasts with the mundane succession of verbs in the preceding line: "Là, il m'attrape, il m'emmène, il m'allonge sur le divan" [He grabs me, pulls me along and lays me down on the couch]. The adverb "là," a colloquial contraction of "à ce moment là," draws the listener's attention to the fact that Mason has shifted from the "passé composé" to the dramatic present—from "j'ai dit" to "il dit"—which is usually used when telling a joke. The long adjective "psychanalytiquement" contrasts with the following line, generating a deflation that produces

a comic effect, as the last line of the verse appears very short in contrast: “Il me dit: ‘raconte’” [He says: “Tell me all about it”]. The second person singular imperative “raconte” reveals that the doctor is using “tu” rather than the more polite “vous,” thus the relationship between the narrator and his diegetic addressee—the doctor—parallels the proximity which Mason seeks to create with his audience.

This closeness is also devised through the informal register used by Mason. The term of address “Doc” (verse 2) is difficult to transcribe into French. A very common occurrence of this word in popular culture is Bugs Bunny’s catchphrase “What’s up, Doc?” (HansTrein, 2011), which is simply translated to French as “Quoi d’neuf, Docteur ?” In the TW, the narrator addresses the doctor with the colloquial “toubib,” supplementing it with the word “Monsieur.” The creatively uncanny discrepancy in terms of register between these two words may have been borrowed from the title of the French film *Les Tontons Flingueurs* (Lautner, 1963), which was translated as *Monsieur Gangster.*

The visit at the psychoanalyst’s allows Dylan to introduce a relationship between the narrator’s mental state and the political climate of the 1960s. This is achieved in verse 7 when the protagonist meets a female character and suggest they could “go and play Adam and Eve.” She asks him if he is “crazy or something”—reminding the listener that the narrator is still speaking to his psychiatrist—after which several seconds of silence allow the listener to interpret her answer as an expected response to being accosted in the street. Yet, the punchline that follows—“You seen what happened last time they started”—suggests a completely different interpretation. This is a very topical line, a direct reference to the original sin and its consequences: humanity as it is now, in the middle of a global Cold War. The girl’s reaction is symptomatic of the collective fear of the future in the Cold War era. Mason accentuates the sexual undertones, made much more explicit in the TT, possibly because the song was released 17 years later. He sings “ça m’a fait monter la sève” [it made my sap rise] and the girl answers “non, moi je veux pas, pas la chose” [no, I don’t want to, not the thing], a clear reference to sexual intercourse. Conversely, Mason loses the reference to madness, one of the signs to show that he focuses on transferring humour much more than on the political satire, as shall be demonstrated in section 4.2.1.4. In the ST, the word “crazy” echoes the first line of the song: “One time ago a crazy dream came to me”. In the TT, any notion of madness is deleted there too, as Mason sings “[l]’aut’ soir en dormant, j’ai fait un rêve original” [The other night, while I was sleeping, I had an unusual dream]. Perhaps Mason’s choice is motivated by the plot twist at the end of the song, when the protagonist discovers that “[e]verybody's having them dreams”—i.e. that it is not original at all, but symptomatic of the era in which he lives. The

revelation, in verse 12, that "Everybody sees themselves walkin' around with no one else" suggests an apocalypse, a trope found in other works of the same era, for instance John Rich's short film *A Kind of a Stopwatch*, aired the same year as Dylan's song, in the TV series *The Twilight Zone* (1963). The narrator's fear of being the only survivor is encapsulated in the adjective "lonesome," which is often difficult to translate, as discussed in section 2.1.1. In the song under scrutiny, "la ville solitaire" may be an option: literally, it means that it is the only town in the area, but it could be a poetic projection of the narrator's feeling, caused by the fact that the town has been emptied of its population. "La ville déserte" could also be an option, but Mason translates "la ville qui sentait la paix" [the town that felt peaceful], which is rather ironic in a song about war.

The embedded narrative in this story is reminiscent of the intricate embedding in Mary Shelley's *Frankenstein* (1818/1990), which bears a resemblance with the song on several accounts. In Shelley's novel, Victor Frankenstein often wonders if he has just dreamt the creation of the creature, then his encounter with the same creature. The monster is at the centre of the novel, in the embedded narrative, like the nightmare of the end of the world in the work under study. Furthermore, the Russian doll structure of *Frankenstein* is centred around politics with, at its heart, the story of De Lacey's life (Shelley, 1818/1990, pp. 122–127) and the book that Felix uses to teach Safie how to read, Constantin-François de Volney's *Ruins of Empires* (Shelley, 1818/1990, p. 119), which finds an echo in the apocalyptic context of the song.

This song is not the only occasion when Dylan associated madness with the Cold War era, and more specifically with anticommunism. Another famous example is "Talkin' John Birch Paranoid Blues" (Dylan, 1991f), which was rejected by Columbia and replaced on the album *The Freewheelin' Bob Dylan* by the present song (Margotin & Guesdon, 2015, p. 69). In "Talkin' World War III Blues," a passerby runs away from the narrator because he thinks he is a communist (verse 6). Mason translates the line word for word, but the French listener is likely to find it less funny, not being able to relate to the situation, as France has never known anti-communist paranoia. This example reveals the limits of domestication in this text. If the translator wants to take the domestication approach even further, they would need to find an equivalent, which seems difficult.

4.2.1.3. **Domestication, geographical and ideological**

Mason chooses to move the narrative to Paris instead of New York, to make it easier to communicate the humour to the French audience, who does not have to struggle to simply

understand the situation. The audience has to be able to focus on the comic elements without being distracted by the exoticism of the scene. In the line "Down at the corner by a hot-dog stand," the "hot-dog stand," a common sight in the USA, is transformed into "le bistrot du coin" [the bistro/café on the corner], which could be considered a French equivalent: a popular place to stop and have a drink, possibly with a sandwich. The translator seizes the opportunity provided by the word "corner," as it often collocates with "bistro" in the SL: on its own, the resulting expression is polysemic, meaning either "the café on the corner" or "the local café." In this specific case, the first of the two senses is made explicit as Mason sings "[d]u côté du bistrot du coin de l'avenue de Paris" [near the bistro on the corner of the Avenue de Paris]. The artist uses the name of a famous street in Paris, "l'Avenue de la Grande Armée," to translate the word "uptown" in the ST. A possible translation could have been "dans un quartier chic" [in a posh district], but Mason refers to a specific place where he deems it realistic to find a Citroën car dealer. He may have also chosen this avenue for its name—"Avenue of the Great Army"—to refer to the nuclear war at the centre of the opus. It is also a way to connect with the audience through a shared reference, as Dylan does in the same verse, mentioning "42nd Street." Numbering the streets is typical of cities in the US, but here Dylan was very probably thinking of New York in particular, since a lot of his songs in that period referred to the Big Apple, where he had arrived in 1961, e.g. "Talkin' New York" (1962b). In the TT, this street becomes "les boulevards extérieurs" [the ring boulevards], which is less precise than "42nd Street" but is closer to the target audience.

In addition to names of places, Mason substitutes the Cadillac with a French brand: Citroën. In the ST, Dylan plays with the fantasy of the American citizen who cannot afford to buy a Cadillac and is suddenly given the opportunity to drive one for free thanks to the nuclear apocalypse. Transferring what the Cadillac represents—the utmost luxury—in order to create the same effect on the French listener requires using a similar outward sign of wealth in French. There are brands which represent luxury better than Citroën in 2018, but in the 60s and 70s, they had built several models which had state-of-the-art technology, including the DS, for example. The car mentioned here by Mason, the GX, is exceptionally luxurious. It was a top of the range model produced in a very limited number, which appeared in 1973, seven years before the album was released, but was abandoned for the same reason as the Concorde: its overconsumption of gas, coinciding with the oil crisis (*ROTATIF-CLUB > Les Modèles > Automobiles > CITROEN*, n.d.). In 1980, it was probably a very appropriate equivalence for the Cadillac. In verse 10, the narrator calls the "operator of time" and states that he was on the

phone for an hour[196] listening to the "operator of time". Mason uses the French equivalent, "l'horloge parlante" [the talking clock]. To ensure the cohesion of his text, he also adapts the vocal message in the ST to reproduce what a French caller would have heard on the phone in 1980: "When you hear the beep, it will be three o'clock" is translated as "au quatrième top, il sera exactement trois heures" [when you hear the **fourth** beep, it will be precisely 3 o'clock]. The last verse contains a cultural reference that is in the minds of most listeners in the US, a quotation attributed to the 16th President of the USA, Abraham Lincoln: "You can fool all the people some of the time, and some of the people all the time, but you cannot fool all the people all the time." Dylan first transforms the famous quotation to suit his needs, then gives a quotation of his own:

> Half of the people can be part right all of the time
> Some of the people can be all right part of the time
> But all of the people can't be all right all of the time
> I think Abraham Lincoln said that
> I'll let you be in my dreams if I can be in yours
> I said that

When he quotes Lincoln, he mentions the fact that he is not sure if that sentence can be attributed to Lincoln or not. In live versions, he often alters the quotation, but also attributes it to other famous characters, such as Eliot. This usually makes his audience laugh, as they know that it is usually attributed to Lincoln. This comic effect is difficult to transfer. If Mason re-attributed the quotation, it would probably have little effect on his audience. He opts to transfer the name of Lincoln. As the song is not really a narrative but rather a succession of scenes, that last verse, revolving around this quotation, is a way for Dylan to end the story in a rather absurd way. This ending does not work so well in French, as Dylan's audience is more amused by the fact that he is constantly re-attributing the quotation.

Mason's geographical domestication is at odds with Dylan's depiction of the US experience of the Cold War, including anti-communism. This discrepancy can be investigated thanks to Greenall and Løfaldli's different forms of recontextualisation, introduced in section 1.2.6. The authors take the example of "[t]he clash between the setting and the language used" to illustrate "cultural recontextualization interlocking with linguistic recontextualization" (Greenall & Løfaldli, 2019, p. 23). In the song under scrutiny, the geographical recontextualisation is in conflict with the lack of ideological recontextualisation to accompany it. In terms of translation choices, this conflict raises the issue whether Mason had any other choice. In some cases, he

196 "An hour" becomes "a month" in the live version at the Free Trade Hall in Manchester on 7 May 1965 (Dylan, 2017e).

attempts to adapt the text. In others, this results in deletion.

Some of the references in the ST probably do not resonate with the French audience, such as the references to fallout shelters. Contrary to the situation in the US, nuclear shelters were very uncommon in France. Even compared with other European countries, France was far behind (*70 ans de Sciences et Avenir*, n.d.). The first allusion is in verse 3: “I was down in the sewer with some little lover / When I peeked out from a manhole cover.” Mason, probably thinking that the French audience would wonder what the protagonist was doing in the sewer, simply replaces it with “la cave” [the basement/cellar]. Arguably, the reference to the fallout shelters of the Cold War is not completely lost, as they were also commonly built in the basement. Although this choice is probably less likely to cause bewilderment, it is not particularly funny. The second example is in verse 5—“Well, I rung the fallout shelter bell”—one of the two verses which Mason does not translate at all. The most telling examples of thorny culture specific references are to be found in verse 9:

> Well, I remember seein' some ad
> So I turned on my Conelrad
> But I didn't pay my Con Ed bill
> So the radio didn't work so well
> Turned on my record player
> It was Rock-A-Day Johnny singin'
> “Tell your Ma, tell your Pa
> Our loves are gonna grow ooh-wah, ooh-wah”

The word “Conelrad” is short for Control of Electromagnetic Radiation. It was a radio frequency that allowed the government to warn American citizens in case of a nuclear attack. It was created in 1951, and then became the EBS (Emergency Broadcast System) in 1963 (Ciardiello, n.d.). The protagonist turns it on because it is the only means of communication with which he has any chance of hearing the news. He then mentions that he has not paid his “Con Ed bill.” “Con Ed” is short for “Consolidated Edison,” an energy company, which could be translated “EDF” in a domesticated translation, or could be made explicitated as “ma facture d’électricité.” Having no electricity, he cannot hear the radio, so he decides to turn on his record player and hears “Rock-A-Day Johnny.” This expression is simply a way for Dylan to refer to any teenage idol, which is why he makes fun of the lyrics sung by this imaginary performer. In live renditions, he changes the name, making it explicit that the name itself does not matter, as these idols change all the time. For example, in Manchester on 5 July 1965, he seizes the opportunity to make a joke about Donovan, probably because he is a British musician, and because journalists compared Dylan and Donovan, both singer-songwriters. The name he coins—“Rock-**A-Day** Johnny”—is probably a way of suggesting that this is the kind of star

the music industry produces at the rate of one a day, and who disappears just as quickly.

The translator may have several solutions to transfer this, such as expressing the allusion contained in “Rock-A-Day” with a French equivalent—“La star d’un jour”. “La star du moment”? Ideally, the solution could include a pun, so as to transfer the humour. Another possibility is to choose the name of an existing teenage idol of the day, which could be French or not, as long as the star is known to the French audience. In the context of a studio recording, this means that the listener would not understand the allusion if they were listening to the song a few years later. In any case, translating “Johnny” would definitely not transfer the same effect in the TT, because the French listener would very probably think of Hallyday, who may have been seen as a teenage idol at the beginning of his career, but went on to have a very long one, contradicting the allusion contained in the expression “Rock-A-Day.” As with the technological inventions related to the Cold War, mentioned above, the translator risks being confronted with discrepancies and has to make a choice: either to situate the song in the US in 1963, or in France at the time he is translating.

4.2.1.4. Mason’s translation strategy and Dylan’s topical songs

As mentioned in section 4.1.1, Pedersen considers two types of cases for which “centrality of reference” must be considered as one of the most important parameters determining translation choices. “Talkin’ Third World War III Blues” contains a number of culture specific references on the micro level which could be considered secondary if the translator’s *skopos* is only to produce a text that is understandable. On the other hand, if the *skopos* is to preserve the humour, each of these references in the SW are like winks to the listener—which could be qualified as the “Greenwich Village lefty who is well read” (T. Hampton, 2019, p. 37) and wants to deride anti-communism in the US. Thus, each failure to transfer them should be considered as a loss, unless perhaps Mason manages to compensate each of these with culture specific references which resonate better with his audience. The accumulation of technological inventions contribute to anchoring the song in the immediate present, with the result that even the ST is unlikely to age well. Each allusion may not be central, but their accumulation creates a macroallusion, which is not intertextual but related to the US listeners’ daily life. It is meant as a topical song, i.e. “of immediate relevance, interest, or importance owing to its relation to current events” (‘Topical, *Adj.*’, 2021). As the text is written with immediacy in mind, it should come as no surprise if it is no longer relevant a few years later. This text should be seen essentially as a standup act, and jokes related to current event do not usually age well—which

begs the question of why Mason chooses to translate it in 1980.

When he translates Guthrie's "Mean Talking Blues" (1998a) as "Le Blues de la méchanceté" (Mason, 1971a), he imports a foreign musical form, but it does not involve any SC references. Guthrie plays on accumulation, giving an endless list of bugs:

> I'd rather keep you in that rotten hole, with the bugs and the lice
> And the roaches, and the termites
> And the sand fleas, and the tater bugs
> And the grub worms, and the stingarees
> And the tarantulas, and the spiders, childs of the earth
> The ticks and the blow-flies
> These is all of my little angels
> That go 'round helpin' me do the best parts of my meanness
> And mosquiters...

The most creative part in Mason's adaptation is his reinvention of this list. Instead of translating the meaning, he makes a—much longer—list of bugs whose names sound interesting in French:

> J'préfèrerais te garder dans ton trou pourri avec les bestioles et les poux et les punaises
> Et les puces et les tiques
> Et les termites et les tarentules
> Et des cousins et des doryphores
> Et des astibloches
> Et des coléoptères
> Et des… mouches… bleues
> Et des fourmis… rouges
> Et des mouches… vertes
> Et des araignées… poilues
> Et des mouches…. à merde
> Et des moustiques, et des maringouins et des morpions
> Ceux-ci sont mes petits amis qui se promènent au paradis en faisant la meilleure part de ma méchanceté
> Et des enzymes

In order to create a text that sounds funny, Mason does not hesitate to use different sorts of language variation: diaphasic—e.g. "astibloches"[197]—and diatopic: "maringouins," a term used for "mosquito" in Québec and in Louisiana.[198]

As for the first talking blues he translates—"Le Blue de la poisse"—which was particularly successful, the humour in the song rests on three pillars: word play, exaggeration and absurd statements. The verse mentioned by Mason in section 4.2.1.1 is completely reinvented by the translator, as the word play involves SC references:

> I've been red crossed, green crossed and double crossed, folks,

197 A slang word for "asticot" [maggot], probably selected for its amusing sound (Colin & Mével, 2005a).
198 Mason is likely to have borrowed it from Louisiana, as he was in contact with many cajun musicians at that time.

> I've been asked to help the society of John the Baptist,
> The G. A. R. Women's Corps,[199] Men's Kiwanis and relief corps

Mason replaces them with TC references, which creates no discrepancy because the song contains no ideology linked with the SC. The case of Dylan's talking blues is different because his inclusion of specific details, in particular technological aspects of the Cold War, anchor the scene in a very specific time and place. The fact that Mason chooses to translate "Talkin' World War III Blues" despite these difficulties, causing him to delete two verses,[200] suggests that refracting the humour in the song is more important to him than transferring political content which is not meaningful in the TC. Rather than seeing the song as untranslatable, it is more interesting to consider which aspects of the song the artist wants to refract.

4.2.2. "Motorpsycho Nitemare" and interwoven hypotexts

"Motorpsycho Nitemare" is a narrative song which consists in a succession of 9 verses, with no chorus or refrain. It has been suggested that the song is close to a talking blues (Margotin & Guesdon, 2015, p. 124), a musical form already introduced in section 4.2.1.1. Some of the reasons for this statement may be the very limited melodic variations—with a text that appears to be recited rather than sung—and the vocal delivery, which is also very rhythmical. More importantly, the brand of humour found in the song is made of overstatements and absurd situations. Two French versions shall be compared. The first one was translated by Aufray and Delanoë, and performed by Aufray in 1965 (1965a). The second version was translated by Sarclo. This song is the only case when he initially borrowed Aufray's translation, adding corrections and improvement. However, he then retranslated the song completely, resulting in a second version which has very little in common with the first. Only a few references shall be made to Sarclo's first version. While Aufray released a second studio version, with only minor alterations (1995d), both of Sarclo's recordings are performed live, the first as a trio (Sarclo Bootleg, 2017), the second as a solo version (2018f).

The parameter Pedersen calls "centrality of reference" (2005, p. 12) is extremely important to consider in this opus, which rests on three allusions. Two are intertextual, constituting two hypotexts intermingled by Dylan, while the third is a real-world reference. All three are synchronous, and with a maximum level of overtness, for parodic effect. All three references are suggested in the title. The portmanteau word "Motorpsycho," coined by Dylan, follows the

199 Grand Army of the Republic, later the Women's Relief Corps, a veterans' organisation.
200 The strategy of deletion is further explored in sections 4.6 and 4.6.3.

model of "motorcycle" (motor + bicycle). The pun rests on the fact that the two portmanteau words form a minimal pair:[201] /ˈməʊtəsaɪk**l**/ ≠ /ˈməʊtəsaɪk**əʊ**/. The portmanteau word contains two of the three major elements involved in the composition of the song. In verse 2, the farmer mistakes the narrator for a travelling salesman, whereby Dylan introduces the first macroallusion in the song: the travelling salesman joke, hence the root "motor-," as in "motorway." Although no reference is made to a motorcycle in the song, the title may be a way for Bob Dylan to establish the main character of the song as an alter ego: Dylan rode a Triumph motorcycle at the time this song was released. McHone-Chase advances that, in the travelling salesman joke, "[r]egardless of which variation of the joke is being told, the traveler is meant to be a stand-in for the narrator of the joke, the character with whom the listener is meant to relate" (2016, p. 363). Dylan's listener is supposed to identify with the traveller, who, in this case, is not a travelling salesman but a student, with whom Dylan's audience is probably more likely to identify.

The second half of the word "Motorpsycho" is an allusion to Hitchcock's feature film *Psycho* (1960), as is made clear by the reference to the main actor, "Tony Perkins," in verse 5. Finally, the word "Nitemare" is used by Dylan to make a statement about anti-communism. The author implicitly compares the horror of Hitchcock's movie with the nightmare of living in the USA in the context of the 60s, and at the same time draws an analogy between the madness that is the theme of Hitchcock's film and the paranoia of anti-communist America.

4.2.2.1. Psycho and the motel horror film genre: a synchronic reference

There are many references to Hitchcock's film in the song, to which must be added allusions to madness, the main theme of *Psycho*. The first is in the first verse:

> Well, out comes a farmer
> He must have thought that I was **nuts**
> He immediately looked at me
> And stuck a gun into my guts

The sentence serves to introduce a gap between the two characters from the very beginning of the song. Before any conversation begins, the farmer is already wary of the protagonist. The confrontation between these two characters, symbolised by the gun, highlights a trope which is reminiscent of the folk song *Arkansas Traveler*: a "hillbilly" (see section 3.1.6.9.6) is pitted

201 Minimal pair: two words which are near homophones, differing by one sound only: here, /l/ versus /əʊ/.

against a "city slicker."[202] A number of dichotomies follow from this opposition, including the conservatism of rural areas versus the progressive cities. This reference to madness was not translated in Aufray's first verse:

> Quand soudain devant moi
> Un grand gaillard de fermier
> Vient me braquer son canon
> A la hauteur du menton
>
> [When suddenly, in front of me
> A strapping lad of a farmer
> Shows up and points his barrel
> Right in front of my chin]

In this ST, the reference is moved to verse 2: it is the narrator who tells the farmer that he is mad: "Je tombai sur les genoux / En criant : 'mais vous êtes fou'" [I fell to my knees / Screaming: "You are mad"]. Sarclo's translation is much closer to the ST:

> Le fermier est arrivé
> M'a pris pour un cinglé
> Il m'a collé son fusil
> Au milieu des abattis
>
> [The farmer arrived
> Thought I was nuts
> He stuck his rifle
> Right in my guts]

The register is also much more colloquial throughout the whole song—and therefore closer to the orality of the ST—as is often the case in Sarclo's translations. Two examples in the passage above show how Sarclo texturises the TT by using diaphasic variation—"cinglé" [± nut] rather than "fou" [crazy]—or unusual words, such as "abattis." It can be translated as "giblets," and also suggests "abats" [offal] because the sound is very close, making it a very appropriate translation for "guts." The first overt reference to Psycho is in verse 5:

> I was sleepin' like a rat
> When I heard something jerkin'
> There stood Rita
> Lookin' just like Tony Perkins
> She said, "Would you like to take a shower?
> I'll show you up to the door"
> I said, "Oh, no! no!
> I've been through this movie before"

202 "A person with the sophistication and tastes or values generally associated with urban dwellers, typically regarded as unprincipled and untrustworthy" ('City Slicker, *N.*', 2021).

Line 4 refers to the main actor, Anthony Perkins, who plays the role of the murderer, Norman Bates. The internal focalisation is used to show that the narrator is afraid when he suddenly wakes up in the dark to see Rita's face just in front of him. The allusion is then prolonged through her offer to "take a shower," a direct reference to the central scene of the film. It is all the more important to preserve this comic allusion as the narrator's answer can be read either as "I wasn't born yesterday" or as a metafictional comment on the fact that he has seen *Psycho*, released only four years before the song. Aufray's translation of this verse transfers the reference to "Tony Perkins":

> Je ne dormais que d'un œil
> Quand Rita vint me secouer
> Elle me faisait de l'œil
> Comme Tony Perkins
> Elle me dit : "viens prendre une douche
> Je vais te montrer où c'est"
> J'ai répondu : "hey hey hey
> C'coup là, on m'la déjà fait"
>
> [I was only half asleep
> When Rita came to shake me
> She was making eyes at me
> Like Tony Perkins
> She said: "come and take a shower
> I'll show you where it is"
> I answered: "hey hey hey
> I've been through this before]

Froeliger questions whether, in 1964, the French audience understood that "Tony Perkins" referred to "Anthony Perkins," which would have been obvious for Dylan's audience (2007, p. 184). Arguably, as the film has become a monument of cinema, it is not so much of an issue for the translator in the 21st century, especially as it is followed by the reference to the shower scene. The word "movie" is not translated, thus, the potential metafictional comment is lost. Most surprising is the translation of the expression "lookin' just like." The expression "faire de l'œil," while it may evoke the farmer's daughter's sexual interest for the narrator, does not conjure up anything scary, and Perkins is not famous for the way he makes eyes at anybody, so it is difficult to imagine what "making eyes at me **like** Tony Perkins" could mean. The translators may have misunderstood the word "lookin'," thinking that it referred to the action of looking at somebody rather than resembling somebody. In his first version, Sarclo corrects it to "[e]lle souriait dans le noir / Comme Tony Perkins" [She smiled in the dark / Like Tony Perkins]. The addition of the smile may be seen as a form of explicitation, as Sarclo probably has in mind one specific scene in which the actor's smile can be seen as scary. The listener will

probably remember Perkins's sinister smile at the end of the film, not only because it is one of the last images, seen just before the body of his victim is fished out of the swamp, but also because the image is superimposed with the voice inside his head—"she wouldn't even harm a fly"—making this scene particularly creepy. In Sarclo's second version, this explicitation disappears, perhaps in order to stay closer to the ST, and the singer transfers Dylan's metafictional line:

> Je roupillais comme un loir
> J'ai senti un truc me secouer
> C'était Rita dans le noir
> On aurait dit Tony Perkins
> Elle me dit "si tu veux prendre une douche
> Je peux te montrer, c'est par là"
> J'y ai dit "ton cinéma,
> J'ai déjà vu ce film, arrête ça"
>
> [I was kipping like a log
> I felt something shake me
> It was Rita in the dark
> She looked like Tony Perkins
> She said: "If you want to have a shower
> I can show you, it is over there"
> I said "cut out the play-acting
> I've seen this movie before]

In the context created by the multiple allusions to *Psycho*, the reference to the shower allows Dylan to introduce the idea that the narrator is threatened. In addition, it instils a sexual element which is usually present in the travelling salesman jokes. The latter is emphasised by Sarclo through his performance, as he sings the line with a salacious tone. The two translations of the first line of this verse also display a conspicuous difference. Dylan employs an unusual simile: "I was sleepin' like a rat." The phrase is probably coined by the author, meaning "sleeping like a log/dog/rock/baby"—i.e. deeply. Using an unexpected analogy rather than a common expression draws attention to language and possibly also prepares the listener for the farmer's insult in verse 7: "commie rat." Aufray's translation—"Je ne dormais que d'un œil"—expresses exactly the opposite, i.e that the protagonist was only half asleep, which somehow diminishes his surprise at being woken up by Rita in the middle of the night. Sarclo's translation—"Je roupillais comme un loir"—is an improvement on two accounts. First, it transfers the idea that the protagonist was sleeping soundly, using a comparable animal analogy, as "un loir" literally means "a dormouse," an animal very similar to the ST "rat." In addition, changing the familiar expression—"dormir comme un loir"—to "*roupiller* comme un loir" not only introduces a colloquial equivalent of "dormir" [sleep] but also, like Dylan, draws attention to the language

used. The only aspect which is not transferred is the proleptic effect in relation to "commie rat," as the word "loir" does not have negative connotations that would allow it to be used as an insult.

In verse 7, Rita mumbles something about "her mother on the hill," a reference to the Hopperesque mansion overlooking the Bates motel. Aufray's translation, "Rita parla de sa mère / Qui dormait au cimetière" [Rita talked about her mother / Who was sleeping in the cemetery] contradicts the plot of the film, as the fact that she is not buried is an important visual element. If Rita is supposed to be an incarnation of Norman Bates, she would be unlikely to say this, as Bates does not accept that his mother is dead but keeps her in the house "on the hill." Similarly, Sarclo neglects this reference, singing "Rita racontait sa mère / Dormant là haut dans le cimetière" [Rita talked about her mother / Sleeping up there in the cemetery]. Interestingly, the adverb "là-haut" may be a way to transfer "on the hill," as if this aspect were more important than the fact she is in the cemetery.

In the last verse, Dylan indicates that "Rita moved away / And got a job in a motel," thereby presenting his song as a prequel to the film: Rita, his female version of Norman Bates, has left her father's farm to work at the (Bates) motel. In addition to alluding to *Psycho*, the presence of the motel is an important cultural element in the U.S. The word "motel," like "motorcycle," is a portmanteau word (motor + hotel), and designates a hotel for motorists. Because of the size of the country and the overwhelming presence of automobiles in the US, the road movie has become a topos in American literature, especially since Jack Kerouac's novel *On the Road* (1957). The same topos is omnipresent in cinema, including scenes of horror on the road. A few examples include Spielberg's first feature film *Duel* (1971)—also featuring a travelling salesman as its central character—and George Miller's *Mad Max* (1979), the first of a series. This genre, which often foregrounds the isolation of a character, is linked with another, the motel horror film, with examples such as *The Shining* by Kubrick (1980) and, more recently, the *Hostel* trilogy, by Eli Roth, which began in 2005 (2005). The graphic violence and the sexual content in *Psycho* played a very important role in the development of these two genres, which started developing at the time Dylan wrote the song under scrutiny (Robb, 2010).

On the one hand, motels are a SC reference. On the other, transferring it is not really problematic, simply with a strategy of "retention" (Pedersen, 2005), as they have become a transcultural reference, precisely through the number of these successful films. Surprisingly, instead of referring to Rita's job in a motel, Aufray sings:

> Même si Rita est partie

Je n'reviendrai pas d'sitôt
Chez ce vieux fermier maudit
Car j'ai trouvé un boulot

[Even if Rita has moved away
I won't come back before long
To see this blasted old farmer
For **I have found** a job]

In his version, the motel has disappeared, and it is the narrator who has found a job. This is not altered in his 1995 version, which seems to indicate that he does not think the reference is important. Sarclo's version is very close to the ST: it is Rita who has found a job, and the reference to the motel is transferred:

Chez ce vieux maudit fermier
Je reviendrai pas d'sitôt
Même si Rita s'est barrée
Dans un motel pour un boulot

[This blasted old farmer
I'm not about to go and see him again
Even though Rita has split
And gone to a motel for a job]

The conclusion of the song coincides with a reference to the last images of *Psycho*: "Without freedom of speech, I might be in the swamp." This antiphrastic statement allows Dylan to conclude on sarcastic criticism of the current political situation during the Cold War: instead of finishing in the swamp like Marion Crane in the film, the protagonist is chased by the FBI for being suspected of being a communist sympathiser. Aufray and Delanoë completely delete this last allusion to the film:

Je continue à penser
Envers et contre tous
Sans liberté de parler
On est moins que rien du tout"

[I continue to think
In spite of everyone
Without freedom of speech
One is less than nothing at all]

This conclusion transfers Dylan's defence of "freedom of speech," but misses both the cinematic reference and the sarcasm of the ST. Aufray's final statement sounds more like a moral. Sarclo sings:

Je me balade et je rigole
Bien heureux d'être content

Sans la liberté de parole
Je pourrirais dans l'étang

[I walk around and laugh
Happy to be pleased
Without freedom of speech
I would be rotting in the swamp]

In addition to the final reference to Psycho, Sarclo has attempted to translate the two preceding lines, which is a challenge as it is not obvious what Dylan means by "Me, I romp and stomping / Thankful as I romp." Arguably, the verb "romp" evokes happiness derived from enjoying freedom, and stomping involves making noise, which might be a metaliterary comment on what the artist is doing at that moment: singing and making music. This concluding statement may just be a way for Dylan to thumb his nose at the category of population represented by the farmer. The spirit of merry rebellion, found in French *chanson* in the evocation by Brassens of policemen—or generally, characters representing law and order—for instance, is transferred in Sarclo's text. He translates the rebellious spirit of the SW, the narrator treating the events with carelessness, and the nonsensical and playful treatment found in Dylan's writing in these last lines. While Dylan repeats the word "romp," Sarclo creates the same repetitive effect in the line "[b]ien heureux d'être content."

4.2.2.2. From slapstick comedy to travelling salesman jokes

The plot of the song is built on a type of joke which is very common in the US: the travelling salesman, to which Dylan adds elements of slapstick[203] when he describes the physical confrontation between the characters in the song. The song not only refers to movies—the *Psycho* hypotext, along with a reference to Fellini's *La Dolce Vita* (1960)—it is also very cinematic, which is true also of a few other works by Dylan, such as "Lily, Rosemary and the Jack of Hearts" (1975c). The visual humour borrows from US comedies, such as works by Charlie Chaplin and Laurel and Hardy. For example, the expression "charging down the stairs" conjures up images of the old man charging up the stairs as a running gag in Frank Capra's *Arsenic and Old Lace* (1944), adapted from the play by Joseph Kesselring (2001). Other examples include the farmer swinging at the narrator "with all his might," as well the episode when the narrator lands "in his garden flowers." Dylan reinforces these visual snapshots with plays on sound, as in the alliterative and assonant line "stuck a gun into my guts."

203 slapstick: "comedy revolving around crude practical jokes. The word is traced to a slapping device used in vaudeville shows, made of two flat pieces of wood fastened at one end, and used for slapping onstage" (Danesi, 2009, p. 272).

The translators have made different choices to transfer these visual aspects. For example, as far as the word “gun” is concerned, Dylan refers to it again in verse 8, and the same object is called a “rifle” in verse 2. While the term “gun” is very generic in English, applying to a great variety of weapons—e.g. huge cannons in *The Guns of Navarone* (Maclean, 1957; Thompson, 1961)—“rifle” is more precise and allows the listener to visualise the scene better. Aufray refers to the weapon with a synecdoche in verse 1 (see section 4.2.2.1): “son canon” [his barrel]. He does not mention it in verse 2, but calls it an “escopette” [blunderbuss] in verse 8. This last term is a very appropriate choice: it is visually more precise than Dylan’s “rifle” and serves to characterise the reactionary character as it is a historical weapon. One the one hand, the French listener may have to open a dictionary, on the other, it draws attention to the language used and enriches the text. For the French listener of 1965, this weapon is likely to evoke the “old timers” in the comic strip *Lucky Luke* (Morris & Goscinny, 1962), which is probably the type of image that is intended. The effect is reinforced by the line “[l]e père chargeait son engin” [The father was loading his device] in the same verse. While the ST does not mention a specific weapon in this line, simply the action of loading, the word “engin” suggests an old weapon, probably difficult to manipulate. The pronoun “he” is developed into “le père” [the father]: referring to the character only by mentioning his generation serves to highlight the fact that he is older, like his weapon.

In his translation, Sarclo uses three words to refer to the weapon: it is introduced with the word “fusil,” a straightforward translation of “rifle,” then “tromblon” [blunderbuss, a synonym of “escopette”] and finally “flingue.” While the second term qualifies the weapon as an old one—diachronic variation—Sarclo adds yet another dimension with the word “flingue.” The word is a colloquial equivalent of the word “gun”: similarly, it can be used either in a generic way, as mentioned above, or to refer to a handgun more specifically. Additionally, it is very appropriate to refer to an antique rifle, as the word is an apocope of “flingot,” which meant a war rifle.[204] Where Aufray develops the pronoun “he” into “le père,” Sarclo sings “le vieux”: this translates as “the old man” and “mon vieux” is also a colloquial way of saying “my father.”

One example of Dylan’s graphic humour is to be found in the penultimate verse, when the narrator says that he “crashed through the window at a hundred miles an hour / And landed fully blast in his garden flowers.” The phrase “crashed through the window” expresses both that the narrator jumped through the window to make a narrow escape, and that the said window was probably closed and thus was destroyed in the process. The grammatical construction

204 It comes from the Bavarian word “Flinke” [rifle] (Colin & Mével, 2005c).

"crashed through," with the preposition indicating the movement and the verb giving some indication about the manner or circumstances, is a typical case where the translator usually uses a specific type of transposition, which Vinay and Darbelnet call an "interchange"—i.e. "[a] translation technique by which two lexical items permute and change grammatical category (1995, p. 344). In this case, the preposition "through" could be translated with a verb—"traverser"—and "crashed" with an adverbial, such as "en la brisant" / "en la faisant éclater." In their attempt to translate both words, Aufray and Delanoë create an uncanny expression: "j'éclatai par la fenêtre," which does not make sense, as the verb "éclater" used with no direct object means that the narrator himself exploded. Sarclo sings "Je suis passé par sa fenêtre" [I went through his window], which translates the movement expressed by the preposition "through" but not the fact that the window exploded. This is a case when the SL is so condensed that it is very challenging to translate the full meaning under the constraints of singable translation. Similarly, the image of the protagonist landing in the farmer's "garden flowers" finds an unexpected translation in Aufray's version: the character lands in a flower pot. On the one hand, it is likely that the farmer would have flower beds in his garden rather than pots. On the other, as a flower pot would be too small for the character to land in, the plural—the option chosen by Sarclo—may be more appropriate, to signify that he lands amid the flower pots.

The structure of the travelling salesman joke—sometimes referred to as the "farmer's daughter"—on which the opus is based, is described by McHone-Chase:

> Regardless of the version of the joke, the format is fairly standard. A traveler (most often a salesman) stops at a farmhouse one night for some reason (poor weather, tiredness, etc.) and asks the farmer if he may stay the night. The farmer agrees, but makes the traveler promise that he will not attempt to sleep with the farmer's attractive young daughter, in some versions even going so far as to set up traps or barriers to prevent this act. Nevertheless, during the night, the traveler and the daughter sleep together (in some versions multiple times). In the morning, the farmer somehow discovers the deception, and the punch line is then delivered, either through the punishment and sexual humiliation of the traveler by the farmer, or through the humiliation of the farmer by the traveler tricking him and escaping punishment (2016, p. 363).

The fact that the joke has an established structure is what allows Dylan to parody it. He introduces the idea in a metafictional way when the farmer asks the student if he is a travelling salesman, as if the diegetic character was aware that he is inside this type of joke, then reverses the genders in the joke when Rita comes in the middle of the night to invite the protagonist to have a shower. Combined this narrative with the plot of *Psycho* results in transforming the daughter into a potential murderer, adding another layer of incongruity.

Despite the overtness of the allusion for Dylan's audience, Aufray and Delanoë's translation seems to suggest that they have not detected it. The line "[a]re you that travelin'

salesman that I have heard about?" becomes "[c]'est vous l'espèce de vagabond / Qui vient pour mendier" [Are you that blasted vagrant / Who comes to beg?]. The rejection expressed by the demonstrative "that"—as opposed to "this"—is translated through the expression "espèce de," and the suspicion that the character might be a vagrant transfers the farmer's wary feelings towards the narrator. However, it gives the impression that the farmer is worried that the narrator might try to steal from him. In her categorisation of culture specific references, Ranzato explains why her subcategorisation of intertextual reference, contrary to real-world references, is not based on a division between SC, TC and third-culture references:

> Although intertextual references naturally participate in the same categories as real-world references—that is, they may belong to the SC, to a third culture and so on—their origin is considered here as a secondary aspect compared to their universal nature and potentially timeless status of works of art, literature and popular culture. This status makes them, in a way, super cultural (2015, p. 65).

While her observation may be true concerning literature, this is not necessarily true of "popular culture," which may very well be monocultural and therefore difficult to transpose, as in the case of the travelling salesman jokes. This difference raises the question of the conditions in which stories becomes "super cultural": when they are products to be commercialised to as many customers as possible, such as films? Due to the monoculturality of these jokes, Aufray and Delanoë are unaware of them and miss the reference. Another possibility is that they detected the allusion but, judging that it was not transferrable, decided to simply delete the reference, which is problematic when the whole song rests on it. The humour triggered by the metatextuality of the farmer's line—"that I have heard about"—is also lost in the process.

Sarclo decides to transfer the allusion to the joke—"C'est vous le commis voyageur / Qu'on m'a causé tout à l'heure ?"—but he is aware that his audience is unlikely to know it. As he presents a complete live show based on his translations of Dylan's works, he takes the times to explain the gist of these jokes (see section 4.2) and prepare the listener for the bawdy overtones of the song: he says that these stories are about travelling salesmen getting into the farmer's daughter.[205] In a studio version, this paraphonographic (Lacasse, 2010, paras 31–32) element of contextualisation could be provided through liner notes, for example, as was done in the album *En roue libre*, the French edition of *The Freewheelin' Bob Dylan*, mentioned in section 1.5.5.3.1 (Dylan, 1965c).

205 "Des histoires de commis voyageurs qui s'introduisent dans la fille du fermier".

4.2.2.3. **Anti-communism: a source culture concern**

The political aspect of "Motorpsycho Nitemare" lies in Dylan's making fun of the conservative farmer. For example, when the student certifies that he is not a travelling salesman, he describes himself as a "clean-cut kid," perhaps a statement aimed at reassuring the farmer that he is not a beatnik. The narrator also adds that he is a "doctor" and has "been to college." In French, Aufray and Delanoë condense these elements into one statement—i.e. the narrator says that he is a law student, perhaps a TC culture equivalence which rests on the conservative reputation of law faculties and law students in France. Sarclo changes it to "[j]'suis qu'un p'tit gars bien élevé / J'ai fait l'université" [I am a well-bred kid / I've been to university], which is much closer to the literal meaning of the ST. In addition, the narrator thinks that the farmer will believe him because he is obviously a worker: "Well, by the dirt 'neath my nails, I guess he knew I wouldn't lie / He said 'I guess you're tired' He said it kinda sly." Dylan derides the conception that there are good, honest, hard-working Americans on one side, and lazy delinquents on the other. Aufray makes the reference to hard work explicit—"[i]l sut que je travaillais" [He knew that I worked]—but does not link it with honesty and trustworthiness.

Finally, the fact that the farmer owns an issue of "The Reader's Digest" is another token of his conservatism. Aufray and Delanoë added to the opposition between the two characters by translating "the F.B.I." with a possessive determiner instead of a definite article: "son F.B.I." [his F.B.I.], setting the farmer on the side of law enforcement while the narrator is a possible rebellious alter ego of Dylan himself. As a result of this political opposition between the two characters, the narrator finds a way to free himself from the promise that he would stay and milk the cows: "I had to say something to strike him very weird / So I yelled 'I like Fidel Castro and his beard.'" Both the events of the Bay of Pigs (April 1961) and the Cuban Missile Crisis (October 1962) are very recent and present in the listener's mind, as mentioned in section 4.1.2. The addition of the remark about Castro's beard makes the farmer's reaction all the more ridiculous, an aspect which should ideally be translated for comic effect. Aufray and Delanoë formulate an equivalent ridiculous statement, without referring to his beard:

> Pour sortir de cette histoire
> Fallait trouver un moyen
> J'ai crié : "Fidel Castro
> C'est un bon copain"
>
> [To get out of this mess
> I had to find a way
> I yelled: "Fidel Castro
> Is a good pal of mine]

Sarclo transfers the reference to the beard and the narrator's desire to shock the farmer:

> Fallait trouver un scenario
> Pour lui faire péter un câble
> J'ai dit "la barbe à Fidel Castro
> Elle est vraiment impeccable"
>
> [I had to find a scenario
> To make him blow a fuse
> I said "Fidel Castro's beard
> Is really neat"]

Following this declaration, the narrator is insulted by the farmer: "You unpatriotic, rotten doctor, Commie rat." These insults are translated as "[e]spèce d'étudiant pourri / Espèce de rat communiste" [You rotten student / You communist rat], which can only be understood in the context of the SC. Contrary to Mason's translation of "Talkin' World War III Blues," in which the geographical recontextualisation was not in tune with the lack of ideological recontextualisation (see section 4.2.1.3), in the subsequent translations of "Motorpsycho Nitemare," the translators do not pretend to move the action to France. The presence of the Reader's Digest and, more importantly, the reference to the F.B.I., make it clear that the scene takes place in the US. In this case, changing "F.B.I." into the TC "les gendarmes,"[206] for instance, or even a more transcultural designation such as "les forces de l'ordre" [the forces of law and order] would generate confusion: it is necessary to situate the confrontation between the two protagonists in the US in order to understand what opposes them. As the name of the House Un-American Activities Committee suggests, being a communist yourself or even being a friend of a communist meant defining yourself as "un-American," so that, in order to be a true American, being an anti-communist was a requirement.

