

TECHNIQUES IN THE TREATMENT OF SENSE IN THE TRANSLATION  
OF ENGLISH AND CHINESE HYMNS

REBECCA MCCORT

FACULTY OF LANGUAGES AND LINGUISTICS  
UNIVERSITI MALAYA  
KUALA LUMPUR

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**TECHNIQUES IN THE TREATMENT OF SENSE IN THE  
TRANSLATION OF ENGLISH AND CHINESE HYMNS**

**REBECCA MCCORT**

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# TECHNIQUES IN THE TREATMENT OF SENSE IN THE TRANSLATION OF ENGLISH AND CHINESE HYMNS

## ABSTRACT

This study aims to identify and compare the use of translation techniques from existing taxonomies that prevail in the treatment of sense in English-Chinese (En-Ch) and Chinese-English (Ch-En) hymn translation, and to descriptively identify any additional novel translation techniques that prevail in the selected hymn set. Twenty pairs of ST and TT hymns were selected from *The New Hymnal: English-Chinese bilingual edition* (1999). Of these, ten pairs were En-Ch translations, and ten were Ch-En. Source text (ST) and target text (TT) hymn lyrics were analyzed to identify use of Low's (2017) song lyric translation techniques, as well as techniques for written translation proposed by Vinay & Darbelnet (1995), Baker (1992), and Newmark (1988). Novel translation techniques not included in any of these taxonomies were identified through descriptive analysis. Results revealed that Dilution, Modulation, Near-synonym, Compensation, and Transposition are the five most commonly used translation techniques for En-Ch translations, whereas Dilution, Near-synonym, Changing the kind of utterance, Modulation, and Compensation are the five most used techniques for Ch-En translations. Novel techniques identified in En-Ch translations include Partial transfer, More descriptive term, Change to figure of speech, Intra-line position change, and Pronoun change. Novel techniques in Ch-En translations include Partial transfer, Intra-line position change, Change to figure of speech, Pronoun change, Statement to address, and Phrase to sentence. Though failing to qualify as translation techniques, Addition and Replacement also play a significant role in both directions of translation. Findings emphasize the suitability of Low's (2017) techniques for song translation and suggest which techniques from this song-translation-specific taxonomy are most useful in producing successful song

translations. The research also highlights the range of techniques translators draw on for flexible handling of semantics, revealing the intentional and artful nature of song translation.

**Keywords:** Song translation, Techniques, Hymns, English, Chinese

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# TEKNIK DALAM RAWATAN RASA DALAM TERJEMAHAN HIMNE INGGERIS DAN CINA

## ABSTRAK

Kajian ini bertujuan untuk mengenal pasti dan membandingkan penggunaan teknik terjemahan dari taksonomi yang sedia ada yang dominan dalam rawatan makna dalam terjemahan himne Bahasa Inggeris—Bahasa Cina (En-Ch) dan Bahasa Cina—Bahasa Inggeris (Ch-En), serta untuk mengenal pasti secara deskriptif teknik terjemahan baru yang mungkin wujud dalam set himne terpilih. Dua puluh pasangan himne teks sumber (ST) dan teks sasaran (TT) telah dipilih daripada Edisi Dwibahasa Himne Baru: Bahasa Inggeris—Bahasa Cina (1999). Daripada ini, sepuluh pasangan adalah terjemahan En-Ch, dan sepuluh lagi adalah Ch-En. Lirik himne ST dan TT dianalisis untuk mengenal pasti penggunaan teknik terjemahan lirik lagu Low (2017), serta teknik terjemahan bertulis yang dicadangkan oleh Vinay & Darbelnet (1995), Baker (1992), dan Newmark (1988). Teknik terjemahan baru yang tidak termasuk dalam taksonomi mana-mana daripada ini dikenal pasti melalui analisis deskriptif. Hasil kajian menunjukkan bahawa Pencairan, Modulasi, Hampiran-sinonim, Pampasan, dan Transposisi adalah lima teknik terjemahan yang paling biasa digunakan untuk terjemahan En-Ch, manakala Pencairan, Hampiran-sinonim, Perubahan jenis ucapan, Modulasi, dan Pampasan adalah lima teknik yang paling banyak digunakan untuk terjemahan Ch-En. Teknik baru yang dikenal pasti dalam terjemahan En-Ch termasuk Pemindahan separa, Istilah yang lebih deskriptif, Perubahan kepada gaya bahasa, Perubahan kedudukan dalam baris, dan Perubahan kata ganti. Teknik baru dalam terjemahan Ch-En termasuk Pemindahan separa, Perubahan kedudukan dalam baris, Perubahan kepada gaya bahasa, Perubahan kata ganti, Pernyataan kepada alamat, dan Frasa kepada ayat. Walaupun gagal memenuhi syarat sebagai teknik terjemahan, Penambahan dan Penggantian juga memainkan peranan penting dalam kedua-dua arah terjemahan. Hasil kajian menekankan kesesuaian

teknik Low (2017) untuk terjemahan lagu dan mencadangkan teknik dari taksonomi terjemahan lagu ini yang paling berguna dalam menghasilkan terjemahan lagu yang berjaya. Kajian ini juga menekankan pelbagai teknik yang diterjemah gunakan untuk mengendalikan makna secara fleksibel, memperlihatkan sifat sengaja dan seni dalam terjemahan lagu.