4.3. A diachronic investigation of "Girl from the North Country"

The song "Girl from the North Country," first released in 1963 on Dylan's second album *The Freewheelin' Bob Dylan*, is one of his most covered songs (1963e). It holds a special place in his body of work not only because he recorded two—very dissimilar—studio versions, but also because the second recording is sung as a duet with Cash (Dylan & Cash, 1969). This opus has been performed in French in three different versions. Aufray adapted it with Delanoë in 1965 (1965f), Sarclo sang his own translation in 2018 (2018d), and Anglo-French singer-songwriter Loizeau recorded an adaptation of the work in 2021, in which she remains close to the

206 A French police force which is part of the army.

composition of the ST but departs from its meaning by relocalising the song (2021a). Her choice to adapt Dylan's intimate lyrics six decades after the release of the original, in order to address the topical issue of migration, completely renews the reception of the opus.

The song travelled westward across the Atlantic Ocean to become one of Dylan's most prominent songs before crossing back to Europe. On a trip to London in 1962, Dylan heard British singer-songwriter Martin Carthy perform the song "Scarborough Fair" (Eckstein, 2010, p. 57), one of a group of traditional ballads that Francis James Child collected in the 19th century and published as "The Elfin Knight" in his collection *English and Scottish Popular Ballads* (Eckstein, 2010, p. 15). Printed below is the first verse of "Scarborough Fair," followed by that of Dylan's song "Girl from the North Country":

> Are you going to Scarborough Fair?
> Parsley, sage, rosemary and thyme,
> Remember me to one who lives there,
> For once she was a true love of mine.
>
> If you're travelin' in the north country fair
> Where the winds hit heavy on the borderline
> Remember me to one who lives there
> She once was a true love of mine

The imitation is striking in this first verse, Dylan having made only two changes. On the one hand, he relocated the song by deleting the reference to Scarborough, a town in Yorkshire in which a major 45-day fair was held every year at the end of the summer (Eckstein, 2010, p. 26). On the other hand, he replaced the second line, which is repeated in each verse of "Scarborough Fair," following an archaic ballad form that allows for audience participation (Eckstein, 2010, p. 40). The origin and signification of this second line are unknown. These words may have been used for their sound rather than their sense, perhaps replacing an original text that was lost over time, but it is also possible that the names of the four plants—parsley, sage, rosemary, and thyme—refer to medicinal or magical use (Eckstein, 2010, pp. 28–29). In place of this second line, Dylan composed one in which he mentions a "borderline," possibly referring to his native Minnesota, a state that is situated along the border between the United States and Canada. Although he retained the second-person personal pronoun, addressing the listener, he removed the interrogative structure in the first line. Dylan wrote and recorded "Girl from the North Country" in 1963, two years before Carthy recorded "Scarborough Fair" (1965). Simon & Garfunkel's version of the latter, appearing in the 1967 film *The Graduate* (Nichols, 1967), became an international hit (1968).

After traveling from one country to another and crossing the Atlantic, the song migrated

from one *genre* to another when Dylan decided to record a country and western album in 1969. The singer recorded a version with country music performer Cash, whom he had befriended in 1964 at the Newport Folk Festival (Dylan & Cash, 1969). On this opus, Dylan's voice is very different from what it was on his first recording, a shift which is intentional and not a result of aging. There are also textual variations. It has many more repetitions than its 1963 version and the fourth verse has been deleted. In this respect, we can observe that Aufray, Sarclo and Loizeau all consider the first version as a reference, at least as far as the text is concerned, as all three artists choose to sing a translation of this fourth verse.

"Girl from the North Country" is a love song that, according to Margotin and Guesdon, may have been written either for Echo Helstrom, who was his girlfriend in his hometown of Hibbing, Minnesota, or for Bonnie Beecher, his girlfriend when he was a student in Minneapolis (2015, p. 54). These hypotheses are both valid, since both women are geographically located in the north. However, chronologically, it is more likely that he had Suze Rotolo in mind at the time he wrote the piece, since she had left for Italy and several of his songs from that time evoke her absence, for example "Down the Highway," "Tomorrow is a Long Time" and "Boots of Spanish Leather"—the latter, also partly inspired from "Scarborough Fair," having been written almost simultaneously to "Girl from the North Country" (Margotin & Guesdon, 2015, pp. 98–99). Dylan finished writing the song during a trip to Perugia, Italy (Margotin & Guesdon, 2015, p. 54). He is usually the last person to be asked about his lyrics. On the Oscar Brand Show on WNYC radio in New York in March 1963, a recording released in 2017 (2017b), Dylan simply introduced the song by saying that it was called "North Country Girl," and that it was "dedicated to all the north country girls."

Considering the third possibility—i.e. that the song was inspired by his feelings for Rotolo at that time—might lead the listener to see the desolate landscape described by Dylan as a metaphorical landscape, and the bitter cold as a representation of the author's isolation, which is also evoked musically by the slight reverberation on the harmonica, "Dylan's instrumental voice" (Starr, 2021, p. 37). As Starr observes in *Listening to Bob Dylan*, the fact that this instrument enters immediately after the most intensely personal stanza of the lyrics also helps deepen the emotion musically (2021, p. 38). It is significant that, with the exception of the 1969 version with Cash, a harmonica solo is placed at this point in all versions of the song, like an extra verse.

4.3.1. Aufray's multimodal foreignisation: reindeers and wide-open spaces

Shortly after the release of the first recording of the SW, the song migrated to France thanks to Aufray, who recorded it under the title "La Fille du nord" [The girl from the north]. It is one of Aufray's most prominent translations: it was chosen as the first track of side A on the album *Aufray chante Dylan* in 1965, was released in 1966 on an EP and as a single. Aufray also claims that this opus has had an important influence on prominent French singers such as Jean-Jacques Goldman and Renaud (personal communication, 24 March 2021), and that the guitarist Marcel Dadi learned the technique of guitar picking from this song (2007, p. 87). In his version, in addition to "cold and wind," Aufray mentions reindeers, which seems to suggest that he interprets the "North Country" as being Minnesota:

> Si tu croises les troupeaux de rennes
> Vers la rivière à l'été finissant
>
> [If you come across the herds of reindeer
> Near the river at the end of the summer]

As he is addressing a French audience, this choice of introducing a touch of exoticism may be motivated by a desire to avoid any confusion with a reference to the French department, "le Nord" [the North]. For example, the allusion to the department is self-explanatory for any French speaker in the song "Les Corons,"[207] by Pierre Bachelet (1982).

At the Olympia in 1969, Aufray records a version with a slightly modified text: in the fourth verse—the one that had disappeared from the original song in the duet version with Cash—Dylan sings "Many times I've often prayed / In the darkness of my night / In the brightness of my day." These verses had been translated by Aufray and Delanoë:

> Moi j'ai prié pour elle tous les jours
> Dans la lumière des nuits de l'été
> Et dans le froid du petit jour
>
> [I prayed for her every day
> In the light of summer nights
> And in the early morning cold]

In this new—live—recording, Aufray sings "Moi j'ai prié pour elle **nuit et jour**" [I prayed for her **night and day**] (1969). This slight change in the lyrics allows him to reinforce the contrast between "night" and "day," which had already transferred through the oxymoronic second line in the previous version. Aufray must have been satisfied with this change, as he makes it

207 "Corons" are miners' terraced houses characteristic of the north of France.

permanent in all later versions. Vocally, his insistent dragging on the last syllables of lines 3 and 4 in the first verse—“bonjour,” “amour” [hello / love]—as well as on the last word of the song—“amour”—is typical of the country crooner's way of singing (Starr, 2021, p. 25). This recording is coeval with the moment when Dylan himself starts crooning for the first time—the album *Nashville Skyline* is released exactly 9 days later, on 9 April 1969. As Aufray is a close friend of Dylan, it is possible that he had already heard these new recordings.

In 1995, he does not alter the text, but the work undergoes significant changes on the musical level. Aufray replaces the string ensemble with an organ, an instrument which is present on all the tracks of this double album except for three songs—“La Ballade de Hollis Brown,” “Ce n’était pas moi” and “Si tu dois partir, va-t-en.” Musically, the most remarkable element in this new version is the presence of a harmonica solo, played by Aufray himself after the fourth verse (1995j, 2:42–3:14), as in Dylan's first studio recording (1963e, 2:09–33). This evolution is made permanent on all further performances by Aufray, although not always played by the singer himself. This harmonica part is even longer than Dylan's and is magnified by a strong reverberation, which creates a feeling of space. It is also supported by another wind instrument, the organ mentioned above, perhaps to connote the presence of the wind, an element that is given prominence in the ST. The harmonica is also accompanied by a lead guitar, with a very pronounced tremolo that further accentuates the vibrations of the organ. This tremolo is particularly noticeable when heard alone, fading out, in the last seconds of the song (Aufray, 1995j, 4:00–07).

Throughout the years, Aufray gives the harmonica more and more space. The version he performs during a concert at the Théâtre du Gymnase in 2005 (Aufray, 2005b) features two additional harmonica solos: one at the end of the song, reproducing Dylan's choice in 1965, the other serving as an introduction, something that is less frequent but appears on some recordings of the song by Dylan himself. This is the case on the album *Real Live* in 1984 (1984) and, much earlier, on a version Dylan played on the TV show Quest on 1 February 1964 (2017c). In this 2005 version by Aufray, the artist once again opts to associate the harmonica with a second wind instrument, this time the accordion (2005b, 1:56–2:05, 2:11–20).

4.3.2. From Aufray to Mitchell: Minnesota, Nashville and Belleville

In 2009, Aufray records the opus as a duet with Eddy Mitchell, a French performer who was initially a rock’n’roll artist—his band, Les Chaussettes noires, can be considered as the first French rock’n’roll band (‘Les Chaussettes Noires’, n.d.)—but who also became associated with

country music after he began recording in Nashville in 1974. As he writes, "la country […] se passait à Nashville" [Country music happened in Nashville] (Mitchell, 2020c). Margotin and Guesdon define the "Nashville sound" as "a style of country-and-western music that originated in the late 1950s in Nashville, Tennessee, characterised by the use of strings and chorus. It is in direct opposition to authentic hillbilly" (2015, p. 697). Mitchell is also famous in France for having hosted the TV show *La Dernière séance* from 1982 to 1998 (Jourd'hui, 1982–1998), in which he presented a great number of Hollywood films, his favourites being western films, as he is attracted to Burt Lancaster and six-shooters (2020b). The opening titles of the TV show featured one of Mitchell's own songs, with the same name, released in 1977 (1977b). The performer's association with the western genre is also made evident through his music with titles such as "Je me fais mon western" [I make my own western] (Mitchell, 1976) and "Enterre mon cœur au Ciné-Majestic" [Bury my heart at the Majestic cinema] (Mitchell, 1977a), a title inspired from the famous historical essay about Native Americans *Bury My Heart at Wounded Knee* (Brown, 1970). Visually, he created connections with western imagery when he released an album named *Sept colts pour Schmoll* [Seven guns for Schmoll]—"Schmoll" being his nickname—which included a western comic strip (Mitchell, 1968).

Mitchell had already recorded "La Fille du nord" in 1978, singing the exact same words translated by Aufray and Delanoë, but in his own style, that of the country crooner.[208] Mitchell describes himself as a "crooner de banlieue de Paris" [a crooner from the suburbs of Paris] in the song "Le Chanteur du dancing" [The singer at the dance hall] (1977c). He further claims this dual artistic identity in the song "Nashville ou Belleville," singing "Où sont mes racines ? Nashville ou Belleville ?" [Where are my roots? Nashville or Belleville][209] (Mitchell, 1984b). In his version of Dylan's song, the country genre is particularly identifiable through the fiddle parts (Mitchell, 1984a, 0:42–1:22), and even more so through the presence of the pedal steel guitar (Mitchell, 1984a, 1:40–2:34), an instrument which is almost exclusively associated with it (Starr, 2021, p. 24). At the end, we can hear the two instruments together, fading out (Mitchell, 1984a, 3:09–39). Aufray's choice of singing a new version of this song with Mitchell strongly suggests that he is replicating Dylan's own artistic gesture when he recorded a country version of the song with Cash exactly 60 years earlier, in 1969. This new recording by Aufray, where the main instrument is the piano and not the guitar, features the same country fiddle sound as

208 Originally recorded for the album *Après minuit*, it was finally released on *Fan album* in 1984.
209 Belleville is a working-class area of Paris. Mitchell describes its atmosphere in detail by Mitchell in *Le Dictionnaire de ma vie* (2020a), highlighting poverty through a quotation from Louis-Ferdinand Céline's *Journey to the End of the Night*, published in 1932. Dutheil-Pessin evokes the song *Belleville-Ménilmontant* in relation with the theme of prostitution in the *chanson réaliste* genre (2004, p. 132).

in Mitchell's version, slightly less pronounced but entering precisely after Mitchell's voice, at the beginning of the second verse (2009d, 1:36). Here again, the place of the harmonica is worth mentioning. The instrument enters in the middle of the fourth verse, sung by Mitchell, anticipating the solo that follows, which is very unusual (Aufray, 2009d, 3:01–08). "La Fille du Nord" is placed at the beginning of the album, just after a long text read by Aufray in which he evokes memories of his friendship with Dylan. The song begins with a slow intro played on strings. This musical choice, which recalls the arrangements that Aufray used in 1965, seems to be the continuation of an invitation to travel initiated by the preceding text. The harmonica solo, with its particularly heart-rending sounds, is less reminiscent of Dylan's music than Morricone's, perhaps with the intention of reinforcing Mitchell's presence and emphasizing exoticism for the French public, for whom these western tunes inevitably evoke foreign landscapes.

The analysis of the evolution of the song in Aufray's repertoire reveals two main features. First, the increased presence of the harmonica: length of the solos, prominence of the instrument, reinforced by the use of reverberation, and breathier performing evoking the presence of the wind in the great spaces of the North. The second evolution is also linked with geographical considerations. After initially adding an element to the text to connote exoticism—namely, the reindeer—Aufray reinforces this aspect by including musical elements to the same effect: Mitchell's crooning voice associated with a ragged fiddle sound. The concept of foreignisation can be usefully extended multimodally beyond the text *per se* to the other modes present—i.e. music, voice and sound engineering.

4.3.3. Sarclo's translation: from exoticism to universality

In 2018, Sarclo wrote his own translation of Dylan's song and recorded it live at the Avignon Performing Arts Festival (2018d). He introduces the song with a joke about the word "north": "Vous savez, Hugues Aufray, c'est ce chanteur Ch'ti qui avait écrit 'La Fille du Nord,' que j'ai aidé Bob à traduire en anglais, de là le début d'une légendaire amitié" [You know, Hugues Aufray is that *Ch'ti*[210] singer who had written "La Fille du Nord," which I helped Bob translate into English, hence our legendary friendship]. It should be noted that the source work does not contain any geographical reference apart from the word "north," which is only a relative

210 *Ch'tis* or *Ch'timis* refers to the inhabitants of Northern France and their local language. The name appeared during the First World War in the trenches, where the soldiers gave each other nicknames according to their origin. They used "ch'est ti" /ʃeti/ and "ch'est mi" /ʃemi/ respectively for "c'est toi" [it's you] et "c'est moi" [it's me], hence the nickname given by their comrades (Banegas Saorin, 2018, p. 12).

reference. Sarclo, unlike Aufray who adds reindeer, chooses not to introduce any exotic references that would take the listener to Minnesota. The French listener can relate to the song without any need to domesticate it, as there are no conspicuously foreign elements in the ST. Sarclo does not so much domesticate it as simply avoid exoticising it.

An alliteration in /f/—perhaps the whistling of the wind—runs throughout the text. It is particularly evident in the following phonetically similar sounds: “bien des fois” [often], “foire” [fair] and “effroi” [fear]. In the fourth verse, more specifically, the fact that the author opposes “été” [summer] to “effroi” [fear], where the listener would expect to hear “froid” [cold], could suggest that Sarclo interprets the cold that runs through the song as being felt from *inside* rather than *outside*, as an *emotion* rather than a *sensation*. This play on the two words, which is not made explicit here, Sarclo introduced earlier in his career, in the song “Les Chinois (Émoi)” (1990). In that opus, the title of which refers to the song by Jacques Dutronc “Et moi, et moi, et moi” (1966), Sarclo sings:

> Autour de moi, le monde est froid, bordélique et télévisé
> Et **froid**, et **froid**, mais quel **effroi**, je ne suis pas encore crevé
>
> [Around me, the world is cold, messy and televised
> And cold, and cold, but what a fright, I'm not yet dead] (1990, 2:50–3:02)

The way the artist plays with the words “froid” and “effroi” in his version of “Girl from the North Country” is indicative of his treatment of the text, in which he preserves the ambiguity established by Dylan between a strictly geographical and a virtual interpretation of the landscape. The theme of memory is more central than in Aufray's work. In a later version (Sarclo, 2022d), the trope of reminiscence is reinforced by two elements. On the one hand, Albert Chinet plays a distant syncopated rhythm on the snare drum—perhaps an evocation of the almost inaudible drum part in Dylan's recording with Cash. On the other, the double bass part played by François Pierron recalls the stripped-down arrangements (acoustic guitar and bass guitar) of Dylan's *Blood on the Tracks* album (1975f, 1975i, 1975e, 1975b). The translation of the third verse is a significant example of how Sarclo’s treatment of the text differs from Aufray’s. Dylan asks the addressee to check if his beloved’s hair is still as he imagines it, ending the verse with the following line: “For that's the way I remember her best.” While Aufray translates “[c]’est ainsi que je l'aimais bien” [That's the way I loved to see her], Sarclo sings “Qu'ils sont bien comme je m'en souviens” [(Tell me) that they are still the same as I remember them], placing more emphasis on the relationship the narrator has with his own memories: he wants to make sure that the image of his beloved matches the memory he

cherishes.

4.3.4. Loizeau's "Celle qui vit vers le sud": integration in a concept album

On May 20, 2021, Loizeau pre-released her adaptation of the song on YouTube (Emily Loizeau, 2021), before it was released on vinyl in July, as the B side of the single "Working Class Hero," a John Lennon cover sung in English (2021b). She adapts Dylan's text into a song about migration.This opus is exceptional in the corpus under scrutiny. Loizeau is the first female singer-translator to cover her own translation of one of Dylan's works. It is also the first time one of his songs is adapted into French to address a subject that is completely different from the original text, that of migration. Finally, the Franco-British artist is the first to translate one of his songs and integrate it into a new artistic work, the concept album *Icare (Loizeau, 2021c).*

Loizeau's fifth studio album deals with humanitarian and environmental issues. The attention to track sequencing may come as a surprise in 2021, in the age of Spotify, when the very notion of "album" has almost completely disappeared from the listening habits of new listeners. The opus is called *Icare*. It is the French name of the mythological character Icarus, but can also be read in English as "I care," thus alluding to the issues developed in the album, as the artist herself comments on her Facebook account on July 7, 2021:

> [Le titre] sera ICARE, parce qu'avec nos fantasmes de grandeur, de démesure, nous sommes tous Icare ; et parce que malgré tout demeure la compassion, ça sera aussi "I Care"—"je me soucie" dans sa langue maternelle—sursaut d'humanité et de solidarité. I care comme devise d'un monde à remodeler, à partir de la glaise, du magma.
>
> [The title will be ICARE, because with all our fantasies of greatness and excess, we are all Icarus; and because, despite that, there remains compassion, it will also be "I Care," a burst of humanity and solidarity. "I Care" as a motto for a world to be remodelled from clay and magma] (Loizeau, 2021c).

The title given to the song by Loizeau is surprising, to say the least: "Celle qui vit vers le sud" [She who lives somewhere in the south]. Her decision to change the north to south is not the result of a whim but a complete rewriting of the song to give it a new meaning. In the album booklet, she writes: "My very grateful thanks to Bob Dylan and Jeff Rosen for letting me swap the north for the south" (Loizeau, 2021d). On her Facebook account, she explains:

> "Girl from the north Country" sera "Celle qui vit vers le sud". L'ode sublime de ce jeune homme solitaire à une femme tant aimée et perdue le long du chemin deviendra celle d'une jeune fille en exil à sa mère qui lui a offert la possibilité de vivre libre.
>
> ["Girl from the North Country" will be "Celle qui vit vers le sud." The sublime ode of this

> lonely young man to a beloved woman lost along the way will become that of a young woman in exile to her mother who allowed her to live in freedom] (*Emily Loizeau's Facebook Status*, 2021).

The artist's commitment to migrants was already prominent on her 2017 album *Origami*, particularly with the title track (Loizeau, 2017).

With *Icare*, she builds a concept album, developing a complete and coherent narrative throughout the 13 works. “Celle qui vit vers le sud,” in particular, is the last of a triptych that begins with the fourth title of the album, “Eldorado,” expressing the point of view of a narrator about to embark on a journey across the Mediterranean with a child. Loizeau cites the melody of the chorus of the album's final track, in which she sings “I stepped through my back door to the moon,” words reminiscent of the popular nursery rhyme, “The Cow Jumped Over the Moon” (2021f), suggesting the performer’s bicultural identity. In “Eldorado,” this same melody is introduced with the last verse, which begins with the words “rock-a-bye baby,” the title of another famous nursery rhyme. The melody is accompanied by high-pitched piano notes reminiscent of a music box, thus further connoting childhood, but this same melody carries the heartbreaking words, “I won't let you go under the water.” The song is followed by an instrumental piece called “The Crossing,” which serves as a link to the adaptation of Dylan's work that follows. This time, the narrative is reversed. The daughter becomes the narrator and refers to “the one who lives around the south”—i.e. her mother who helped her escape an arranged marriage. This is the first time that one of Dylan's works, translated into French, is used as a brick to build the performer's own story.

4.3.5. Dylan’s presence in *Icare*: a wind of revolt

Beyond this specific song, Dylan's work in general was the basis for the creation of this album. In an interview with French newspaper Ouest-France, Loizeau declares: “Je me suis inspirée, toutes proportions gardées, de Bob Dylan. J’ai une admiration sans borne pour lui et sa manière d’être traversé par un regard personnel sur le monde” [I was inspired, relatively speaking, by Bob Dylan. I have boundless admiration for him and his unique way of looking at the world] (Lenglet, 2021). The album was written between September 2019 and May 2020, and on her Facebook account, on May 20, 2021, she explains how, in order to prepare herself to write this opus, she “practised her scales” by translating some of Dylan's songs in order to understand his writing technique and find a language “without lies and pretence, at once filled with doubt and radical, poetic and rough… insolent… and subversive” (*Emily Loizeau's Facebook Status*,

2021). She declares that she “examined his engine,” a metaphor borrowed from Lou Reed (*Emily Loizeau’s Facebook Status*, 2021).

Considering Dylan’s huge body of works, it may appear surprising that Loizeau chose this particular one, which would certainly not qualify as a “protest song,” to adapt it into a topical song about migration. Was her attention drawn to the first verse, inherited from “Scarborough Fair,” which has traveled through the centuries, and which requests the listener to carry a message to a loved one far away? Is it the opposition between north and south and the description of desolate landscapes with extreme climate that led her to transpose these images to evoke other landscapes where the wind makes the sand stick to the borderlines and the earth is covered with wrinkles (Loizeau, 2021a, 0:11–15, 0:48–50)?

Dylan's presence in Loizeau’s album goes far beyond the adaptation of “Girl from the North Country.” Following this song on the album is a diptych that reinforces the theme of protest. The first work, named “Oceti Sakowin” (Loizeau, 2021e) is about Standing Rock and the Native American protest against the oil pipeline in North Dakota, which began in August 2016 (McKibben, 2016). At the end of the song, the beat continues, the song blending into the next, in which the singer quotes Dylan. The opus, titled “We Can't Breathe” (Loizeau, 2021g), addresses both environmental issues and the Black Lives Matter movement, referencing the plea of George Floyd, who was killed by the police on May 25, 2020 (Times, 2021). In the liner notes, the words of this song are written entirely in capital letters, which may evoke a funeral epigraph for Floyd or for the planet, while at the same time being visually reminiscent of graffiti, thus emphasizing the protest value of the opus. It is also the only song on the album in which the rhythmical delivery of the lyrics is very close to rap, a genre also associated with protest. In the only verse sung in English, Loizeau quotes Dylan explicitly—“Bob said tiptoes / Mind the fire hose”—borrowing imagery from the song “Subterranean Homesick blues”:

> Walk on your tiptoes
> Don't try Nō-Dōz
> Better stay away from those
> That carry around a fire hose

In addition to referencing the use of water cannons against protesters, Loizeau's choice to quote this specific verse from “Subterranean Homesick blues” is particularly significant, as she is writing a protest song. The line “You don't need a weather man to know which way the wind blows,” from the same verse, became famous for inspiring the creation, in 1969, of the militant group Weatherman, the armed wing of the SDS movement (see section 3.2.5). In the same verse, Loizeau also quotes a poem by James Baldwin, “The Darkest Hour” (2014): “James said

the darkest hour is just before the dawn," a phrase intended to raise hopes for the future. Loizeau is likely to have encountered this phrase while translating Dylan's songs just before writing her album, as Dylan uses the same image in the album *Blood on the Tracks*: "They say the darkest hour is right before the dawn" (1975d).

4.3.6. Loizeau's geographical and ideological recontextualisation

Loizeau's adaptation of "Girl from the North Country" is imbued with new meaning. A close examination makes it clear that her text remains poetically very close to Dylan's opus, using the images in the ST to emphasise her aesthetic choice to contrast north and south. For example, in the verse 1, the line "the winds hit heavy on the borderline" becomes "le vent colle le sable sur les frontières" [the wind makes the sand stick to the borderlines]. With regard to the contrast between "darkness" and "lightness" that had been revised by Aufray in 1969—as shown in section 4.3.1—Loizeau ostensibly adds the word "ebony", a type of wood mainly found in Africa, in order to relocalise the text:

> Dans le noir ébène de mes nuits
> Dans la lumière du jour aussi
>
> [In the ebony darkness of my nights
> In the light of day too]

The term is all the more significant in a song about migration, as the expression "bois d'ébène"—literally, "ebony wood"—was used to refer to black slaves during the triangular trade ('Bois, *N.*', 2021). Finally, the way she describes the burning sun is very telling of her interpretation of Dylan's poetry. She sings:

> Si tu vas où le soleil est si chaud
> Que la terre se ride et que craque ta peau
>
> [If you go where the sun is so hot
> That the earth wrinkles and your skin cracks]

The listener would expect the verb "se rider" [to wrinkle] to be associated with skin and the verb "craquer" [to crack] with the earth. This inversion of the two verbs is emphasized by the chiastic noun-verb // verb-noun structure, which produces a mirror effect. Her choice of swapping the two words seems to reveal that, like Sarclo, she views the landscape and climate in Dylan's song as a reflection of the narrator's inner feelings. The theme of memory is also very present throughout the text, as in Sarclo's version.

Musically, Loizeau also conjures up the howling wind, in her own way. Dylan uses the only wind instrument at his disposal while he is strumming his guitar—namely the harmonica. The only French artist to have imitated Dylan in this regard is Aufray, as mentioned above. This aspect of the song seems to be important to him as he declared that, in this song, Dylan's poetry is dictated by the breath of the wind (Aufray et al., 2007, p. 84). His first studio version in 1965 is a notable exception, as the harmonica is replaced with a string ensemble. In "Celle qui vit vers le sud" as well, Loizeau trades the harmonica for the constant caress of a bow on what sounds like a cello but is really an electric guitar—played with a bow. Her short—moaning—vocal solo, which introduces the fourth verse, could also be considered as a counterpart to Dylan's harmonica in that it is a voice without lyrics.

The diachronic investigation of "Girl from the North Country" from 1965 to 2021 has made it possible to make a number of observations. While Aufray's versions become more and more foreignising over more than five decades, Sarclo does not insist on situating the scene across the Atlantic, and Loizeau completely recontextualises the song. She does so both geographically—from Minnesota to Africa—and ideologically, turning a love song into a topical song, in the midst of debates about whether or not Europeans have a moral duty to rescue migrants in the Mediterranean. Loizeau's adaptation is the result of an intense immersion in Dylan's work beforehand, but the translation activity she refers to (*Emily Loizeau's Facebook Status*, 2021) is not an end in itself. She uses it as a stepping stone in order to create her own original work under the influence of a Dylanesque stimulant, a goal she has explicitly stated. Her text, though adapted, is surprisingly close to Dylan's source song in that she transposes the same images to a new setting. Like Aufray's, her variation on the work is an invitation to travel, but the destination and the goal are completely different. As Dylan's work, produced over six decades, is so varied, it would be enlightening to know which songs she translated in preparation for *Icare*. Only one of these eventually saw the light of day. Will she ever record a full album of Dylan covers? The answer to that question can probably be found on her Facebook account. After describing how she had "practised her scales" in translating Dylan, she adds that it did not matter what her translations looked like as no one would ever read them (*Emily Loizeau's Facebook Status*, 2021). This suggests that she wants her Dylan translations to remain confidential.

4.4. Aufray's retranslation strategies

Aufray is the main translator of Dylan's works in French, both in terms of number of songs

translated and in terms of timespan: he starts in 1965, very early in his—and Dylan's—career, and continues to translate his songs in the 21st century. Therefore his works constitute an ideal specimen to observe the diachronic evolution in the translation choices of a single author. What is particularly interesting is that Aufray has not only produced new works but also re-recorded different versions of his previous translations.

4.4.1. Aufray's translations: A diachronic overview

Aufray's most recent collection of Dylan translations is the studio album released in 2009, for which he records two new translations with only his voice, as well as one poem composed for the occasion, and a collection of 11 duets. The latter, performed with the cooperation of stars of French *chanson*, are all songs that Aufray has recorded before, with the exception of "Tout comme une vraie femme," sung with Jane Birkin. Only "La Fille du nord" ("Girl from the North Country"), "N'y pense plus, tout est bien" ("Don't Think Twice, It's All Right") and "Mr l'homme orchestre" ("Mr. Tambourine Man") date back to the 1960s. The first of the three is the only title which was on the 1965 album entitled *Aufray Chante Dylan*, the other two having been released as EP records, in 1964 and 1965 respectively. These three works are placed at the beginning of the album, followed by 8 songs which were all penned by Aufray on his own in 1995, and by two new translations. The chronological nature of this sequencing—as if Aufray wanted to chronicle his transatlantic relationship with Dylan—is announced by the poem that opens the album. The text, read by Aufray, was written on 1 June 2009 and offers acoustic snapshots of his first stay in New York, followed by three parts named "Paris 1963," "London 1966" and "Saratoga Springs 2008" and finally a short passage written in the present tense.

The early translations Aufray chooses to include in his 2009 album make it possible to take stock of the ten songs he excludes: "Ce que je veux surtout," "Ce n'était pas moi," "Oxford Town," "Corrina Corrina," "Cauchemar psychomoteur," "Les temps changent," "La Ballade de Hollis Brown," "La Mort solitaire de Hattie Carroll," "Dieu est à nos côtés," and "Le Jour où le bateau viendra." It is striking is that the great majority of the songs that are left out are overtly political. There are several possible hypotheses concerning this choice. Aufray may regard these topical songs as no longer politically relevant, or perhaps he considers that these songs, which were written early in Dylan's career, do not represent this artist anymore. This hypothesis finds support in Aufray's appraisal about the author: "Dylan s'est toujours défendu de passer des messages, disant 'je ne suis pas un facteur'" [Dylan has always denied that he

was conveying messages, saying "I am not a postman"] (personal communication, 24 March 2021). This declaration completes Aufray's view that Dylan started keeping politics at bay as early as the 1960s, as explained in section 4.1.6 concerning the war in Vietnam in particular (personal communication, 24 March 2021). A third possibility is that Aufray himself wants to stay away from politics: in an interview for the magazine *Je Chante*, he declares that he does not really believe in protest singers,[211] stating that he prefers to express his political views off stage than in his songs (Bellaiche et al., 2003, pp. 59–60). Whatever his reason for excluding these ten songs, the end result is that none of the only three works from his 1960s repertoire that were included on his 2009 album are topical songs.

Aufray's project was very different in 1995, as he had decided to record a new version of *all* the titles he sang in the 1960s, changing only the sequencing. The comparison between these two albums invites the question of whether he felt, in the 1990s, that these songs were all still relevant 30 years after their original release. It is also possible that his motivation was not related to the importance of the songs. He may simply have wanted to assert his independence from co-translator Delanoë by recording his own versions, which include—mostly minor—alterations in the lyrics. His collaboration with Delanoë to translate Dylan's works is confined to the album *Aufray Chante Dylan* in 1965, with the addition of one song, their translation of "It's All Over Now, Baby Blue" (1965f), a title which was not recorded by Aufray but by Ribeiro: *C'est fini entre nous* (1965). Aufray briefly resumes his translation work in 1971, recording the single *Le Fugitif*—his version of "Wanted Man" (Cash, 1969)—this time collaborating with Dessca for the lyrics (*Droit d'Auteur LE FUGITIF - Répertoire Des Œuvres - La Sacem*, n.d.). Only in 1995 does Aufray produce another series of translations, in the form of the double album *Aufray Trans Dylan*. With this new collection of Dylan covers in French, Aufray states that he wants to capture a new—younger—audience rather than just record another album for the same generation of listeners who had discovered *Aufray Chante Dylan* in 1965. In the liner notes, he writes: "aujourd'hui… 30 ans plus tard j'espère faire découvrir aux générations de nos petits-enfants… comme à la jeunesse d'alors… et une fois encore… ce qui fut si important pour moi … … et qui dure toujours" [today, 30 years later, I hope to allow the generations of our grandchildren to discover… as the youth discovered then… once again… what was so important to me] (Aufray, 1995l).

This desire to record modern-sounding new tracks and revamping his old ones is apparent both in his musical and lyrical choices. Musically, the electric guitar is much more present in

211 "Le chanteur à message, j'y crois d'une façon modérée".

these versions, with added reverberation and other effects, such as the tremolo at the beginning of "It Ain't Me, Babe". The harmonica is given more prominence in these versions too, perhaps to acknowledge the fact that, after a career spanning 34 years, Dylan is still famous for using the instrument on a regular basis, especially in concert. Aufray also gives a central place to the organ, perhaps in an attempt to find a sound closer to Dylan's rock albums of 1965 and 1966—*Highway 61* and *Blonde on Blonde*—on which the instrument features prominently. Concomitantly, the French artist's desire to focus on Dylan's mid-sixties production is apparent in the selection of twelve songs which are new translations in 1995: approximately half the titles were released in 1965 or 1966. It is announced with the choice of placing the translation of "Like a Rolling Stone" at the beginning of the series.

In addition to the retranslation of "All I Really Want To Do," already studied in detail in section 3.1.6.10.7, three songs in particular deserve attention as they testify to an evolution in Aufray's translation strategies. The new musical and lyrical choices made in these specific works shall be explored through four case studies: the songs "Corrina, Corrina" (section 4.4.2), "Oxford Town" (section 4.4.3), "Les Temps changent" ("The Times They Are A-Changing," section 4.4.4) and "Ce n'était pas moi" ("It Ain't Me Babe," section 4.4.5).

This diachronic overview would not be complete without mentioning the six cases of Aufray translating songs which have already been translated by others. The first occurrence is "Wanted Man," which is analysed in detail in section 2.4. As for his translation of "Blowin' in the Wind," which had been sung by Richard Anthony in 1964, Aufray has expressed that his new translation was motivated by his dissatisfaction with Anthony's version, as mentioned in section 1.1.3. This is probably not the case for his translation of "Just Like a Woman," as Aufray claims that he has never listened to the album *Serge Kerval chante Bob Dylan* (Bellaiche et al., 2003, p. 55). When Aufray translates "If You Gotta Go, Go Now" for the album *Aufray Trans Dylan* in 1995, two other versions already exist: Hallyday's "Maintenant ou Jamais" (1966), released in 1966, and Fairport Convention's "Si tu dois partir" (1977a), which was also covered by the French band Bijou in 1977 with very few alterations to the lyrics. Although Aufray rewrites the text completely, his instrumentation is clearly inspired from Fairport Convention's.

In 1995, Aufray records a translation of "What Was It You Wanted?" (1995m), which Murat had released as a single in 1992 (1992). Murat's version is an exception in the corpus at hand: the song is entirely spoken, and while most of the text is translated accurately, the artist never attempts to rhyme. Musically, it is orchestrated in his atmospheric style, with keyboard layers and a lot of reverberation, not unlike his French version of Cohen's "Avalanche" (Murat,

1991). In both cases, he chooses to cover an SW which is already in his style, from a musical point of view. For example, Dylan's "What Was It You Wanted?" (1989d), from the album *Oh Mercy*, is also atmospheric, marked by the tastes of the producer, Lanois. Dylan describes it as "misty," "dreamy and ambiguous," comparing it with "Quaaludes," a sleep-inducing drug (2004, p. 211). Commenting on the influence of Lanois on the track, he declares "Danny's sonic atmosphere makes it sound like it's coming out of some mysterious, silent land. The production gyrates and moves with all kinds of layered rhythms" (Dylan, 2004, p. 211).

Whether or not Aufray had heard Murat's translation, perhaps he could not use the same title as him, which would account for the addition of the coordinating conjunction "mais" in the title of his version—"Mais qu'est-ce que tu voulais." Another reason may be that this word is an expression of the insistence in the song, a way of saying: "Mais qu'est-ce que tu veux, à la fin?" [Will you please tell me what it is you want, **once and for all**?]. It may be an attempt to point out the difference between what is expressed by the sentence "What did you want?" and "What **was it** you wanted?," which may be rephrased as "What *exactly* did you want?" In French, the coordinating conjunction "mais" [but], employed in this context, can indicate irritation, which is present in the SW, as Dylan explains in *Chronicles: Volume One*:

> If you've ever been the object of curiosity, then you know what this song is about. It doesn't need much explanation. Folks who are soft and helpless sometimes make the most noise. They can obstruct you in a lot of ways. It's pointless trying to resist them or deal with them by force. Sometimes **you just have to bite your upper lip** and put sunglasses on (2004, p. 172 emphasis added).

The last of the six songs, "Man Gave Names to All the Animals," which Aufray translates in 1995, three years after Allwright, has been analysed in detail in section 3.1.5.

4.4.2. Aufray's "Corrina, Corrina": bringing the target text closer to the original

The song "Corrina Corrina" exemplifies Aufray's desire to produce new recordings of all the songs present on the album *Aufray Chante Dylan*, not only updating them musically and lyrically but also bringing them closer to the ST, especially in cases when the first translation was particularly far off. The choice of this opus to appear on an album of Dylan cover songs is in itself surprising. Aufray covers it as if it were a song composed by Dylan but it is a cover of an old blues song, as mentioned in section 1.5.3 (Barker, 2009, p. 65). While the credits on *The Freewheelin' Bob Dylan* in 1963 read "adapted and arranged" by Dylan (1963f), on Aufray's album, Dylan is credited, even on the 1993 rerelease of *Aufray chante Dylan* on CD (1993).

This is still the case in the liner notes of *Aufray trans Dylan* (Aufray, 1995l).

In 1965, Aufray changes the arrangement of Dylan's song, which originally stands out as the only opus that was recorded with other musicians on an otherwise acoustic album—guitar, voice, harmonica. He replaces the drums with a tambourine, bringing the song closer to a more acoustic version, and therefore adapting it to his own style, considering that Aufray had recently appeared at the Olympia with his "skiffle group"[212] (1965l). While Dylan plays two long harmonica solos and just a few notes at the beginning of verse 3, Aufray disperses the harmonica in the whole song, playing a few notes at the beginning, at the end and between each single verse. He plays a harmonica solo after verse 2, like Dylan, but does not play the second solo, thus shortening the song by 30 seconds and giving more importance to the last words of the song as a consequence: "si tu restes loin, je vais mourir d'amour" [If you stay far, I will die of love], which is not a literal translation of the ST—"I was sitting down thinking of you, baby, I just can't keep from crying"—but transfers the expression of extreme sadness.

Aufray's 1995 musical arrangement is closer to Dylan's in several ways: because it is less acoustic, but also because Aufray only uses the harmonica for the two solos. The sprinkled presence of the harmonica on his earlier version is replaced by another wind instrument: the organ, which is very present on the whole album, perhaps in an attempt to recapture the sound of the albums *Highway 61 Revisited* and *Blonde on Blonde*, as mentioned in section 4.4. This version of the song is different from Aufray's first recording, as the image he projects is closer to Dylan's persona as a rock star than as a folk icon.

As far as the text is concerned, the first version was not very close to the ST in terms of meaning, the translation strategies oscillating between translating an approximation of the meaning, as in verse 2, and transferring the sound instead, as in verse 1, in which the line "Corrina, Corrina, where you been so **long**?" becomes "Corrina, Corrina, que deviens-tu si **loin** ?" [Corrina, Corrina, what are you up to, so far away?]. In 1995, Aufray decides to add a fourth verse which is much closer to the ST in terms of meaning. He only slightly alters verse 3, instead retrieving part of the sense in verse 4: "Gal, you're on my mind," which in 1965 was simply translated as "je t'aimerai toujours" [I will always love you], is now translated as "je rêve souvent de toi" [I often dream of you]. A literal translation might be "je pen**s**e **s**ouvent à toi," but it would not be a fitting choice in terms of singability because of the proximity of the two consonants /s/, final in "pen**s**e" and initial in "**s**ouvent". Similarly, the line "I was sitting down thinking of you, baby, I just can't keep from crying" was originally not a translation at

212 A band with no drummer (Aufray et al., 2007, p. 68).

all: “Mais si tu restes loin, ma belle, je vais mourir d’amour” [But if you stay far away, my love, I will die of love]. In 1995, it becomes “[e]t j’ai des larmes plein les yeux quand tu me dis adieu” [And my eyes are full of tears when you say farewell]. The first half of the line is very close to the ST. In the second half, the author prioritised the internal rhyme “yeux”/“adieu,” perhaps because he estimated that sound was more important than meaning, as it is the last line of the song.

The analysis of the song reveals Aufray’s desire to make some corrections to the text but also to alter the music. It seems that his intention is not only to bring the TW closer to the SW but also to revamp the songs in order to make them more relevant in 1995, both musically and lyrically, as will be observed through the example of “Oxford Town” in section 4.4.3.

4.4.3. Aufray's “Oxford Town”: an example of revamping

The potential implications of how Aufray transformed a university into a nightclub in the song “Oxford Town” have already been scrutinised in section 4.1.5 as this phenomenon is relevant to the translation of culture specific references. Yet other aspects of this retranslation need to be investigated.

Aufray’s new arrangements in “Oxford Town” are resolutely leaning towards rock rather than folk, and reveal that he wanted the music to reflect the anger expressed in the song more explicitly than he did in 1965, and more than Dylan did himself. This is felt in the guitar part—both in the rhythm and in the solo parts that feature the use of bottleneck and distortion—as well as in the drum part, in which the percussive snare drum replaces the folky tambourine present in the first adaptation. It is also conveyed by the voice, the performer screaming at times (Aufray, 1995n, 2:00-04), which also produces distortion. As Lacasse has shown, distortion in the voice, whether created naturally or by vocal staging—i.e. artificially—is perceived as aggressive (1998a, p. 70). All these features result in the piece being perceived as a rock piece rather than the folk song Dylan describes in his liner notes: “a banjo tune I play on the guitar” (1963f), as mentioned in section 4.1.5. More specifically, at the end, the sound fades out on a distorted bottleneck guitar solo, saturating in the last seconds (Aufray, 1995n, 2:15-20), giving an impression of rage that cannot be contained. This is what Machin calls “tension in sound” (2010, p. 220).

These musical choices go hand in hand with the lyrical choices, which involve using a more colloquial register, more akin to a rock’n’roll attitude. This is true of the vocabulary—“cueillie” [caught], “gosses” [kid], “flics” [cops]— and the grammar, which also deviates from standard

French, mostly through ellipsis of words and syllables: “on l’jeta sur le trottoir” [he was thrown on the pavement] / “Faut vous dire qu’c’était un black” [It’s worth mentioning that he was black]. Concerning this last example, Aufray opted to borrow the word “black” instead of translating it (“noir”), as he had done in the first version. This is particularly significant, not so much for the colloquial nature of the word but because it reveals Aufray’s desire to revamp the song to fit more modern standards. The history of racial relationships in France between 1965 and 1995 involved the “marche pour l’égalité” [march for equality] in 1983, also called “marche des **beurs**” [march of the Arabs, in *verlan*, i.e. French backward slang] and Aufray’s new Dylan album is released in 1995, only 3 years before the slogan “black blanc beur” [black white Arab] emerges after the French victory against Brazil at the football world cup (Gastaut, 2014, pp. 228–229). The word “black” is more fashionable in 1995, and more specifically, heard in the mouth of the younger audience Aufray is trying to reach.

Interestingly, although the adjective “black” is a borrowing from English, Dylan never uses it in this work but sings “all because his face was brown” in verse 2 and “all because of the color of his skin” in verse 3. The song is written shortly after a major event, as mentioned in section 4.1.5: the turmoil caused by the enrolment of the first African-American student ever to be admitted at the University of Mississippi, James Meredith. Dylan’s way of referring to the skin colour of the main character as “brown” rather than “black” can be seen as a subtle way to underscore the irrationality of racial discrimination. Dylan does so by associating the dismissive syntactical structure “all because”—synonymous with “just because”—with the use of an adjective that refers to skin colour rather than racialised classification. His audience is aware that the adjective “brown” used by Dylan cannot be construed as a sociological category, because they know that he is referring to Meredith, who is African-American and therefore would be categorised as “black,” while the category “brown,” in the theories of scientific racism, applies to people of “Middle Eastern, Pacific Island, Meso-American and South American descent” (Elias & Feagin, 2016, p. 8). Dylan builds his song on his audience’s presumed knowledge of the Meredith case, as it would have been impossible for them not to have this information. Aufray, on the other hand, uses the word “black”—or “noir” in his first version. This is one occurrence of the French performer compensating for the distance between his French audience and the US political context, as already observed in section 4.1.2 with his translation of “The Lonesome Death of Hattie Carroll.” The necessity of using this strategy is debatable: if Aufray had simply mentioned that the character had been discriminated against because of his skin colour, as Dylan does—“All because of the color of his skin”—the French audience would have understood that it was a case of racism. Therefore, two questions arise:

is it useful for the French audience to know the exact skin colour of the main character? And would it not be even better to give the song a more universal value by not mentioning it precisely?

The fact that Aufray sings "les amis" instead of "les copains" is in congruence with the choice of the adjective "black". In both cases, "les amis" and "les copains" at the end of the line serve as a term of address and mean "my friends," but the word "copain" used in this sense was extremely fashionable in the 1960s, especially in association with the radio programme that started airing in 1959, "Salut les copains" [Hi, buddies], named after a song that Delanoë wrote for Bécaud in 1957 (Dicale & Bouldouyre, 2016). Aufray *does* sing the word "copain" in 1995 in "It Ain't Me, Babe," but in that case it is not an address to the listener: he uses it to mean "boyfriend," which has not grown out of fashion at the time of this second version.

Despite Aufray's efforts to update the song, some discrepancies appear in the text that weaken this overhaul of the work. For example, the listener could hardly imagine the exclamation "Dieu du ciel!" (verse 4) used by a French youngster, or perhaps by *any* French speaker in 1995. It seems incongruous with the orality of the rest of the song. Likewise, the three occurrences of the verb form *passé simple*—"il alla" [he went], "il fut cueilli" [he was caught], "On l'jeta" [he was thrown]—seem out of place in this context. In French, the *passé simple* is literary, only ever used in writing, in contrast with the *passé composé*, also used in this translation ("j't'ai vu pleurer," "se sont fait buter"), which can be a marker of orality. In the light of Peter Low's "pentathlon principle," the choice of the *passé simple* is all the more surprising as it would have been easy to alter these verb forms without harming the singability of the opus, so as to make them more consistent with the remainder of the text: "il **est** allé" (singable with the auxiliary "est" on the beat), "ils l'ont cueilli" [they caught him] instead of the passive structure, "on la j'té."

This inconsistency notwithstanding, all the translation choices, both musical and textual, testify to the evolution, from 1965 to 1995, of the persona Aufray projects. In his autobiography, Aufray states that, in the 1990s, he was aware of the necessity of struggling to update his image and reclaim his career (2007, p. 167).

4.4.4. "The Times They Are A-Changing": prophecy and politics

One could choose to consider Aufray's 1995 retranslations as an attempt to improve those of his former translations that he was not really satisfied with. One such example of rectification—or refinement—is his retranslation of "Les Temps changent". Among the few revisions which

were made to the lyrics, one in particular can be examined in the light of Berman's retranslation hypothesis, explained in detail in section 1.2.9. In the third verse, Dylan addresses the "senators" and "congressmen". Aufray initially sings "Messieurs les députés" [± Distinguished Members of Parliament], which can be seen as a French equivalent created by merging "senators" and "congressmen" to adapt the text to a political system that is fundamentally different, essentially centred on the parliament. The French translators seize this opportunity to save several syllables, allowing them to introduce the term of address "Messieurs," which makes the orality of the line more authentic.

When Aufray changes "Messieurs les députés" to "Sénateurs" in 1995, it is tempting to regard this alteration as a movement towards foreignisation, thereby confirming Berman's hypothesis that retranslations are usually more and more foreignising (1990, p. 4). But is this really the case? First, the motivations behind the two translators' initial choice must be interrogated: although France has senators too, their place is much less central than that of the parliament in everyday political life, so they might have judged that it was much more meaningful for the French listener to hear "Messieurs les députés." However, Aufray's correction to "senators" is not necessarily to be perceived as a foreignising element. Instead, it may be motivated by sound rather than meaning: as the word is available in French, the author may have considered that this alternative allowed him to stay closer to the sound of the SW without sacrificing much of the sense. The rationale behind Berman's—and Goethe's (n.d.-a, p. 279)—views on the evolution of translations is that retranslations can be more and more foreignising because the target audience has been exposed to the SC long enough to apprehend foreignising translations. Yet, in the song under study, it is doubtful that the French listeners of 1995 will hear the word "Sénateurs" as a reference to the US senate. Rather, they will think of the French senate, which is not at all related to the type of evolution Berman and Goethe have in mind.

Analysing this modification in the lyrics in terms of sound is much more pertinent than seeing it as an instance of foreignisation, especially in the light of the major change introduced in this retranslation: Aufray systematically shortens the fourth line in all 5 verses. He probably does so in order to match the melody, as this is an important feature of the SW. Aufray claims that he became aware of a fault in his translation when he was invited to play with Dylan on stage: "Dans *Les Temps changent*, quelques vers ne cadraient pas avec la métrique de Dylan… C'est à l'occasion d'un duo que Hugues et Dylan feront au parc de Seaux [sic] en 1984, que Hugues découvrira ce problème…" [In "Les Temps changent," a few lines did not fit in Dylan's metrics… Hugues discovered this issue on the occasion of a duet he played with Dylan at the

parc de Sceaux in 1984] (2007, p. 87). In each verse, the fourth line allows Dylan to bring the first part of each verse to a close before delivering the last two lines, made of the refrain—"the times they are a-changing"—systematically introduced by a formulaic line, which may be seen as a pre-refrain. The shorter fourth line allows a silence to precede this fifth line each time, giving the song a prophetic undertone. This series of divinatory formulas culminate in the conclusion: "And the first one now will later be last," a line inspired from the biblical phrase "So the last shall be first, and the first last" (*KJV Bible, Matt. 20.16*, n.d.). Dylan's determination to give prominence to these pre-refrains is made evident musically in the live version he plays on MTV: he highlights the long line, making it more solemn by accompanying it with a descending chord progression, playing E, E7, E6 and E5 before landing on the tonal A (1995c).

Aufray must have felt the importance of Dylan's formulaic pre-refrains very early on, especially the last one, judging from the live version of 1966, in which he corrected the conclusive biblical line. Instead of translating the ST word for word, matching a singular with a singular—"[l]e premier d'aujourd'hui demain sera dernier" [He who is the first one today shall be the last one tomorrow]—he pulls the text closer to the French version of the Bible, singing "**Les premiers** d'aujourd'hui demain **seront derniers**." This change, which may be the result of a more careful observation of the French translation of the Bible, is also more correct, from a linguistic point of view. In English, an adjective placed behind the definite article "the" refers to a category and should be translated as a plural in French: "the rich" means "les riches" and "the poor" means "les pauvres," for instance. Acoustically, the difference is very subtle as, in French, the "s" of the plural is not pronounced. It is only heard on the definite article "les" and the verb "seront."

In addition to giving more prominence to the following pre-refrains, shortening the fourth line of each verse is yet another occasion for Aufray to update his texts: in verse 4, the translation of "[y]our old road is rapidly agin'," which was initially "[s]ur vos routes anciennes, les pavés sont usés" [On your old roads, the cobblestones are worn out], becomes "[v]os routes anciennes sont usées." The disappearance of the word "pavés" [cobblestones] can be seen as a way to modernise the song, as most of the French cobbled roads had disappeared in the intervening period. In some of the modified lines, the meaning is not really affected by the alteration. For example, in the last verse, "[c]eux qui attendent encore vont bientôt arriver" [Those who are still waiting shall soon arrive] is shortened to "[e]t ceux qui attendent vont arriver" [And those who are waiting shall arrive]. Neither of these two lines translates the corresponding passage in the ST: "the order is rapidly fadin'." Perhaps the future is used as a

form of equivalence to translate the conjunction of the adverb "rapidly" and the "Be+-ING" form. The sense of anticipation it produces in Dylan's opus was the inspiration for another prominent work, released only a few months later, in which this foreboding is expressed in the future: "A Change Is Gonna Come," by Sam Cooke (1964).

When Séguin records a live version of Delanoë and Aufray's translation in 1993 (1993), he only makes a few revisions. He corrects the biblical phrase, indicating either that he based his own cover on Aufray's live version of 1966, or that he made the same correction himself. More importantly, he effects a notable change in verse 1. Dylan sings

> Come gather 'round people wherever you roam
> And admit that the waters around you have grown
> And accept it that soon you'll be drenched to the bone
> If your time to you is worth savin'
> Then you better start swimmin' or you'll sink like a stone
> For the times they are a-changin'

Aufray translates

> Où que vous soyez, accourez braves gens
> L'eau commence à monter, soyez plus clairvoyants
> Admettez que, bientôt, **vous** serez submergés
> Et que si **vous valez** la peine d'être sauvés
> Il est temps maintenant d'apprendre à nager
> Car le monde et les temps changent
>
> [Wherever you are, come running, good people
> The water is rising, be more perceptive
> Admit that, soon, **you** will be drowned
> And that, if **you** are worth saving
> The time has now come to learn to swim
> For the world and the times are changing]

Lines 3 and 5 are not too far from the ST, but Seguin chooses to alter them, singing

> Où que vous soyez, accourez braves gens
> L'eau commence à monter, soyez plus clairvoyants
> Admettez que, bientôt, **nous** serons submergés
> Et que si **nous valons** la peine d'être sauvés
> Il est temps maintenant d'apprendre à nager
> Car le monde et les temps changent
>
> [Wherever you are, come running, good people
> The water is rising, be more perceptive
> Admit that, soon, **we** will be drowned
> And that, if **you** are worth saving
> The time has now come to learn to swim
> For the world and the times are changing]

This subtle alteration implies that the performer is including himself—and possibly his

audience—in the statement. While Dylan—followed by Aufray—positions himself as a prophet addressing the audience but not personally concerned by the changes he foresees, Séguin may want to appear closer to his audience, sharing the same human condition. Perhaps he sees it as a better posture for a protest singer to effect change. This modification may be related to another significant alteration: the inversion of verses 3 and 4. Séguin may have felt that the enduring relevance of this work was essentially due to its political significance in the midst of the political turmoil of the 1960s, and therefore wanted to conclude on a political rather than a personal note.

The last salient alteration in the lyrics, in verse 2, seems to betray the singer-songwriter's concern for authentic communication with the audience. Where Aufray sings "Et vous, gens de lettres dont la plume est d'or, / Ouvrez tout grand vos yeux car il est **temps encore**," Séguin prefers to sacrifice the rhyme and sing "Et vous, gens de lettres dont la plume est d'or, / Ouvrez tout grands vos yeux car il est **encore temps**". What the line loses in poeticality, it wins in terms of oral authenticity, as Aufray's formulation did not sound natural. Arguably, this change is coherent with his intention to communicate more freely with his audience, a pursuit which is not unlike Dylan's. If Séguin considers that it is more important to be convincing than to be poetic, his position is aligned with Dylan's aesthetic, namely his attempts to bridge the gap between songwriting and speech (see section 3.1.6.2).

4.4.5. "It Ain't Me Babe": discrepancies in register and tense

Aufray's retranslation of "It Ain't Me, Babe" displays a movement away from formal language so as to better emulate the orality of the ST. Although both translations are composed of two verses instead of the original three in the SW, the 1995 version features an instrumental third verse, before the singer repeats the refrain for the third time. This modification makes the song one minute longer and may give the illusion that the whole ST has been translated. In addition to this structural alteration, the artist makes the text slightly more oral by changing "il y en a plein les rues" [there are plenty of them in the streets] into "**y'en** a **tout** plein les rues." Both the expression "tout plein" [± loads of] and the reduction of the existential "il y en a" contribute to making the TT more colloquial than the initial translation, and thus more in accordance with the register of the TT. This could be seen as a form of compensation, as the informality of the refrain—"it **ain't** me"—is not transferred in the French "Ce n'était pas moi". However, Aufray's choice to add a colloquialism in the verse rather than in the chorus is questionable, as this language variation is less likely to be noticed in comparison with the saliency of the

refrain—and title—of Dylan's song. Instead, he could have chosen to make the refrain more colloquial by singing "mais **c'était** pas moi," at the same time deleting the negative adverb "ne" and possibly inserting the conjunction "mais" to translate "but" and to compensate for the deleted syllable. Perhaps Aufray chooses not to delete the syllable "ne" because he wants to keep its nasal sound to match Dylan's "ai**n**'t," echoing the series of "no," which are also transferred in French: "**N**on, **n**on, **n**on, ce **n**'était pas moi". Whatever the motivation behind this choice, even the modified 1995 version of the TT remains strikingly formal compared with Dylan's work, and the use of the word "fillette" [little girl] to translate "babe" certainly gives it an old-fashioned flavour, even more so in the 1990s. In both versions, the word "babe" is not translated in the refrain but simply deleted. As a result, there is no explicit addressee. In the second version, however, the term of address "fillette" appears at the beginning of the second verse.

One choice that is surprising is the translation of the present tense—"it ain't me"—with the French *imparfait* "était," which is a past tense. This may appear to be motivated by the opportunity of adding a syllable to compensate for the deletion of the word "babe," but this hypothesis is invalid because the line, sung in the present without this term of address, would have exactly the same number as the ST line: "It ain't me babe" and "Ce n'est pas moi" both contain four syllables. If there is an argument to be made concerning the syllable count, it is to be found in the tense agreement produced by ricochet, in the last line of the refrain: as Aufray uses the *imparfait*, it triggers a backshift. Instead of singing "Ce n'est pas moi / Celui qu'il te **faut**" [I **am** not / The one you **need**], Aufray sings "Ce **n'était** pas moi / Celui qu'il te **fallait**" [I **was** not / The one you **needed**]. In order to find a rhyme with "moi"—"ce n'était pas moi" / "crois-moi"—the singer cuts the sentence differently. Where Dylan sings "No, no, no, it ain't me, babe / It ain't me you're looking for, babe," Aufray sings "Oh non, non, non, ce n'était pas moi / Celui qu'il te fallait, crois moi" [Oh no, no, no, it was not me / The one you needed, believe me]. The result of the different choice made by the translator in terms of tense is that, while Dylan concentrates on the present statement—you **are** wrong, I am not the person you think—Aufray moves the focus to past errors: "tu t'es trompée" [you **were** wrong]. Although this selection of tenses made by the author is a central feature in the translation of the text, Aufray does not change it in his 1995 retranslation, which suggests either that he still thinks it is the best choice, or perhaps that he cannot think of a better solution to rhyme with "moi".

4.5. Translation as creation

4.5.1. Compensating the bleaching process: register, rhyme and music

The recontextualisation—linguistic, cultural…—involved in translating Dylan's songs involves each translator applying their own filter, a phenomenon presented as "refraction" in the introduction. These translation choices highlight some features of the ST, potentially obscuring others. In some cases, the ST may lose some of its distinctive characteristics in the translation process, a phenomenon which could be referred to as "bleaching". This can be observed by writing a backtranslation of the TT. In particular, some images have disappeared because the translator did not find an apt metaphor, thus some of the words selected in the TT do not convey the same connotations as Dylan's. This process can result in a watered-down version of the ST. Vassal expresses the opinion that the translations sung by Aufray in 1965, for example, tone down the power of the SW (1976, p. 43). The end result may sometimes leave the French listeners wondering why Dylan's original works are the subject of so much admiration, even more so now that he has been awarded the Nobel Prize. One example of this bleaching process, arguably, is Richard Anthony's version of "Blowin' in the Wind," the first ever sung translation of a Dylan song, which Froeliger calls "Une bluette sommaire et maladroite" [a pretty little story, sketchy and clumsy] (2020, p. 15). According to him, the weakness of this first translation is due to the fact that it is sung by a performer whose usual repertoire is made of much lighter songs, but also to the status of the ST. He observes that, in 1964, the song was just a hit by a young performer and not the classic that it is today.

To compensate for what is lost in translation, the TT authors each develop their own strategies, using levers such as register, rhymes or music. Sarclo, for example, tends to use words and expressions that are more colloquial than the ST, as has been observed in the analysis of "Don't Think Twice, It's All Right" in section 3.1.6.9.9. This strategy is used in an attempt to bring the TT closer to what he imagines Dylan would write in French. In a substantial number of the translations in the corpus under scrutiny, there are twice as many rhymes as in the ST, which can be seen as a way of re-infusing poeticality in the TT. This is the case, for example, with Hallyday's version of "Wanted Man," "On me recherche" (1970b). Aufray uses the same strategy when he sings a completely different version of "Wanted Man" a few months after Hallyday. Musically, he also adds a harmonica solo, as if to instil more of Dylan's presence in the song (1971). These two songs are contrasted in section 2.4. Cabrel also doubles the number of rhymes regularly, for example in "D'en haut de la tour du guet" (2012f)—"All Along the

Watchtower" (Dylan, 1967a)—or "Blind Willie McTell" (2012a).

In the absence of any extensive study on whether rhymes are statistically more frequent in French *chanson* than in English popular songs, what can be speculated is that "overrhyming" is an issue related to translation specifically. In "Conversations on the Craft of Poetry," Robert Frost declares: "I like to say, guardedly, that I could define poetry this way: It is that which is lost out of both prose and verse in translation" (1973, p. 159). Based on this belief, the authors may be trying to re-infuse poetry by rhyming more than Dylan does because they are faced with the difficulty of preserving the same metaphoric density of the ST (see sections 3.1.3 and 4.5.2).

Yet, whatever their motivations, the risk is that the resulting lyrics might sound more "written" than the ST. This can be an issue for song translation in general, and all the more so if trying to restitute Dylan's style, considering the author's specific contribution to songwriting (see section 3.1.6.10.6.3). The lack of texture, both lyrical and musical, in some versions, has led Sarclo to express dissatisfaction with Cabrel's covers, for example, stating that he was playing "du Dylan d'ascenseur" or "du Dylan d'aéroport" [elevator/airport Dylan]: the Swiss singer-translator draws a parallel with muzak, the bland music coming out of speakers in public places. Aufray expresses his opinion about Cabrel's translations differently: according to him, Cabrel did not manage to infuse the amount of recreation necessary to translate Dylan's works because he had too much admiration for the author, like someone who has eaten a dish and has not completely digested it.[213] A comparative study of some songs that were translated both by Aufray and by Cabrel suggest quite the opposite, as demonstrated by the close examination of "The Ballad of Hollis Brown" in section 4.6.3 and "Gotta Serve Somebody" in section 4.5.6. Yet, perhaps Aufray had other examples in mind, such as Cabrel's version of "It's All Over Now, Baby Blue," in which his translation of "Baby Blue" by "Bébé Bleu" in the refrain seems to demonstrate a certain amount of servitude to the SW that goes beyond simply reproducing the sound. This example shall be scrutinised in detail in section 4.5.8. The metaphor used by Aufray—digestion, i.e. swallowing and reproducing in a different form—suggests a target-oriented approach: apparently, he estimates that authoring a new original, more than loyalty to the ST, is a determining factor for a successful translation.

An example of complete musical re-creation is provided by Chinet in his version of "Things Have Changed" (2019), the text of which was translated by Sarclo. The tempo chosen by the performer, 105 beats per minute, is slower than Dylan's studio recording—125 (2000). Perhaps

213 "Il a été bloqué par l'admiration qu'il devait avoir, et n'a pas su transmettre, comme quelqu'un qui a mangé un plat qu'il n'a pas complètement digéré" (H. Aufray, personal communication, 24 March 2021).

Chinet was inspired by Dylan's live version of the SW in Portland, Oregon (2008c), which has the same—slower—tempo. Chinet's instrumentation is completely different from Dylan's. It is uncompromisingly modern, as if the artist had wanted to update it to suit the taste of younger generations. It is very dynamic, first due to the percussive introduction, with dry sounds that are reminiscent of a drummer hitting sticks to give the tempo, giving the impression that it could be a live version. The first verse only features percussions and voice, with a few discreet chords on the keyboard. This is followed by a punchy, high-pitched, guitar riff, very rhythmical, that does not reproduce any sound already present in the SW, and by a low-pitched keyboard part, also made very dynamic by a sound engineering trick: the sound is sent through the same channel as the bass drum pedal, on which compression is applied, creating a regular pulse that affects the volume of the whole mix. This effect serves to generate dynamics on a par with the SW, which has a marked binary rhythm, but the overall result is musically very different from anything Dylan has explored. It is quite a daring choice, the only one of its kind in the corpus under scrutiny. What is particularly striking is that Chinet manages to create an atmosphere which induces dancing, closer to the works of Eurythmics than to Dylan's, all the while leaving room for the voice—and thus the text—by keeping the medium spectrum free, as all the instrument parts are either high- or low-pitched. The only example in the corpus which is remotely comparable in terms of musical re-invention is Fairport Convention's rendition of "If You Gotta Go, Go Now" (1977a), but the context is completely different. The SW they are translating is much more lighthearted, and unknown to the majority of the audience, which is why they took liberties with it, as Nicol, one of the band members, explains (see section 4.2).

4.5.2. Literary translation according to Lefevere: a double bind

According to Lefevere, literary translations should be "translations which can both exist as a literary work of art in their own right and give the reader an accurate impression of what the source text is like" (1975, p. 384). This position puts translators in a double bind, as they are expected to author a new original without misrepresenting the SW. To solve this double bind, one possible approach is that proposed by Sarclo while discussing his translation of "Shelter from the Storm," more specifically: he declares that the equivalences he finds are not at the level of words but of images, as he attempts to find metaphors that convey what he felt himself while listening to the SW.[214] More specifically, he explains that he tries to communicate to a

214 "On refuse le mot à mot, bien sûr, on cherche un peu le mot pour mot, et en ce qui me concerne, j'essaie d'exiger l'image pour image. Pas forcément la même image, mais pour chacune, travailler à rendre quelque

French listener what he feels an American listener could feel, listening to the SW.[215] He has also expressed his approach differently, explaining that he tries to write in French what he thinks Dylan would have written, had he written in French himself (Sarclo, personal communication, 29 January 2020). As he fashions his own equivalent metaphors, working at the level of images, all the while paying great attention to form—register and orality, in particular—his approach is, arguably, very close to what Lefevere prescribes. This *modus operandi* involves trying to keep the same density of metaphors, if not exactly the same metaphors. In the case of Dylan's work, this is not an easy task, for two reasons. First, metaphors abound and there is not always enough room in the TT to fit all of them. Sarclo explains how this has prevented him from translating all the elements of meaning in "Shelter from the Storm," in one line, more specifically: "In a world of steel-eyed death and men who are fighting to be warm" (2017b). He comments on his translation, "[q]uand les gars se battent pour se mettre au chaud dans un monde de mort et de mépris" [When the guys fight to keep warm in a world of death and contempt], saying that the word "mépris" was only chosen for the rhyme and that there was not enough room to translate the compound adjective "steel-eyed". He adds, jokingly, that the phrase "la mort au regard d'acier" might not have sounded as well in the TL as "steel-eyed death," possibly evoking the series of spy novels—and films—*OSS 117* for the French listener (Sarclo, personal communication, 1 May 2023). The second difficulty that prevents the translator from fitting the same number of metaphors in the TT is that some of the images in the ST rest on culture specific references. This allows Dylan to save words, as the meaning, which is implicit for the SW audience, does not need to be spelt out. In some cases, the translators cannot rely on the same reference or an equivalent one, which forces them to elaborate on the metaphor if they want to make sure it is understood. As a result, the same image can sometimes take twice as much space in the TT as Dylan used in the ST. The specific difficulties related to the translation of culture specific references have been investigated in section 4.1.

In contrast to Sarclo's description of his method, Aufray's declarations about his translation work seem to indicate that he does not adhere to Lefevere's vision. Starting from the initial statement that, as a word-for-word translation is unsingable, translation is betrayal, he professes what are the three key elements in a good translation: thought, sound and rhythm.[216] To illustrate what he means, he cites as an example his translation of "Like a Rolling Stone"

chose de l'ordre de ce qu'on a ressenti" (Sarclo, personal communication, 29 September 2019).
215 "ce que je peux communiquer à un français de ce que je ressens qu'un américain pourrait ressentir de l'original" (Sarclo, personal communication, 29 September 2019).
216 "La pensée", "le son", "le rythme" (H. Aufray, personal communication, 24 March 2021).

(1965h), which is one of Dylan's rare "anthemic choruses," according to Starr (2021, p. 69), making it even more crucial for the translator to find a satisfying adaptation.[217] In Aufray's translation, "Comme des pierres qui roulent" (1995f), the singer-translator transfers the line "[h]ow does it feel?" as "[o]ù vont ces files" [Where are these lines of people going?]. From the point of view of sound, he reproduces the vowel /iː/ of the word "feel" with the French "files," holding the note on the vowel sound /i/ so as to imitate the long vowel sounds of English. The rhythm is also matched, with the same number of syllables in the TT as in the ST: four. Concerning the meaning, which he prefers to refer to as the "thought," he sums up the song as "l'histoire d'une fille qui est perdue" [the story of a girl who is lost], suggesting that this bird's eye view of the opus is what must be transferred. As his appraisal of Cabrel's translation work in section 4.5.1 suggests, Aufray's position is strictly target-oriented. What counts is only the re-creation effort, with very little attention paid to the details of the ST. In his own words, "[s]I une chanson parle de fraternité, de paix entre les hommes, c'est ça qu'il faut dire" [If a song is about fraternity, peace between humans, this is what you should say] (H. Aufray, personal communication, 24 March 2021). This strategy could be qualified as deverbalisation, not only on the level of the sentence or phrase, but on the macro level of the song. Creativity in the TL is not combined with an accurate representation of the details of the SW, it just about replaces it. The artist underscores the importance he assigns to the place of re-creation, citing two examples. The first is his translation of the song "Heartland" (see section 4.6.1), in which Dylan and Nelson sing about the American Dream. Aufray adds references to Europe (2009a). The second example is the "contemporary images"[218] he has added in the last chorus of the opus "Comme des pierres qui roulent" (Aufray, 1995f), namely depictions of boats sinking and naked children lost at sea, a reference to the tragedies caused by "illegal" migration. These additions can be seen as so many initiatives to keep Dylan's songs relevant throughout time. He states that, when one translates, one needs to be creative, and that he does not hesitate to add something of himself to the song.[219]

Aufray's position concerning song translation does not align with Lefevere's vision of literary translation: he only achieves one of the two goals introduced by the latter, or has a very broad understanding of the "accurate impression of what the source text is like," applied to the macro level of the song. This discrepancy between Aufray's vision and Lefevere's may simply

217 Cabrel, asked why he did not translate this song despite its role as a turning point in his life, simply declares that he attempted to do so, but did not find a suitable translation for the chorus (Reins, 2012).
218 "Des images contemporaines" (H. Aufray, personal communication, 24 March 2021).
219 "Quand on traduit, il faut être créatif. Je n'hésite pas à ajouter de moi-même" (H. Aufray, personal communication, 24 March 2021).

reveal that the former does not consider his song translation work as “literary” translation. Referring to the conflicting views of French songwriters Serge Gainsbourg and Guy Béart concerning the question of whether songwriting is a minor or a major art, Aufray opts in favour of the former’s assessment, which is that it is a minor art. Additionally, he claims that poetry and song are two completely different things, two opposed things, even,[220] adding that when he writes a song, he tries *above all* not to write poetry.[221] After expressing his admiration for Béart who, in his view, comes just after Georges Brassens in terms of songwriting talent, he goes on to tell an anecdote about the day he criticised one of Béart’s rhymes: Aufray’s suggested correction was declined because too poetic, and with hindsight, he estimates that Béart was right to refuse it.[222] It has been observed, concerning Dylan’s works (section 3.1.6.2), that his writing and his performance are closer to speaking than to writing. Thus, Aufray’s reflection on this anecdote could give the impression that his approach of song translation would lead to an accurate representation of Dylan’s works. However, two issues come in the way of this conclusion. First, Aufray’s songs—and his translations of Dylan’s works—sound less oral than the original pieces. This is due in part to the fact that, in spite of his declarations concerning poetry, he does not allow himself to steer clear of its metrical rules. In particular, his lines systematically have a regular number of syllables, contrary to Dylan’s. Aufray’s regularity extends to his performance, with a steady scansion,[223] while Dylan’s singing displays much more freedom from the rhythm of the music, his voice often beginning earlier or later than the beat. In this regard, Cabrel takes more liberties than Aufray’s in his performance, as has been demonstrated in section 3.1.3 through the example of “All Along the Watchtower,” for instance.

The second issue is that sounding oral is a necessary but not a sufficient condition to represent what Dylan might sound like if he were writing in French. Another important aspect, for example, is the density of metaphors mentioned above, as well as their originality, and the way they are sometimes anchored both in what is considered highbrow and lowbrow culture. This aspect of Dylan’s artistry can only be reproduced if the translator adopts a microscopic approach of his works. Transferring the substance of the ST may not always be possible at the

220 “la poésie et la chanson sont deux choses totalement différentes, et même opposées” (H. Aufray, personal communication, 24 March 2021).
221 “Quand je fais une chanson, j’essaie **surtout** de ne pas faire de la poésie” (H. Aufray, personal communication, 24 March 2021).
222 “J’appréciais beaucoup Guy Béart. Pour moi, il vient juste après Brassens. Moins séducteur, mais ses textes sont formidables. Un jour j’ai critiqué l’une de ses rimes : il n’a pas pris ma solution, car trop poétique, et c’est LUI qui avait raison” (H. Aufray, personal communication, 24 March 2021).
223 See section 4.4.4 for an example of how Aufray’s approach to writing and performing evolves from 1965 and 1995.

level of words because the connotations in the TL language do not necessary map onto the words used by Dylan, a discrepancy which is at the basis of Seleskovitch and Lederer's concept of deverbalisation (see section 1.3.1). However, as has been shown above, transplanting images, even if it requires replacing the metaphors with equivalent ones in French, may be a possible path between word for word translation and the macroscopic perspective adopted by Aufray. This middle ground may allow translators to accomplish the challenging task assigned by Lefevere.

4.5.3. Berman's *copia*: Compensating loss with abundance

The process of loss which has been named "bleaching" in section 4.5.1 may be put into perspective with what Berman calls *copia*, or abundance (Berman, 1990, p. 5), discussed in section 1.2.9. In "The Pentathlon Approach to Translating Songs," Low quotes a song translator on what should be the requirements in the case of the translation of a German Lied: "Richard Dyer-Bennet, who devised an English version of Franz Schubert's (1797-1828) *Die schöne Müllerin*, attempted to state the general objectives of a singable translation. He says that the TT must be '**singable**, **reasonably accurate**, and **modestly poetic**'" (Low, 2005, p. 190 emphasis added). The first of the three demands, singability, has been discussed at length by Franzon (see section 1.3.7). The second, according to which the TT should be "reasonably accurate," is rather vague. Supposedly, it means that the TT should be close enough to the ST meaning. Yet, this may be taken to refer only to what the words denote, not necessarily to the connotations, some of which are related to culture specific references in the SW. The third aspect evoked by Dyer-Bennett is the most problematic. Can this really be the expectation in the case of translations of Dylan's works, to be "modestly poetic"?

Perhaps, in the case of opera translation, as action is as important as in a play, the main *skopos* is similar to that of a subtitled or surtitled text—i.e. to help the audience understand the plot in real time with as many details as possible, hence the reduced expectation of artistic re-creation. In the case of translations of Dylan's work, the situation may be different. French performers may fall short of the audience's expectations if they sing the song in French only for the "message" to be grasped—i.e. for the emotions to be conveyed and possibly for the plot to be understood, if there is one. Sarclo criticises some of Aufray's versions, such as "Don't Think Twice, It's All Right," on the ground that the bitter undertones of the ST are not transferred.

A multimodal approach of this specific piece suggests that this deficiency is not only in the

words but also in the accompanying music. The dramatic voice, supported by backing vocals in the second half of the verses (e.g. Aufray, 1965k, 0:29-45), arguably conveys more sadness than bitterness, and somewhat reduces the isolation of the protagonist. The harmonica is softened by the reverberation (Aufray, 1965k, 0:45-53), which, in particular, causes it to have no attack—as it fades in—while Dylan's playing is rough and stops abruptly just before the guitar at the end of the song (Dylan, 1963c, 3:34). Sarclo's harmonica playing at the Avignon festival[224] is coarser, and as it seems to be unprocessed, with no apparent reverberation, it appears comes across as a prolongation of the performer's voice (2018c). This effect could be attributed to the fact that it is a solo live version, though it is similar in the—unreleased—studio version recorded a few years later (Sarclo, Unreleased).

4.5.4. Scylla and Charybdis: The translator between accuracy and reinvention

Richard Dyer-Bennet's assertion that the TT should be only "modestly poetic" is at odds with one of the motivations for translating a song—i.e. to re-create it—more precisely, with the translators' aspirations to produce what Berman calls *copia*, an abundance of poeticality in the TL to compensate for the loss of metaphors, connotations and polysemy present in the ST: "Dans la grande traduction, la défaillance reste présente, mais contre-balancée par un phénomène que nous pouvons appeler, avec les traducteurs du XVIe siècle, la *copia*, l'abondance" [In the great translation, deficiency is still present, but is counterbalanced by a phenomenon which we can call, as did the translators of the 16th century, *copia*, abundance] (1990, p. 5). As the phenomenon described by Berman is one of addition, it necessary involves "authoring"—i.e. the visibility of the translator as an author in his own right, revealing "subjective involvement" (Greenall, 2015b, p. 46). In "Translators' Voices in Norwegian Retranslations of Bob Dylan's Songs," Greenall discusses the translators' reliance on "attention-getting choices as a way of achieving manifest voice" (2015b, p. 50). As she observes, the fact that their choices are manifest does not depend on whether they are source-oriented or target-oriented (Greenall, 2015b, p. 50). For example, target-oriented choices which depart from the ST are only likely to be manifest if the audience has "access to the original" (Greenall, 2015b, p. 47). One of the elements in the translator's toolkit, used to give more depth to the text, is language variation, investigated in section 3.1.6.9, in particular the use of diaphasic variation, which may involve slang, what Alphonse Boudard calls "[u]ne langue

224 His first recording of the song, released on YouTube, did not include any harmonica (Sarclo, 2017a).

juteuse, riche, rugueuse..., Celle de François Villon" [a juicy, rich, jaggy language…, that of François Villon] (Colin & Mével, 2005b, p. vi).

What Greenall calls "attention-getting" choices may be unusual wording in the TT, such as Sarclo's translation of the following line in "Girl from the North Country": "So if you're travelin' in the north country fair / Where the winds hit heavy on the borderline." He sings: "Si tes voyages t'emmènent vers la foire du Nord / Là où les vents **tabassent** la frontière" [If your steps take you to the north country fair / Where the winds **give** the borderline **a beating**]. The verb "tabasser" is conspicuous in this line, as it is usually only used with a human subject and object. As an element of comparison, Aufray sings "Si tu passes là-bas vers le nord / Où les vents **soufflent** sur la frontière" [If you go there to the north / Where the winds **blow** on the borderline], in which the collocation between the noun "vents" and the verb "souffler" is inconspicuous (1965f). Loizeau, who transfers the north to the south, sings: "Si tu fais ce voyage vers le sud / Où le vent **colle le sable sur** les frontières" [If you go on this trip to the south / Where the wind **sticks the sand on** the borderlines]. The image is different from the ST, as the landscape suggests a scorching desert, in coherence with the rest of the adjustments in her version, but arguably, as in the case of Sarclo, her phrase can be seen as an "attention-getting" choice. The combination of their two translations raises the question of what they are transferring from the ST. Contrary to the term "tabasser", the verb used by Dylan, "hit," can be used with non-human subjects and objects—"A car has hit the barrier," for instance. The author adds the adjective "heavy," employing it as an adverb to qualify the verb "hit," which a common feature of oral speech. Neither of these two terms suggest that the wind is personified—which could account for Sarclo's translation—unless the word "heavy" is construed as an intention on the part of the wind. As for the markedness of Dylan's word association "hit heavy," it is only noticeable in that he uses an adjective as an adverb, spotlighting the orality of the text. Otherwise, the collocation "hit + heavily" is common ('Hit, *V.*', n.d.). However, what gives the ST line its poeticality is the application of a physical action—"hit"—to an immaterial object: "the borderline." This is probably the motivation behind Sarclo's choice to make it conspicuous, and behind Loizeau's southern equivalence. The expression she uses does not involve any form of personification but suggests the forcefulness of the wind. The image is striking as it is impossible to visualise, precisely because the "borderline" is virtual, an aspect which she is likely to draw attention to in a song that deals with the difficulties of migration.

These marked choices in the TT have the effect of leading the listeners to the ST as they may be curious to know what SL words are translated. Arguably, domestication choices

involving TC references always have this effect. For example, in "Le ciel est noir" (1979), Delanoë's translation of "A Hard Rain's A Gonna Fall" (Dylan, 1963a), when Mouskouri sings "Des enfants qui jouaient aux bombes H à Sarcelles" [children playing with H bombs in Sarcelles],[225] it arouses curiosity as to what the ST might be. Although Delanoë's is a very free adaptation, sometimes making it difficult to know which elements of the ST he is translating, in this case, the line is probably an equivalent of "I saw guns and sharp swords in the hands of young children," which does not involve any culture specific reference. The song incorporates one allusion to the Louvre, one to Michelangelo and the line "[j]'ai vu un roi de Prusse qui me donnait la France" [I saw a king of Prussia who was giving me France], all three containing TC references—or at least European ones—and none of which transfers any elements from the ST. This last aspect makes the example of this song very different from the preceding example: while the translator undoubtedly adds to the ST, it also makes it unrecognisable.

For this reason, Delanoë's creative writing in this example could hardly qualify as *copia*. Berman specifies that what he calls "abundance" includes a close relationship with the SL: "richesse de la langue, extensive ou intensive, richesse du rapport à la langue de l'original, richesse textuelle, richesse signifiante, etc." [richness of the language, extensive or intensive,[226] richness of the relationship with the language of the original, textual richness, richness in terms of meaning(s)…] (1990, p. 5). The close relationship with the SL may manifest itself through sound correspondences, when Sarclo rhymes the refrain "You're Gonna Make Me Lonesome When You Go" with the French text (see section 2.1.1) or rhymes the word "storm" with the French "forme" and "borgne" in "Shelter from the Storm" (see section 2.1.4). In some cases, sound and meaning collide, leading to creative re-invention. For example, in the last verse of "Stuck Inside of Mobile with the Memphis Blues Again" (1966g), Dylan sings: "Now the bricks lay on Grand Street / Where the neon madmen climb / They all fall there so perfectly." Laurent sings Martin-Sperry's translation: "Et maintenant, Grand Rue, **des briques** / Où fusent les néons déments / Où tout **s'imbrique** si parfaitement" [And now, bricks on Grand Street / Where the crazy neons pour / Where everything interlocks so perfectly] (Laurent, Unreleasedb). The word "briques" leads the translator to transfer the phrase "fall there so perfectly" with the verb "s'imbriquer," seizing the opportunity of an echo which is not possible in the SL.

Sarclo's translation of "Lily, Rosemary and the Jack of Hearts" (2018e) features a striking example of a shift from sound to sense, which can only happen as the result of a conjunction

225 A suburban town north of Paris, probably chosen by Delanoë at that time to connote a seedy district.
226 By "intensive" richness, he probably means the precision in the choice of each term in the SL, and by "extensive," the range of words used, which may include the amount of language variation used.

between linguistic opportunity and creative thinking. In verse 6 of this 15-verse long piece, Dylan sings:

> But then the crowd began to stamp their feet and the houselights did dim
> And in the darkness of the room there was only **Jim and him**
> Starin' at the butterfly who just drew the Jack of Hearts

Dylan's association between the two words, "Jim and him," rests on sound as they form a minimal pair: /dʒɪm/ and /hɪm/. While, in speech, the personal pronoun would probably be reduced and thus the /h/ sound would disappear, Dylan chooses to pronounce it. As the whole song tells the story of a card game, Sarclo seizes the opportunity of the plot to use the French expression "les deux font la paire" [They're two of a kind], replacing the resemblance between the two signifiers with a commentary on the likeness between the signifieds:

> Mais la foule a tapé des pieds
> Et on a baissé la lumière
> Et alors dans l'obscurité
> **Big Jim et lui faisaient la paire**
> Les yeux fixés sur le papillon
> Qui venait de tirer le valet de cœur
>
> [But the crowd stamped their feet
> And the lights were dimmed
> And then, in the darkness
> **Big Jim and him were two of a kind**
> Their eyes fixed on the butterfly
> Who had just drawn the Jack of Hearts]

The expression fits in perfectly in this context, echoing a line in verse 2, in particular, "Lily had two queens, she was hopin' for a third to match her pair," translated "literally" as "Lily avait tiré deux reines / En espérait une troisième pour sa paire." Similarly, in Sarclo's translation of "Seven Curses" (2018g), the context provides a pun which contributes to making the meaning more precise in the TT than in the ST. The song narrates the story of a judge who tells a young woman that she must have sex with him if she wants to save her father from being hanged, and then betrays the woman, hanging her father anyway. In verse 7, Dylan sings: "The next mornin' she had awoken / To find[227] that **the judge had never spoken**" (1991d). What is observable by the female character is expressed in the next lines: her father hanging from a branch, which reveals the judge's action—or lack of action. Sarclo operates a shift from action to thought, singing: "Elle a bien vu quand elle s'est réveillée / Que **le vieux juge s'était déjugé**" [She saw when she woke up / That the judge had changed his mind]. The pronominal verb "se

227 Alternate version: "The next mornin' she had awoken / To **know** that the judge had never spoken" (Dylan, 2010).

déjuger" means "to go back on one's decision." Like the noun "judge," it finds its origins in the latin "judicare/dijudicare" ('Déjuger, *V.*', n.d.) and is a very appropriate choice as it allows the translator to draw attention to the poetic language of the text, while at the same time encapsulating the whole narrative in one line: the treason of a character who personifies justice serves to denounce injustice. Sarclo adds to this a judiciary resonance with the use of the word "parquet" (see section 4.6.2).

4.5.5. "Extensive" richness versus ST closeness: duplication and duplicity

Berman propounds that a great translation imposes a new outlook on translation, replacing the traditional assumption of loss with one of abundance.[228] One aspect of abundance, arguably, lies in the question of whether it is a better choice to reproduce repetitions present in the ST or to enrich the TT by reformulating. Vinay and Darbelnet observe that English "is not as averse to repetition as French" (1995, p. 269). Taking this discrepancy into consideration might lead to the conclusion that the French translator is entitled to rephrase instead of duplicating the repetitiveness of the ST. Yet, a compromise needs to be found between Toury's two principles of "acceptability" and "adequacy" (1995/2012, pp. 69–70). The first he defines as "the production of a text in a particular culture/language which is designed to occupy a certain position, or fill a certain slot, in the host culture," and the second as "constituting a representation in that language/culture of a text already existing in some other language, belonging to a different culture and occupying a definable position within it" (Toury, 1995/2012, p. 69). The specific case of repetition in literary translation is investigated by Enora Lessinger in the works of Kazuo Ishiguro, across five languages: French, Spanish, Hebrew, Portuguese and Turkish (2019, p. 3). Scrutinising a passage from *A Pale View of Hills* (Ishiguro, 2015), in which the word "unfriendly" is repeated three times in the space of three paragraphs, she comes to the conclusion that French is the language where repetition is avoided the most: the adjective is replaced by "guère sociable" [not very sociable], "peu amicale" [not very friendly] and "insociable" [unsociable] (Lessinger, 2019, p. 3).

Two examples in the corpus under study involve a significant degree of repetition, making it possible to observe the translators' choices in that matter: Aufray's "Le Fugitif" (1971) and Sarclo's "Everything Is Broken" (2022c). In the first case, the words "wanted man" are repeated to saturation throughout the whole song. As mentioned in section 2.4.3, the translators

228 "la grande traduction nous impose un autre discours sur la traduction que celui, traditionnel, de la perte : le discours de l'abondance" (Berman, 1990, pp. 5–6).

use 8 different terms in the TW to transfer it. This is a questionable choice, as it undermines the narrator's wariness, suggested by repetition the SW, both lyrically and musically. The translators may have opted for acceptability over adequacy. Another hypothesis is that, after exploring the different possibilities in the SL to translate the expression "wanted man"—such as "pourchassé" [hunted], "poursuivi" [chased], "recherché" [wanted] and "condamné" [convicted]—they deemed that none of them was exactly appropriate. Instead of selecting one of these terms and repeating it, they decided that the best way to translate the meaning of "wanted" was to seize the opportunity of repetition in the ST to replace it with an accumulation of approximations in the TT. Lederer describes a similar case, in which a translator, not finding an appropriate French equivalent for the word "gap," explored different possibilities—"pause," "pause inter-répliques," "silence," "intervalle"—finally opts to keep the SL word in the TT (2015, p. 60).

Most of the occurrences of the word "wanted" in the opus convey the meaning that the protagonist is "chased by the police," but Dylan uses it three times in a row, within two lines, followed by the names of several women, possibly suggesting that the fugitive is desired by them: "Wanted man by Lucy Watson, wanted man by Jeannie Brown / Wanted man by Nellie Johnson, wanted man in this next town." While Hallyday, in his translation of the song, does not transfer this verse, Aufray and Dessca reformulate: "Attendu par Lucy Watson / Dénoncé par Jeannie Brown / Et maudit par Kelly Johnson / Que mes enfants me pardonnent." [Expected by Lucy Watson / Denounced by Jeannie Brown / And cursed by Kelly Johnson / May my children forgive me]. Not only does the translator rephrase instead of repeating, but the meaning is also very different: where there was desire in the ST, there is resentment and the suspicion of treason in the TT. This choice may be accounted for by reassessing the meaning of "wanted" in the ST. Rather than desire, another interpretation may be that the fugitive has had children with these three women and left them,[229] an interpretation which is confirmed by the mention of children in Aufray's next line. This understanding of the text could explain the terms "attendu" and "maudit," and possibly the translator's choice of the term "dénoncé" if he imagines that she might have denounced the protagonist to the police to seek revenge. This possibility opens a new door in the comparative analysis presented in section 2.4.3: it would mean that revenge is present in Aufray's version, as in Hallyday's, but with the narrator as object rather than subject.

The second opus considered, "Everything Is Broken," is even more relevant to the issue of

229 I thank Rébecca Forster for suggesting this interpretation.

repetition, as it involves 35 iterations of the word "broken"—including the refrain—out of 143 words, in the space of four verses. Dylan explicitly declared that this opus rests on sound before meaning, or rather that the meaning was *in* the sound: "'Everything Is Broken' was made up of quick choppy strokes. The semantic meaning is all in the sounds of the words. The lyrics are your dance partner. It works on a mechanical level" (2004, pp. 172–173). The song displays one of Dylan's writing strategies, which is to prevent the audience from singing along (T. Hampton, 2019, p. 105). He presents a very repetitive pattern, only to break it in the fourth line of the verse, which does not begin with the word "broken." The same strategy is applied to verse 2, then when the listeners might think that they understand the structure, he disrupts his own disruption by writing the third verse differently—i.e. with only repetition, contrary to verses 1 and 2—only to come back to the same structure as the first two in the last verse. The song also includes two short bridges and two harmonica solos. In addition to the numerous iterations of the word "broken," Dylan magnifies this repetitive effect by adding other words beginning with the consonant sound /b/ in verse 3: "Broken buckles, broken laws / Broken bodies, broken bones."

Sarclo's translation operates the fusion of two versions of the SW—the original studio version (Dylan, 1989a) and an alternate one released 19 years later (Dylan, 2008b)—making the TW longer than the original. The singer-translator follows almost strictly the structure described above, in particular moving away from parataxis by adding words in the middle of the line in the same locations as the ST. However, as far as the word "broken" is concerned, the first verse is completely rephrased: the 7 iterations of "broken" are translated in 7 different ways.

Broken lines, broken strings
Broken threads, broken springs
Broken idols, broken heads
People sleeping in broken beds
Ain't no use jiving, ain't no use joking
Everything is broken

La ligne est **pourrie**, la corde est **cassée**
Le fil est **rompu**, le ressort **pété**
Les idoles **brisées**, les têtes **arrachées**
Les gens roupillent dans des lits **défoncés**
Pas de quoi crâner, pas de quoi rigoler
Y a rien qui marche, tout est **cassé**

[The line is rotten, the rope is broken
The thread is severed, the spring busted
The idols shattered, the heads ripped off
People are kipping on smashed beds

No need to brag, no need to laugh
Ain't nothing working, everything's broken]

The various translations of the same word are an opportunity to explore diaphasic variation, as the backtranslation aims to demonstrate. Only in the refrain does the singer translate the ST consistently throughout the song, with the word "cassé," the most unmarked translation for "broken." Surprisingly, the author explores the diametrically opposite strategy in verse 2, repeating the word "cassé" systematically.

Broken bottles, broken plates
Broken switches, broken gates
Broken dishes, broken parts
Streets are filled with broken hearts
Broken words never meant to be spoken
Everything is broken

Bouteilles cassées, vaisselles cassées
Poignées cassées, portails cassés
Assiettes cassées, tous les morceaux cassés
Les rues remplies de cœurs cassés
Des mots cassés à ne jamais prononcer
Ben, j'y peux rien, chouchou, tout est cassé

[Broken bottles, broken dishes
Broken handles, broken gates
Broken plates, all the parts broken
The streets filled with broken hearts
Broken words never to be pronounced
Well, can't help it, honey,[230] everything's broken]

In verses 3, 4 and 5, after having explicitly exposed these contrasting strategies, Sarclo alternates between the two. The TW is also less repetitive, as he translates four of Dylan's bridges: two from each studio version. The blended approach proposed by the singer-translator may reveal that he is intent on achieving both goals: acceptability and adequacy. Yet, a number of questions must be raised. For example, are as many synonyms of "broken" available in English as in French, in which case it could be argued that Dylan's choice of ignoring them all and repeating the word "broken" should be respected? Are any of the choices in the ST guided by collocation? What about the TT? As the word "cassé" collocates with a great number of nouns, it seems unlikely that Sarclo's preference for other adjectives was guided by collocation, especially as the strategy used in the first verse is so explicitly intentional, with 7 different terms. While his choice of departing from the repetition of the ST may be criticised, it is probably more fruitful to investigate the reasons which might have led him in this direction.

230 The addition comes from the alternate version mentioned above: "**Can't help it, honey**, everything broken" (Dylan, 2008b).

In particular, two aspects must be considered: rhythm and rhyme. On the one hand, the term "broken" has a trochaic rhythm—/ˈbrəʊk(ə)n/—which fits the SW melody, whether the lyrics were inspired by the melody or it was the other way around. The text functions with the repetition of this trochaic anaphora, as almost each line begins with the word "broken." This cannot be replicated in French as words can only ever be trochaic if they end with a silent "e," which is unlikely to happen in the case of a past participle. On the other hand, the word order is different in the SL and in the TL, as the attributive adjective comes after the noun in French. Transferring the adjective systematically as "cassé" would result in a string of rhymes in "cassé," with the poorest of all French end rhymes: /e/. It can be speculated that Sarclo first attempted a strategy of systematic repetition of the adjective "cassé" and reached the conclusion that the text would be completely unpoetic in French—i.e. that Dylan himself would never have written this, had he composed it in French.

4.5.6. Self-reference and modality in Aufray's and Cabrel's "Gotta Serve Somebody"

Recorded in 1979 and released on the album *Slow Train Coming*, the first of Dylan's Christian trilogy, the song "Gotta Serve Somebody" (1979) can be summed up in the following message: whatever your power status in this world you are going to have serve the Lord or the Devil. Dylan enumerates a long list of positions, such as "ambassador," "heavyweight champion of the world" and "rock'n'roll addict prancing on the stage," the latter probably an autobiographic reference used to show that he is applying his advice to himself. Each of the seven verses is followed by the chorus, with the central message: "Well, it may be the devil or it may be the Lord / But you're gonna have to serve somebody." In the last verse, he sings:

> You may call me Terry, you may call me Timmy
> You may call me Bobby, you may call me Zimmy
> You may call me R.J., you may call me Ray
> You may call me anything, no matter what you say

The third line—" You may call me R.J., you may call me Ray"—is drawn from a comedic catchphrase created by the late standup comedian William Saluga, who created the character of Raymond J. Johnson Jr. in 1969. Whenever someone called him "Johnson" or "Mr. Johnson" on stage, he would act offended and launch into this long tirade:

> NOOO!!! You don't have to call me Johnson! My name is Raymond J. Johnson Jr. Now you can call me Ray, or you can call me J, or you can call me Johnny, or you can call me Sonny, or you can call me Junie, or you can call me Ray J, or you can call me RJ, or you can call me RJJ,

or you can call me RJJ Jr. ... but you don't have to call me Johnson! (Crowther, 2023).

The joke was made into the song *Dancin' Johnson* (Saluga et al., 1978) only a few months before Dylan released the album *Slow Train Coming*. In the song under scrutiny, Dylan sings a variation of Saluga's tirade, playing with his own name: "Bobby" for "Bob" and "Zimmy" for his last name, "Zimmerman". After the long enumeration mentioned above, finishing the song with this absurdist verse may be a way to state that the long list of positions could go on forever. In *Chronicles: Volume One*, he comments on the song "Dignity," which has a similar list of characters, writing: "The list could be endless" (Dylan, 2004, p. 169). Instead of going on forever, the performer concludes with this last line: "**no matter** what you say," which sums up the whole song. It could be rephrased as "whoever you are, including in relation to me, you're gonna have to serve somebody." Aufray transfers the references to Dylan's name(s) literally, without any modifications:

> Tu peux m'appeler Terry, tu peux m'appeler Timmy
> Tu peux m'appeler Bobby, tu peux m'appeler Zimmy
> You may call me R.J., you may call me Ray
> Tu peux m'appeler comme tu veux, et quoi qu'tu puisses me dire (2009h)

He also keeps the reference to Raymond J. Johnson Jr.'s sketch, singing this particular line in English, in spite of the fact that it is unlikely the French listener has ever heard of the standup comedian. This source-oriented strategy is called "retention" by Pedersen in "How is Culture Rendered in Subtitles?" (2005, p. 4). According to the author, it is "not the most felicitous way" of solving a translation issue when the reference is "monocultural" (Pedersen, 2005, p. 4) as is the case here, meaning that it is known to most of Dylan's listeners but close to none of Aufray's. Pedersen explains that "it offers no guidance whatever to the TT audience" (Pedersen, 2005, p. 4). Arguably, the author's observation is even more relevant when applied to song translation than to subtitles, as the audience does not have any visual modes available in which the information might, in some cases, be retrievable.

Perhaps Aufray himself does not know what "R.J." and "Ray" refer to and therefore, could not rephrase it, which would explain why he prefers to keep the line exactly as it is. Moreover, he decides to sing it in English, probably so as to keep the internal rhyme—"R.J." /ɑːrdʒeɪ/ — "Ray"—because the letters "R.J." would sound different if they were spelt in French: /ɛʀʒi/. For the target audience, the cultural reference these two letters are likely to summon, especially when sung in English, is the name of the cartoonist Hergé, the author of Tintin, aka Georges Rémi, whose pen name comes from his initials R.G. (/ɛʀʒe/). Aufray's translation of this specific verse is coherent with the rest of the song: it is a rare occasion on which he translates

all the verses and remains very close to the meaning of the ST. However, as concerns the last verse only, this choice is surprising. If Aufray did not want to find an equivalence with his own name and/or if he did not really know what to make of the references to "Raymond J. Johnson Jr.," perhaps deleting the verse could have been a better option, especially as it does not harm the overall meaning of the work.

Cabrel makes a completely different choice in his adaptation of the song (2012b). As in the case of "The Ballad of Hollis Brown," he completely reorganises information, singing only four verses instead of seven. A few words and expressions are transferred literally, such as "ambassadeur" for "ambassador," "champion du monde poids lourds" for "heavyweight champion of the world." Some passages are slightly adapted: "Tu peux t'étouffer dans le caviar" [You may choke on caviar] for "[m]ight like to eat caviar," "[c]oucher dans le satin" [Sleeping in satin] for "sleeping in a king-sized bed," "[t]e draper de coton" [Wrap yourself in cotton] for "[m]ight like to wear cotton, might like to wear silk," and "[ê]tre un as de la finance" [Be a finance hotshot], which may be a way to transfer both "businessman" and "you may even own banks." Concerning the autobiographical references, he transfers the two lines in verse 2—"You may be a rock'n'roll addict prancing on the stage / You might have drugs at your command, women in a cage"—spreading the information in two different spots. First, in verse 2, the lines "[q]u'il y ait, à chaque fois que tu sors / Une nouvelle fille qui attend" [Whether you have a new girl waiting for you each time you go out] can be seen as the translation of the expression "women in a cage." Aufray's translation is closer, especially in terms of connotations: "Que tu sois fou de rock'n'roll, fana de la scène / Avoir toutes les drogues à ta porte et des filles **à la chaîne**" [Whether you are a rock'n'roll addict, a stage fanatic / With all the drugs at your door and women **forming a chain**]. The word "chain" resonates with the image "women in a cage" in the ST. While Dylan's references to his own status as a rock star appears in the second verse in the ST, Cabrel deliberately concentrated this information in the last verse:

> Tu peux comme les stars du rock
> Avoir des nuits obscènes
> Avoir goûté toutes les drogues
> Et croqué toutes les sirènes
>
> [Like the rock stars, you may
> Have obscene nights
> Have tasted all the drugs
> And eaten all the mermaids]

In addition to the reference to womanising already present in verse 2, all the elements from the

ST are transferred in this verse: sex, drugs and rock'n'roll. The translator places this information strategically in the last verse so that it prepares the listener for the translation of the personal lines about Dylan's name, mentioned above. In the TW, these lines are placed at the end, as in the ST:

> Tu peux me taper dans le dos
> Tu peux m'appeler frangin
> Tu peux m'appeler Pancho
> Ou me siffler comme un chien
>
> [You may pat me on the back
> You may call me "bro"
> You may call me Pancho
> Or whistle for me like a dog]

Cabrel chooses not to translate the reference to Raymond J. Johnson Jr., but he finds an equivalence for the allusion to Dylan's own name: the name "Pancho" is a hypocorism for "Francisco," the Spanish version of Cabrel's forename, "Francis." Cabrel has Italian origins but has recorded a significant number of his songs in Spanish translation. Arguably, this last verse expresses the same idea as the ST: different attitudes that the addressee—"you"—may have towards the narrator. While the second line explicitly means that "you" can treat me like your brother, the fourth—"Ou me siffler comme un chien"—is to be understood as "you may treat me like a subordinate".

In addition to the treatment of the verses, Aufray's translation and Cabrel's differ in how they translate the chorus. The title of the song, "Gotta Serve Somebody," is in the present tense, a transcription of the oral form of "You have got to serve somebody," the meaning of which is approximately similar to "you have to serve somebody". As Huddleston and Pullum explain, the form "have to" is a "catenative verb[231] with a to-infinitival complement" (2002, p. 111), which is used to express obligation or necessity. "Have" and "have got," used in this sense, differ from the modal "must" in that the latter is subjective—used to give instructions—while the two catenative verbs serve to relay "someone else's instruction" (Huddleston & Pullum, 2002, p. 206). In the chorus, Dylan sings "you're gonna have to serve somebody," again using a transcription of an oral form—"you are going to have to serve somebody"—but using the catenative "have" in the future.

Aufray titles his French version "Tu dois servir quelqu'un" [You must/have to serve somebody], in the present, like the ST. In the chorus, contrary to Dylan, he alternates between

231 (From latin *catena*: chain) A verb which can be followed by another verb—infinitive or gerund form—within the same clause, as in "you need to come tomorrow" or "it started raining".

this present form and the future: “tu vas devoir servir quelqu’un” [you’re going to have to serve somebody]. On several occasions, he associates the line in the present with the adverbial clause “tôt ou tard” [sooner or later], which serves to clarify the value of the present “tu dois”: it is to be understood as an equivalent of the English simple present, meaning “anytime” rather than “now.” The adverbial also helps to make it explicit that the verb “devoir” is not a translation of the modal “must”—which would be a form of imperative, i.e. an obligation emanating from the speaker—but a translation of “you have to”: an obligation coming from outside. Cabrel, on the other hand, sings consistently in the future: “Il **faudra** que tu serves quelqu'un,” which is also the title of the song. This translation has several advantages over Aufray’s. It is closer to the ST because it is in the future. More importantly, the impersonal form “il faudra” expresses an obligation which does not come from the speaker, making it as clear as Dylan’s use of the catenative “have to.” The third benefit is related to stress patterns. In Aufray’s version, in order to imitate the long vowel sound /ɜː/ in “s**er**ve,” the singer stresses the verb “**ser**vir” on the first syllable and holds the note, which sounds neither aesthetic nor natural, as the stress should be on the last syllable in French when there is no silent “e” at the end (See section 3.1.1). Cabrel, on the other hand, phrases the line differently, with the result that the verb form he uses—“**ser**ves”—can be naturally stressed on the first syllable and not on the silent “e.”

Cabrel’s translation of this song is one of the occurrences in which he was able to “digest” the SW—to use Aufray’s term—and appropriate it so as to make it understandable and palatable for his own public.

4.5.7. Re-creation strategies: emulating Dylan’s timing

In *Dylan’s Visions of Sin*, Ricks evokes the discrepancy between what Dylan sings and what is written on the page: “Something audibly true, something that the eye cannot fathom, something in the timing that cannot be rendered by placing and spacing, however much we exercise our liberties” (2004, p. 459). Ricks experiments with these “liberties,” trying to use unusual layout in order to show how Dylan’s timing could be represented on a page, all the while expressing the limits of this graphic representation. His efforts are reminiscent of the Elocutionists of the 18th century, such as Thomas Sheridan, who considered that punctuation should attempt “to reflect the phenomena of spoken discourse” (Parkes, 2016, p. 91). According to Parkes, “They argued the ‘vast superiority’ of spoken over written language,” in particular because of the possibilities offered by “voice and gesture.” In the case of Dylan, it is common for the performer to stress one word in the middle of a line, making a rhyme evident when it would

not have appeared on the paper. This phenomenon could be analysed either as a run-on line or as an internal rhyme, depending how words are laid out on the page. Yet, Dylan's propensity to constantly disrupt the rhythm with pauses, accelerations and decelerations, makes it difficult to know where one line ends and the next begins, often resulting in a destabilising effect. A written equivalent could be Emily Dickinson's idiosyncratic use of the dash.

One example of this phenomenon can be found in verse 3 of the song "Love Is Just A Four Letter Word," which was never released by Dylan himself but by Baez (1968):

> Though I tried and failed at finding any **door**
> I must have thought that there was nothing **more... absurd**
> Than that love is just a four letter **word**

This example is particularly informative: while it is not performed by Dylan himself, it is apparent that the performer, in order to rhyme, has no other choice but to make a pause after the word "more," stranding the word "absurd". The word has been placed at the end of the line, as is the case in *The Lyrics: Since 1962* (Dylan et al., 2014, p. 200), but suspension points have been added to indicate the necessary pause in the melody. The rhymes being "door"/"more," then "absurd"/"word," it would be tempting to write the word "absurd" on an additional line, an extreme case of run-on line. The boundary between what is considered an internal rhyme and a run-on line in written poetry is blurred when the text is sung: as there are no lines, the listener cannot decide between the two, which creates difficulties when editing printed versions of Dylan's lyrics, as already evoked in section 1.1.1.

The question of lineation in song lyrics is investigated by Dell in "Text-to-tune alignment and lineation in traditional French songs" (2015, pp. 221–227). He underscores the subjectivity it involves (Dell, 2015, pp. 221–222), and addresses the question of run-on lines, evoking the listener's feeling of "dislocation" or "disjointedness" which they provoke (Dell, 2015, p. 227). This sensation emerges from the disruption of prosodic structure when a line continues after the end of the last clitic group—i.e. after the last content word of the line. In the present case, the rhyme "door"/"more" gives the impression that the latter is the last word of the line. The congruence of the two words is enhanced by the melody, as it is sung to the same note. As the word "more" could be the last content word and thus the end of a clitic group, the line gives the impression that the sentence is finished—i.e. that there is no enjambment: "I must have thought that there was nothing more." Yet, the word that follows is expected by the listeners because this line is in the third verse of the song and they have grown accustomed to the melody. The adjective "absurd," while not necessary to the syntax of the line, comes as an afterthought, altering its meaning.

The relationship between internal rhymes and delivery is evoked by performer Albert Chinet. When asked about his choice, in "Things Have Changed," of singing "dix mille bornes" instead of "soixante bornes," as Sarclo, the translator, had written, he simply answers that it sounds better. He then proceeds to compare this choice with that of rappers, who, he claims, often prefer to amplify the sense of the text by saturating it with alliteration, assonance and internal rhymes rather than look for the perfect end rhyme.[232] According to him, this writing strategy is directly related with the performance, in particular, the rhythm of the delivery: for example, rhymes such as "ouble" and "outre" are made to sound approximately right by stressing the vowel sound /u/.[233] These observations are confirmed by researcher Benini. He explains that, under the influence of music sung in English, the number of syllables has become less important and the rhymes are less often found at the end of lines, but rather inside them (Benini, 2017, 1:05:00-06:20). Furthermore, as French does not have a tonic accent, this means even more freedom in French rap, as the accent can be anywhere, only avoiding the silent "e" thanks to syncopations.

Sarclo suggests that the sense of timing that characterises Dylan's singing-speaking style had a strong influence on the evolution of "spoken word" style artists such as the Last Poets (personal communication, 16 August 2018), who in turn inspired rap artists. While the Last Poets cannot have completely ignored Dylan, it is also likely that, like the Beat artists who inspired Dylan, they were directly influenced by the jazz poets of the Harlem Renaissance, such as Langston Hughes, especially as they underscore their African roots in their works.

The two French versions of "4th Time Around," in which the translators attempt to reproduce the structure—entirely built on run-on lines—is analysed in section 2.5. Perhaps more strikingly, Sarclo's version of "Simple Twist of Fate" provides an example of the translator emulating Dylan's style by re-creating such disruptions in the text, even when they are not present in the ST concerned. Dylan sings:

> He hears the ticking of the clocks
> And walks along with a parrot that talks
> Hunts her down by the waterfront docks
> Where the sailors all **come in**
> Maybe she'll pick him out **again**
> How long must he wait

232 "Dans le rap, on retrouve beaucoup ça, de pas forcément faire sonner les fins de phrases ensemble, mais plutôt d'avoir un flot uniforme avec des trucs qui se répondent, des allitérations et des assonances à l'intérieur du texte qui créent un mouvement répétitif qui amène… qui amplifie le sens du texte" (A. Chinet, personal communication, 8 February 2021).
233 "Ils font rimer 'ouble' avec 'outre' et puis, c'est juste, genre, ils accentuent, quand ils le disent, le "ou", mais ils s'affranchissent de ce truc de rimes avec une désinvolture assez désarçonnante" (A. Chinet, personal communication, 8 February 2021).

Once more for a simple twist of fate?

Perhaps stimulated by the slant rhymes—"clocks"/"talks"/"docks," but also "come in"/"again"—Sarclo sings the following verse, the last three lines of which constitute one long sentence:

Il entend les horloges tinter
Promène un peu son perroquet
Il va la chercher sur les quais
Par où tous les marins **s'amènent**
Il veut attendre **la prochaine**
Fois qu'elle voudrait bien encore
De lui pour un autre simple petit coup du sort

[He hears the clocks chime
Walks his parrot for a while
He looks for her on the docks
Where all the sailors **show up**
He wants to wait for **the next**
Time she might once again want
Him for another simple twist of fate]

As the backtranslation shows, lines 4 and 5 feature a run-on line in which the sentence is cut between the adjective "prochaine" and the noun "fois." Contrary to the example analysed above, this enjambment generates the feeling of dislocation evoked by Dell. Likewise, in lines 5 and 6, it is cut between the verb "voudrait" and its complement, an effect amplified by the fact that it is an indirect object in French: "de lui." The indirect use of the verb, with the expression "vouloir de quelqu'un," is a weaker version of the verb "vouloir" [want] which could be backtranslated as "accept," expressing the same imbalance in desire between the two characters as the ST. It is a subtle way of simultaneously transferring the line "**Maybe** she'll pick him out again" and the fact that the protagonist is waiting for the female character.

4.5.8. "Baby Blue": reproduction, deletion and deverbalisation

Cabrel would most likely never have written "Bébé Bleu" in one of his own songs. His literal translation gives the impression that he feels obliged to stick to these two words one way or another, perhaps because he considers that they are inseparable from the opus and, in the case of this famous song, it would be some form of treason. This may confirm what Aufray has expressed about this album, namely that Cabrel's admiration for Dylan may have have jeopardised his translations (personal communication, 24 March 2021). In this particular case, it may have made him too servile. However, it contradicts the freedom Cabrel displays in other

translations (see section 4.5.6 for an example).

In the case of "Baby Blue," the translator has several possibilities. He could decide not to translate it—"retention" (Pedersen, 2005, p. 4). In "Choices in Song Translation: Singability in Print, Subtitles and Sung Performance," Franzon states that leaving a song untranslated is a translational choice in itself (2008, p. 378), contrasting, on the one hand, the example of the song "As Time Goes By" in the 1942 feature film *Casablanca* (Curtiz, 1942), and, on the other hand, some musicals such as *Mamma Mia* (Lloyd, 2008). It can be argued that leaving some parts of a song untranslated is also a translation choice. This is what Brandt does in his Danish adaptations of "Absolutely Sweet Marie" and "Ballad of thin Man": he sings the names of both addressees in English, respectively, "sweet Marie" and "Mister Jones" (2009a, 2009d). At first sight, this approach may seem viable in the case of "baby blue," as both words, taken separately, are recognisable by the French listeners. However, the conjunction of the two words may not much make sense to them. This choice amounts to an admission of failure on the part of the translator, who does not really know how the words should be interpreted. Bellos argues that this is "what translators have always done. For the most part, they transmit the sense; where the sense is obscure, the best they can do—because like ordinary readers they are not allowed to skip—is to offer a representation of the separate words of the original" (Bellos, 2012, Chapter 10). Another strategy is pure and simple deletion, as in the version sung by Ribeiro, which was translated by Aufray and Delanoë. She sings "Maintenant c'est fini entre nous" [Now it is all over between us], without any mention of the addressee (Ribeiro, 1965). This choice has the advantage of preserving the same final sound—/u/—as the SW.

A third solution, adopted by Sarclo, may be analysed as deverbalisation (Lederer, 2015, p. 180). In order to translate "it's all over now, Baby Blue," the performer sings "tout est terminé, mon pauvre amour" [It's all over, my poor love], transferring the final /u/ sound, as in Ribeiro's version. Seleskovitch and Lederer explain that an isolated word or sentence, when taken out of context, can have several virtual meanings but has no real meaning (1984/1997, p. 24). It is the context that allows the reader or listener to determine the meaning. In "It's All Over Now, Baby Blue," the word "baby"—which, in *other* contexts, could mean "infant"—connotes a romantic relationship in which the significant other is called "my baby". This explains Sarclo's choice of a possessive determiner: "**mon** amour". As for the word "blue," contrary to Cabrel, who takes it at face value, treating it as a colour, Sarclo takes it to indicate a feeling, "low-spirited," which is one of its potential meanings, unsurprisingly used by Dylan given his acquaintance with the blues musical genre. Sarclo probably infers the association blue/sadness from the context of the song, and in particular the expression "it's all over now". His train of

thought could be glossed as "you used to be my baby but it's not working so well anymore and as a consequence, I suppose that you are sad". In French, the adjective "pauvre," like "poor" in English, can be used to express sorrow, in addition to its central meaning, "poverty-stricken." In addition, the collocation "pauvre amour" is commonly used in songs, so it is likely to sound natural to the French listener (Barrière, 1966; Gérard, 1959; Mitchell, 2009; Polnareff, 1966; Thiéfaine, 1978).

Sarclo sings slight variations from one verse to another, making even more explicit his strategy of deverbalising the refrain—i.e. re-expressing the same signified with a different signifier. In the second verse, he sings "[t]u vois, c'est terminé" [You see, it is over], then "[t]out est bien terminé" [It is definitely over] and finally "[t]out ça, c'est terminé" [All this is over]. These variations may be a way for him to acknowledge that all these expressions are equivalent in meaning and, more importantly, that none of them is *exactly* a translation of Dylan's words. His choice is to translate the author's intention instead of his precise words and, as if to signal that the *sound* of the precise words matter to him, he makes up for this loss by repeating the refrain in English at the beginning of the song and between each verse, thus keeping the ST present to the French listener's ears throughout the opus. Sarclo's variations from one verse to the next may also be a way for him to acknowledge the instability of Dylan's lyrics from one performance to the next, as when he sings "**'Cause** it's all over now, Baby Blue" instead of "And it's all over now, Baby Blue" (2014, pp. 190–191).

Using Ladmiral's concepts, it could be said that Cabrel's version is resolutely source-oriented as he sought to use Dylan's exact words. The result is a puzzling expression because the word "bleu" is not usually employed to refer to an emotion in the TL. In French, the word "blues" is borrowed—rather than translated—to create the expression "avoir le blues" (Cabrel, 1981). Conversely, Sarclo's translation is target-oriented, translating both the feeling expressed by the adjective "blue" and the nature of the romantic relationship between the narrator and the addressee, but rewording it completely, then juxtaposing his TT with the refrain of the ST as if to compensate for the loss of Dylan's exact words.

4.6. From translation to transediting: "tactical and strategic interventions"

According to Hugo Vandal-Sirois and George L. Bastin in "Adaptation and Appropriation: Is There a Limit?," "transediting"—a term coined by Karen Stetting in 1989—"is the simultaneous interaction of both translating and editing, which implies tactical and strategic interventions such as expansion, deletion, summary, commentary and reformulation" (2012, p.

36). Stetting inscribes these strategies in a framework of three forms of adaptation, which she calls "cleaning-up transediting"—i.e. adapting to "a standard of efficiency in expression"—"situational transediting," which is related to a different social context, and "cultural transediting," which involves adapting the text to the "needs and conventions" of the TC (Guerrero, 2021, p. 233).

In song translation, the motivations behind these modifications of the SW are diverse. One example of expansion is provided by Allwright in "De passage," his cover of Leonard Cohen's "Passing Through," and is related to the political context: in 1975, one year after Valéry Giscard D'Estaing's election as President of France, Allwright adds a verse about unemployment, making fun of the French President who wants to save jobs, especially his own: "Il faut garantir l'emploi / Pour vous et puis pour moi" [We must safeguard jobs / For you and for me] (1975a). An example of expansion from the corpus under scrutiny, Aufray's "Au cœur de mon pays," shall be investigated in section 4.6.1 in order to understand how this strategy—in this case, used for the purpose of domestication—can be a way of infusing new meaning by delocalising and relocalising the text.

"Reformulation," if only understood as syntactic rephrasing, is common in translation, most often due to the constraints of the TL. However, in the context of transediting, it can be assumed that the types of reformulation Vandal-Sirois and Bastin have in mind are those which seriously impact the meaning of the text. While Stetting considers that "[a] certain amount of editing has always been included in the translation task" (van Doorslaer, 2021, p. 174), she coins the term "transediting" so as to refer to these specific cases which imply a significant choice on the part of the translator. She describes her concept as "a pragmatic translation strategy which involves radical editing" (Guerrero, 2021, p. 233). Accordingly, the notion of transediting shall be used to investigate examples that incorporate more than simple rephrasing. Reformulation, specifically, shall be illustrated in section 4.6.2 with one example in Sarclo's translation of the song "Seven Curses," to show how procedures such as modulation—for example switching from an active to a passive structure (Vinay & Darbelnet, 1995, pp. 36–37)—can impact the message of the TT.

The limit between "summary" and "deletion" is not always easy to determine, as song translation often involves a significant amount of redistribution of meaning. As in the case of reformulation, if deletion is considered strictly in terms of reduction in the number of words, it may simply be the result of differences between SL and TL, which do not necessarily affect the meaning. It is more pertinent to observe which elements of meaning have disappeared in the translation process. As for a summary, it should in theory be a synthesis of the ST,

expressing it in fewer words without deleting any key elements, while only what the translator considers as details should be omitted. What should be left out as insignificant is certainly subject to interpretation. One song lends itself to discerning the limit between summary and deletion is "The Ballad of Hollis Brown," through a comparative analysis of the translation by Aufray—in which, arguably, deletion is preferred—and Cabrel, who completely reorganises the text. In both cases, the TW is edited, resulting in a loss of information, but Cabrel's approach has some advantages, in particular to preserve a central aspect of this opus, as shall be demonstrated in section 4.6.3. There are some cases when deletion is inevitable due to the presence of culture specific references which are particularly difficult to transpose, and/or as a result of the options taken by the translator. This is the case in Mason's "Le Blues de la Troisième Guerre Mondiale," his French cover of "Talkin' World War III Blues," scrutinised in section 4.2.1.

The last of the "tactical and strategic interventions" itemised by Vandal-Sirois and Bastin, "commentary," shall be examined under the light of Lacasse's concept of "metaphonography" (see section 1.4.7). This notion involves any form of critical discourse held about an audio recording (Lacasse, 2010, paras 31–32). Lacasse remarks: "toute forme de reprise, et potentiellement, toute pratique hyper-, poly-, inter- et paraphonographique peut être abordée sous cet angle" [any form of cover version, and potentially, any application of hyper-, poly-, inter- and paraphonography can be approached from this angle] (2010, para. 31). He cites the example the song "Fat" (1988), by US performer Weird Al Yankovic. One of the artist's numerous parodies—in this case of Michael Jackson's "Bad" (1987)—it can be seen as commenting on the work which is parodied. As argued in section 1.4.7, what Lacasse applies to parody could arguably also be applied to translation, the guiding principle in the present work being that translation involves refraction, i.e. a subjective interpretation leading to a selective representation of the SW. Some of Aulivier's lyrics—sung by Kerval—in the penultimate verse of "Anticipation," his free adaptation of "Temporary Like Achilles," may be seen as a commentary on the SW artist and the context in which the song was written. Kerval sings

> Pour toi, jolie fille robot, j'ai une affaire, un cœur tout neuf
> 1968, étudiant mort d'avoir crié trop fort "houuuuu"
> A bas les monstres en plastique
> Lui, il voulait de l'amour, pas le bonheur atomique
>
> [For you, pretty robot girl, I have a bargain, a brand new heart
> 1968, a student who died of having shouted too loudly "booooo"
> Down with plastic monsters

He wanted some love, not atomic bliss]

While the words bear no relationship with any of the verses in the ST, the translator may have wanted to create associations with Dylan, in two different ways. Firstly, referencing the political turmoil of May 1968 in France can be seen as a way to allude to Dylan's status as a protest singer at the onset of his career, which was still particularly fresh in the listener's minds in 1971. Secondly, in the refrain, when Dylan has his narrator say "**You know I want your lovin'**, Honey, but you're so hard," Kerval sings "**Lui, il voulait de l'amour**, pas le bonheur atomique" [***He*** **wanted some love**, not atomic bliss], as if he were talking about the same character—Dylan's first-person narrator—but in the third person. This line about not wanting atomic bliss may be a way to refer to Dylan singing anti-war songs such as "With God on Our Side" and "Masters of War." In addition, "A Hard Rain's A Gonna Fall" was often taken to be a text about a nuclear apocalypse.

While it is assumed that metaphonography may, to some degree, be applied to any song translation, it can be more convincingly dissected when it is made obvious, as in the case of parody. The multimodal perspective adopted in the present work takes for granted that this commentary of the SW may take different—non-textual—forms. Therefore, the parodic aspect may not be limited to the lyrics. None of the French covers considered in the present work can be considered as obvious parodies of the SW. Long Chris records a French cover of "She Belongs to Me" (Dylan, 1965n), under the title "Elle m'appartient (She Belongs to Me)," as early as 1966 (1966). The exaggerated imitation of Dylan's accent on this synchronic translation may lead us to see it as a parody: in the words of Linda Hutcheon in *A Theory of Parody: The Teachings of Twentieth-Century Art Forms*, a "combination of respectful homage and ironically thumbed nose" (2000, p. 33). Yet, nothing in the cover art or the title of the song—the periphonography, in the terms of Lacasse (see section 1.4.7)—suggests this intention, therefore is no justification to analyse it as such. In contrast, in the example cited above, Yankovic gives several indications which make it obvious that his intention is to write a parody of the song "Bad". The cover art of the album on which the song is featured shows Yankovic posing in exactly the same position as Jackson, on two different photos, with the same background, the same layout and the same fonts. The only alteration is in the title—changed to "Even Worse"—thus making impossible to overlook. The message is reinforced both by the accompanying video clip, in the style which the artist is famous for, also a parody of Jackson's, and the fact that, in 1988, Yankovic has become famous for specialising in parodies of songs by popular artists, for example Madonna and Cindy Lauper on his album

Dare to Be Stupid (1985).

To add to the contrast between these two examples—Yankovic and Long Chris—it is important to consider that parody, contrary to pastiche, stresses difference rather than similarity (Hutcheon, 2000, p. 33). This is not the case with Long Chris's adaptation of Dylan. If any commentary is to be found, it is a caricature focused on Dylan's vocals, rather than a parody of the song. Two aspects of the performance of the TW singer must be distinguished: his imitation of the English language and his imitation of Dylan. For instance, the fact that he adds an initial /h/ sound on a significant number of words—singing "who" instead of "où" and "hey" instead of "es"—is not related to Dylan specifically, but rather an attempt to imitate the sounds of English, which can be found in the performance of other artists of the same period, such as Hallyday or Mitchell. Their singing style is in line with the fact that they choose English-sounding stage names, giving the illusion that they are US performers: for instance, Johnny Hallyday,[234] Eddy Mitchell,[235] and the band Long Chris et les Daltons.[236] According to Briggs in *Sounds French: Globalization, Cultural Communities, and Pop Music, 1958-1980*, "The obvious American-ness of these names emphasizes the association between the 'American way of life' and postwar modernization" (2015, p. 26). On the other hand, Long Chris's imitation of Dylan's singing more specifically is apparent in his transitions from singing to bellowing out the words. This can be heard, for instance, on the words "me" and "peindre" (verse 1), "voler," "la," "elle," and "seule" (verse 2), "sait," "personne" and "loi" (verse 3), "bague" and "par" (verse 4). What is striking as characteristic of Dylan's vocals is not so much the fact that the word is stressed, but that the singer forsakes the melody. Interestingly, what is imitated is not at all the SW performer's vocals on this specific opus. Rather, the—acoustic—image which the TW performer has of Dylan's vocals emanates from other songs,[237] but seemingly, the intention is to indicate to the listener that this is a cover of one of Bob Dylan's works. Long Chris's conspicuous distortions in the melody are comparable comparable with Ribeiro's in her cover of "Dieu à nos côtés" (1967). For example, in verse 1, she ignores the melodic line on the words "mon âge" and performs unexpected pitch variations on the three syllables of "nos côtés": three sudden high rises in pitch which do not serve the meaning of the text and can find no other explanations than an attempt to reproduce Dylan's voice. These vocal stunts should not be confused with some of the distortions in her voice which are motivated lexically, for example, by the expression of anger, as on the word "massacrèrent" [slaughtered]. They

234 Real name Jean-Philippe Smet.
235 Aka Claude Moine.
236 Christian Blondieau, the name of the band adding an additional reference to the Wild West.
237 Most notably, the influence of "Like a Rolling Stone" cannot be ignored.

should also be distinguished from Cabrel or Aufray simply stressing syllables which should be unstressed in French (see section 3.1.1).

What can be seen as commentary may take different forms. Zabé's very short French cover of "The Mighty Quinn (Quinn The Eskimo)," entitled "Jo Jo le clown" (1968a), is scrutinised from the angle of paraphonography in section 4.6.4, not from the point of view of vocals, but from that of music and lyrics.

4.6.1. Expansion in "Au cœur de mon pays": differing political contexts

> "One of the factors in the success of a song can be the conditions under which it is performed, both initially and in its subsequent diffusion"
> (Hawkins, 2000, p. 55).

This case study aims to investigate the song "Heartland," which, according to the credits, is co-authored by Dylan and country and western singer Willie Nelson. Froeliger propounds that the ST lyrics "are actually by singer Willie Nelson (Bob Dylan contributed parts of the melody and sang the first verse and harmony on the original)" (2016, p. 46). In *The Bob Dylan Encyclopedia*, Gray calls it a "joint composition," adding that "it's alleged that Dylan wrote only the title of 'Heartland,' and that Nelson wrote all the rest" (2006c, p. 485). Nonetheless, in the liner notes, both are credited, without any distinction between lyrics and music. The topical song was released on Nelson's album *Across the Borderline* (1993), an opus which features a host of celebrities such as David Crosby, Kris Kristofferson, Paul Simon, Bonnie Raitt, Sinead O'Connor, the last three also singing duets with Nelson. "Heartland" is sung by the two authors together, perhaps in order to address both Dylan's audience and Nelson's, therefore reaching more listeners. Musically, the fact that it is a duet is underscored by the dialogues between the different instruments, throughout the whole song. The two voices are introduced through two solo verses, before the chorus is introduced, with both singing together, followed by a second dialogue between two very different-sounding instruments, the guitar and the pedal steel guitar, the latter an instrument typical of country music.

4.6.1.1. The political context: from Live Aid to Farm Aid

The song is connected with a specific political context, and its live rendition by Nelson at the Farm Aid event on 24 April 1993 consolidates this connection. The Farm Aid initiative was born out of a remark Dylan made during a concert in 1985.

In *Mellencamp: An American Troubadour*, David Masciotra explains the social context: in the 1980s, due to laws that dated back to the Great Depression, "which Reagan made no attempt to correct, modify, or destroy, substantial subsidies went to agribusinesses and factory farms. Large corporations, already unaffected by the Midwest farm crisis, received millions in governmental aid that could have gone to families facing foreclosure, bankruptcy, and homelessness" (2015, p. 215). During the 1984 presidential elections, the issue, largely ignored by the media, was a crucial part in Jesse Jackson winning the votes of family farmers in the run for the Democratic nomination. Masciotra goes on to explain how, after Jackson turned the spotlight on this topic, Dylan came to be the spark that triggered the Farm Aid movement:

> One year later, the largest benefit concert in world history—Live Aid—took place to benefit starving children in Africa. During his performance, the always iconoclastic and rebellious Bob Dylan suggested from the stage that someone organize a similar fund-raising effort for the struggling and suffering family farmers throughout America. Willie nelson was listening, and he went to work. He brought with him Neil Young, and together they began to discuss the possibility of Farm Aid. Nelson and Young believed that they needed one more "board member," organizer, and headline performer to ensure the show's success. John Mellencamp, in what he calls another example of how he is the "luckiest guy in the world," was their first choice because he had just written and released a song lamenting and protesting the plight of the family farmer. That song was 'Rain on the Scarecrow'" (2015, p. 216).

The first Farm Aid show took place in 1985, and according to the author, "Farm Aid is the longest-running benefit show in America" (Masciotra, 2015, p. 219). In the second line of verse 1, Nelson sings

> There's a home place under a fire tonight in the heartland
> And the bankers are taking my home and my land from me

The notion of bankers "taking my home" echoes the conclusion of Guthrie's "Pretty Boy Floyd," written during the Great Depression, in which he implicitly compares outlaws with bankers so as to state that the latter are much more dangerous:

> Now, as through this world I ramble
> I see lots of funny men
> **Some will rob you with a six-gun**
> **Some with a fountain pen**
>
> But as through your life you travel
> And as through your life you roam
> **You will never see an outlaw**
> **Drive a family from their home** (1998b)

In "Heartland," the denunciation of the bankers is achieved through an "us versus them" rhetoric orchestrated both in the verses and in the chorus. The second line of verse 1, mentioned

above, is repeated differently in verse 3: "The bankers are taking **our** homes and **our** land away." Thus, after the narrator identifies himself as personally concerned by the issue, he includes the audience with the first-person plural determiner. Meanwhile, in the chorus, the two performers sing:

> **My** American dream fell apart at the seam
> **You** tell me what it means, you tell me what it means

These two lines are introduced after the first two verses, one sung by Nelson and one by Dylan. As they sing the chorus together, they are both included in the first-person determiner. The second line addresses the listeners, enjoining them to answer a question, which they understand to be rhetorical as the political stance on the issue is made clear in the first verse. This rhetorical question creating closeness with the audience. Like the verse, the chorus evolves throughout the song, as the narrator introduces one more character in verse 3, who is supposed to represent the average family farmer:

> There's a **young boy** closin' his eyes tonight in the heartland
> Who will wake up a man with some land and a loan he can't pay

Following this last verse, the concluding chorus begins with "**His** American dream." The listener is invited to identify with this "young boy," increasing the poignancy of the situation described. The ternary rhythm of the last line of the verse above, an anapaestic pentameter,[238] is made evident by the beat of the music. It allows the authors to create internal rhymes—"man" and "land" are given prominence and pronounced so as to rhyme (see section 3.1.6.3)—and to highlight the alliteration in /l/, which serves to underscore the link between "**l**and" and "**l**oan," also stressed. The association between these two words points to the key issue raised in the song—small farmers' subjugation to bank loans—a difficulty which is presented as being at the heart of the two performers' preoccupations and the reason behind the creation of Farm Aid in 1985. This is a core line, due to its position in the song: it is the conclusion, before the last chorus, in both the studio and live versions. This is also the line in which emotions are expected to peak, engendered by the image of the "young boy" falling asleep to wake up as a man. As the lyrics are heard and not seen, the last words in this verse—"and **a loan** he can't pay"—may also be heard as "and **alone** he can't pay," to be understood as a call to collective action. The two authors sign an opus which encompasses the Farm Aid movement, thereby indelibly associating the song with this repeating event. Gray comments on this association: "This song, a return to the theme of Farm Aid in that it depicts a forgotten Heartland USA in which youth,

238 "Who will **wake** up a **man** with some **land** and a **loan** he can't **pay**".

hope and the natural world are blighted by economic neglect and by the rapacious greed of the moneymen and politicians who run things from the East" (2006c, p. 485).

Nelson's live version features a few alterations. The verse sung by Dylan in the studio version is deleted. The harmonica is much more present than in the studio version, especially in the chorus, which is where Dylan's voice is supposed to be, perhaps to suggest his presence. This may be a way to acknowledge the co-authorship while reminding the audience of Dylan's role in stimulating the birth of the Farm Aid event. More specifically, the song ends with a long solo in which the guitar and the harmonica are prominent, perhaps to represent a dialogue between Nelson and Dylan.[239] The chorus comes very early on, immediately after the first verse. As it is a live performance, Nelson probably introduces it as early as possible in order to encourage the audience to sing along. This is confirmed by Nelson explicitly inviting them to sing in the last chorus.

4.6.1.2. At the heart of "my" country... but whose country?

Aufray translates "Heartland" with the words "Au cœur de mon pays" [at the heart of my country]. The word "pays" usually means "country" but is sometimes translated "home" or "land," as in "La Bourgogne est le pays du bon vin" [Burgundy is the home of good wine] ('Pays, *N.*', 2021). In addition, the connotations of life in the countryside are reinforced by the fact that the noun "pays" is related to the word "paysan." It can be translated as "farmer" or "peasant"—with the same potentially derogatory undertones in French as in English in the latter case. Aufray refers to this negative connotation, expressing his position on several occasions that the word "paysan," far from derogatory in his mouth, should be considered "noble" (Bellaiche et al., 2003, pp. 57–58; *Hugues Aufray*, n.d., 4:35-6:05).

Concerning the presence of the first-person singular determiner "mon" [my] in Aufray's translation, we could interpret it as involving a transduction (see section 1.2.6) from one non-textual mode—voice—to the text. Aufray, sings "Au cœur de **mon** pays," but he is referring to the USA and not France, as is made explicit in the chorus "mon rêve **américain**" [my **American** dream]. He has to employ the first-person determiner so as to make the narrator's identification with the USA explicit. Otherwise, as he is singing in French, the narrator would be perceived as criticising the American Dream from the outside. Nelson and Dylan, on the

239 The audience was probably aware of the fact that the song was co-authored. Between the studio recording and the Farm Aid concert, Dylan and Nelson had also performed a short live rendition of the opus—only 2:34—on the TV show *A Country Music Celebration*. It was recorded in Nashville, Tennessee on 13 January 1993 and broadcast on CBS on 6 February 1993 (1993).

other hand, sing about "**the** heartland," obviously referring to the USA without having to explicitly call it "their" country: it is clearly identifiable through their voices. They are characteristic and therefore identifiable by those who know the performers. In addition, they are recognisably (US) "Heartland" voices, from Nelson's typical "country and western" vocals to Dylan's nasal twang. The word "heartland" is defined as "the central or most important part of a country, area, or field of activity" ('Heartland, *N.*', 2021) and could refer to any country in the world. However, in the context created by the singers' accents, in association with the other genre markers of country and western (most notably the pedal steel guitar mentioned above), it can only refer to the Midwest—i.e. "the central part of the US" ('Heartland, *N.*', 2021). As far as music is concerned, the word "heartland" is also used to qualify a musical genre, "heartland rock," which emerged in the mid-1970s and includes artists such as Bruce Springsteen, Tom Petty—and Mellencamp, one of the organisers of Farm Aid (Hall, 2014, p. 184).

Aufray's first version of the song is completely turned towards the situation in the United States, with no attempt to domesticate the translated text. As a result, the difficulties faced by farmers, which are described in the verses, can be interpreted by the listener, either as a universal issue, not anchored in one particular national context, or as a denunciation by a US narrator of the situation in the USA specifically. In both cases, Aufray's audience perceives this social issue from the outside but is not concerned by it on a personal level and therefore not encouraged to rebel against it. This makes it very different from Nelson's live rendition at Farm Aid, which is followed by a long diatribe:

> Thank you all very much… and again, welcome to Farm Aid VI in Ames, Iowa. We're here again. **They didn't get rid of us**, we're back, one more time, to tell you about the problems of the small family farmer. He's still having them. We used to have 8 million small family farmers on the farm, now we're down to less than 500000, losing one every 15 minutes, that's our problem. Now here's our solution. We put those 7 million farmers back on the farm, starting tomorrow, stop all the **foreclosures**, get all the farmers back on the farm, automatically you'll sell 7 million new tractors, 7 million new voters on the land, 7 million new pickups, 7 million new taxpayers. It makes sense… to me. Does it make sense to you? (Crowd cheers) (Farm Aid, 2014, 3:29-4:26).

The use of the third-person plural pronoun "they" by Nelson—"**They** didn't get rid of us"—is significant, as it echoes the rhetoric developed throughout the song, as made evident by his mention of the "foreclosures".

The ST Aufray is translating from is the studio version: the text is translated rather loosely, but includes some references to the lines sung by Dylan. In particular, the way he translates the fourth line of this verse shows that he is more attentive to its sound than its meaning. Dylan

sings “Don't they know that I'm **dyin’**, why ain’t nobody **cryin**' for me,” Aufray translates “[c]’est son âme et sa **terre** que l'on porte au cime**tière** aujourd'hui” [It is her soul and her[240] land that are taken to the graveyard today]. In both cases, the rhythm of the line serves to highlight the internal rhyme: “dyin’” / “cryin’” and “Terre” / “cimetière”. In the TW, the “young boy” becomes a “petit paysan.” The adjective “petit” in this noun phrase is very likely to be understood as qualifying the size of the farm rather than the age of the farmer. The words “petit paysan” could be backtranslated as “small family farmer,” the expression used twice by Nelson in the aforementioned speech at Farm Aid.

4.6.1.3. Domestication and politics: from US farms to European fishermen

Although Aufray’s text is explicitly about the USA, the last line of his translation, in which he alludes to the role of the government, could be seen as a form of domestication. Froeliger comments that the song, “originally about the plight of American farmers […] ends up being about Europe’s Common Agricultural Policy (‘L’État a choisi, les jachères, le désert, l’oubli’), and condemns both the American cultural model (‘Mon rêve américain’) and the ideals of the European left (‘Nos lendemains qui chantent’)” (2016, p. 46). Aufray sings “[l]’Etat a choisi les jachères, le désert, l'oubli” [The State has chosen fallows, the desert, neglect]. The “fallows” may be a reference to the restrictions on production imposed by the Common Agricultural Policy in Europe, in 1988, in particular, which did found an overall negative echo in France (Petit, 2016, p. 60). Aufray’s use of the word “désert” is probably a way of criticising the rural depopulation, which is in line with his positions on agriculture, mentioned above. Froeliger interviewed the artist in 2003:

> Cela m’arrachait le cœur de dire “Mon rêve américain s’est effondré”, et c’est pour cela que j’ai ajouté “les lendemains qui chantent”, pour critiquer les poètes de gauche. J’ai européanisé un petit peu pour dire “Les espoirs du communisme se sont effondrés en même temps que le rêve.”
>
> [It broke my heart to say “My American Dream has fallen to pieces,” which is why I added “the tomorrows that sing,” so as to criticise the left-wing poets. I Europeanised it a little to say “the hopes of communism have fallen to pieces at the same time as the dream”] (2016, p. 46).

While Aufray refers to “les lendemains qui chantent,” he is really singing “**mon** rêve américain, **nos** lendemains qui chantent,” as mentioned above by Froeliger. However, the listener is unlikely to perceive the criticism against the European left alluded to by the artist, as both “mon”

240 Aufray introduces a character—young woman—which is not present in the SW.

and "nos" are first-person determiners. If the narrator is identified as "américain," the bright tomorrows will probably not be perceived as being European. Aufray's attempt to domesticate the ST is certainly not crystal clear in this first translation. As for his desire to criticise the left-wing poets, it is somewhat undermined by his decision to record a version of this song as a duet with French singer Renaud (Aufray, 1995b).[241] Contrary to Aufray, Renaud's career is marked by left-wing political protest. The artist is also strongly influenced by Dylan, which is manifest not only in his singing and his use of diaphasic variation (see section 3.1.6.9.5), but also in the way he mentions the artist explicitly in several of his works. In *Le paysage des chansons de Renaud : une dynamique identitaire* [The landscape of Renaud's songs: a process of identity], Johanna Copans identifies 5 references to Dylan throughout Renaud's career, in the following songs: "Société tu m'auras pas !," "La Boum," "J'ai raté Téléfoot," as well as two songs he has written for Romane Serda, "Dylan" and "Nos différences" (2010, p. 155). Apart from Renaud's presence, the two recordings are very similar, the only significant difference being the addition of animal sounds—dogs, birds, cows—at the beginning to provide a setting.

Aufray's criticism of the European policy only becomes explicit in the version he recorded in 2009, in which the strategy of addition is very pronounced: two extra verses are appended, as well as several lines in the last chorus. The duet is no longer with Renaud but with Belgian singer Arno, who started a solo career followed his participation in the band T.C. Matic. Their most famous song, called "Putain Putain," features three references to the construction of the European Union. Firstly, it is sung in French, English and Flemish. Secondly, the chorus is "Putain Putain, c'est vachement bien, on est quand même tous des européens" [Fuck! Fuck! This is really great, still we are all Europeans]. Thirdly, a female vocalist sings a few notes of the beginning titles of the Eurovision: Marc-Antoine Charpentier's *Te Deum* (T.C. Matic, 1983, 3:28-36). Thus, Aufray's domestication strategy, aiming to anchor the TW message not in France, but in Europe, is threefold. It is made manifest through his collaboration with Arno, two additional verses, and a modification in the chorus: once in the song, the words "mon rêve américain" are replaced with "mon rêve européen" [my European dream].

The first of the extra verses is about fishermen—"marins pêcheurs" on their "vaillants chalutiers" [valiant trawlers]. The second is about forest fires and mowed crops, probably in reference the anti-GMO movement which started in 1999 (*Faucheuses et faucheurs volontaires*

241 The duet recorded with Renaud is on the first edition of the album *Aufray trans Dylan*, released in 1995. The subsequent versions of the opus only feature Aufray's voice (C. Blondel, personal communication, 29 August 2023).

d'OGM - Ni dans les champs, ni dans les assiettes..., n.d.). The accordion is much more present in this new version than in the other two, with a long solo, which may be a musical confirmation of the artist's domestication strategy. The result of all these modifications is that the listener feels concerned and reinterprets the verses as potentially referring to the situation they experience themselves. The fact that Aufray sings both "américain" and "européen" gives the impression that he is recycling his 1995 translation in order to draw a parallel between the situation in the US described in the SW and the current situation in France and Europe.

This raises the issue of the singer-translator's intention. The SW can be seen as a finger-pointing song, through its words—the explicit reference to bankers—its "us versus them" rhetoric, and, in the case of Nelson's live rendition, the accompanying speech: "that's our problem. Now here's our solution." Conversely, the intention in the TW is more nebulous, leaving room for interpretation. The narrator deplores the state of affairs, but in terms of solutions, the collaboration with Arno makes it seem implausible that this should be understood as a desire to leave Europe, as the French extreme right-wing, for example, advocate.[242]

In addition to domesticating the song to address European issues, Aufray also seizes the occasion of this new recording to update it and proclaim his enduring attachment to the American Dream, through a reference to the attack on the Twin Towers in September 2001:

> Mon rêve américain
> Pleut encore sur les cendres
> Renaîtra-t-il demain
> Dans les tours de septembre

4.6.2. Reformulation in "Seven Curses": from the draft to the recording

As mentioned in the introduction, Sarclo generously gave access to his drafts, providing an opportunity to compare them with the final recordings. The examination of these documents has shed light on the process of translation, as shall be illustrated by an investigation of his translation of "Seven Curses" (Sarclo, 2018g). In the first verse, Sarclo initially resorted to syntactic reformulation, then decided against it in the final recording. Here is Dylan's first verse in "Seven Curses" (1991d):

> Old Reilly stole a stallion
> But they caught him and they brought him back
> And they laid him down in the jailhouse ground
> With an iron chain around his neck

242 French Eurosceptics have coined the term "Frexit" in reference to "Brexit" and "Grexit".

Sarclo had initially written:

> Le vieux Reilly a fauché un cheval
> Mais **il s'est fait choper**, et **on** l'a embarqué
> Sur le sol de la prison **on** l'a balancé
> Une chaîne autour du cou, où ça fait mal
>
> [Old Reilly pinched a horse
> But he got caught, and he was brought back
> On the jailhouse ground where he was chucked
> A chain around his neck, where it hurts]

In this version of lines 2 and 3, the third-person plural personal pronoun “they” is translated twice with the indefinite pronoun “on,” which does not denounce the subject’s deeds as strongly as Dylan does. “On” is very often used in French to translate English passive structures that are not directly translatable as a passive because of the difference in syntactic constraints between the SL and the TL (Vinay & Darbelnet, 1995, p. 139), such as “he was given the keys”: “on lui a donné les clefs”.[243] Thus Sarclo’s use of “on” attenuates the responsibility of the agent almost as much as if it were a passive: “il a été embarqué” [he was brought back] and “il a été balancé” [he was thrown down]. The effect of these two structures is reinforced by the translation of the first verb form—“they caught him”—which requires close scrutiny. Sarclo uses the pronominal structure “s’est fait,” which is equivalent to a *get* passive: “il s’est fait choper” [he got nabbed/caught]. This structure goes one step further in moving the blame from the agent to the recipient: more than the prototypical *be* passive—“il a été chopé” [he was nabbed/caught]—it is oriented towards the subject of the passive sentence, suggesting that he might bear the responsibility for having been caught. This effect is created in French by the pronominal structure—as in “il s’est blessé” [he hurt himself]—and in English by the verb “get,” which expresses a process, like “become”. As “get”—like “become”—involves a transition from one state to another, Henri Adamczewski and Claude Delmas compare the pair “be”/“get” in this context with the prepositions “in”/“into” (1998, pp. 189–190).

This gap between the ST and the TT is bridged in the only recorded performance of this song (Sarclo, 2018g), as the lyrics reveal some major changes in terms of syntactical structures:

> Le vieux Reilly avait fauché un cheval
> Mais **ils** l’ont chopé, et **ils** l’ont embarqué
> Sur le sol de la prison **ils** l’ont jeté
> Une chaîne autour du cou, où ça fait mal
>
> [Old Reilly had pinched a horse

243 An example of a passive translated with “on” is given in verse 6: “In the night **the price was paid**” / “Et dans le noir **on a payé** le prix”.

> But they caught him, and they brought him back
> On the jailhouse he was thrown
> A chain around his neck, where it hurts]

Sarclo eventually opts to preserve the three active structures present in Dylan's text, as well as the third-person plural pronoun "ils". The third-person plural pronoun "they" is often used in English to translate the French impersonal pronoun "on". In the present case, it is introduced by Dylan in the first verse without any possibility of anaphoric reference and it does not ever refer to anyone cataphorically in the rest of the song, which could be an argument to translate it with the pronoun "on" as Sarclo had initially chosen to do. Yet, as Sarclo demonstrates through his translation, Dylan's use of the pronoun "they" in this context is not impersonal as in phrases such as "they say that the president is sick," which equates to "it is said/rumoured that the president is sick"/"the president is said to be sick". It is simply indefinite: Dylan never precisely identifies who this pronoun refers to, perhaps with the intention of denouncing the injustice of society at large before focusing on the character of the judge, supposed to be a synecdoche of law and order, like Guthrie's sheriff in "Pretty Boy Floyd" (1998b). This song inscribes itself in a long tradition of outlaw songs—"Old Reilly stole a stallion"—of which Dylan has written a few throughout his career: "Outlaw Blues" (1965l), "John Wesley Harding" (1967e) and "Joey" (1976), to name but three. The first verse introduces an "us versus them" paradigm, albeit with an enemy which is initially not clearly defined and therefore all-encompassing, contrary to the bankers in "Heartland," for example (see section 4.6.1).

In addition to these syntactic revisions, Sarclo made a few lexical alterations to his lyrics between the draft and the recording. Still in the first verse, the verb "laid him down," initially translated as "balancer" [to chuck], is replaced by "jeter" [to throw]. While this choice may have been guided by concerns of singability—in terms of number of syllables more specifically—it represents a loss in terms of connotations. The verb "balancer" suggests the word "balance" [scales], which resonates with the central theme of justice. This choice seems to contradict another, which goes in the opposite direction, in verse 6. When Dylan sings "In the night the **gr**ounds was **gr**oanin'"—the alliteration evoking the creaking of wooden floorboards—Sarclo first translates "plancher" [floor], then changes it to "parquet" [parquet] in the recording, this time adding resonance with the theme of justice, as the word "parquet" also means "the prosecution," in judicial terminology. This lexical alteration to a term containing both the sound /r/ of "grounds" and "groaning" and the occlusive /p/ and /k/ is very likely to have been motivated by a desire to reproduce the sound, as the ST verse is strong in alliteration and assonance, both hissing and creaking:

The gall**ows**’ **sh**ad**ows** **sh**ook the evening
In the nigh**t** a houn**d** **d**og baye**d**
In the nigh**t** the **gr**oun**d**s was **gr**oanin’
In the nigh**t** the **p**ri**c**e wa**s** **p**aid

Sarclo sings:

L'omb**r**e des gibets a empoigné le soi**r**
Les aboiements ont t**r**ave**r**sé la nuit
Ce**r**tains pa**r**quets ont g**r**incé dans le noi**r**
Et dans le noi**r** on a payé le p**r**ix

[The gallows’ shadows seized the evening
The barking rang through the night
Some parquets creaked in the dark
And in the dark the price was paid]

The verse includes a long alliteration in /r/, “omb**re** / soi**r** / t**r**ave**r**sé / ce**r**tains pa**r**quets / g**r**incé / noi**r** / p**r**ix,” with the last three words reinforced by the chiasmatic structure “grincé / dans le noir / dans le noir / prix”.

Concerning the verb “balancer” in the first verse, mentioned above, Sarclo’s decision to change it to “jeter” is all the more surprising as “balancer” was more colloquial and therefore in coherence with the lexical choices in the rest of the first verse. This opening verse reveals a desire to saturate the text with more diaphasic variations than are present in the ST: “stole” is translated by the verb “faucher” [to pinch] instead of simply “voler,” “caught” by “choper” [to nab] instead of “attraper” and “brought him back” by “embarquer” [pick up] instead of “amener.” At least one of these verbs is likely to have been motivated by sound, especially as it is the first line of the song: the verb “faucher”. Dylan opens the song with a simple factual news item: “Old Reilly **st**o**l**e a **st**a**ll**ion,” as in “The Lonesome Death of Hattie Carroll”—“William Zanzinger killed poor Hattie Carroll.” Sarclo sings “Le **v**ieux Reilly avait **f**au**ch**é un **ch**e**v**al,” producing a double alliteration which is very close to the ST: the two /ʃ/ sounds, as well as the /f/ and /v/, are all fricative consonants, like Dylan’s initial /s/ in “**s**tole” and “**s**tallion”.

Apart from the verb “faucher,” the rationale behind the lexical choices in this first verse seems to be a saturation in colloquialisms, which is all the more striking as it essentially affects the first verse of the song only, as if Sarclo had decided to set the tone for the whole song, setting the scene for the French listener to be instantly transported to the Far West. If Sarclo had used diachronic variations in French, it would have been perceived as a reference to the past, but would probably not have sent the listener across the Atlantic. As the topos of the frontier is related to US history specifically, the translator uses a register which the target

audience may associate with the speech of *desperados*. Section 3.1.6.9.9 analyses how Sarclo replaces diachronic with diaphasic variation in "Don't Think Twice, It's All Right". In "Seven Curses," Dylan uses very little diachronic variation, apart from a- prefixing in "a-bendin'," but Sarclo creates an atmosphere in the opening verse to reproduce the historical tinge in the ST—introduced with the first word, "old". To achieve this, he uses diaphasic variation, which could be considered as diastratic if we consider that it relates to Far West outlaws as a sociological category.

As the title of the opus indicates, the conclusion of the song takes the form of a series of seven curses, in verses 8 and 9. Verbs are central in a curse, as one wishes for something to happen to someone. In the first of the series of seven maledictions, the narrator wishes "[t]hat one doctor cannot save him."[244] The word "one" is not necessarily to be construed as the determiner of the noun "doctor." Rather, Dylan enumerates seven numbers, a different one at the beginning of each curse. In the written draft, Sarclo had written: "Qu'aucun docteur ne puisse jamais le **sauver**" [That no doctor may ever **save** him]. In the recording, the verb "sauver" was changed to "**soigner**" [That no doctor may ever **heal** him]. As there does not seem to be any sound-related argument in favour of this alteration, it can be conjectured that this change is related to the following line—i.e. the second curse. Sarclo's draft reads "[q]ue deux hommes ne puissent jamais le toucher" [That two men may never touch him], but Sarclo sings "[q]ue deux **mains** ne puissent jamais le toucher" [That two **hands** may never touch him]. The hypothesis of a performance error is very unlikely. It sounds more like a conscious choice made upstream of the performance than a slip of the tongue. As Dylan's text for the second curse is "[t]hat two healers cannot[245] heal him," the difficulty lies in translating "healers" and "heal." Singing "[q]ue deux soigneurs ne puissent jamais le soigner" is not possible, as the word "soigneur" means "trainer" in the vocabulary of sports, but not "healer." "To heal someone" is "**guérir** quelqu'un," but it is a verb ending in "-ir"—categorised as a second-group verb in French—and therefore could not rhyme with the other verbs, which are all first-group verbs, i.e. ending in "-er," with the final sound /e/.

As for the person who heals, Sarclo cannot choose "guérisseur"—which is one syllable too long—without modifying the metrics. He first opts for "hommes" [men], then changes it to "mains" [hands], using a synecdoche to refer to the person who heals, i.e. lays hands on the wounded. The word "mains" is probably a more felicitous translation for several reasons. First,

244 This is the version released in the first instalment of the Bootleg Series. In the one released in *The Bootleg Series, Vol. 9: The Witmark Demos 1962-1964*, Dylan uses the modals "will" and "shall" in the curses: "[t]hat one doctor **will** not save him" (2010).
245 Or "will not," depending on the version (see above).

“[q]ue deux hommes ne puissent jamais le toucher” would not be clear: as the translator replaces “guérir” with “toucher” so as to fit the rhyme, the word “touch” could refer to touching someone for a multitude of reasons, not specifically to heal. In addition, the noun “hommes” is ambiguous. It is sometimes used in a generic way to refer to humans in French, but this is less and less the case as speakers are becoming more aware of gender issues. For example, the expression “les droits de l’homme” is gradually replaced by “les droits humains,” a literal translation of “human rights.” As the meaning of the word “homme” is progressively restricted to mean “male human beings,” the meaning of Sarclo’s line—that two men can never touch him—would seem even more ambiguous, especially within the narrative of sexual abuse developed in this song. The fact that the action of healing is replaced by touching in the third line of the verse may account for the fact that Sarclo used the verb “soigner” instead of “sauver” in the line above, perhaps as a strategy of compensation (Vinay & Darbelnet, 1995, p. 198), to make up for the imprecision of the verb “touch.”

4.6.3. Summary and deletion in “The Ballad of Hollis Brown”

The comparative study of two different translations of “The Ballad of Hollis Brown” under the light of multimodality in section 2.7 has shown that Cabrel’s lexical and musical choices display more coherence than Aufray’s. More crucially, and in direct contradiction with Aufray’s criticism—i.e. that Cabrel fails to “digest” and reinvent the songs—a macro-examination of the structure of each translation shows how Cabrel’s complete overhauling of the song allows him to preserve a central feature of this masterpiece. While Dylan’s song contains 11 verses, both Aufray and Cabrel only sing 8. Yet, Delanoë and Aufray’s translation, and the latter’s 1995 retranslation, reveal that three of the ST verses are simply deleted. This is in stark contrast with Cabrel’s translation work, which involves reorganising the information in a shorter opus. Like Aufray, he is confronted with some difficulties, some of which have already been mentioned in section 2.7, such as the choice between foreignising and domesticating the word “coyote.” While Aufray simply deletes this verse, Cabrel attempts to integrate the image into the scene, with more or less felicitous results. Aufray’s approach is problematic in that he deletes two verses which are essential in creating the tension that leads to the final death of the seven characters. Deleting these verses does not so much betray the meaning of the song as it leads to the French listeners having a downgraded perception of Dylan’s artistry, in this case the capacity to create suspense by repeating the same words with subtle alterations. The progression created by Dylan is placed strategically in the second—and

last—line of verses 7 to 10. As the song is slow and based on the repetition of the first line, this creates a slow, protracted development up to the penultimate verse:

> You spent your last lone dollar on **seven shotgun shells** (verse 7)
>
> Your eyes fix on the **shotgun** that's **hangin'** on the wall (verse 8)
>
> Your eyes fix on the **shotgun** that you're **holdin'** in your hand (verse 9)
>
> **Seven shots** ring out like the ocean's **pounding** roar (verse 10)

Dylan's choice of words matches the musical reverberation and echo mentioned in section 2.7, as exemplified by the words in bold: the words "seven shotgun shells" mutating into "shotgun" and eventually "seven shots," the "-ING" verb forms "hangin'" and "holdin'" producing an escalation that culminates in the final "pounding roar". Cabrel's version gives a much more accurate rendition of this effect: although he does not translate each complete verse, he meticulously preserves at least two of these pivotal last lines:

> **Tes yeux fixent le fusil** accroché sur le mur (verse 6)
> [Your eyes stare at the shotgun that's hanging on the wall]
>
> **Tes yeux fixent le fusil** que tu tiens dans les mains (verse 7)
> [Your eyes stare at the shotgun that you're holding in your hands]

He also refers to the seven shots in verse 8—"[s]ept coups de feu ont claqué et puis ce fût le silence," but these words are not placed in the second line, as in Dylan's case. He does not translate the reference to spending money on shotgun shells, which is the only of the four sentences that had been transferred by Aufray. What is important is the effect produced by the exact repetition of the beginning of the sentence, with a variation in the second half, as in the SW. In conclusion, shortening a song from 11 verses to 8 is not necessarily problematic if it does not mean sacrificing what Low calls the "DNA of the song" (2017, p. 119), in this case the intensity of the build-up to the final disaster.

4.6.4. From the Eskimo to the clown: meaning and musical atmosphere

Zabé's version of "The Mighty Quinn (Quinn the Eskimo)," released under the title "Jo Jo le clown" (1968a), could be seen as a form of commentary. As mentioned in section 1.5.5.1, the only recording of this song which was available was Manfred Mann's, released in January of the same year. It begins with a distinctive introduction on the fife, which is repeated after the chorus. The atmosphere is festive, resonating with the line "But when Quinn the Eskimo gets

here, ev'rybody's gonna jump for joy." It is also a song in which the listener is invited to participate, with the presence of backing vocals in the chorus, singing cues such as "yeah sing a song," "everybody," "I wanna hear you sing."

Zabé's version is much shorter. The duration is 1:31, compared with Manfred Mann's recording—2:38—and the song is reduced, from three verses in the SW to two in the TW. The narrator places a clown as a central character instead of "Quinn the (mighty) eskimo," perhaps taking inspiration from the festive atmosphere of the SW. This aspect of the song is amplified in the first notes, which are played on the kazoo, setting the tone. This choice of instrument is in coherence with the atmosphere of the circus described in the text through various characters: "Francis le trapéziste, Michel le magicien" [Francis the trapeze artist, Michel the Magician]. As far as the lyrics are concerned, the only element left from the ST is the invitation to come and see an exceptional character: "Venez le voir / Venez ce soir" [Come and see him / Come tonight], transferring "[c]ome all without, come all within." In particular, one line in the ST, mentioned above—"[b]ut when Quinn the Eskimo gets here, ev'rybody's gonna jump for joy"—is magnified to become the central line of the TT, repeated at the end of both verses: "Et quand Jo Jo le clown entrera / Tous les enfants crieront de joie" [And when Jo Jo the clown comes in / All the children will scream with joy]. Significantly, the ST line begins with the preposition "but" rather than "and." This difference stems from the fact that, in the ST, Quinn is singled out as exceptional through contrast with everyone else. The words "everybody," "everyone" and "someone" are very present throughout the whole text, only to serve as a foil for "Quinn." This characterisation strategy is less evident in the TT, in which the main character, "Jo Jo le clown," is added to—rather than contrasted with—the other circus artists. He is only made more important through repetition, both in the verses and in the chorus, and because he is the eponymous character.

The overall meaning which can be drawn from the ST is that if you despair, don't worry, Quinn the Eskimo will come and make everything brighter. In each of the three verses, Quinn arrives to bring about change, putting an end to the "despair" mentioned in verse 1. The festive music serves this message: this is a song to cheer up the listener. In the TW, all that is left is a festive atmosphere. Arguably, the meaning of the text—bringing joy in times of despair—is not transferred, but the function of the song is presented, through both the invitation to the circus and the smile that the kazoo is supposed to trigger. The role of this type of instruments in multimodal translation—kazoo, police siren—is discussed in section 2.2 in relation with Aufray's translation of "Rainy Day Women #12 & 35."

As an element of comparison, Cabrel's diachronic translation, released more than 40 years

later, reveals a desire to investigate deeper meaning in the verses—and adding his own—rather than simply acknowledging the song's festive atmosphere. It is important to note that, from a musical point of view, he is in a very different position compared with Zabé, as he has a number of SL versions to choose from. This includes covers which, like Zabé's, highlight the joyful mood of the piece. The Hollies, for example, jokingly add a very short introduction, in the form of an instrumental quotation of the extremely famous Western song "Oh Suzanna," by Stephen Foster: the line "I came from Alabama with my banjo on my knee," played on the banjo (1969). Not all artists choose to emphasise this aspect of the song. Almost a year before Cabrel releases the album *Vise le ciel*,[246] Kristofferson records the piece with a radically different, minimalist musical and vocal approach, on the occasion of the 50th anniversary of Amnesty International, which is celebrated with a collection of Dylan cover songs[247] (2012). The atmosphere in Cabrel's song essentially revolves around the accordion, which is given prominence in several ways. It accompanies each chorus, also playing a few notes after it, taking over the role of the fife in Manfred Mann's recording. In addition, at the end of the song, it enters in a dialogue with the voices in the last two choruses, first remaining silent in the penultimate chorus, as if listening, then answering on two lines in the last chorus, and finally concluding the song.

Cabrel is also working with slightly different lyrics, which shows in the last verse, as shall be explained below. The first line of the opus, however, is the same in all versions. As he does in most of his translations, Cabrel pays great attention to sound. However, this opening line also announces his intention to investigate deeper meaning. As the line ends with the word "building," Cabrel takes advantage of the fact that the English word is also used in French, as a borrowing, but with a slightly different signification. It is a noun, meaning "a tower block." While reproducing the sound, exactly in the same place, on the fifth and sixth syllables of the line, Cabrel also manages to transfer the meaning by marginally reorganising the verse. Dylan sings

> Ev'rybody's building the big ships and the boats
> Some are building monuments, others, jotting down notes
> Ev'rybody's in despair, ev'ry girl and boy
> But when Quinn the Eskimo gets here, ev'rybody's gonna jump for joy

The two coordinated noun phrases, "the big ships" and "the boats," are very similar in terms of meaning. Arguably, the word "boat" could be considered as a hypernym for "ship," as "boat" can refer to a small rowing boat as well as to a three-master. Here is Cabrel's first verse:

246 *Chimes of Freedom* was released on January 24, 2012, *Vise le ciel* on 22 october 2012.
247 It also includes one played by Dylan himself.

Tout le monde veut son building
Plus haut que les nuages
Son monument, son navire
De toujours plus d'étages
Si c'est pour monter au ciel
Et voir derrière ce qu'il y a
Quand Quinn l'Esquimau arrive
Il dit qu'il suffit de sauter de joie

[Everybody wants their tower block
Higher than the clouds
Their monument, their ship
With more and more floors
If the goal is to climb to the sky
And see what is behind
When Quinn the Eskimo arrives
He says that all you have to do is jump with joy]

The translator uses the word "navire"—only ever used to refer to large-sized boats—to transfer the words "big ships." The only element of meaning which is not transferred is the expression "others, jotting down notes," which, in the ST, may only have been motivated by the rhyme with "boats."

In the second verse, Cabrel essentially focuses on reproducing the sound of the ST. The (imperfect) internal rhymes used by Dylan—"rest" and "haste"—are transferred in "faiblesse" [weakness] and "princesse" [princess]. The only element of meaning which is translated is the expression "making haste": Cabrel sings "Marcher à ton pas de princesse" [± Walking at your princely pace]. The noun "princesse," possibly in correspondence with the word "pigeon" in the source text, is the inspiration behind an alliteration in /p/ which runs throughout the verse:

J'avoue quelques faiblesses
J'aime **p**as quand tu **p**ars
Marcher à ton **p**as de **p**rincesse
Ca me donne du **p**ouvoir

It is magnified by the echo between "pars" and "pas," foregrounded thanks to the vocal performance: an interruption in the middle of the third line—before the preposition "de"—which is unmotivated by the syntax, but serves to give prominence to the word "pas."

Contrary to Paquet and Lacaille,[248] who translated for Zabé, Cabrel preserves the identity of the character—"l'Esquimau Quinn"—as well as the strategy that consists in setting him against everyone else. However, in verse 2, instead of opposing Quinn's magnetism with everybody else's—"tout le monde"—he opposes it to that of the first-person narrator:

Je lance des graines aux pigeons

248 Christian Paquet and Dominic Lacaille, working under the pen name Christian et Gétro.

Pour qu'ils approchent eux aussi
Mais quand Quinn l'Esquimau arrive
Tous les pigeons volent vers **lui**

[I throw birdseeds to the pigeons
To get them to come closer too
But when Quinn the Eskimo arrives
All the pigeons fly to him]

In the last verse, Cabrel stays closer to the original meaning, although he replaces the "cow's moo" with a dog's bark—"les chiens se mettent à hurler" [the dogs begin to bark]. As it is possible that Dylan's choice of animals was primarily motivated by sound, both for the name of the animal and for its cry—"a **c**at's **meow** and a **c**ow's **moo**"—it does not come as a surprise that Cabrel, in a similar manner, uses the initial /ʃ/ sound of "**ch**at" [cat] and "**ch**ien" [dog], also repeating the opening consonant of "**m**iaulent" [meow] in the verb "se **m**ettent" [begin]. Rather than prioritising the exact meaning, he may have made an estimation of which words were replaceable with another without diluting the meaning. Judging from the new associations created, it is possible to make hypotheses so as to reconstruct his line of thought: reproducing Dylan's writing strategy, following his path to rewrite the text. Arguably, the fact that, despite many alterations in the text, Cabrel chooses to transfer the coordination conjunction "but"/"mais" reveals a subtle comprehension of what is really significant in this text on a macroscopic level. It seems that, on a microscopic level, on the other hand, he is essentially focused on sound. In the chorus, he is not only paying attention to final sounds—i.e. the rhymes—but also to the initial ones. He preserves the percussive beginning, which can be compared to the musical notion of attack in musical sounds: in addition to the sound /k/ in the word "que," he also introduces another plosive, the consonant /t/ in "tout le monde" [everyone], which is synchronised with the initial beat of the musical line. The string of plosives—"**qu**e," "**t**out," "s'in**c**line," "es**qu**imau," "**Qu**inn"—is anticipated musically by the drummer producing a series of quick, regular, short dry sound before moving on to a more common drum accompaniment. The last of these dry sounds falls, very precisely, on the sound /k/, on Cabrel's first mention of the name "Quinn" (/**k**wɪn/) (0:28), which seems to confirm that this is finely calculated.

While Zabé's version is close to falling into the category of imitation, as defined by Lefevere (1975, p. 392), preserving hardly anything but the atmosphere of the SW, Cabrel's words are much closer to the ST, both in terms of sense and sound. This may be due in part to the fact that it is a diachronic translation: Cabrel is not translating the text of the latest pop star but of an established artist, widely recognised as a poet, as suggested by Froeliger in his

comparative analysis of the three different versions of *Blowin' in the Wind* (2020). In the case of this specific song, however, another factor may have come into play. This is the only translation originally performed by a Quebecker in the whole corpus, which implies the audience he addresses is probably mostly bilingual. Thus, the translator's goal is probably not to allow the audience to have access to the meaning, unless trying to reach the French market, which does not seem to be the case, as the record was not distributed in France (Zabé, 1968b). The only motivation to translate the sense in this case would be a poetic pursuit, in which case it is likely that the translator would not have chosen a song that is relatively light in terms of meaning.

Conclusion

Kress states that translation involves meaning being moved “from one genre to another; from one discursive/ideological complex to another” (2010, p. 124). As has been shown, Dylan’s songs may take on a new significance when they are performed by artists whose place in the TC is completely different from Dylan’s position in the US cultural landscape. The present analysis of Dylan’s works in translation has revealed that the transfer from one linguistic code into another is only one of many processes involved in a “translation.” Ultimately, the linguistic choices made by the TT author, for instance, are more significant than the fact that they are translating into another language. This observation is made possible by a multimodal approach, because the code-switching involved in interlingual translation is drowned in the sea of other major shifts, such as musical choices, voice quality, performing style and the TW performers’ relationships with their audience.

The choice of Dylan for the present study has proved to be a felicitous one. Firstly, the number of translations of his works in French is considerable, and spread over six decades, which provides an important and varied collection of TW to analyse. Secondly, the artist occupies a prominent place, on a global level, in cultural spheres which are very different—literature and popular music—providing a potential for a great diversity of refractions. Finally, his status as an artist went through many stages from the 1960s to today. Thus, it is possible to observe how this evolution impacts the characteristics of refractions, such as who covers his works, which songs are selected, what place these TW occupy in the TC and how they are covered. The great diversity of refractions observed throughout the analysis of Dylan’s translations in French reveal the potentialities of the SW—for example, when the honky-tonk evoked by Dylan is transformed by the translator into a whorehouse (see section 4.1.4.1). A similar investigation is yet to be conducted on the works of Leonard Cohen, for example, so as to compare the adaptation choices of the French translators. Some of these artists—Allwright, for instance—have translated the works of both Dylan and Cohen.

Aufray’s decision to retranslate his own songs in 1995 (see section 4.4) underscores that translating is always related to a new context. This activity is at least as much about updating the song as transferring it from a SL to a TL. Perhaps song translations should essentially be seen as one particular type of covers, which happen to be adapted to the TC where they are produced. This adaptation takes many forms, language being only one of them. The compilation *From Another World: A Tribute to Bob Dylan* provides an illustration of the different ways in which songs can be adapted: translation from one instrumentation to a

completely different one, and from Dylan to Rumi, for instance. In addition, some specimens have shown that the journey from the SW to the TW is not always direct, for example when versions of the works by Dylan were not available at the time the TW was created: From Dylan to Mouskouri via Baez (see section 1.5.1.3), from Dylan to Allwright via Seeger (see section 3.1.6.9.10), or from Dylan to Hallyday and Aufray via Cash (see section 2.4).

Lederer insists that the text—as opposed to independent words—is at the centre of the act of translation.[249] She quotes Jean-Paul Sartre who, in *Qu'est-ce que la littérature?*, declares that "les cent mille mots alignés dans un livre peuvent être lus un à un sans que le sens de l'œuvre en jaillisse ; le sens n'est pas la somme des mots, il en est la totalité organique" [the hundred thousand words written one behind the other in a book may be read one by one without revealing the meaning of the work; the meaning is not in the sum of the words, it is its organic whole] (Lederer, 2015, p. 18). Going further, it could be said that translating one of Dylan's texts amounts to translating the genre it belongs to, as was observed with Martin-Sperry's translation of "Oh ! Maman" (see section 4.1.4.3). Taking into consideration the specificities of Dylan's work, it might be added that adapting one of his songs also consists in translating the author. This may account for the fact that, beyond the linguistic and musical translation of the songs, the artists sometimes choose to foreground their own relationship with Dylan. This aspect is particularly salient in the paratext of Aufray's albums, which is sprinkled with accounts and photos of the moments spent together with Dylan. Sarclo's concert in Avignon, on the other hand, is built around the story of his fictitious personal relationship with Dylan. This *mise en scène* fosters proximity with the listeners through comedy, reinforcing the fact that the SW author makes his songs appear to be conversations with his audience (see section 3.1.6.1). Perhaps Sarclo's intention is only to shroud the show in a cloud of humour and situate his translations in relation with previous French translations of Dylan,[250] but in the end, his device achieves more than that. No one ever *believes* Sarclo's tall tales, but the listeners accept that their suspension of disbelief is part of the enjoyment of the few translations he is sharing.

In "Mother Courage's Cucumbers: Text, System and Refraction in a Theory of Literature" (1982b), Lefevere explores translations of Brecht's *Mother Courage* diachronically, comparing the works of three translators: Hoffman Reynolds Hays (1941), Bentley (1967) and Manheim (1972):

> It would be easy to say—as traditional translation studies have done time and again—that "Manheim is good; Hays and Bentley are both bad." It would be closer to the truth, however,

249 "[L]a raison d'être de la traduction" (Lederer, 2015, p. 9).
250 Aufray, Anthony and Cabrel are part of his imagined narration.

> to say that Manheim can afford to be good because Hays, and especially Bentley, translated Brecht before he did. They focused attention on Brecht and, in so doing, they got the debate going. If they had translated Brecht on his own terms to begin with, disregarding the poetics of the receiving system, chances are that the debate would never have got going in the first place—witness the disastrous performance of Brecht's *The Mother* in 1936. Hays and Bentley established a bridgehead for Brecht in another system; to do so, they had to compromise with the demands of the poetics and the patronage dominant in that system" (1982b, pp. 13–14).

Venturing a parallel with the diachronic investigation of Dylan's French translations conducted in the present work is all the more relevant as he was influenced by English refractions of Brecht's works in the early 1960s (Gray, 2006a). As evoked in section 3.1.6.9.1, Dylan expresses his fascination for Brecht's work in *Chronicles: Volume One* (2004, pp. 275–276). Can it be stated that early translations of Dylan's work follow the aesthetics of the time and that they allowed to establish "a bridgehead for [Dylan] in another system" (1982b, pp. 13–14), as Lefevere asserts in the case of the importation of Brecht in the USA? Two early translations are, arguably, different from the standard expectations of the French production of the time: Allwright's "Qui a tué Davy Moore?" (1966) and Fairport Convention's "Si tu dois partir" (1969). It is significant that the second was produced in the UK by a British folk band, and the first by a foreign—English-speaking—artist from New Zealand who is one of the importers of the US folk movement, both through his production in the SL and in French translation. Allwright's adaptation of "Who Killed Davey Moore?" is the earliest translation of one of Dylan's works which is as close to Dylan's aesthetics as can possibly be, even despite the fact that it seems to have been refracted by Seeger on the way to Allwright (see section 3.1.6.9.10). Unsurprisingly, this cover saw the light of day in the context of the nascent French folk movement, which was on the margin rather than part of the mainstream music production.

Perhaps Aufray's first album of Dylan covers in French could be considered as a "bridgehead" because it was popular in the TC. Yet, the parallel between the importation of Dylan in France and that of Brecht in the US has its limits. On the one hand, the dominant position of the US musical production certainly makes it easier for Dylan to penetrate the French market. On the other, Brecht's ideology was certainly an obstacle to his importation in the USA during the Cold War. In this context, the question may be raised whether Dylan really *needed* a bridgehead. Other forms of refraction, such as the number of French performers who either appear or claim to have been influenced by Dylan, tend to indicate that all the conditions were met for Dylan's aesthetics to be welcomed with open arms, with or without Aufray's intervention. Despite the great number of translations of Dylan's works in French, it is likely that most of the influence he has had on French-speaking singers came from these artists listening to his works in the SL and not via the medium of translation. This influence is not

necessarily textual. It sometimes manifests itself in the TC performers' vocal style, for example. This is probably true of Francis Cabrel, Antoine, Alain Bashung and Renaud, to name only a few. It would be enlightening to know if the listeners who discovered Dylan through Aufray and Delanoë's translations went on to listen to Dylan in the SL, and how they reacted to it.

According to Lefevere, in the case of Brecht, "[c]omprehension of the text in its semantic dimension is not the issue; the changes can be accounted for only in terms of ideology" (1982b, p. 15). In the case of Aufray and Delanoë's early translations, the main issue expressed by their detractors is not so much that the translation of the meaning is inaccurate, but rather that Delanoë is a right-wing lyricist (see section 1.5.1.1). Aufray and Delanoë—contrary to Allwright, for example—do not subscribe to the subversive ideology of the movement in which Dylan was born as an artist. As ideology goes hand in hand with aesthetics, this may account in part for the discrepancy between the SW and the—more polished—TW. The parallel between Brecht and Dylan can be extended to the register. Lefevere states that translators "eschew Brecht's profanities in their translations" (1982b, p. 15), in the same way Aufray and Delanoë tone down Dylan's informal register.

Bearing in mind the changing listening habits in the 21st century, with online video sharing and streaming platforms, it is possible to imagine a direction in which song translation might develop. As some platforms have already started to offer lyrics alongside the music they distribute, translated works could be assorted with footnotes, in particular to explain obscure culture specific references. In turn, this may encourage translators to move towards less domesticating translations, as they would have the means to bring the SW closer to their audience through the footnotes. As mentioned in section 2.2.2, the possibility of providing contextual information about the songs already existed with LP sleeves, then with CD booklets. However, they required the release of a French edition of the album. In addition, in the case of *Blonde on Blonde*, for example (see section 2.2.2), it took the form of brief summaries that encapsulated the gist of the song. Including the ST in addition to the TT, enriched with footnotes, would have taken a great deal of space. With the possibilities offered by the World Wide Web, it is now possible to use hyperlinks to text, video and audio content; it also includes the possibility of involving a variety of contributors through crowdsourcing.[251]

Future prospects could include hyperlinks to other content, such as complementary information, the SW itself, and other works it refers to lyrically or musically. The website

251 Crowdsourcing: "The practice of obtaining information or input into a task or project by enlisting the services of a large number of people, either paid or unpaid, typically via the internet" ('Crowdsourcing, *N.*', 2021).

Genius is a fitting example of this intertextuality, but it only focuses on lyrics (*Genius | Song Lyrics & Knowledge*, n.d.). Like *Wikipedia*, it is based on crowdsourcing, with the advantages and imperfections this system implies. The site *Rap Meanings* (*Rap Meanings*, n.d.) provides a model which is even more relevant to these future prospects than *Genius*: it features lengthy explanations of the profusion of culture specific references in the *Epic Rap Battles of History* (*Epic Rap Battles Of History*, n.d.), which can be enjoyed while watching the videos. This exegesis is presented in the SL. Furthermore, a *YouTube* channel features the same videos subtitled in French by volunteers,[252] along with a commentary of these subtitles in the description below. In addition to furthering the audience's knowledge of the SC, it draws their attention to the difficulties of subtitling and of song translation, thus constituting a layman contribution to translation studies. A survey of how these difficulties are described to the audience could provide insight into fansubbing[253] practices.

One of Dylan's early songs, "Subterranean Homesick Blues," was assorted with a short film (see section 1.1.1) which could be seen as prefiguring the video clip craze that mushroomed in the 1980s. As analysing Dylan's videos is beyond the scope of the present work, further research may focus on what these videos contribute to the meaning of his songs, and how they could best be adapted for the French audience, for instance through subtitles enriched with comments. Another multimodal inquiry could be carried out to analyse the contextualising role of the cover art—albums and singles—for all the works analysed in the present study, both SW and TW.

252 "[U]ne traduction adaptée au français" [a translation adapted to French] (*ERB France - YouTube*, n.d.).
253 Fansubbing: "the subtitling of television drama and films by networked fan communities" (Pérez González, 2014a, p. 17)

Glossary

7”: also called single, a short vinyl format which can store one track on each side. The two sides are referred to as sides A and B. See also EP, CD, LP.

Acoustic: two different meanings of the word are used in the present work: on the one hand, to qualify music that is centred on acoustic instruments rather than electric ones, on the other, to refer to what is heard, as opposed to “visual”—what is seen—an important distinction within the context of MULTIMODALITY. The context should make it clear which of the two senses is to be understood in each case.

Affordance: the “potentials and limitations” of a MODE for MEANING-MAKING (G. R. Kress, 2010, p. 84).

Aural staging: see SOUND STAGING.

Ballad: “For all the diverse manifestations of the ballad, for example, one can still legitimately point to certain formal elements that recur within the genre: a concern with narrating a story, references to specific names and places, the reliance on a simple and repetitive melody, and the avoidance of repetition in the sometimes numerous lyrics” (Filene, 2000, p. 218).

Ballad stanza: “a quatrain in alternate four- and three-stress lines; usually only the second and fourth lines rhyme” (Abrams, 1999, p. 18).

Blues: “Elements of the blues influenced countless other genres, but traits that are strongly associated with the style include the twelve-bar harmonic progression, the A-A-B lyrical pattern, a style of vocal delivery that is not rigidly tied to the underlying beat, and a vague mood that suggests melancholy and malaise (although not necessarily despair or protest)” (Filene, 2000, pp. 219–220).

Bridge: “a distinct musical passage between two parts of a SONG. A bridge usually connects the verse to the CHORUS” (Margotin & Guesdon, 2015, p. 696).

CD: (compact disc) this format appeared in 1981 (Osborne, 2012, p. 7). It offered "contact-free reproduction," an innovation "which promised immortal and incorruptible recordings" (Osborne, 2012, p. 24). By the early 1990s, it had become the leading format for albums (Osborne, 2012, p. 82). See also 7", EP, LP.

Chorus: "the independent section within the verse/chorus form, which is usually repeated with identical lyrics as well as harmonic and melodic structure and often ends harmonically closed." It "serves to make the tune more recognizable and, in many cases, to inspire the audience to sing along" (Appen & Frei-Hauenschild, 2015, p. 4).

Country music: "The music tends to feature the open-voiced, sometimes drawled singing of a simple, catchy melody. The singer is often backed by a mixture of electric instruments (such as steel guitar) and acoustic ones (such as string bass and fiddle). Background musicians tend to be muted and unobtrusive, usually anchored by a drummer who supplies a slow, steady beat. Lyrically, country SONGS draw heavily on rural imagery, often depict a hardscrabble life (rambling men, hard work, and prison are recurrent themes), and frequently invoke the myth of the cowboy and the American West. They also tend to use rich, if sometimes clichéd, imagery in telling tales (generally in the second person) of the promise and perils of romantic love" (Filene, 2000, pp. 222–223).

Cover: "A new performance or recording of a previously released SONG, often with a different arrangement from the original version" (Margotin & Guesdon, 2015, p. 696).

Culture specific references: can be very broadly defined as references that are specific to a given community, such as places, people, institutions, objects or historical events, for example. They can be extralinguistic but also intralinguistic, such as idioms.

Deverbalisation: one of the three stages in the process of translation, between comprehension and reexpression (or reverbalisation). It consists in separating the meaning from the form in order to transfer the former while shedding the latter if necessary (Lederer, 2015, p. 180).

EP: (extended play) Introduced in 1952, this format, which can "play approximately seven-and-a-half minutes per side," usually contains four tracks when used in popular music, providing a product which can be sold at a lower price than the LP (Osborne, 2012, p. 106n3).

While originally a vinyl format, the term "EP" is now used by performers who wish to release a shorter version of an album. See also 7", CD, LP.

Folk process: "an age-old process of ordinary people making their own music, reshaping old traditions to fit new situations" (Seeger et al., 2012, p. 68).

Hifi: a soundscape in which "all sounds can be heard distinctly" (Machin, 2010, p. 217). See also LOFI.

Lofi: a soundscape in which there is "such a jumble of sounds that we do not really hear any of them distinctly" (Machin, 2010, p. 17). See also HIFI.

LP: (long-playing record) a vinyl format which can contain a full album. In some cases, an album may be constituted of several LP, as in the case of Dylan's double album *Blonde on Blonde* (Dylan, 1966b). See also 7", EP, CD.

Meaning-making: another term for "communication," but contrary to what the latin prefix "cum" in "communication" presupposes, meaning-making takes into account the fact that communication can sometimes involve only one social actor (ex: taking notes for your own future reading). Meaning-making concerns not only the sender but also the receiver, including activities such as expressing, interpreting and understanding (Bezemer et al., 2016, p. 157).

Medium: "Media are the material resources used in the production of semiotic products and events, including both the tools and the materials used (e.g. the musical instrument and air; the chisel and the block of wood). They usually are specially produced for this purpose, not only in culture (ink, paint, cameras, computers), but also in nature (our vocal apparatus)" (G. R. Kress & Van Leeuwen, 2001, p. 22).

Melisma: a single syllable of text which is sung on several notes of music.

Mode: "a set of socially and culturally shaped resources for making meaning" (Mavers & Gibson, 2012). Examples of modes may include writing and image on the page, moving image and sound on the screen, as well as speech, gesture, gaze and posture in embodied interaction. As Mavers and Gibson observe, modes are not fixed in time but "fluid and subject to change,"

created through interaction. Neither are they universal, but rather particular to specific communities, resting on a "shared understanding of their semiotic characteristics" (Mavers & Gibson, 2012).

Mode mixing: the "calculated and complementary co-deployment" of two MODES (Stöckl, 2004, p. 24).

Mode overlap: "the collapsing of MODES into one another" (Stöckl, 2004, p. 24), the fact that MODES share common features and are "intertwined […] cognitively, semantically and historically"—i.e. in the way they become socially constructed as SEMIOTIC RESOURCES (Stöckl, 2004, p. 18).

Multimodality: "the study of how we make meaning by combining multiple signifying means or MODES—for example, image with writing, music and body movement, speech with gesture—into an integrated whole" (Pérez González, 2020, p. 346).

Open tuning: "A way of tuning a guitar to form a chord across all six strings. A technique widely used in blues, including open tunings in E, B, G, D, and A" (Margotin & Guesdon, 2015, p. 697).

Palm mute: "a technique of playing guitar that requires muffling, more or less, the strings of the instrument with the right hand (for right handers) while playing the notes with a plectrum or pick (Margotin & Guesdon, 2015, p. 697).

Provenance: The geographic and/or cultural associations suggested by an instrument or a specific type of voice.

Refrain: When not simply used as a synonym of "CHORUS," it refers to one or two lines "at the beginning or end of a section that is repeated in every iteration" and as such "does not constitute a discrete, independent section within the form", contrary to a CHORUS (Appen & Frei-Hauenschild, 2015, p. 5).

Recontextualisation: "the dynamic transfer-and-transformation of something from one discourse/text-in-context […] to another" (Linell 1998, 154). Greenall and Løfaldli give a non-

exhaustive list of five types of recontextualisation: medial, generic, cultural, ideological, linguistic (2019, p. 12).

Replacement text: "SONG-lyrics where the music is recognisably the same as an earlier SONG, but where the words manifest no semantic transfer from the ST, even though the lyric has been created to match that same music, especially its rhythm" (Low, 2017, p. 117).

Semiotic resource: "a term used to refer to a community's means for making meaning" (Bezemer et al., 2016, p. 71). More precisely, "the actions, materials and artefacts we use for communicative purposes, whether produced physiologically […] or technologically […] together with the ways in which these resources can be organized. Semiotic resources have a meaning potential, based on their past uses, and a set of AFFORDANCES based on their possible uses, and these will be actualized in concrete social contexts where their use is subject to some form of semiotic regime" (Van Leeuwen, 2005, p. 285).

Skopos: "goal or purpose, defined by the commission and if necessary adjusted by the translator" (Vermeer, 2000, p. 230).

Song: "a piece of music and lyrics—in which one has been adapted to the other, or both to one another—designed for a singing performance" (Franzon, 2008, p. 376).

Sound staging: (also called "aural staging") "the mise-en-scène of sound sources (voices, instruments, sound effects, etc.), in one or more acoustic spaces" (Tagg, 2013, p. 583). This may include "vocal staging," an aspect which has been studied in depth by Lacasse (2000).

Text painting: See WORD PAINTING.

Transadaptation: English portmanteau word (translation—adaptation) which is the translation of the French portmanteau word "tradaptation" (traduction—adaptation), coined by Michel Garneau in to discuss his adaptions of Shakespeare's works (Hellot, 2009, p. 86).

Transduction: "process of drawing/'dragging' meaning across from one MODE to another" (G. R. Kress, 2010, p. 124). See also TRANSFORMATION.

Transformation: "processes of meaning change through re-ordering of the elements in a text or other semiotic object, within the same culture and in the same MODE; or across cultures in the same MODE" (G. R. Kress, 2010, p. 129). On the one hand, this definition merges Jakobson's notions of "intralingual" and "interlingual translation" under the same heading, contrasting them with TRANSDUCTION—i.e. "intersemiotic translation" (1959, p. 233). On the other hand, transformation also includes non-linguistic forms of "translation" that are not intersemiotic, i.e. intramodal translation from image to image or from music to music, for example). In the present work, transformation is taken to mean any form of intramodal recontextualisation.

Translation DOWN: Translation "toward a vernacular with a smaller audience than the source, or toward one with less cultural, economic, or religious prestige, or one not used as a vehicular tongue" (Bellos, 2012, Chapter 15).

Translation UP: Translation "toward a language of greater prestige than the source" (Bellos, 2012, Chapter 15).

Vocal staging: vocal aspect of AURAL/SOUND STAGING.

Word painting: (also called "text painting") "the musical depiction in a vocal work of the meaning of a word or of an idea associated with a word, for instance an ascending passage for 'exalted,' a dissonance on 'pain'" (Warren, 1980, p. 528).

Bibliography

Primary sources

Works by Bob Dylan

Albums by Bob Dylan

Dylan, B. (1963). *The Freewheelin' Bob Dylan* [LP]. Columbia.

Dylan, B. (1964). *Another Side of Bob Dylan* [LP]. Columbia.

Dylan, B. (1965). *En roue libre...* [LP]. CBS.

Dylan, B. (1966). *Blonde on blonde*. Columbia.

Dylan, B. (1967). *John Wesley Harding* [LP]. Columbia.

Dylan, B. (1969). *Nashville Skyline* [LP]. Columbia.

Dylan, B. (1975a). *Blood on the Tracks* [LP]. Columbia.

Dylan, B. (1975b). *The Basement Tapes* [CD]. Columbia.

Dylan, B. (1983). *Infidels* [LP]. Columbia.

Dylan, B. (1989). *Oh Mercy* [CD]. Columbia.

Dylan, B. (1991). *The Bootleg Series, Vols. 1-3: Rare and Unreleased, 1961-1991* [CD]. Columbia.

Dylan, B. (1992). *Good As I Been to You* [CD]. Columbia.

Dylan, B. (1993). *World Gone Wrong* [CD]. Columbia.

Dylan, B. (1997). *Time out of Mind* [CD]. Columbia.

Dylan, B. (2006). *Tempest* [CD]. Columbia.

Dylan, B. (2009). *Christmas in the Heart* [CD]. Columbia.

Dylan, B. (2013). *The Bootleg Series, Vol. 10: Another Self Portrait (1969-1971)* [CD]. Columbia.

Dylan, B. (2015). *Shadows in the Night* [CD]. Columbia.

Dylan, B. (2016). *Fallen Angels* [CD]. Columbia.

Dylan, B. (2017). *Triplicate* [CD]. Columbia.

Dylan, B. (2021). *1970—With Special Guest George Harrison* [CD]. Columbia.

Liner notes to albums by Bob Dylan

Bauldie, J. (1991). Liner notes. *The Bootleg Series, Vols. 1-3: Rare And Unreleased, 1961-1991*, by Bob Dylan [CD]. Columbia.

Dylan, B. (1963). Liner notes. *The Freewheelin' Bob Dylan*, by Bob Dylan [LP]. Columbia.

Dylan, B. (1964). Liner notes. *Another Side of Bob Dylan*, by Bob Dylan [LP]. Columbia.

Dylan, B. (1965). Liner notes. *Highway 61 revisited*, by Bob Dylan [LP]. Columbia.

Dylan, B. (1966). Liner notes. *Blonde on blonde (French edition)*, by Bob Dylan [LP]. CBS Inc.

Hamill, P. (1975). Liner notes. *Blood on the Tracks*, by Bob Dylan [LP]. Columbia.

Stace, W. (2019). Liner notes. *The Rolling Thunder Revue (The 1975 live recordings)*, by Bob Dylan [CD]. Columbia.

Songs by Bob Dylan

Dylan, B. (1962a). In My Time of Dyin' [LP]. In *Bob Dylan*. CBS.

Dylan, B. (1962b). Talkin' New York [LP]. In *Bob Dylan*. CBS.

Dylan, B. (1962c). You're No Good [LP]. In *Bob Dylan*. CBS.

Dylan, B. (1963a). A hard rain's a-gonna fall [LP]. In *The Freewheelin' Bob Dylan*. CBS.

Dylan, B. (1963b). Bob Dylan's dream [LP]. In *The Freewheelin' Bob Dylan*. CBS.

Dylan, B. (1963c). Don't Think Twice, It's All Right [LP]. In *The Freewheelin' Bob Dylan*. CBS.

Dylan, B. (1963d). Down the Highway [LP]. In *The Freewheelin' Bob Dylan*. CBS.

Dylan, B. (1963e). Girl from the North Country [LP]. In *The Freewheelin' Bob Dylan*. CBS.

Dylan, B. (1963f). Masters of War [LP]. In *The Freewheelin' Bob Dylan*. CBS.

Dylan, B. (1963g). Oxford Town [LP]. In *The Freewheelin' Bob Dylan*. CBS.

Dylan, B. (1963h). Talkin' world war III blues [LP]. In *The Freewheelin' Bob Dylan*. CBS.

Dylan, B. (1964a). All I really want to do [LP]. In *Another side of Bob Dylan*. CBS.

Dylan, B. (1964b). Boots of Spanish Leather [LP]. In *The Times They Are a-Changing*. Columbia.

Dylan, B. (1964c). I Shall Be Free No. 10 [LP]. In *Another Side of Bob Dylan*. CBS.

Dylan, B. (1964d). The Ballad of Hollis Brown [LP]. In *The Times They Are a-Changing*. Columbia.

Dylan, B. (1964e). The Times They Are a-Changing [LP]. In *The Times They Are a-Changing*. Columbia.

Dylan, B. (1964f). When the Ship Comes In [LP]. In *The Times They Are a-Changing*. Columbia.

Dylan, B. (1964g). With God on Our Side [LP]. In *The Times They Are a-Changing*. Columbia.

Dylan, B. (1965a). Ballad of a Thin Man [LP]. In *Highway 61 Revisited*. Columbia.

Dylan, B. (1965b). Desolation Row [LP]. In *Highway 61 Revisited*. Columbia.

Dylan, B. (1965c). Gates of Eden [LP]. In *Bringing it all back home*. CBS.

Dylan, B. (1965d). Highway 61 revisited [LP]. In *Highway 61 revisited*. Columbia.

Dylan, B. (1965e). It's All Over Now, Baby Blue [LP]. In *Bringing It All Back Home*. CBS.

Dylan, B. (1965f). It's Alright, Ma (I'm Only Bleeding) [LP]. In *Bringing It All Back Home*. CBS.

Dylan, B. (1965g). Like a Rolling Stone [LP]. In *Highway 61 Revisited*. Columbia.

Dylan, B. (1965h). Love Minus Zero / No Limit [LP]. In *Bringing It All Back Home*. CBS.

Dylan, B. (1965i). Mr Tambourine Man [LP]. In *Bringing It All Back Home*. CBS.

Dylan, B. (1965j). Outlaw Blues [LP]. In *Bringing it all back home*. CBS.

Dylan, B. (1965k). *Positively 4th Street* [7"]. Columbia.

Dylan, B. (1965l). She Belongs to Me [LP]. In *Bringing It All Back Home*. CBS.

Dylan, B. (1966a). 4th Time Around [LP]. In *Blonde on blonde*. Columbia.

Dylan, B. (1966b). I want you [LP]. In *Blonde on blonde*. Columbia.

Dylan, B. (1966c). Most likely you go your way (and I'll go mine) [LP]. In *Blonde on Blonde*. Columbia.

Dylan, B. (1966d). Rainy day women #12 & 35 [LP]. In *Blonde on Blonde*. Columbia.

Dylan, B. (1966e). Stuck Inside of Mobile with the Memphis Blues Again [LP]. In *Blonde on blonde*. Columbia.

Dylan, B. (1967a). All along the watchtower [LP]. In *John Wesley Harding*. Columbia.

Dylan, B. (1967b). As I Went Out One Morning [LP]. In *John Wesley Harding*. Columbia.

Dylan, B. (1967c). *If you gotta go, go now (or else you gotta stay all night)* [7"]. Columbia. https://www.youtube.com/watch?v=uyaF6tvuSp4

Dylan, B. (1967d). John Wesley Harding [LP]. In *John Wesley Harding*. Columbia.

Dylan, B. (1975a). Buckets of Rain [LP]. In *Blood on the Tracks*. CBS.

Dylan, B. (1975b). Lily, Rosemary and the jack of hearts [LP]. In *Blood on the tracks*. CBS.

Dylan, B. (1975c). Meet Me in the Morning [LP]. In *Blood on the Tracks*. CBS.

Dylan, B. (1975d). Shelter from the storm [LP]. In *Blood on the Tracks*. CBS.

Dylan, B. (1975e). Simple Twist of Fate [LP]. In *Blood on the Tracks*. CBS.

Dylan, B. (1975f). You Ain't Going Nowhere [CD]. In *The Basement Tapes*. Columbia.

Dylan, B. (1975g). You're Gonna Make Me Lonesome When You Go [LP]. In *Blood on the Tracks*. CBS.

Dylan, B. (1976). Joey [LP]. In *Desire*. Columbia.

Dylan, B. (1979). Gotta Serve Somebody [LP]. In *Slow Train Coming*. Columbia.

Dylan, B. (1984). Girl from the North Country [LP]. In *Real Live*. Columbia.

Dylan, B. (1989a). Everything is Broken [CD]. In *Oh Mercy*. Columbia.

Dylan, B. (1989b). Ring Them Bells [CD]. In *Oh Mercy*. Columbia.

Dylan, B. (1989c). What Was It You Wanted [CD]. In *Oh Mercy*. Columbia.

Dylan, B. (1991a). Farewell Angelina [CD]. In *The Bootleg Series, Vols. 1-3: Rare And Unreleased, 1961-1991*. Columbia.

Dylan, B. (1991b). He Was a Friend of Mine [CD]. In *The Bootleg Series, Vols. 1-3: Rare And Unreleased, 1961-1991*. Columbia.

Dylan, B. (1991c). If you gotta go, go now (or else you gotta stay all night) [CD]. In *The Bootleg Series, Vols. 1-3: Rare And Unreleased, 1961-1991*. Columbia.

Dylan, B. (1991d). Seven Curses [CD]. In *The Bootleg Series, Vols. 1-3: Rare And Unreleased, 1961-1991*. Columbia.

Dylan, B. (1991e). Seven Days [CD]. In *The Bootleg Series, Vols. 1-3: Rare And Unreleased, 1961-1991*. Columbia.

Dylan, B. (1991f). Talkin' John Birch paranoid blues [CD]. In *The Bootleg Series, Vols. 1-3: Rare And Unreleased, 1961-1991*. Columbia.

Dylan, B. (1991g). Who Killed Davey Moore? [CD]. In *The Bootleg Series, Vols. 1-3: Rare And Unreleased, 1961-1991*. Columbia.

Dylan, B. (1994). Dignity [CD]. In *Bob Dylan's Greatest Hits Volume 3*. Columbia.

Dylan, B. (1995a). Dignity [CD]. In *MTV unplugged*. Sony music entertainment international.

Dylan, B. (1995b). Rainy day women #12 & 35 [CD]. In *MTV unplugged*. Sony music entertainment international.

Dylan, B. (1995c). The Times They Are a-Changing [CD]. In *MTV unplugged*. Sony music entertainment international.

Dylan, B. (1995d). With God on Our Side [CD]. In *MTV unplugged*. Sony music entertainment international.

Dylan, B. (1997). Not Dark Yet [CD]. In *Time out of Mind*. Columbia.

Dylan, B. (2000). Things Have Changed [CD]. In *Wonder Boys: Original Motion Picture*

Soundtrack. Columbia.

Dylan, B. (2008a). Dignity [CD]. In *The Bootleg Series, Vol. 8: Tell Tale Signs (Rare and Unreleased 1989-2006)*. Columbia.

Dylan, B. (2008b). Everything is Broken [CD]. In *The Bootleg Series, Vol. 8: Tell Tale Signs (Rare and Unreleased 1989-2006)*. Columbia.

Dylan, B. (2008c). Things Have Changed [CD]. In *The Bootleg Series, Vol. 8: Tell Tale Signs (Rare and Unreleased 1989-2006)*. Columbia.

Dylan, B. (2010). Seven Curses [CD]. In *The bootleg series, Vol. 9: The Witmark demos 1962-1964 [Disc 1]*. Columbia.

Dylan, B. (2017a). Girl from the North Country [CD]. In *Man on the Street; locator: Disc 8, track 1*. Reel to Reel.

Dylan, B. (2017b). Girl from the North Country [CD]. In *Man on the Street; locator: Disc 8, track 6*. Reel to Reel.

Dylan, B. (2017c). If you gotta go, go now (or else you gotta stay all night) [CD]. In *Man on the Street; locator: Disc 9, track 4*. Reel to Reel.

Dylan, B. (2017d). Talkin' world war III blues [CD]. In *Man on the Street; locator: Disc 9, track 8*. Reel to Reel.

Dylan, B. (2017e). The Ballad of Hollis Brown [CD]. In *Man on the Street; locator: Disc 8, track 11*. Reel to Reel.

Dylan, B. (2017f). The Death of Emmett Till [CD]. In *Man on the Street*. Reel to Reel.

Dylan, B. (2017g). With God on Our Side [CD]. In *Man on the Street; locator: Disc 9, track 10*. Reel to Reel.

Dylan, B. (2018). Up to Me [CD]. In *The Bootleg Series, Vol. 14: More Blood, More Tracks (Deluxe Edition)*. Columbia.

Dylan, B. (2019). With God on Our Side [CD]. In *The Rolling Thunder Revue (The 1975 live recordings); locator: Disc 14, track 4*. Columbia.

Dylan, B., & Baez, J. (2004a). Mama, You Been on My Mind [CD]. In *The bootleg series, Vols. 6: Bob Dylan live 1964: Concert at Philharmonic Hall*. Columbia.

Dylan, B., & Baez, J. (2004b). With God on Our Side [CD]. In *The bootleg series, Vols. 6: Bob Dylan live 1964: Concert at Philharmonic Hall*. Columbia.

Dylan, B., & Cash, J. (1969). Girl from the North Country [LP]. In *Nashville Skyline*. Columbia.

Dylan, B., & Cash, J. (2019). Wanted Man [CD]. In *Travelin' Thru: The Bootleg Series, Vol. 15 1967-1969*. Columbia.

Dylan, B. & The Band. (1974a). Dirge [LP]. In *Planet Waves*. Asylum Records.

Dylan, B. & The Band. (1974b). Forever young [LP]. In *Planet Waves*. Asylum Records.

Dylan, B. & The Band. (1974c). Rainy day women #12 & 35 [LP]. In *Before the Flood*. Asylum Records.

Nelson, W., & Dylan, B. (1993). Heartland [CD]. In *Across the Borderline*. Columbia.

Other works by Bob Dylan

Dylan, B. (1973). *Writings and drawings* (1st ed.). Knopf; [distributed by Random House].

Dylan, B. (1985). *Lyrics, 1962-1985* (2nd ed). Knopf.

Dylan, B. (2004). *Chronicles: Volume One* (paperback ed. [Nachdr.]). Simon & Schuster.

Dylan, B. & Barna Imre. (2017). *Lyrics—Dalok*. Európa.

Dylan, B., Louit, R., Pemerle, D., & Piningre, J.-L. (2017). *Lyrics: Chansons, 1961-2012*. Fayard.

Dylan, B., & Miles (Eds.). (1978). *Bob Dylan in his own words*. Omnibus Press.

Dylan, B., Ricks, C., Nemrow, L., & Nemrow, J. (2014). *The lyrics: Since 1962* (Simon&Schuster hardcover edition). Simon & Schuster.

French translations of Bob Dylan's works

Albums containing French translations of Bob Dylan's songs

Aufray, H. (1965). *Olympia 64* [LP]. Barclay.

Aufray, H. (1993). *Aufray chante Dylan, volume 5, versions originales* [CD]. Barclay.

Aufray, H. (1995). *Aufray trans Dylan* [CD]. Arcade.

Cabrel, F. (2012). *Vise le ciel* [CD]. Chandelle Productions.

Fairport Convention. (1977). *Unhalfbricking* [LP]. Island Records.

Kerval, S. (1971). *Serge Kerval chante Bob Dylan* [LP]. Disc'AZ.

Loizeau, E. (2021). *Icare* [LP]. [PIAS].

Sarclo. (2022). *Sarclo, le bouquin*. Edition Cousu Mouche.

French translations of Bob Dylan's songs

Adamo, S. (2023). Je te veux [CD]. In *In French Please!* Fontana.

Allwright, G. (1966). Qui a tué Davy Moore [LP]. In *Graeme Allwright*. Mercury.

Allwright, G. (2008). Soufflé par le vent [CD]. In *Des inédits… pour le plaisir*. Musikéla.

Allwright, G., & Waring, S. (2012a). L’Homme donna des noms [CD]. In *En concert*. Bisou Records.

Allwright, G., & Waring, S. (2012b). Sonne les cloches [CD]. In *En concert*. Bisou Records.

Anthony, R. (1964). *Ecoute dans le vent* [7"]. Columbia.

Aufray, H. (1965a). Cauchemar psychomoteur [LP]. In *Aufray chante Dylan*. Barclay.

Aufray, H. (1965b). Ce n’était pas moi [LP]. In *Aufray chante Dylan*. Barclay.

Aufray, H. (1965c). Ce que je veux surtout [LP]. In *Aufray chante Dylan*. Barclay.

Aufray, H. (1965d). Dieu est à nos côtés [LP]. In *Aufray chante Dylan*. Barclay.

Aufray, H. (1965e). La Ballade de Hollis Brown [LP]. In *Aufray chante Dylan*. Barclay.

Aufray, H. (1965f). La Fille du nord [LP]. In *Aufray chante Dylan*. Barclay.

Aufray, H. (1965g). La Mort solitaire de Hattie Caroll [LP]. In *Aufray chante Dylan*. Barclay.

Aufray, H. (1965h). Le jour où le bateau viendra [LP]. In *Aufray chante Dylan*. Barclay.

Aufray, H. (1965i). Les Temps changent [LP]. In *Aufray chante Dylan*. Barclay.

Aufray, H. (1965j). L’Homme orchestre [LP]. In *Aufray chante Dylan*. Barclay.

Aufray, H. (1965k). N’y pense plus, tout est bien [LP]. In *Aufray chante Dylan*. Barclay.

Aufray, H. (1965l). Oxford Town [LP]. In *Aufray chante Dylan*. Barclay.

Aufray, H. (1969). La Fille du nord [LP]. In *Musicorama à l’Olympia*. Barclay.

Aufray, H. (1971). *Le Fugitif* [7"]. Barclay.

Aufray, H. (1995a). All I Really Want to Do [CD]. In *Aufray trans Dylan*. Arcade.

Aufray, H. (1995b). Au cœur de mon pays [CD]. In *Aufray trans Dylan*. Arcade.

Aufray, H. (1995c). Cauchemar psychomoteur [CD]. In *Aufray trans Dylan*. Arcade.

Aufray, H. (1995d). Ce que je veux surtout [CD]. In *Aufray trans Dylan*. Arcade.

Aufray, H. (1995e). Comme des pierres qui roulent [CD]. In *Aufray trans Dylan*. Arcade.

Aufray, H. (1995f). Dans le souffle du vent [CD]. In *Aufray trans Dylan*. Arcade.

Aufray, H. (1995g). Knock knock ouvre-toi porte d’or [CD]. In *Aufray trans Dylan*. Arcade.

Aufray, H. (1995h). La Ballade de Hollis Brown [CD]. In *Aufray trans Dylan*. Arcade.

Aufray, H. (1995i). La Fille du nord [CD]. In *Aufray trans Dylan*. Arcade.

Aufray, H. (1995j). L’Homme orchestre (seconde version) [CD]. In *Aufray trans Dylan*. Arcade.

Aufray, H. (1995k). Mais qu'est-ce que tu voulais ? [CD]. In *Aufray trans Dylan*. Arcade.

Aufray, H. (1995l). Oxford Town [CD]. In *Aufray trans Dylan*. Arcade.

Aufray, H. (1995m). Si tu dois partir, va-t-en [CD]. In *Aufray trans Dylan*. Arcade.

Aufray, H. (1995n). Tout l'mond' un jour s'est planté [CD]. In *Aufray trans Dylan*. Arcade.

Aufray, H. (1997a). La Ballade de Hollis Brown [LP]. In *Au Casino de Paris*. Arcade.

Aufray, H. (1997b). Si tu dois partir, va-t-en [LP]. In *Au Casino de Paris*. Barclay.

Aufray, H. (1997c). Tout l'mond' un jour s'est planté [CD]. In *Au Casino de Paris*. Arcade.

Aufray, H. (1998). L'homme dota d'un nom chaque animal [CD]. In *Au Casino de Paris*. Arcade.

Aufray, H. (2005). La Fille du nord [CD]. In *Plus live que jamais*. Universal.

Aufray, H. (2009a). Au cœur de mon pays [CD]. In *New Yorker*. Mercury.

Aufray, H. (2009b). Cloches sonnez [CD]. In *New Yorker*. Mercury.

Aufray, H. (2009c). Jeune pour toujours [CD]. In *New Yorker*. Mercury.

Aufray, H. (2009d). La Fille du nord [CD]. In *New Yorker*. Mercury.

Aufray, H. (2009e). L'Homme dota d'un nom chaque animal [CD]. In *New Yorker*. Mercury.

Aufray, H. (2009f). Tout l'mond' un jour s'est planté [CD]. In *New Yorker*. Mercury.

Aufray, H. (2009g). Tu dois servir quelqu'un [CD]. In *New Yorker*. Mercury.

Autumn Leaves [Ieri & Oggi] (Director). (2018, June 23). *Graeme Allwright - Qui a tué Davy Moore ? (1967)*. https://www.youtube.com/watch?v=LWI2SFeeDzU

Bijou. (1977). *Si tu dois partir* [7"]. Philips.

Cabrel, F. (2004). S'abriter de l'orage [CD]. In *Les beaux dégâts*. Sony music entertainment.

Cabrel, F. (2012a). Comme Blind Willie McTell [CD]. In *Vise le ciel*. Chandelle Productions.

Cabrel, F. (2012b). Il faudra que tu serves quelqu'un [CD]. In *Vise le ciel*. Chandelle Productions.

Cabrel, F. (2012c). L'Histoire d'Hollis Brown [CD]. In *Vise le ciel*. Chandelle Productions.

Cabrel, F. (2012d). *On ne va nulle part* [CD]. Chandelle Productions.

Cabrel, F. (2012e). Tout en haut de la tour du guet [CD]. In *Vise le ciel*. Chandelle Productions.

Cole, L. (1999). Si tu dois partir [CD]. In *Pop Romantique: French Pop Classics*. Emperor Norton.

Cole, L. (2009). Si tu dois partir [CD]. In *Cleaning Out the Ashtrays (Collected B-Sides & Rarities 1989-2006)*. Tapete Records.

Emily Loizeau (Director). (2021, May 20). *Emily Loizeau—Celle Qui Vit Vers Le Sud*. https://www.youtube.com/watch?v=OCl-fBN6ozw

Fairport Convention. (1977). Si tu dois partir [LP]. In *Unhalfbricking*. Island Records.

Hallyday, J. (1966). *Maintenant ou jamais (If You Gotta Go Go Now)* [7"]. Philips.

Hallyday, J. (1970). *On me recherche* [7"]. Philips.

Hart-Rouge. (2001). Dieu est à nos côtés [CD]. In *A Nod to Bob*. Red House Records.

Hexagone Revue Trimestrielle (Director). (2017). *Sarclo chante Dylan en français—Bob Dylan's Dream*. https://www.youtube.com/watch?v=T6vRI5RishI

Kerval, S. (1971a). Belle Isle [LP]. In *Serge Kerval chante Bob Dylan*. Disc'AZ.

Kerval, S. (1971b). En quatre temps (4th Time Around) [LP]. In *Serge Kerval chante Bob Dylan*. Disc'AZ.

Kerval, S. (1971c). L'Homme qui est en moi (The Man in Me) [LP]. In *Serge Kerval chante Bob Dylan*. Disc'AZ.

Kerval, S. (1971d). Va ton chemin, j'irai le mien (Most Likely You Go Your Way) [LP]. In *Serge Kerval chante Bob Dylan*. Disc'AZ.

Laforêt, M. (1969). *D'Être à vous* [EP]. Disques Festival.

Laurent, M. (Unreleaseda). *La Dame des temps jadis (Sad-Eyed Lady of the Lowlands)*.

Laurent, M. (Unreleasedb). *Mister Tambourin Man*.

Laurent, M. (Unreleasedc). *Oh Maman (Stuck Inside of Mobile with the Memphis Blues Again)*.

Laurent, M. (Unreleasedd). *Tom Paine (As I Went Out One Morning)*.

Lavilliers, B. (2021). Qui a tué Davy Moore [CD]. In *Sous un soleil énorme*. Romance Musique.

Loizeau, E. (2021a). Celle qui vit vers le sud [CD]. In *Icare*. [PIAS].

Loizeau, E. (2021b). *Celle qui vit vers le sud* [7"]. Les Editions de la Dernière Pluie.

Long Chris. (1966). Elle m'appartient (She Belongs to Me) [LP]. In *Chansons bizarres pour gens étranges*. Philips.

Mason, R. (1980). Le Blues de la Troisième Guerre Mondiale [LP]. In *La vie en vidéo*. RCA.

Mitchell, E. (1984). La Fille du nord [LP]. In *Fan album*. RCA.

Mouskouri, N. (1967). *Adieu Angelina* [EP]. Fontana.

Mouskouri, N. (1979). Le ciel est noir [LP]. In *A Paris*. Cachet Records.

Murat, J. (1992). *Qu'est-ce que tu voulais ?* [7"]. Virgin.

Ribeiro, C. (1965). *C'est fini entre nous* [EP]. Barclay.

Ribeiro, C. (1967). *Dieu est à nos côtés* [EP]. Estúdio.

Rinaldi, P. (2013). Avant tout [CD]. In *Traces*. Disques Office.

Sarclo. (2012). Tout va bien [CD]. In *Gueuler partout comme un putois*. Côtes Du Rhône Productions.

Sarclo (Director). (2017a). *Don't Think Twice, It's All Right [Sarclo Chante Dylan en Français]*. https://www.youtube.com/watch?v=lhWTysR-q9A&ab_channel=SarcloBootleg

Sarclo (Director). (2017b). *Shelter from the Storm [Sarclo chante Dylan en Français]*. https://www.youtube.com/watch?v=g8Fu4t6T11k

Sarclo (Director). (2017c). *You're Gonna Make Me Lonesome When You Go [Sarclo chante Dylan en français]*. https://www.youtube.com/watch?v=up9cCqqA7Rc

Sarclo. (2018a). Bob Dylan's Dream [CD]. In *Sarclo Sings Dylan (in French)*. Au Cul Du Camion Productions.

Sarclo. (2018b). Dirge [CD]. In *Sarclo Sings Dylan (in French)*. Au Cul Du Camion Productions.

Sarclo. (2018c). Don't Think Twice, It's All Right [CD]. In *Sarclo Sings Dylan (in French)*. Au Cul Du Camion Productions.

Sarclo. (2018d). Girl from the North [CD]. In *Sarclo Sings Dylan (in French)*. Au Cul Du Camion Productions.

Sarclo. (2018e). Lili, Rosemary and the Jack of Hearts [CD]. In *Sarclo Sings Dylan (in French)*. Au Cul Du Camion Productions.

Sarclo. (2018f). Motorpsycho Nitemare [CD]. In *Sarclo Sings Dylan (in French)*. Au Cul Du Camion Productions.

Sarclo. (2018g). Seven Curses [CD]. In *Sarclo Sings Dylan (in French)*. Au Cul Du Camion Productions.

Sarclo. (2018h). Shelter from the Storm [CD]. In *Sarclo Sings Dylan (in French)*. Au Cul Du Camion Productions.

Sarclo. (2022a). 4th Time Around [CD]. In *Sarclo, le bouquin, vol. 3: J'ai jamais rien compris à Dylan*. Edition Cousu Mouche.

Sarclo. (2022b). Boots of Spanish Leather [CD]. In *Sarclo, le bouquin, vol. 3: J'ai jamais rien compris à Dylan*. Edition Cousu Mouche.

Sarclo. (2022c). Everything Is Broken [CD]. In *Sarclo, le bouquin, vol. 3: J'ai jamais rien compris à Dylan*. Edition Cousu Mouche.

Sarclo. (2022d). Girl from the North [CD]. In *Sarclo, le bouquin, vol. 3: J'ai jamais rien compris à Dylan*. Edition Cousu Mouche.

Sarclo. (2022e). Love Minus Zero / No Limit [CD]. In *Sarclo, le bouquin, vol. 3: J'ai jamais rien compris à Dylan*. Edition Cousu Mouche.

Sarclo. (2022f). Mr. Tambourine Man [CD]. In *Sarclo, le bouquin, vol. 3: J'ai jamais rien compris à Dylan*. Edition Cousu Mouche.

Sarclo. (2022g). Not Dark Yet [CD]. In *Sarclo, le bouquin, vol. 3: J'ai jamais rien compris à Dylan*. Edition Cousu Mouche.

Sarclo. (Unreleased). *Don't Think Twice, It's All Right*.

Sarclo Bootleg (Director). (2017, August 17). *Sarcloret—Cauchemar Psychomoteur*. https://www.youtube.com/watch?v=E1N85lYy72I

Séguin, R. (1993). Les Temps changent [CD]. In *Vagabondage*. Audiogram.

Things Have Changed (video). (2019, March 20). https://www.instagram.com/p/BvO4ArJAAcI/

Zabé, P. (1968a). Jo Jo le clown. In *Les Lunettes*. Canusa.

Zabé, P. (1968b). *Les Lunettes*. https://www.discogs.com/release/5576754-Patrick-Zabé-Les-Lunettes

French translations of Bob Dylan's works - album liner notes

Aufray, H. (1995). Liner notes. *Aufray trans Dylan*, by Hugues Aufray [CD]. Arcade.

Aufray, H. (2009). Liner notes. *New Yorker*, by Hugues Aufray [CD]. Mercury.

Cabrel, F. (2012). Liner notes. *Vise le ciel*, by Francis Cabrel [CD]. Chandelle Productions.

Cole, L. (2009). Liner notes. *Cleaning Out the Ashtrays (Collected B-Sides & Rarities 1989-2006)*, by Lloyd Cole [CD]. Tapete Records.

Delanoë, P. (1965). Liner notes. *Aufray chante Dylan*, by Hugues Aufray [LP]. Barclay.

Kerval, S. (1971). Liner notes. *Serge Kerval chante Bob Dylan*, by Serge Kerval [LP]. Disc'AZ.

Kerval, S. (1996). Liner notes. *Serge Kerval chante Bob Dylan*, by Serge Kerval [CD]. Scalen Disques.

Loizeau, E. (2021). Liner notes. *Icare*, by Emily Loizeau [LP]. [PIAS].

Sarclo. (2022). Liner notes. *Sarclo, le bouquin*, by Sarclo. Edition Cousu Mouche.

Online sources

Ballad of a Thin Man | The Official Bob Dylan Site. (n.d.). Retrieved 27 September 2023, from https://www.bobdylan.com/songs/ballad-thin-man/

Bob Dylan Lyrics & Bootleg Songbooks. (n.d.). Retrieved 4 April 2021, from https://www.bobdylan-comewritersandcritics.com/pages/songbooks/bob-dylan-boots-and-lyrics.htm

Bob Dylan Official Albums Songbooks. (n.d.). Retrieved 4 April 2021, from https://www.bobdylan-comewritersandcritics.com/pages/songbooks/bob-dylan-songbook-official-albums.htm

Bob Dylan Sheet Music. (n.d.). Retrieved 4 April 2021, from https://www.bobdylan-

comewritersandcritics.com/pages/songbooks/bob-dylan-sheet-one-song.htm

Emily Loizeau's Facebook Status. (2021a, May 20). https://www.facebook.com/search/top?q=loizeau%20celle%20qui%20vit

Emily Loizeau's Facebook Status. (2021b, July 7). https://www.facebook.com/profile/100047231616504/search/?q=fantasmes%20de%20grandeur

Epic Rap Battles Of History. (n.d.). Retrieved 9 September 2018, from https://erbofhistory.com/home

ERB France—YouTube. (n.d.). Retrieved 8 September 2023, from https://www.youtube.com/@Epicrapbattlefrance

Faucheuses et faucheurs volontaires d'OGM - Ni dans les champs, ni dans les assiettes... (n.d.). Faucheuses et faucheurs volontaires d'OGM. Retrieved 3 August 2023, from https://www.faucheurs-volontaires.fr/

Les Lettres Françaises Magazine Bob Dylan front cover. (n.d.). Retrieved 30 January 2023, from https://www.bobdylan-comewritersandcritics.com/pages/mags_fichiers/lettresfr66.htm

«Ne vous laissez pas coca-coloniser» 30 ans après. (n.d.). Retrieved 20 April 2022, from https://www.accrofolk.net/quest-ce-que-le-folk/mouvement-folk/56-lne-vous-laissez-pas-coca-coloniserr-30-ans-apres-par-jacques-vassal-2006

Plato. (n.d.). *The Internet Classics Archive | Cratylus by Plato* (B. Jowett, Trans.). Retrieved 23 September 2023, from http://classics.mit.edu/Plato/cratylus.html

Qui-a-tue-davy-moore.jpg (Image JPEG, 567 × 730 pixels). (n.d.). Retrieved 4 April 2021, from https://www.bobdylan-comewritersandcritics.com/largeimages/songbooks/qui-a-tue-davy-moore.jpg

Rap Meanings. (n.d.). Epic Rap Battles of History Wiki. Retrieved 9 September 2018, from http://epicrapbattlesofhistory.wikia.com/wiki/Category:Rap_Meanings

Résultats de recherche—La Sacem—Luc Aulivier. (n.d.). Retrieved 2 January 2023, from https://repertoire.sacem.fr/resultats?filters=parties&query=luc%20aulivier#searchBtn

The Official Bob Dylan Site. (n.d.). Retrieved 27 September 2023, from https://www.bobdylan.com/

Who-killed-davey-more.jpg (Image JPEG, 562 × 750 pixels). (n.d.). Retrieved 4 April 2021, from https://www.bobdylan-comewritersandcritics.com/largeimages/songbooks/who-killed-davey-more.jpg

Other works

Andersen, H. C. (1999). *Andersen's Fairy Tales*. https://www.gutenberg.org/ebooks/1597

Aufray, H. (2005). *Aufray trans Dylan*. I.D. Music.

Aufray, H. (2022). *Tournée églises et cathédrales*.

Baldwin, J., & Finney, N. (2014). *Jimmy's blues: And other poems* [E-book ed.]. Beacon Press.

Cocteau, J. (1968). *Two Screenplays: The Blood of a Poet, The Testament of Orpheus* (C. Martin-Sperry, Trans.). Grossman Publishers.

Gibran, K. (1998). *The prophet*. Arkana.

Ishiguro, K. (2015). *A Pale View of Hills* [E-book ed.]. Faber & Faber Fiction.

Joyce, J. (2000). *Ulysses*. Penguin.

Kerouac, J. (1957). *On the Road*. Viking Press.

Kesselring, J. (2001). *Arsenic and old lace* (Reprinted). Weinberger Plays.

KJV Bible, Matt. 20.16. (n.d.-a). Retrieved 28 September 2023, from https://www.kingjamesbibleonline.org/Matthew-Chapter-20/

KJV Bible, Matt. 20.16. (n.d.-b). Retrieved 28 September 2023, from https://www.kingjamesbibleonline.org/Matthew-Chapter-20/

Molière, & Darmor, A. (2012). *Le Médecin malgré lui*. Magnard. (Original work published 1666)

Morris, & Goscinny, R. (Eds.). (1962). *Les Rivaux de Painful Gulch*. Dupuis.

Nabokov, V., & Couturier, M. (2001). *Lolita*. Gallimard.

Orwell, G., & Fromm, E. (2017). *1984*. Signet Classics.

Romains, J. (1991). *Knock ou Le Triomphe de la médecine: Trois Actes*. Gallimard. (Original work published 1923)

Sarclo. (2019, December 6). *Sarclo en concert à l'UGA*.

Shelley, M. (1990). *Frankenstein or the modern Prometheus* (M. K. Joseph, Ed.; Reprint.). Oxford Univ. Press. (Original work published 1818)

Personal correspondence

Barna, I. (2019, October 11). *Personal correspondence with the author: Sound and sense in Dylan's songs* [Personal communication].

Cole, L. (2023, January 15). *Personal Correspondence with the author: Trouver à chanter*

l'écrit [Personal communication].

Martin-Sperry, C. (2023, July 22). *Personal correspondence with the author: The context of the four translations* [Personal communication].

Sarclo. (2018, January 11). *Personal Correspondence with the author: Trouver à chanter l'écrit* [Personal communication].

Sarclo. (2018, June 14). *Personal Correspondence with the author: Blues de la troisième guerre mondiale* [Personal communication].

Sarclo. (2018, August 16). *Personal Correspondence with the author: Influence of Dylan on the Last Poets and spoken word artists* [Personal communication].

Sarclo. (2018, December 3). *Personal correspondence with the author: Durée de vie d'une traduction* [Personal communication].

Sarclo. (2019, May 4). *Personal correspondence with the author: Harmonica* [Personal communication].

Sarclo. (2019, September 23). *Personal correspondence with the author: Refrain, son et sens* [Personal communication].

Sarclo. (2019, September 29). *Personal correspondence with the author: Traduire image pour image* [Personal communication].

Sarclo. (2019, November 23). *Personal correspondence with the author: 'Shelter from the Storm'* [Personal communication].

Sarclo. (2019, December 23). *Personal correspondence with the author: Trucage et urgence* [Personal communication].

Sarclo. (2020, December 18). *Personal correspondence with the author: 'C'est pas de l'anglais, c'est du Dylan'* [Personal communication].

Sarclo. (2022, July 3). *Personal correspondence with the author: From Spain to Italy* [Personal communication].

Sarclo. (2022, July 8). *Personal correspondence with the author: From Gay Pareee to Ispahan* [Personal communication].

Sarclo. (2023, May 1). *Le regard d'acier de la mort* [Personal communication].

Vassal, J. (2020, March 31). *Personal correspondence with the author: Original version of 'Ne vous laissez pas coca-coloniser'* [Personal communication].

Verrouil, C. (2021, February 23). *Jacques Douai is our Pete Seeger* [Personal communication].

Personal interviews

Aufray, H. (2021, March 24). *Personal interview* [Personal communication].

Bergman, B. (2020, February 10). *Personal interview* [Personal communication].

Blondel, C. (2023, August 29). *Personal interview* [Personal communication].

Chinet, A. (2021, February 8). *Personal interview* [Personal communication].

Feder, J. (2021, February 13). *Personal interview* [Personal communication].

Martin-Sperry, C. (2023, July 25). *Personal interview* [Personal communication].

Sarclo. (2018, January 19). *Personal interview in Lyon* [Personal communication].

Sarclo. (2020, January 29). *Private conversation with the author* [Personal communication].

Other sound recordings

Adams, C. (1981). Anuri mut titt autu ing namat [LP]. In *Minstrel on Ice*. Boot Records.

Allwright, G. (1975a). De passage [LP]. In *De passage*. Mercury.

Allwright, G. (1975b). Last Night I Had the Strangest Dream [LP]. In *De passage*. Mercury.

Aphrodite's Child. (1968). Rain and Tears [LP]. In *End of the World*. Mercury.

Aufray, H. (2020). Paie moi ce que tu me dois [CD]. In *Autoportrait*. Fontana.

Bachelet, P. (1982). Les Corons [LP]. In *Pierre Bachelet*. Polydor.

Baez, J. (1965). Farewell Angelina [LP]. In *Farewell Angelina*. Vanguard.

Baez, J. (1968). Love Is Just A Four Letter Word [LP]. In *Any Day Now*. Vanguard.

Balavoine, D. (1979). SOS d'un terrien en détresse [LP]. In *Starmania—Le Spectacle*. Warner Bros. Records.

Bare, B. (1964a). *He Was a Friend of Mine* [7"]. RCA Victor.

Bare, B. (1964b). Liner notes. *He Was a Friend of Mine*, by Bobby Bare [7"]. RCA Victor.

Barrière, A. (1966). *Mon pauvre amour* [EP]. RCA Victor.

Blood, Sweat and Tears. (1968). Spinning Wheel [LP]. In *Blood, Sweat and Tears*. Columbia.

Bouchillon, C. (1987). Talking blues [LP]. In *The Original Talking Blues Man*. Old Homestead Records.

Brandt, S. (2009a). Absolute sweet Marie (Absolutely Sweet Marie) [CD]. In *Baby Blue: Bob Dylan gendigtet*. A:larm Music.

Brandt, S. (2009b). *Baby Blue: Bob Dylan gendigtet* [CD]. A:larm Music.

Brandt, S. (2009c). Baby Blue (It's All Over Now, Baby Blue) [CD]. In *Baby Blue: Bob Dylan*

gendigtet. A:larm Music.

Brandt, S. (2009d). Historien om en tynd mand (Ballad of a Thin Man) [CD]. In *Baby Blue: Bob Dylan gendigtet*. A:larm Music.

Brel, J. (1962). *Les Filles et les chiens* [EP]. Barclay.

Browne, J. (1977). Rosie [LP]. In *Running on Empty*. Asylum Records.

Cabrel, F. (1977a). Les Murs de poussière [LP]. In *Francis Cabrel*. CBS.

Cabrel, F. (1977b). Petite Marie [LP]. In *Francis Cabrel*. CBS.

Cabrel, F. (1978). *Pas trop de peine* [7"]. CBS.

Cabrel, F. (1981). Ma place dans le trafic [LP]. In *Carte postale*. CBS.

Cabrel, F. (1984). La fabrique [LP]. In *Cabrel public*. CBS.

Cabrel, F. (1989). Rosie [CD]. In *Sarbacane*. CBS.

Canned Heat. (1968). On the road again [LP]. In *Boogie with Canned Heat*. Liberty Records.

Carthy, M. (1965). Scarborough Fair [LP]. In *Martin Carthy*. Fontana.

Cash, J. (1969). Wanted Man [LP]. In *Johnny Cash at San Quentin*. Columbia.

Cash, J. (1991). Wanted Man [CD]. In *The Mystery of Life*. Mercury.

Cash, J., Perkins, C., & The Tennessee Three. (1970). Liner notes. *Little Fauss and Big Halsey*, by Cash et al. [LP]. Columbia Masterworks.

Chapin, H. (2002). *Songwriter* [CD]. Harry Chapin Music.

Chapman, T. (1988). *Tracy Chapman* [CD]. Elektra.

Chapman, T. (1989). *Crossroads* [CD]. Elektra.

Chapman, T. (1992). *Matters of the Heart* [CD]. Elektra.

Chapman, T. (1995). *New Beginning* [CD]. Elektra.

Charles, R. (1966). *Let's go get stoned* [7"]. ABC Records.

Clark, P. (1964a). Liner notes. *Petula Clark*, by Petula Clark [LP]. Disques Vogue.

Clark, P. (1964b). Toi qui m'as fait pleurer—He Was a Friend of Mine [LP]. In *Petula Clark*. Disques Vogue.

Coasters, T. (1965). *Let's go get stoned* [7"]. Atco Records.

Cohen, L. (1971). Famous blue raincoat [LP]. In *Songs of love and hate*. Columbia.

Cohen, L. (1977). *Death of Ladies' Man* [LP]. Columbia.

Crosby, Stills, Nash and Young. (1970). Déjà vu [LP]. In *Déjà vu*. Atlantic.

De Andre, F. (1974). Via della povertà [LP]. In *Canzoni*. Produttori Associati.

Duchin, E. & His Orchestra. (1937). *The merry-go-round broke down* [10" 78 RPM]. Victor. https://www.youtube.com/watch?v=oBgAHK36sx4

Dutronc, J. (1966). Et moi, et moi, et moi [LP]. In *Jacques Dutronc*. Disques Vogue.

Dylan, B. (2017). Conversation [CD]. In *Man on the Street; locator: Disc 5, track 10*. Reel to Reel.

Feder, J. (2012). Blowin' in the Wind [SACD]. In *Songs with Words*. Janet Feder.

Frampton, P. (1976). Show Me the Way [LP]. In *Frampton Comes Alive*. A&M Records. https://www.youtube.com/watch?v=YEbjiLMGUyk&list=PLEiJfiXm_GHJ84Xe2qXg6eZzpvvoqiybA&index=3

François, C. (1967). Comme d'habitude [LP]. In *Comme d'habitude*. Disques Flèche.

Gabriel, P. (1986). *So* [LP]. Charisma.

Gérard, D. (1959). *O pauvre amour* [EP]. Barclay.

Guns N' Roses. (1991). Knockin' on Heaven's Door [CD]. In *Use Your Illusion II*. Geffen Records.

Guthrie, W. (1997). Talking hard work [CD]. In *This land is your land (the Asch recordings, Vol. 1)*. Smithsonian Folkways.

Guthrie, W. (1998a). Mean talking blues [CD]. In *Hard travelin' (the Asch recordings, Vol. 3)*. Smithsonian Folkways.

Guthrie, W. (1998b). Pretty Boy Floyd [CD]. In *Hard travelin' (the Asch recordings, Vol. 4)*. Smithsonian Folkways.

Guthrie, W. (1998c). Talking Columbia [CD]. In *Hard Travelin' (the Asch Recordings, Vol. 3)*. Smithsonian Folkways.

Hallyday, J. (1962). *L'idole des jeunes* [7"]. Philips.

Hallyday, J. (1970). *Jésus Christ* [7"]. Philips.

Hendrix, J. (1968). All along the watchtower [LP]. In *Electric Ladyland*. Reprise Records.

Immolation. (2017). *Atonement* [CD]. Nuclear Blast.

Jackson, M. (1987). Bad [CD]. In *Bad*. Epic.

Juliette. (1998). Lucy [CD]. In *Assassins sans couteaux*. Le Rideau Bouge.

Kristofferson, K. (2012). Quinn the Eskimo (The Mighty Quinn) [CD]. In *Chimes of Freedom: The Songs of Bob Dylan Honoring 50 Years of Amnesty International*. Amnesty International.

Laforêt, M. (1963). *Blowin' in the Wind* [EP]. Disques Festival.

Laforêt, M. (1966). *Marie Douceur—Marie Colère* [7"]. Disques Festival.

Laurent, M. (1969). *On a chanté les maisons closes* [LP]. Disques Vogue.

Loizeau, E. (2017). Origami [LP]. In *Origami*. Polydor.

Loizeau, E. (2021a). Oceti Sakowin [CD]. In *Icare*. [PIAS].

Loizeau, E. (2021b). Through My Backdoor to the Moon [CD]. In *Icare*. [PIAS].

Loizeau, E. (2021c). We Can't Breathe [CD]. In *Icare*. [PIAS].

Manfred Mann. (1965). *If You Gotta Go, Go Now* [7"]. His Master's Voice.

Manfred Mann. (1968). The Mighty Quinn (Quinn the Eskimo) [LP]. In *The Mighty Quinn*. Mercury.

Mason, R. (1971a). Blues de la méchanceté [LP]. In *Le blues de la poisse*. Le Chant Du Monde.

Mason, R. (1971b). Blues de la poisse [LP]. In *Le blues de la poisse*. Le Chant Du Monde.

Mitchell, E. (1968). *Sept colts pour Schmoll* [LP]. Barclay.

Mitchell, E. (1976). Je me fais mon western [LP]. In *Sur la route de Memphis*. Barclay.

Mitchell, E. (1977a). Enterre mon cœur au Ciné-Majestic [LP]. In *La Dernière séance*. Barclay.

Mitchell, E. (1977b). La Dernière Séance [LP]. In *La Dernière séance*. Barclay.

Mitchell, E. (1977c). Le Chanteur du dancing [LP]. In *La Dernière séance*. Barclay.

Mitchell, E. (1984). Nashville ou Belleville [LP]. In *Racines*. RCA.

Mitchell, E. (2009). Pleurer des rivières [CD]. In *Grand écran*. Polydor.

Morricone, E. (1969). L'Homme à l'harmonica [LP]. In *Il était une fois dans l'ouest (Bande originale du film Paramount)*. RCA Victor.

Mouskouri, N. (2012). Here's to You [CD]. In *Nana & Friends—Rendez-vous*. Mercury.

Murat, J. (1991). Avalanche IV. In *I'm Your Fan: The Songs of Leonard Cohen by...* Atlantic.

Niedecken, W. (1995). Jeder's manchmohl einsam, nit nur du [CD]. In *Baby Blue: Leopardefell*. EMI Electrola.

Ochs, P. (2010). Ballad of Oxford, Mississippi [CD]. In *On my Way (1963 Demo Session)*. Micro Werks.

Perret, P. (1992). Bercy Madeleine [CD]. In *Bercy Madeleine*. Carrere Music.

Polnareff, M. (1966). Love Me, Please Love Me [LP]. In *Michel Polnareff*. Disc'AZ.

Polnareff, M. (1990). Lna Ho [CD]. In *Kāma-Sūtra*. Epic.

Renaud. (1975a). Amoureux de Paname [LP]. In *Amoureux de Paname*. Polydor.

Renaud. (1975b). *Amoureux de Paname* [LP]. Polydor.

Renaud. (1975c). La Java sans joie [LP]. In *Amoureux de Paname*. Polydor.

Renaud. (1975d). Petite fille des sombres rues [LP]. In *Amoureux de Paname*. Polydor.

Renaud. (1977). Laisse béton [LP]. In *Place de ma mob*. Polydor.

Renaud. (1979). Ch'timi rock [LP]. In *Ma Gonzesse*. Polydor.

Renaud. (1981). Oscar [LP]. In *Le retour de Gérard Lambert*. Polydor.

Renaud. (1993). *Cante el' Nord* [LP]. Virgin.

Rinaldi, P. (2013a). Déjà vu [CD]. In *Traces*. Disques Office.

Rinaldi, P. (2013b). La route m'entraîne [CD]. In *Traces*. Disques Office.

Rinaldi, P. (2013c). Le Fameux Imperméable bleu [CD]. In *Traces*. Disques Office.

Rinaldi, P. (2013d). Miss Celie's blues [CD]. In *Traces*. Disques Office.

Rise Against. (2012). The Ballad of Hollis Brown [CD]. In *Chimes of Freedom: The Songs of Bob Dylan Honoring 50 Years of Amnesty International*. Amnesty International.

Sainte-Marie, B. (1964). The Universal Soldier [LP]. In *It's My Way*. Vanguard.

Saluga, B., Kersey, R., & Dees, S. (1978). *Dancin' Johnson* [7"]. A&M Disco.

Salvador, H. (1958). Le blouse du dentiste [LP]. In *Salvador s'amuse*. Barclay.

Sarclo. (1990). Les Chinois (Émoi) [CD]. In *L'Amour, comment procéder*. Côtes Du Rhône Productions.

Sarclo. (2022). I'll Be Your Baby Tonight [CD]. In *Sarclo, le bouquin, vol. 3: J'ai jamais rien compris à Dylan*. Edition Cousu Mouche.

Seeger, P. (1963). Who Killed Davey Moore [LP]. In *We Shall Overcome*. CBS.

Simon & Garfunkel. (1968). Scarborough Fair [LP]. In *The Graduate (Original Sound Track Recording)*. Columbia Masterworks.

Sinatra, F. (1969). My Way [LP]. In *My Way*. Reprise Records.

Souchon, A. (1974). J'ai dix ans [LP]. In *J'ai dix ans*. RCA Victor.

Souchon, A. (1977). Allo Maman bobo [LP]. In *Jamais content*. RCA Victor.

Taylor, J. (1979). Millworker [LP]. In *Flag*. Columbia.

T.C. Matic. (1983). Putain, putain [LP]. In *Choco*. EMI.

Temperton, R. (1985). Miss Celie's blues [CD recorded by Q. Jones]. In *The color purple: Original motion picture soundtrack*. Warner Bros. Records.

The Beatles. (1967). *Sgt. Pepper's Lonely Hearts Club Band* [LP]. Parlophone.

The Byrds. (1965). He Was a Friend of Mine [CD]. In *Turn! Turn! Turn!* Columbia.

The Chieftains, & Faithfull, M. (1995). Love Is Teasin' [LP]. In *The Long Black Veil*. RCA.

The Hollies. (1969). Mighty Quinn [LP]. In *Hollies sing Dylan*. Parlophone.

The Liverpool Five. (1965). *If You Gotta Go, Go Now* [7"]. RCA Victor.

The Neville Brothers. (1989a). The Ballad of Hollis Brown [CD]. In *Yellow Moon*. A&M Records.

The Neville Brothers. (1989b). *Yellow Moon* [CD]. A&M Records.

The Rolling Stones. (1966). *Paint It Black* [7"]. Decca.

The Weavers. (1950). *The Hammer Song* [10" 78 RPM]. Hootenanny Records.

Thiéfaine, H.-F. (1978). Je t'en remets au vent [LP]. In *...Tout corps vivant branché sur le secteur étant appelé à s'émouvoir...* Disques Festival.

Various Artists. (1978). *Hommage à Woody Guthrie* [LP]. Le Chant Du Monde.

Various Artists. (2006). *Monsieur Gainsbourg Revisited* [CD]. Barclay.

Various Artists. (2013). *From another world: A tribute to Bob Dylan*. Buda Musique.
Vian, B. (1965). Le Petit Commerce [LP]. In *Chansons 'possibles' et 'impossibles'*. Philips.
Weber, A. (2013). Liner notes. *From another world: A tribute to Bob Dylan*, by various artists. Buda Musique.
Yankovic, W. A. (1985). *Dare to Be Stupid* [CD]. Rock 'N' Roll Records.
Yankovic, W. A. (1988). Fat [CD]. In *Even Worse*. Rock 'N' Roll Records.

Secondary sources

Biographies

Alonso, H. H. (2012). *Yip Harburg: Legendary lyricist and human rights activist*. Wesleyan University Press.
Aufray, H., Wodrascka, A., & Monnet, M. (2007). *Droit dans mes santiags: Autobiographie*. D. Carpentier.
Cabrel, F., & Spizzo, P. (2012). *Cabrel par Cabrel*. le cherche midi.
Cash, J., & Carr, P. (1998). *Cash: The autobiography* [E-book ed.]. HarperPaperbacks.
Cassati, S. (2013). *Johnny Hallyday biographie vérité*. City.
Costaz, G. (1974). *Édith Piaf*. Seghers. https://archive.org/details/edithpiaf0000unse
Cross, C. R. (2005). *Room Full of Mirrors: A Biography of Jimi Hendrix* [E-book ed.]. Hyperion.
Epstein, D. M. (2004). *Lincoln and Whitman: Parallel lives in Civil War Washington* (1st ed). Ballantine Books.
Epstein, D. M. (2008). *The Lincolns: Portrait of a marriage* (1st ed). Ballantine Books.
Epstein, D. M. (2009). *Lincoln's men: The president and his private secretaries* (1st ed). Smithsonian Books : Collins.
Epstein, D. M., & Cole, N. K. (2000). *Nat King Cole*. Northeastern University Press.
Heylin, C. (2011). *Bob Dylan: Behind the shades* (Epub file) [E-book ed.].
Heylin, C. (2017). *Trouble in mind: Bob Dylan's gospel years: what really happened* (First edition). Lesser Gods.
Heylin, C. (2021). *The double life of Bob Dylan: A restless, hungry feeling, 1941-1966* (First North American edition) [E-book ed.]. Little, Brown and Company.
Hilburn, R. (2013). *Johnny Cash: The life* (First edition) [E-book ed.]. Little, Brown and

Company.
Klein, J. (1980). *Woody Guthrie: A life* (1st ed.). A.A. Knopf : Distributed by Random House.
Masciotra, D. (2015). *Mellencamp: An American troubadour*. University Press of Kentucky.
Poulanges, A. (2022). *Pierre Perret: La Porte vers la liberté*. L'Archipel.
Rocheman, L. (2005). *La tendresse du rire: Mes vingt-cinq prochaines années*. A. J. Presse.
Seeger, P., Rosenthal, R., & Rosenthal, S. (2012). *Pete Seeger: His life in his own words*. Paradigm Publishers.
Shelton, R. (2011). *No direction home: The life and music of Bob Dylan* (9th ed.) [E-book ed.]. Omnibus Press.
Sounes, H. (2021). *Down the highway: The life of Bob Dylan* (Grove Atlantic paperback edition) [E-book ed.]. Grove Press.
Stiles, T. J. (2002). *Jesse James: Last Rebel of the Civil War* [E-book ed.]. Vintage Books.
Van Ronk, D., & Wald, E. (2013). *The Mayor of MacDougal Street [2013 edition]: A Memoir* (Epub file).
Vidal, L. (2002). *Serge Kerval, Jacques Durand-Desjeux: Bretagne et Loire au coeur*. Editions du Petit Véhicule.
Wodrascka, A. (2022). *Mister Renaud*. City Editions.

Books

Adamczewski, H., & Delmas, C. (1998). *Grammaire linguistique de l'anglais* (5. éd). A. Colin.
Allen, M. (2021). *Robert Redford and American cinema: Modern film stardom and the politics of celebrity* (1st ed.). Bloomsbury Academic.
Allen, W. S. (1966). *Living English Speech*. Longmans.
American psychological association (Ed.). (2020). *Publication manual of the American psychological association: The official guide to APA style* (7th ed). American psychological association.
Apter, R., & Herman, M. (2016). *Translating for singing: The theory, art and craft of translating lyrics*. Bloomsbury Academic.
Bakhtin, M., Holquist, M., & Emerson, C. (2011). *The dialogic imagination: Four essays* (18. paperback printing). Univ. of Texas Press.
Baldry, A., & Thibault, P. J. (2006). *Multimodal transcription and text analysis / Anthony Baldry and Paul J. Thibault*. Equinox Pub.

Banauch, E. (2015). *Refractions of Bob Dylan: Cultural appropriations of an American icon*. Manchester University Press.

Banegas Saorin, M. (2018). *Le Picard: Histoire d'un patrimoine vivant = El Picard : Les Rachènes d'un patermoinne cor bin vertillant* (2nd ed.). Engelaere Editions.

Barker, D. (2009). *The Songs He Didn't Write: Bob Dylan Under the Influence*. Chrome Dreams.

Barthes, R., & Heath, S. (1977). *Image, music, text: Essays* (13. [Dr.]). Fontana.

Bartkowiak, M. J., & Kiuchi, Y. (2015). *The music of counterculture cinema: A critical study of 1960s and 1970s soundtracks*. McFarland & Company, Inc.

Bassnett, S. (2002). *Translation Studies* (3rd ed.). Routledge, Taylor & Francis Group.

Batista, C. (2014). *Traducteur: Auteur de l'ombre*. Paris.

Becker, H. S. (2011). *Art worlds* (25th anniversary ed., updated and expanded, [Nachdr.]). Univ. of California Press.

Bellos, D. (2012). *Is that a fish in your ear?: Translation and the meaning of everything* [E-book ed.].

Benjamin, W., Bullock, M. P., Jennings, M. W., Eiland, H., & Smith, G. (1996). *Selected writings*. Belknap Press.

Bezemer, J. J., Jewitt, C., & O'Halloran, K. L. (2016). *Introducing multimodality*. Routledge.

Boberg, C., Nerbonne, J. A., & Watt, D. J. L. (Eds.). (2018). *The Handbook of Dialectology* (First edition). John Wiley & Sons, Inc.

Briggs, J. (2015). *Sounds French: Globalization, cultural communities, and pop music, 1958-1980*. Oxford University Press.

Brown, D. (1970). *Bury my heart at Wounded Knee: An Indian history of the American West*. Bantam Books.

Cabrel, F. (2004). *Les beaux dégâts*. Chandelle.

Calvet, L.-J. (2008). *Cent ans de chanson française, 1907-2007* [E-book ed.]. L'Archipel.

Campos, H. de, Bessa, A. S., & Cisneros, O. (2007). *Novas: Selected writings*. Northwestern University Press.

Cannon, S., & Dauncey, H. (Eds.). (2003). *Popular music in France from chanson to techno: Culture, identity, and society*. Ashgate.

Catford, J. C. (1978). *A linguistic theory of translation: An essay in applied linguistics* (5th impr). Oxford Univ. Press.

Cavallo, D. (1999). *A fiction of the past: The sixties in American history* (1st ed). St. Martin's Press.

Cohen, R. D., & Donaldson, R. C. (2014). *Roots of the revival: American and British folk music in the 1950s*. University of Illinois Press.

Connell, R. (2020). *Masculinities* (Second edition). Routledge, Taylor & Francis Group.

Cooke, D. (1960). *The language of music*. Oxford University Press. https://archive.org/details/languageofmusic0000cook_q0c2

Cope, D. (2009). *Righting wrongs in writing songs* (1st ed). Course Technology ; Distributed by Hal Leonard.

Cozarinsky, E. (1988). *Borges in/and/on film*. Lumen Books.

Davis, A. Y. (1998). *Blues legacies and Black feminism: Gertrude 'Ma' Rainey, Bessie Smith, and Billie Holiday*. Pantheon Books.

Dawson, A., & Goussé, J.-L. (2011). *Le chtimi de poche: Parler du Nord et du Pas-de-Calais*. Assimil.

De Surmont, J.-N. (2010). *Chanson: Son histoire et sa famille dans les dictionnaires de langue française: étude lexicale, théorique et historique*. Mouton de Gruyter.

Desblache, L. (2019). *Music and Translation: New Mediations in the Digital Age*. Palgrave Macmillan UK. https://doi.org/10.1057/978-1-137-54965-5

Dutheil-Pessin, C. (2004). *La chanson réaliste: Sociologie d'un genre: le visage et la voix*. L'Harmattan.

Dylan, B., & Cott, J. (2017). *Bob Dylan, the essential interviews* (First Simon&Schuster hardcover edition). Simon & Schuster.

Eckstein, L. (2010). *Reading song lyrics*. Editions Rodopi.

Elias, S., & Feagin, J. R. (2016). *Racial theories in social science: A systemic racism critique*. Routledge, Taylor & Francis Group.

Eliot, T. S. (1934). *Selected Essays*. Faber and Faber Limited. (Original work published 1932)

Epstein, D. M. (2014). *The ballad of bob dylan: A portrait*. HarperCollins e-Books. http://rbdigital.oneclickdigital.com

Filene, B. (2000). *Romancing the folk: Public memory & American roots music*. University of North Carolina Press.

Frengel, M. (2017). *The unorthodox guitar: A guide to alternative performance practice*. Oxford University Press.

Frost, R., & Barry, E. (1973). *Robert Frost on writing*. Rutgers University Press.

Gans, T. (2020). *Surviving in a ruthless world: Bob Dylan's voyage to Infidels*.

Genette, G. (1982). *Palimpsestes la littérature au second degré* [E-book ed.]. Editions du Seuil.

Gilbert, D. R., & Marsh, D. (2009). *Forever young: Photographs of Bob Dylan*.

Gill, A. (1998). *Classic Bob Dylan, 1962-1969: My back pages*. Sevenoaks.

Godfrey, N. (2018). *The limits of auteurism: Case studies in the critically constructed new Hollywood*. Rutgers University Press.

Goethe, J. W. (n.d.). *Goethe [West East Divan] Notes & Essays*. Retrieved 4 May 2022, from http://archive.org/details/GoetheWestEastDivanNotesEssays

Goldmark, D. (2005). *Tunes for 'toons: Music and the Hollywood cartoon*. University of California Press.

Goodwin, A. (1992). *Dancing in the distraction factory: Music television and popular culture*. University of Minnesota Press.

Gorlée, D. L. (Ed.). (2005). *Song and significance: Virtues and vices of vocal translation*. Rodopi.

Greenleaf, E. B. (1968). *Ballads and sea songs of Newfoundland*. Folklore Associates.

Grunenwald, N. (2021). *Sur les bouts de la langue: Traduire en féministe/s*. La Contre Allée.

Hall, M. K. (2014). *The emergence of rock and roll: Music and the rise of American youth culture*. http://site.ebrary.com/id/10869772

Halliday, M. A. K. (1978). *Language as social semiotic: The social interpretation of language and meaning*. Arnold.

Halliday, M. A. K., & Matthiessen, C. M. I. M. (2004). *An introduction to functional grammar* (3rd ed). Arnold ; Distributed in the United States of America by Oxford University Press.

Hampton, T. (2019). *Bob Dylan's Poetics: How the Songs Work*. Zone Books. https://doi.org/10.2307/j.ctv14gpj97

Hampton, W. (1986). *Guerrilla minstrels: John Lennon, Joe Hill, Woody Guthrie, Bob Dylan* (1st ed). University of Tennessee Press.

Hansen, G., Malmkjær, K., & Gile, D. (Eds.). (2004). *Claims, changes, and challenges in translation studies: Selected contributions from the EST Congress, Copenhagen 2001*. J. Benjamins Pub. Co.

Harkins, A. (2004). *Hillbilly: A cultural history of an American icon*. Oxford University Press.

Hawkins, P. (2000). *Chanson: The French singer-songwriter from Aristide Bruant to the present day*. Ashgate.

Hawkins, P., & Looseley, D. L. (2004). *Popular Music in Contemporary France: Authenticity, Politics, Debate* (Vol. 99). https://www.jstor.org/stable/3738555?origin=crossref

Henry, H. (Ed.). (2007). *Vingt-troisièmes Assises de la traduction littéraire, Arles 2006: Paroles en musique*. Atlas / Actes Sud.

Heylin, C. (1996). *Dylan: Behind closed doors: the recording sessions (1960-1994)*. Penguin.

Heylin, C. (2009). *Revolution in the air: The songs of Bob Dylan 1957-1973* (1st ed). Chicago Review Press.

Heylin, C. (2010). *Still on the road: The songs of Bob Dylan, 1974-2006* (1st ed). Chicago Review Press.

House, J. (2015). *Translation quality assessment: Past and present*. Routledge.

Howard, M., & Howard, C. (2019). *Listen up! Recording music with Bob Dylan, Neil Young, U2, R.E.M., the Tragically Hip, Red Hot Chili Peppers, Tom Waits...* [E-book ed.]. ECW Press.

Huddleston, R., & Pullum, G. K. (2002). *The Cambridge Grammar of the English Language* (1st ed.). Cambridge University Press. https://doi.org/10.1017/9781316423530

Hutcheon, L. (2000). *A theory of parody: The teachings of twentieth-century art forms*. University of Illinois Press.

Jakobson, R., Rudy, S., & Jakobson, R. (1981). *Poetry of grammar and grammar of poetry*. Mouton.

Jordania, J., & Tbilisi Ivane Javakhishvili State University, I. of C., Byzantine and Modern Greek Studies, International Research Centre of Traditional Polyphony. (2006). *Who asked the first question?: The origins of human choral singing, intelligence, language and speech*. Logos.

Kress, G. R. (2010). *Multimodality: A social semiotic approach to contemporary communication*. Routledge.

Kress, G. R., & Van Leeuwen, T. (2001). *Multimodal discourse: The modes and media of contemporary communication*. Arnold ; Oxford University Press.

Kühl, O. (2007). *Musical semantics*. Peter Lang.

Lacasse, S., Burns, L., & Burkholder, J. P. (Eds.). (2018). *The pop palimpsest: Intertextuality in recorded popular music*. University of Michigan Press.

Lakoff, G., & Johnson, M. (2003). *Metaphors we live by*. University of Chicago Press.

Lambrecht, K. (1994). *Information structure and sentence form: Topic, focus, and the mental representations of discourse referents*. Cambridge University Press.

Latham, S., & Hosmer, B. C. (Eds.). (2021). *The world of Bob Dylan*. Cambridge University Press.

Lederer, M. (2015). *La traduction aujourd'hui: Le modèle interprétatif*. Lettres modernes Minard.

Lefevere, A. (1992). *Translating literature: Practice and theory in a comparative literature context*. Modern Language Association of America.

Lefevere, A. (2017). *Translation, rewriting, and the manipulation of literary fame*. Routledge, Taylor & Francis Group.

Levine, L. W. (1977). *Black culture and black consciousness: Afro-American folk thought from slavery to freedom*. Oxford University Press.

Levine, L. W. (1988). *Highbrow/lowbrow: The emergence of cultural hierarchy in America*. Harvard University Press.

Linell, P. (1998). *Approaching Dialogue: Talk, interaction and contexts in dialogical perspectives* (Vol. 3). John Benjamins Publishing Company. https://doi.org/10.1075/impact.3

Low, P. (2017). *Translating song*. Routledge, Taylor & Francis Group.

Machin, D. (2010). *Analysing popular music: Image, sound, text*. SAGE.

Marcus, G. (2005). *Like a Rolling Stone: Bob Dylan at the crossroads*. PublicAffairs.

Margotin, P., & Guesdon, J.-M. (2015). *Bob Dylan: All the songs: the story behind every track* (First edition). Black Dog & Leventhal Publishers.

Mayhew, H. (1861). *London Labour and the London Poor Vol. 1 of 4* (Griffin, Bohn, and Company). Hansebooks GmbH.

McClary, S. (2002). *Feminine endings: Music, gender, and sexuality*. University of Minnesota Press.

McCloud, S. (2017). *Understanding comics* (Reprint). William Morrow, an imprint of Harper Collins Publishers. https://archive.org/details/in.ernet.dli.2015.37797/mode/2up (Original work published 1993)

Meisel, P. (2010). *The myth of popular culture from Dante to Dylan*. Wiley-Blackwell.

Middleton, R. (1990). *Studying popular music*. Open University Press.

Moore, A. F. (2012). *Song means: Analysing and interpreting recorded popular song*. Ashgate.

Nida, E. (1964). *Toward a Science of Translating: With Special Reference to Principles and Procedures Involved in Bible Translating*. E. J. Brill.

Nord, C. (2014). *Translating as a Purposeful Activity: Functionalist Approaches Explained* (1st ed.). Routledge. https://doi.org/10.4324/9781315760506

Osborne, R. (2012). *Vinyl: A history of the analogue record*. Ashgate.

Parkes, M. B. (2016). *Pause and effect: An introduction to the history of punctuation in the West*. Routledge, Taylor & Francis Group.

Pérez González, L. (2014). *Audiovisual translation: Theories, methods and issues*. Routledge.

Peterson, R. A. (1997). *Creating Country Music Fabricating Authenticity*. University of Chicago Press.

Petit, Y. (2016). *La politique agricole commune, PAC: Au coeur de la construction européenne*. la Documentation française.

Pichaske, D. R. (2010). *Song of the North country: A Midwest framework to the songs of Bob Dylan*. Continuum. https://archive.org/details/songofnorthcount0000pich/page/92/mode/2up

Pym, A. (2014). *Exploring translation theories* (Second Edition). Routledge.

Ranzato, I. (2015). *Translating Culture Specific References on Television: The Case of Dubbing* (1st ed.). Routledge. https://doi.org/10.4324/9781315681252

Reiss, K., & Vermeer, H. J. (2014). *Towards a General Theory of Translational Action: Skopos Theory Explained* (0 ed.). Routledge. https://doi.org/10.4324/9781315759715

Ricks, C. B. (2004). *Dylan's visions of sin*. Ecco. https://archive.org/details/dylansvisionsofs00rick

Rotolo, S. (2013). *A freewheelin' time: A memoir of greenwich village in the sixties* [E-book ed.]. Broadway Books. http://rbdigital.oneclickdigital.com

Roy, W. G. (2010). *Reds, whites, and blues: Social movements, folk music, and race in the United States*. Princeton University Press.

Salazar Herrera, C., & Méndez Salazar, M. L. (2016). *Costa Rican short stories of anguish and landscapes*.

Sanders, J. (2016). *Adaptation and appropriation* (Second edition). Routledge.

Scott, C. (2006). *Translating Rimbaud's Illuminations*. University of Exeter Press.

Seleskovitch, D., & Lederer, M. (1997). *Interpréter pour traduire* (3rd ed.). Didier érudition. (Original work published 1984)

Shelton, R., Laing, D., Dallas, K., & Denselow, R. (2021). *The electric muse revisited: The story of folk into rock and beyond* (Updated with new chapters). Omnibus Press.

Starr, L. (2021). *Listening to Bob Dylan*. University of Illinois Press.

Tagg, P. (2013). *Music's meanings: A modern musicology for non-musos*. Mass Media Music Scholars' Press.

Thomas, R. F. (2019). *Why Bob Dylan matters*. https://www.overdrive.com/search?q=979BF2DC-F7C3-40EC-B2FC-1F31A5DAB713

Toury, G. (2012). *Descriptive translation studies—And beyond* (2nd expanded ed). John Benjamins Pub. Co. (Original work published 1995)

Unterberger, R. (2003). *Eight miles high: Folk-rock's flight from Haight-Ashbury to Woodstock*. Backbeat Books ; Distributed to the book trade in the US and Canada by

Publishers Group West ; Distributed to the music trade in the US and Canada by Hal Leonard.

van Leeuwen, T. (1999). *Speech, Music, Sound*. Macmillan Education UK. https://doi.org/10.1007/978-1-349-27700-1

Vassal, J. (1976). *Français, si vous chantiez: À la patrie, la chanson reconnaissante*. A. Michel.

Venuti, L. (1995). *The translator's invisibility: A history of translation*. Routledge.

Vinay, J.-P., & Darbelnet, J. (1995). *Comparative stylistics of French and English: A methodology for translation*. J. Benjamins Pub.. Co.

Walter, H. (1988). *Le français dans tous les sens*. R. Laffont. https://archive.org/details/lefrancaisdansto0000walt_i3t0

Whorf, B. L., & Carroll, J. B. (2007). *Language, thought, and reality: Selected writings* (28. print). The MIT Press.

Wilentz, S. (2010). *Bob Dylan in America* (Epub file). Doubleday. http://search.ebscohost.com/login.aspx?direct=true&scope=site&db=nlebk&db=nlabk&AN=745610

Yaffe, D. (2011). *Bob Dylan: Like a complete unknown*. Yale University Press.

Zatlin, P. (2005). *Theatrical translation and film adaptation: A practitioner's view*. Multilingual Matters.

Book sections

Arleo, A. (2006). Woody Guthrie's 'Tom Joad': Reinventing the American Folk Ballad. In A. Arleo, F. Le Jeune, & B. Sellin (Eds.), *Myths and symbols of the Nation. Volume 1: England, Scotland and the United States* (Vol. 1, pp. 163–183). CRINI. https://shs.hal.science/halshs-00623908

Bell, J. F. (2015). Time Out of Mind: Bob Dylan and Paul Nelson Transformed. In E. Banauch, *Refractions of Bob Dylan: Cultural appropriations of an American icon* (pp. 125–134). Manchester University Press.

Celotti, N. (2008). The Translator of Comics as a Semiotic Investigator [E-book ed.; Chapter number: 2]. In F. Zanettin (Ed.), *Comics in translation*. St. Jerome Pub. ; InTrans Publications.

Chiaro, D. (2009). Issues in Audiovisual Translation. In J. Munday, *The Routledge companion to translation studies* (pp. 141–165). Routledge. http://www.dawsonera.com/depp/reader/

protected/external/AbstractView/S9780203879450

Dell, F. (2015). Text-to-tune alignment and lineation in traditional French songs. In T. Proto, P. Canettieri, & G. Valenti (Eds.), *Text and tune: On the association of music and lyrics in sung verse* (pp. 183–234). Peter Lang.

Dell, F., & Halle, J. (2009). Comparing musical textsetting in French and in English songs. In J.-L. Aroui & A. Arleo (Eds.), *Towards a Typology of Poetic Forms* (Vol. 2, pp. 63–78). John Benjamins Publishing Company. https://doi.org/10.1075/lfab.2.03del

Dore, F. (2021). American Literature. In S. Latham & B. C. Hosmer (Eds.), *The world of Bob Dylan* (pp. 147–157). Cambridge University Press.

English, J. F. (2021). The Nobel Prize: The Dramaturgy of Consecration. In S. Latham & B. C. Hosmer (Eds.), *The world of Bob Dylan* (pp. 299–312). Cambridge University Press.

Forceville, C. (2009). The role of non-verbal sound and music in multimodal metaphor. In C. Forceville & E. Urios-Aparisi (Eds.), *Multimodal metaphor* (pp. 383–400). Mouton de Gruyter.

Fuentes-Luque, Adrián. (2010). On the (mis/over/under/)translation of the Marx Brothers' humour. In D. Chiaro (Ed.), *Translation, humour and the media* (pp. 175–192). Continuum.

Golomb, H. (2005). Music-Linked Translation [MLT] and Mozart's Operas: Theoretical, Textual, and Practical Perspectives. In D. L. Gorlée (Ed.), *Song and significance: Virtues and vices of vocal translation* (pp. 121–161). Rodopi.

Greenall, A. K. (2015). Textsetting in translation: Rhythmical (non-)equivalence in the works of three Scandinavian 'singer-translators'. In T. Proto, P. Canettieri, & G. Valenti (Eds.), *Text and Tune: On the Association of Music and Lyrics in Sung Verse* (pp. 313–331). Peter Lang.

Greenall, A. K. (2017). The Scandinavian singer-translator's multisemiotic voice as performance. In C. Alvstad, A. K. Greenall, H. Jansen, & K. Taivalkoski-Shilov (Eds.), *Textual and Contextual Voices of Translation* (Vol. 137, pp. 21–37). John Benjamins Publishing Company. https://doi.org/10.1075/btl.137.02gre

Guerrero, M. J. H. (2021). News Translation Strategies. In E. Bielsa (Ed.), *The Routledge Handbook of Translation and Media* (1st ed., pp. 232–249). Routledge. https://doi.org/10.4324/9781003221678

Hamscha, S. (2015). The Ghost of Bob Dylan: Spectrality and Performance in *I'm Not There*. In E. Banauch, *Refractions of Bob Dylan: Cultural appropriations of an American icon* (pp. 98–111). Manchester University Press.

Jakobson, R. (1959). On linguistic aspects of translation. In *On Translation* (pp. 232–239).

Harvard University Press. http://ls-tlss.ucl.ac.uk/course-materials/ELCS6078_73700.pdf

Jäncke, L. (2019). Music and Memory [E-book ed.; Chapter number: 11]. In M. Thaut & D. A. Hodges (Eds.), *The Oxford handbook of music and the brain* (First edition). Oxford University Press.

Kaindl, K. (2005). The Plurisemiotics of Pop Song Translation: Words, Music, Voice and Image. In D. L. Gorlée (Ed.), *Song and significance: Virtues and vices of vocal translation* (pp. 235–262). Rodopi.

Kaindl, K. (2008). Multimodality and translation. In C. Millán & F. Bartrina (Eds.), *The Routledge Handbook of Translation Studies* (pp. 257–269). Routledge. https://doi.org/10.4324/9780203102893.ch19

Kaindl, K. (2013). From Realism to Tearjerker and Back: The Songs of Edith Piaf in German. In H. J. Minors (Ed.), & L. Brodbeck & J. Page (Trans.), *Music, text and translation* (pp. 151–161). Bloomsbury Academic.

Lesser, W. (2005). Dancing with Dylan. In S. Wilentz & G. Marcus (Eds.), *The rose & the briar: Death, love and liberty in the American ballad* (1st ed, pp. 315–325). W.W. Norton.

Low, P. (2005). The Pentathlon Approach to Translating Songs. In D. L. Gorlée (Ed.), *Song and significance: Virtues and vices of vocal translation* (pp. 185–212). Rodopi.

Mailhac, J.-P. (1996). The Formulation of Translation Strategies for Cultural References [E-book ed.; Chapter number: 9]. In C. Hoffmann (Ed.), *Language, culture, and communication in contemporary Europe*. Multilingual Matters.

Mello, H. (2014). Methodological issues for spontaneous speech corpora compilation: The case of C-ORAL-BRASIL. In T. Raso & H. Mello (Eds.), *Spoken corpora and linguistic studies* (pp. 27–68). John Benjamins Publishing Company.

Ord, M. (2017). Song, Sonic Metaphor, and Countercultural Discourse in British Folk-Rock Recordings. In L. C. S. Way & S. McKerrell (Eds.), *Music as multimodal discourse: Semiotics, power and protest* (pp. 201–222). Bloomsbury Academic.

Paloposki, O., & Koskinen, K. (2004). A Thousand and One Translations. In G. Hansen, K. Malmkjær, & D. Gile (Eds.), *Claims, changes, and challenges in translation studies: Selected contributions from the EST Congress, Copenhagen 2001* (pp. 27–38). J. Benjamins Pub. Co.

Pattison, P. (2012). Similarities and Differences between Song Lyrics and Poetry. In C. Pence (Ed.), *The poetics of American song lyrics* (pp. 122–133). University Press of Mississippi.

Pérez González, L. (2014). Multimodality in Translation and Interpreting Studies: Theoretical and Methodological Perspectives. In S. Bermann & C. Porter (Eds.), *A companion to*

translation studies (First Edition, pp. 119–131). Wiley-Blackwell.

Pokorn, N. K. (2004). Challenging the myth of native speaker competence in translation theory. In G. Hansen, K. Malmkjær, & D. Gile (Eds.), *Claims, changes, and challenges in translation studies: Selected contributions from the EST Congress, Copenhagen 2001* (pp. 113–124). J. Benjamins Pub. Co.

Schön, D., & Morillon, B. (2019). Music and Language [E-book ed.; Chapter number: 16]. In M. Thaut & D. A. Hodges (Eds.), *The Oxford handbook of music and the brain* (First edition). Oxford University Press.

Stöckl, H. (2004). In between modes: Language and image in printed media. In E. Ventola, C. Charles, & M. Kaltenbacher (Eds.), *Perspectives on multimodality* (pp. 9–30). J. Benjamins Pub. Co.

van Doorslaer, L. (2021). Journalism and translation: Overlapping practices. In E. Bielsa (Ed.), *The Routledge Handbook of Translation and Media* (1st ed., pp. 169–182). Routledge. https://doi.org/10.4324/9781003221678

Vandal-Sirois, H., & Bastin, G. L. (2012). Adaptation and appropriation: Is there a limit? In L. Raw (Ed.), *Translation, adaptation and transformation* (pp. 21–41). Continuum International Pub. Group.

Vermeer, H. J. (2000). Skopos and commission in translational action. In Venuti, L., *The Translation Studies Reader* (1st ed., pp. 191–202). Routledge.

Zbikowski, L. M. (2009). Music, Language and Multimodal Metaphor. In C. Forceville & E. Urios-Aparisi (Eds.), *Multimodal Metaphor* (pp. 359–381). Mouton de Gruyter. gr

Dictionary entries and encyclopaedia articles

Belfry, *N.* (2021). In *Oxford dictionary of English*. Oxford University Press; Mac Dictionary Version 2.3.0.

Bidonville, *N.* (2021). In *Oxford dictionary of English*. Oxford University Press; Mac Dictionary Version 2.3.0.

Bled, *N.* (n.d.). In *CNRTL*. Retrieved 27 September 2023, from https://www.cnrtl.fr/definition/bled

Bois, *N.* (2021). In *Oxford-Hachette French Dictionary*. Oxford University Press & Hachette livre; Mac Dictionary Version 2.3.0.

Bottleneck, *N.* (2021). In *Oxford dictionary of English*. Oxford University Press; Mac

Dictionary Version 2.3.0.

Brunet, F., & Mc Cavanna, D. (1996). Clandé, *N.* In *Dictionnaire bilingue de l'argot d'aujourd'hui*. Pocket.

Cajun, *N.* (2021). In *New Oxford American Dictionary*. Oxford University Press; Mac Dictionary Version 2.3.0.

City slicker, *N.* (2021). In *New Oxford American Dictionary*. Oxford University Press; Mac Dictionary Version 2.3.0.

Colin, J.-P., & Mével, J.-P. (2005a). Astibloche, *N.* In *Dictionnaire de l'argot français et de ses origines* (Nouv. éd., [Nachdr.]). Larousse.

Colin, J.-P., & Mével, J.-P. (2005b). *Dictionnaire de l'argot français et de ses origines* (Nouv. éd., [Nachdr.]). Larousse.

Colin, J.-P., & Mével, J.-P. (2005c). Flingot, *N.* In *Dictionnaire de l'argot français et de ses origines* (Nouv. éd., [Nachdr.]). Larousse.

Colin, J.-P., & Mével, J.-P. (2005d). Paname, *N.* In *Dictionnaire de l'argot français et de ses origines* (Nouv. éd., [Nachdr.]). Larousse.

Confusion, *N.* (2021a). In *New Oxford American Dictionary*. Oxford University Press; Mac Dictionary Version 2.3.0.

Confusion, *N.* (2021b). In *Oxford-Hachette French Dictionary*. Oxford University Press & Hachette livre; Mac Dictionary Version 2.3.0.

Contrastive stress, *N.* (2023). In *Collins English Dictionary*. https://www.collinsdictionary.com/dictionary/english/contrastive-stress

Crowdsourcing, *N.* (2021). In *Oxford dictionary of English*. Oxford University Press; Mac Dictionary Version 2.3.0.

Danesi, M. (2009). Slapstick, *N.* In *Dictionary of media and communications* (p. 272). M.E. Sharpe.

Déjuger, *V.* (n.d.). In *Trésor de la Langue Française informatisé*. Retrieved 30 August 2023, from http://stella.atilf.fr/Dendien/scripts/tlfiv5/saveregass.exe?17;s=3308946300;r=1;;

Dennis, J. P. (2004). Heteronormativity. In M. S. Kimmel & A. Aronson (Eds.), *Men and masculinities: A social, cultural, and historical encyclopedia* (pp. 382–383). ABC-CLIO.

Dicale, B., & Bouldouyre, A. (2016). Delanoë, Pierre [E-book ed.]. In *Dictionnaire amoureux de la chanson française*. http://brossard.pretnumerique.ca/isbn/9782259250900

Fanzine, *N.* (2021). In *Oxford dictionary of English*. Oxford University Press; Mac Dictionary Version 2.3.0.

French letter, *N.* (2021). In *Oxford dictionary of English*. Oxford University Press; Mac

Dictionary Version 2.3.0.

Gatekeeping, *N.* (2021). In *Oxford dictionary of English*. Oxford University Press; Mac Dictionary Version 2.3.0.

Goualer, *V.* (n.d.). In *CNRTL*. Retrieved 8 September 2023, from https://www.cnrtl.fr/definition/goualer

Gray, M. (2006a). Brecht, Bertolt. In *The Bob Dylan encyclopedia* (pp. 86–87). Continuum.

Gray, M. (2006b). Holly, Buddy. In *The Bob Dylan encyclopedia* (pp. 323–325). Continuum.

Gray, M. (2006c). Nelson, Willie. In *The Bob Dylan encyclopedia* (pp. 484–486). Continuum.

Gray, M. (2006d). *The Bob Dylan encyclopedia*. Continuum.

Heartland, *N.* (2021). In *New Oxford American Dictionary*. Oxford University Press; Mac Dictionary Version 2.3.0.

Hit, *V.* (n.d.). In *OZDIC - collocation dictionary*. Retrieved 30 August 2023, from https://ozdic.com/collocation/hit

Honky-tonk, *N.* (2021). In *New Oxford American Dictionary*. Oxford University Press; Mac Dictionary Version 2.3.0.

Hootenanny, *N.* (2021). In *New Oxford American Dictionary*. Oxford University Press; Mac Dictionary Version 2.3.0.

Jug band, *N.* (2021). In *New Oxford American Dictionary*. Oxford University Press; Mac Dictionary Version 2.3.0.

Kimmel, M. S. (2004). Masculinities. In M. S. Kimmel & A. Aronson (Eds.), *Men and masculinities: A social, cultural, and historical encyclopedia* (pp. 503–507). ABC-CLIO.

Kupers, T. A. (2004). Prisons. In M. S. Kimmel & A. Aronson (Eds.), *Men and masculinities: A social, cultural, and historical encyclopedia* (pp. 630–633). ABC-CLIO.

Leal, A., & Strasser, M. (2020). Anthropophagy. In M. Baker & G. Saldanha (Eds.), *Routledge encyclopedia of translation studies* (Third edition, pp. 19–22). Routledge, Taylor & Francis Group.

Legato, *N.* (2021). In *Oxford dictionary of English*. Oxford University Press; Mac Dictionary Version 2.3.0.

Les Chaussettes Noires. (n.d.). In *Encyclopédie Larousse*. Retrieved 8 February 2022, from https://www.larousse.fr/encyclopedie/groupe-musical/Les_Chaussettes_Noires/155996

McHone-Chase, S. (2016). Farmer’s Daughter. In C. R. Fee & J. B. Webb (Eds.), *American myths, legends, and tall tales: An encyclopedia of American folklore* (1–3, pp. 363–364). ABC-CLIO, LLC.

Metcalfe, Z. Q. (2016). Tall Tales. In C. R. Fee & J. B. Webb (Eds.), *American myths, legends,*

and tall tales: An encyclopedia of American folklore (1–3, pp. 913–914). ABC-CLIO, LLC.

Minstrel show, *N.* (2021). In *New Oxford American Dictionary*. Oxford University Press; Mac Dictionary Version 2.3.0.

Mitchell, E. (2020a). Belleville [E-book ed.]. In *Le Dictionnaire de ma vie*. Kero.

Mitchell, E. (2020b). La Dernière Séance [E-book ed.]. In *Le Dictionnaire de ma vie*. Kero.

Mitchell, E. (2020c). Nashville [E-book ed.]. In *Le Dictionnaire de ma vie*. Kero.

Oxytone, *Adj.* (2021). In *Oxford dictionary of English*. Oxford University Press; Mac Dictionary Version 2.3.0.

Paroxytone, *Adj.* (2021). In *Oxford dictionary of English*. Oxford University Press; Mac Dictionary Version 2.3.0.

Pays, *N.* (2021). In *Oxford-Hachette French Dictionary*. Oxford University Press & Hachette livre; Mac Dictionary Version 2.3.0.

Pérez González, L. (2020). Multimodality. In M. Baker & G. Saldanha (Eds.), *Routledge encyclopedia of translation studies* (Third edition, pp. 346–351). Routledge, Taylor & Francis Group.

Perret, P. (1994). *Jurons, gros mots et autres noms d'oiseaux*. Plon.

Perret, P. (2002). *Le parler des métiers : Dictionnaire thématique alphabétique*. Laffont.

Refraction, *N.* (2021). In *Oxford dictionary of English*. Oxford University Press; Mac Dictionary Version 2.3.0.

Rey, A., & Rey-Debove, J. (2007). *Le nouveau petit Robert : Dictionnaire alphabétique et analogique de la langue française* (Nouvelle éd). le Robert.

Rochard, L. (2009). *Les mots de Brassens : Petit dictionnaire d'un orfèvre du langage*. le cherche midi.

Sense, *N.* (2021). In *Oxford dictionary of English*. Oxford University Press; Mac Dictionary Version 2.3.0.

Servant, *N.* (2021). In *Oxford-Hachette French Dictionary*. Oxford University Press & Hachette livre; Mac Dictionary Version 2.3.0.

Server, *N.* (2021). In *Oxford dictionary of English*. Oxford University Press; Mac Dictionary Version 2.3.0.

Shanty town, *N.* (2021). In *Oxford dictionary of English*. Oxford University Press; Mac Dictionary Version 2.3.0.

Talking Blues, *N.* (2021). In *New Oxford American Dictionary*. Oxford University Press; Mac Dictionary Version 2.3.0.

Tin Pan Alley, *N.* (2021). In *New Oxford American Dictionary*. Oxford University Press; Mac

Dictionary Version 2.3.0.

Topical, *Adj.* (2021). In *Oxford dictionary of English*. Oxford University Press; Mac Dictionary Version 2.3.0.

Trask, R. L. (2006a). Contrastive stress, *N.* In *A dictionary of phonetics and phonology* (Reprinted, p. 93). Routledge.

Trask, R. L. (2006b). Feminine rhyme, *N.* In *A dictionary of phonetics and phonology* (Reprinted, pp. 143–144). Routledge.

Trask, R. L. (2006c). Isochrony, *N.* In *A dictionary of phonetics and phonology* (Reprinted, p. 186). Routledge.

Wales, K. (2011a). Anacrusis, *N.* In *A dictionary of stylistics* (3rd ed, pp. 349–350). Longman.

Wales, K. (2011b). De-automatization, also de-familiarization, *N.* In *A dictionary of stylistics* (3rd ed, pp. 99–100). Longman.

Wales, K. (2011c). Estrangement, *N.* In *A dictionary of stylistics* (3rd ed, pp. 143–144). Longman.

Wales, K. (2011d). Feminine rhyme, *N.* In *A dictionary of stylistics* (3rd ed, pp. 156–157). Longman.

Wales, K. (2011e). Pun, *N.* In *A dictionary of stylistics* (3rd ed, pp. 349–350). Longman.

Wales, K. (2011f). Stream of consciousness, *N.* In *A dictionary of stylistics* (3rd ed, pp. 393–395). Longman.

Warren, C. (1980). Word-painting, *N.* In G. Grove & S. Sadie (Eds.), *The New Grove dictionary of music and musicians* (Vol. 20, pp. 528–529). Macmillan Publishers ; Grove's Dictionaries of Music. https://archive.org/details/newgrovedictiona0020unse_z9x1/page/528/mode/2up

Weep, *V.* (2021). In *New Oxford American Dictionary*. Oxford University Press; Mac Dictionary Version 2.3.0.

Zinger, *N.* (2; 4). (2018). In T. Dalzell (Ed.), *The Routledge dictionary of Modern American slang and unconventional English* (Second edition, p. 865). Routledge.

Journal articles

Appen, R. von. (2020). Feigning or Feeling?: On the Staging of Authenticity on Stage. *Online Publications of the Gesellschaft Für Popularmusikforschung/ German Society for Popular Music Studies e. V.*, *18*, 1–28. http://www.gfpm-samples.de/Samples18/von_Appen.pdf

Appen, R. von, & Frei-Hauenschild, M. (2015). AABA, Refrain, Chorus, Bridge, Prechorus—Song Forms and their Historical Development. *Online Publications of the Gesellschaft Für Popularmusikforschung/ German Society for Popular Music Studies e. V.*, *13*, 1–83. http://www.gfpm-samples.de/Samples13/appenfrei.pdf

Baumgarten, N. (2008). Yeah, that's it!: Verbal Reference to Visual Information in Film Texts and Film Translations. *Meta*, *53*(1), 6–25. https://doi.org/10.7202/017971ar

Bell, R. H. (2000). Double Dylan. *Popular Music and Society*, *24*(2), 109–126. https://doi.org/10.1080/03007760008591770

Bensimon, P. (1990). Présentation. *Palimpsestes*, *4*, 1–3. https://doi.org/10.4000/palimpsestes.598

Berman, A. (1990). La retraduction comme espace de la traduction. *Palimpsestes*, *4*, 1–7. https://doi.org/10.4000/palimpsestes.596

Bernstein, C. (1998). Breaking the Translation Curtain: The Homophonic Sublime. *L'Esprit Créateur*, *38*(4), 64–70. https://doi.org/10.1353/esp.2010.0360

Bickford, T. (2007). Music of Poetry and Poetry of Song: Expressivity and Grammar in Vocal Performance. *Ethnomusicology*, *51*(3 (Fall)), 439–476.

Borges, J. L. (1945). Sobre el doblaje. *Sur*, *128*. https://www.academia.edu/14514010/Borges_sobre_el_Doblaje

Bouzard, T. (2006). Le Chant militaire français: Un patrimoine vivant. *Revue historique des armées*, *242*. http://journals.openedition.org/rha/3982

Citton, Y. (2011). Axiomes de survie pour une rythmanalyse politique. *Multitudes*, *46*(3), 213. https://doi.org/10.3917/mult.046.0213

Cohn, N. (2016). A multimodal parallel architecture: A cognitive framework for multimodal interactions. *Cognition*, *146*, 304–323. https://doi.org/10.1016/j.cognition.2015.10.007

Czechowski, K., Miranda, D., & Sylvestre, J. (2016). Like a rolling stone: A mixed-methods approach to linguistic analysis of Bob Dylan's lyrics. *Psychology of Aesthetics, Creativity, and the Arts*, *10*(1), 99–113. https://doi.org/10.1037/aca0000045

Desblache, L. (2021). Live Music and Translation: The Case of Performances Involving Singing. *The Journal of Specialised Translation*, *35*, 45–58. https://jostrans.org/issue35/art_desblache.pdf

Deuze, M. (2006). Participation, Remediation, Bricolage: Considering Principal Components of a Digital Culture. *The Information Society*, *22*(2), 63–75. https://doi.org/10.1080/01972240600567170

Even-Zohar, I. (1990). Polysystem Studies. *Poetics Today*, *11*(1), 262. https://www.tau.ac.il/

~itamarez/works/books/Even-Zohar_1990--Polysystem%20studies.pdf

Franzon, J. (2008). Choices in Song Translation: Singability in Print, Subtitles and Sung Performance. *The Translator*, *14*(2), 373–399. https://doi.org/10.1080/13556509.2008.10799263

Froeliger, N. (2007). Nothing's been changed, except the words: Some faithful attempts at covering Bob Dylan songs in French. *Oral Tradition*, *22*(1), 175–196. https://doi.org/10.1353/ort.2007.0008

Froeliger, N. (2016). Adultery on a grand scale: Adapting Bob Dylan in French. *FORUM*, *14*(1), 41–63. https://doi.org/10.1075/forum.14.1.03fro

Froeliger, N. (2020). Le Portrait de Dorian Gray chante Bob Dylan: Trois adaptations successives de « Blowin' in the Wind ». *La main de Thôt*, *8-Traduire la chanson*, 21. http://revues.univ-tlse2.fr/lamaindethot/index.php?id=836

Gasnault, F. (2015). Hootenanny au Centre américain: L'invention de la scène ouverte à la française (1963-1975). *L'Homme*, *215–216*, 149–169. https://doi.org/10.4000/lhomme.23928

Gastaut, Y. (2014). Un écho de la Marche pour l'égalité: La victoire « black-blanc-beur » de 1998: ou le football comme avant-garde du débat sur la France plurielle. *Africultures*, *97*(1), 224. https://doi.org/10.3917/afcul.097.0224

Gorlée, D. L. (1997). Intercode Translation: Words and Music in Opera. *Target. International Journal of Translation Studies*, *9*(2), 234–269. https://doi.org/10.1075/target.9.2.03gor

Graham, L. (1984). Semanticity and Melody: Parameters of Contrast in Shavante Vocal Expression. *Latin American Music Review / Revista de Música Latinoamericana*, *5*(2), 161. https://doi.org/10.2307/780071

Greenall, A. K. (2015). Translators' voices in Norwegian retranslations of Bob Dylan's songs. *Target. International Journal of Translation Studies*, *27*(1), 40–57. https://doi.org/10.1075/target.27.1.02gre

Greenall, A. K., & Løfaldli, E. (2019). Translation and Adaptation as Recontextualization: The Case of The Snowman. *Adaptation*, *12*(3), 240–256. https://doi.org/10.1093/adaptation/apz002

Hellot, M.-C. (2009). Le poète qui traduit: Entretien avec Michel Garneau. *Jeu*, *133*, 83–88.

Horstmann, J. (2018). Narrative representation and fictionality in performative media. *Frontiers of Narrative Studies*, *4*(s1), s5–s23. https://doi.org/10.1515/fns-2018-0030

Jones, M. C. (2011). Diatopic Variation and the Study of Regional French. *French Studies*, *65*(4), 505–514. https://doi.org/10.1093/fs/knr077

Kress, G., & Van Leeuwen, T. (2002). Colour as a semiotic mode: Notes for a grammar of colour. *Visual Communication*, *1*(3), 343–368. https://doi.org/10.1177/147035720200100306

Lacasse, S. (1998a). Interpretation of vocal staging by popular music listeners: A reception test. *Psychomusicology: A Journal of Research in Music Cognition*, *17*(1–2), 56–76. https://doi.org/10.1037/h0094059

Lacasse, S. (1998b). L'Analyse des rapports texte-musique dans la musique populaire: Le cas des paramètres technologiques. *Musurgia*, *5*(2,), 77–85. http://www.jstor.org/stable/40591142

Lacasse, S. (2010). Une introduction à la transphonographie. *Volume !*, *7 : 2*, 31–57. https://doi.org/10.4000/volume.692

Lacaze, G. (2022). Réflexions autour de la variation diamésique. *E-rea*, *19.2*, 1–19. https://doi.org/10.4000/erea.13428

LaChance, D. (2007). Last Stands: Agency and Individuality in the Modern Execution Process. *Law & Social Inquiry*, *32*(3), 701–724.

Lefevere, A. (1975). The Translation of Poetry: Some Observations and a Model. *Comparative Literature Studies*, *12*(4), 384–392. http://www.jstor.org/stable/40246103

Lefevere, A. (1982a). Literary theory and translated literature. *Dispositio*, *7*(19/21,). http://www.jstor.org/stable/41491223

Lefevere, A. (1982b). Mother Courage's Cucumbers: Text, System and Refraction in a Theory of Literature. *Modern Language Studies*, *12*(4), 3. https://doi.org/10.2307/3194526

McMichael, P. (2008). Translation, Authorship and Authenticity in Soviet Rock Songwriting. *The Translator*, *14*(2), 201–228. https://doi.org/10.1080/13556509.2008.10799256

Moore, A. (2002). Authenticity as Authentication. *Popular Music*, *21*(2), 209–223. http://www.jstor.org/stable/853683

Mus, F. (2018). Leonard Cohen in French culture: A song of love and hate. A comparison between musical and literary translation. *The Journal of Specialised Translation*, *29*, 237–254. https://www.jostrans.org/issue29/art_mus.pdf

Pedersen, J. (2005). How is Culture Rendered in Subtitles? *MuTra 2005 – Challenges of Multidimensional Translation: Conference Proceedings*, 1–18. http://www.euroconferences.info/proceedings/2005_Proceedings/2005_Pedersen_Jan.pdf

Peyser, H. F. (1922). SOME OBSERVATIONS ON TRANSLATION. *The Musical Quarterly*, *VIII*(3), 353–371. https://doi.org/10.1093/mq/VIII.3.353

Poague, L. A. (1979). Performance Variables: Some Versions of Dylan's 'It Ain't Me, Babe'.

Journal of Aesthetic Education, *13*(3), 79–97. https://doi.org/10.2307/3331995

Raaijmakers, J. G. W., & Shiffrin, R. M. (1981). Search of Associative Memory. *Psychological Review*, *88*(2), 93–134. https://doi.org/10.1037/0033-295x.88.2.93

Romero, C., & Coseriu, E. (2022). *Les concepts de 'dialecte', 'niveau' et 'style de langue' et le sens propre de la dialectologie*. 1–32. https://shs.hal.science/halshs-03817438

Roy, W. G., & Dowd, T. J. (2010). What Is Sociological about Music? *Annual Review of Sociology*, *36*(1), 183–203. https://doi.org/10.1146/annurev.soc.012809.102618

Sconce, J. (1988). Narrative authority and social narrativity: The cinematic reconstruction of Brontë's Jane Eyre. *Wide Angle*, *10*, 46–61. https://archive.org/details/sim_wide-angle_1988_10_1

Susam-Saraeva, Ş. (2008). Changing Perspectives: Frameworks and Significance. *The Translator*, *14*(2), 187–200. https://doi.org/10.1080/13556509.2008.10799255

Sylvanise, F. (2015). À la recherche d'une poétique ou comment lire une chanson populaire américaine. *Itinéraires*, *2014–2*, 1–15. https://doi.org/10.4000/itineraires.2486

Tagg, P. (1982). Analysing popular music: Theory, method and practice. *Popular Music*, *2*, 37–67. https://doi.org/10.1017/S0261143000001227

Venuti, L. (1991). Simpatico. *SubStance*, *20*(2), 3. https://doi.org/10.2307/3684965

Whissell, C. (2008). Emotional Fluctuations in Bob Dylan's Lyrics Measured by the Dictionary of Affect Accompany Events and Phases in his Life. *Psychological Reports*, *102*(2), 469–483. https://doi.org/10.2466/pr0.102.2.469-483

Wolfram, W. (1976). Toward a Description of A-Prefixing in Appalachian English. *American Speech*, *51*(1/2), 45. https://doi.org/10.2307/455354

Zbikowski, L. M. (2018). Conceptual blending, creativity, and music. *Musicae Scientiae*, *22*(1), 6–23. https://doi.org/10.1177/1029864917712783

Newspaper and magazine articles

Bellaiche, R., Fillon, C., & Verrouil, C. (2003, October). Hugues Aufray: L'entretien. *Je Chante*, *29*, 38–64.

Greene, A. (2011, May 23). Questions About Bob Dylan's Claim That He was Once a Heroin Addict. *Rolling Stone*. https://www.rollingstone.com/music/music-news/questions-about-bob-dylans-claim-that-he-was-once-a-heroin-addict-247842/

Lenglet, M. (2021, August 12). *Dinard Opening. Avec Icare, Emily Loizeau brûle d'agir*.

Ouest-France. https://www.ouest-france.fr/bretagne/dinard-35800/dinard-opening-avec-icare-emily-loizeau-brule-d-agir-c7c19c66-f9f0-11eb-8856-ae31b3de7322

Loder, K. (1984, June 21). The Rolling Stone Interview: Bob Dylan. *Rolling Stone*. https://www.rollingstone.com/music/music-features/the-rolling-stone-interview-bob-dylan-43446/

McKibben, B. (2016, June 9). A Pipeline Fight and America’s Dark Past. *The New Yorker*. https://www.newyorker.com/news/daily-comment/a-pipeline-fight-and-americas-dark-past

Reins, S. (2012, October 27). *Francis Cabrel frappe à la porte de Dylan*. parismatch.com. https://www.parismatch.com/Culture/Musique/Francis-Cabrel-frappe-a-la-porte-de-Dylan-159887

Relic, P. (2015). Bob Dylan: Electric Reinvention, the London Trip. *Mojo ’60s: Celebrating Rock’s Decade of Cool*, *3*, 76–95.

Shelton, R. (1968, August 14). Lyrics of pop songs are getting new emphasis. *The New York Times*, 31.

Simmons, M. (2020, March). Desire. *Mojo: The Collectors’ Series*, 40–50.

Spencer, N. (2021, March 28). And the brand played on: Bob Dylan at 80. *The Guardian*. https://www.theguardian.com/music/2021/mar/28/and-the-brand-played-on-bob-dylan-at-80

Times, T. N. Y. (2021, November 1). How George Floyd Died, and What Happened Next. *The New York Times*. https://www.nytimes.com/article/george-floyd.html

Theses

Copans, J. (2010). *Le paysage des chansons de Renaud : Une dynamique identitaire* [PhD Thesis]. http://www.theses.fr/2010VALE0031

Gasquet-Cyrus, M. (2004). *Pratiques et représentations de l’humour verbal : Étude sociolinguistique du cas marseillais* [Université Aix-Marseille I - Université de Provence]. https://www.academia.edu/1976689/Pratiques_et_repr%C3%A9sentations_de_lhumour_verbal_%C3%A9tude_sociolinguistique_du_cas_marseillais

Lacasse, S. (2000). *‘Listen to my voice’: The evocative power of vocal staging in recorded rock music and other forms of vocal expression.* University of Liverpool.

Lessinger, E. (2019). *The Translation of Silence in K. Ishiguro’s Novels: Testing the Explicitation*

Hypothesis on Unreliable Narratives [Université Sorbonne Nouvelle - Paris III]. https://theses.fr/2019PA030019

Audiovisual recordings

betapicts (Director). (n.d.). *Virginia Woolf's voice, 1937 – 'Craftsmanship' (with the closing lines), BBC broadcast / subtitled*. Retrieved 15 August 2021, from https://www.youtube.com/watch?v=zcbY04JrMaU&ab_channel=betapicts

Hugues Aufray: 'Chaque être humain est une particule de Dieu' — KTOTV. (n.d.). Retrieved 5 February 2021, from https://www.ktotv.com/video/00332097/2020-10-03-hugues-aufray

Lépinay, V. M. de (Director). (2015, February 11). Graeme Allwright, le passeur: De la difficulté à traduire, adapter en français Leonard Cohen (3/5 : L'Étranger). In *A voix nue*. France Culture. https://www.youtube.com/watch?v=l2cR5olZIPY

L'Express (Director). (n.d.). *Hugues Aufray chante Bob Dylan*. Retrieved 5 October 2018, from https://www.youtube.com/watch?v=FGiTcqLLeco

Pennebaker, D. A. (Director). (1967). *Dont Look Back* [Documentary]. Leacock-Pennebaker, Inc.

Scorsese, M. (Director). (2005). *No Direction Home: Bob Dylan* [Documentary]. Capitol Records.

StudioBinder (Director). (2022, November 7). *Ultimate Guide to Diegetic vs Non-Diegetic Sound—Definitions, Examples, & How to Break the Rules*. https://www.youtube.com/watch?v=2vlwm4VyyTc

Online sources

70 ans de Sciences et Avenir : La France, sans abris anti-atomiques. (n.d.). Sciences et Avenir. Retrieved 9 September 2018, from https://www.sciencesetavenir.fr/nature-environnement/70-ans-de-sciences-et-avenir-la-france-sans-abris-anti-atomiques_117385

AlloCine. (n.d.). *Les secrets de tournage du film Il était une fois dans l'Ouest*. Retrieved 20 August 2023, from https://www.allocine.fr/film/fichefilm-2021/secrets-tournage/

Attwood, T. (n.d.-a). *Motorpsycho nightmare: The meaning of the song and the lyrics | Untold Dylan*. Retrieved 28 August 2018, from https://bob-dylan.org.uk/archives/1805

Attwood, T. (n.d.-b). Shelter from the storm: Dylan the poet laureate, Dylan the myth maker. *Untold Dylan*. Retrieved 14 June 2019, from https://bob-dylan.org.uk/archives/134

Benini, R. (Director). (2017, April 25). *Savoirs ENS: La Métrique d'Oxmo Puccino*. https://savoirs.ens.fr/expose.php?id=3084

Björner, O. (n.d.). *Still On The Road 1965*. Retrieved 1 August 2023, from http://www.bjorner.com/DSN00785%20(65).htm

Bob Dylan Books. (n.d.). Retrieved 4 April 2021, from https://www.bobdylan-comewritersandcritics.com/pages/books/bob-dylan-books.htm

Ciardiello, E. (n.d.). *Conelrad: Radio meets the Civil Defense | Radiomuseum*. Retrieved 25 August 2023, from https://www.radiomuseum.org/forum/conelrad_radio_meets_the_civil_defense.html

Countries That Are Most And Least Proficient In English. (2017, August 1). WorldAtlas. https://www.worldatlas.com/articles/countries-that-are-most-and-least-proficient-in-english.html

Crowther, L. (2023, May 17). Bill Saluga (1937–2023), You-Can-Call-Me-Ray comedian. *Legacy.Com*. https://www.legacy.com/news/celebrity-deaths/bill-saluga-1937-2023-you-can-call-me-ray-comedian/

Delorme, P. (n.d.). Traduire, adapter des chansons. *Crapauds & Rossignols*. Retrieved 5 June 2019, from http://www.crapaudsetrossignols.fr/2015/05/28/traduire-adapter-des-chansons/

Droit d'Auteur LE FUGITIF - Répertoire des Œuvres—La Sacem. (n.d.). Retrieved 28 September 2023, from https://repertoire.sacem.fr/detail-oeuvre/HyytdqxKCd5oEZv72MHE5kD-dPKZQWzVGRky_EdB8uY=/LE%20FUGITIF?query=le%20fugitif,aufray&filters=titles,parties#searchBtn

Genius | Song Lyrics & Knowledge. (n.d.). Genius. Retrieved 8 September 2023, from https://genius.com/

Goethe, J. W. (n.d.). *Literatur im Volltext: Johann Wolfgang von Goethe: Berliner Ausgabe. Poetische Werke [Band* ... Zeno.org. Retrieved 4 May 2022, from http://www.zeno.org/Literatur/M/Goethe,+Johann+Wolfgang/Gedichte/West-%C3%B6stlicher+Divan/Noten+und+Abhandlungen+.../%C3%9Cbersetzungen

Guillemain, A. (n.d.). *Le Tradapteur*. Le Tradapteur. Retrieved 26 March 2020, from http://website.letradapteur.fr/glossary/

Inauthentic, unauthentic (Google Books Ngram Viewer). (n.d.). Retrieved 10 September 2023, from https://books.google.com/ngrams/graph?content=inauthentic%2C+unauthentic&year_start=1800&year_end=2019&corpus=en-2019&smoothing=3

La Souris Déglinguée—Punk Oi de France—Discographie & Téléchargement d'album mp3 complet. (n.d.). Pirate-Punk.net Communauté punk & skin et téléchargement de musique. Retrieved 8 August 2023, from https://www.pirate-punk.net/groupe-musique-punk/?band =La+Souris+Deglinguee

Mardi, M.-C. (2012, November 7). *Cabrel chante Dylan*. RFI Musique. https://musique.rfi.fr/actu-musique/chanson/album/20121107-cabrel-chante-dylan

Mavers, D., & Gibson, W. (2012, June 7). Mode. *Glossary of Multimodal Terms*. https://multimodalityglossary.wordpress.com/mode-2/

Patin, M. (2018, October 8). Catherine Ribeiro, itinéraire d'une figure radicale de la chanson française. *Vice*. https://www.vice.com/fr/article/wjyz9z/catherine-ribeiro-itineraire-dune-figure-radicale-de-la-chanson-francaise

Pesqué, C. (2020, March 6). *Catherine RIBEIRO + ALPES: Une infinie tendresse*. RYTHMES CROISÉS. https://rythmes-croises.org/catherine-ribeiro-alpes-une-infinie-tendresse/

Pont, A. (2018, December 2). Why Kahlil Gibran's The Prophet made him the third most-sold poet after Shakespeare, Laozi. *ThePrint*. https://theprint.in/features/why-kahlil-gibrans-the-prophet-made-him-the-third-most-sold-poet-after-shakespeare-laozi/157138/

Robb, S. (2010, April 1). *How Psycho changed cinema*. http://news.bbc.co.uk/2/hi/uk_news/magazine/8593508.stm

Roger Mason et Son 'Blues de la poisse!' | 5 planètes. (n.d.). 5planètes. https://www.5planetes.com/fr/actualites/roger-mason-et-son-blues-de-la-poisse

ROTATIF-CLUB > Les Modèles > Automobiles > CITROEN. (n.d.). Retrieved 9 September 2018, from https://rotatif-club.fr/Les-Mod%C3%A8les/Automobiles/Citroen

Still On The Road – Song Index S 1956-2016. (n.d.). Retrieved 23 June 2020, from http://www.bjorner.com/sixs.htm#_Toc474412705

Summary

The present study deals with translations of Bob Dylan's works sung in French. The corpus of songs spans six decades, from 1964 to 2023. The French songs are compared with the original in English, but also with other French translations of the same work, as some of Dylan's songs have been adapted by different French-speaking artists over the years. A number of French translations are also compared with other refractions of Dylan's works, such as covers in English by other artists. While some comparative analyses are synchronic, others reveal the influence of the changing historical contexts on the translators, as well as the evolution of the status of the artist. Dylan's works are scrutinised through the lens of multimodality: in addition to a close reading of the source and target texts, non-textual elements are taken into consideration, such as the choice of instruments, the different voices and the value added by the sound engineering. The relationships between these different modes are observed, in order to assess how they influence translation choices. Considering Dylan's place in the history of music, careful attention is paid to the context of the folk revival, which saw the artist rise to fame. As the concept of authenticity plays a crucial role in the way this musical genre defines itself, a parallel is drawn with the notion of faithfulness, often discussed in translation studies. The issues addressed in this investigation are manifold. Firstly, concerns of cultural transfer are at the centre of the influence of the US and British folk revival on the French folk movement and on French music, more generally. Secondly, attempts to translate Dylan's idiosyncratic style highlight the importance of transferring different forms of language variation, such as register, and the sociological connotations they convey. Finally, the perspective of multimodality brings to light essential features of Dylan's artistry, such as its subversiveness, which cannot be apprehended by studying the text on its own.

Keywords: translation, song, music, Bob Dylan, multimodality

Résumé

La présente étude porte sur les traductions des œuvres de Bob Dylan chantées en français. Le corpus de chansons s'étend sur six décennies, de 1964 à 2023. L'œuvre traduite est comparée à l'original en anglais, mais aussi à d'autres adaptations françaises du même opus, car certaines chansons de Dylan ont été adaptées par différents artistes francophones au fil des ans. Un certain nombre de traductions françaises sont également comparées à d'autres réfractions des œuvres de Dylan, telles que des reprises en anglais par d'autres artistes. Si certaines analyses comparatives sont synchroniques, d'autres révèlent l'influence sur les traducteurs de l'évolution non seulement du statut de l'artiste mais aussi des contextes historiques de part et d'autre de l'Océan Atlantique. Les œuvres de Dylan sont examinées sous l'angle de la multimodalité : outre une lecture attentive des textes source et cible, des éléments non-textuels sont pris en considération, tels que le choix des instruments, les différentes voix et la valeur ajoutée par l'ingénierie du son. Les relations entre ces différents modes sont observées afin d'évaluer l'effet qu'ils ont pu avoir sur les choix de traduction. Compte tenu de la place de Dylan dans l'histoire de la musique, une attention particulière est accordée au contexte du renouveau de la musique folk qui a vu l'artiste accéder à la célébrité. Le concept d'authenticité jouant un rôle crucial dans la manière dont ce genre musical se définit, un parallèle est établi avec la notion de fidélité, souvent abordée dans les études de traductologie. Les questions abordées dans cette enquête sont multiples. Tout d'abord, les préoccupations d'ordre culturel sont au cœur de l'influence que le renouveau de la musique folk aux Etats-Unis et au Royaume-Uni ont eu sur le mouvement français et sur la musique française, plus généralement. Deuxièmement, les tentatives de traduction du style caractéristique de Dylan mettent en évidence l'importance de transplanter différentes formes de variation linguistique, dont le registre, ainsi que les connotations sociologiques qu'elles véhiculent. Enfin, l'angle multimodal permet de mettre à jour des traits essentiels du talent artistique de Dylan, tels que le caractère subversif de son œuvre, qui ne peuvent être appréhendées en étudiant le texte seul.

Mots-clés : chanson, musique, traduction, Bob Dylan, multimodalité