**Kata kunci:** Terjemahan lagu, Teknik, Himne, Bahasa Inggeris, Bahasa Cina

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## LIST OF SYMBOLS AND ABBREVIATIONS

BT	:	Back translation
En-Ch	:	English-Chinese
Ch-En	:	Chinese-English
LT	:	Literal translation
SL	:	Source language
ST	:	Source text
TL	:	Target language
TT	:	Target text

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## CHAPTER 1: INTRODUCTION

Translating songs intended to be sung in a language other than the original is a challenging undertaking. For centuries, song translators have bemoaned the difficulties of their task. One nineteenth century translator of hymns from English to Chinese bleakly described the work as “one the difficulty of which it is impossible to exaggerate...A field where failure is almost inevitable, and only partial success attainable” (Candlin, 1893, pp.167, 172). Clearly, this song translator knew well the challenges of song translation. Yet despite the arduous start to En-Ch hymn translation, today, scores of English hymns are sung in the Chinese language (see *The New Hymnal: En-Ch Bilingual Edition*, 1999). Furthermore, the reverse process has also seen success, with original Chinese hymns having been translated into English. How did hymn translators learn to navigate the challenges of song translation, producing hymn translations that have been sung for decades? This is a question deserving of attention and promising rewarding insight for both the specific area of hymn translation and the wider field of song translation. The present research works towards an understanding of this question by focusing on the treatment of lyrical sense in the translation process. Specifically, this research will offer a product-oriented examination of En-Ch and Ch-En hymn lyric translations, identifying and comparing the techniques that translators used in transferring meaning between source text (ST) and target text (TT). The study will seek to identify translation techniques from existing taxonomies, as well as novel translation techniques identified in the selected hymns through descriptive analysis.

### 1.1 Background

Though this study focuses on hymns, it is important to note that hymns are only one type of genre included in song translation, which is itself a unique subset of the broader field of translation studies. Susam-Sarajeva (2008, pp.191-192) gives an inexhaustive list of

musical genres in which translation may play a role, such as classical opera and lieds, folk songs, local productions of musicals, musical films and cartoons, popular songs and rap (singable versions or fan websites), album inserts and program notes, children's songs and nurse rhymes, and interpreting music for the deaf and hearing impaired. Song translation covers a wide range of genres and indeed is becoming a topic of increasing relevance in a world where globalization and technology allow musical products to reach diverse audiences. For example, Cheng (2018) also gives a sense of the relevance of song translation in today's globalized world. To communicate the extent of song translation, Cheng (2018) lists several musical productions that have been translated into numerous languages, including *Les Miserable* (1985) which has been translated and performed in 22 different languages. Animated musicals are another common source of translated material. Cheng (2018) states that Disney and DreamWorks musical animations are often translated into ten or more languages. Examples include *Lion King* (Disney, 1998) with 15 language translations, *Prince of Egypt* (DreamWorks, 1998) with 17 language translations, and *Frozen* (Disney, 2013) with a remarkable 41 language translations (Cheng, 2018, p.364).

### **1.1.1 Challenges of Song Translation**

Regardless the genre or audiovisual format of song, much of the intrigue and challenge that makes song translation a fascinating and study-worthy topic lies in the nature of song as the union of words with music. Most forms of translation involve translating a ST in one language into a TT in another language. Song translation involves the same, but more. In song translation, the TT must also fit a piece of music that was crafted for the original ST. As Low (2017, p.78) succinctly explains, an "original tune has to carry different words." This is no simple task. The challenges of translating a ST into a TT that can be sung to an unchanged piece of music are manifold, as the music imposes a variety of constraints on the

development of the TT. Different scholars have described these specific musical constraints, with some expected overlap. Low (2017) names the constraints of rhythm, rhyme, and articulation, the latter referring to the appropriate matching of consonants and vowels with high and low musical notes. Within these three constraints, rhythm may create the greatest challenge because of the several components it includes. Low (2017) details the challenges of rhythm as syllabic patterns (the right number of syllables per line of music), note-lengths (placing easily sung vowels on long musical notes), and stress (ensuring stressed syllables fall on stressed notes). Nida (1964, p.177) also lists several “severe restrictions” music imposes on translators. These include rhyme, phrases with fixed length and syllable count, syllabic prominence (whereby stressed syllables must correspond with stressed notes), and the appropriate matching of vowels with long notes. Apter & Herman (2016) cover many of these same musical constraints, and describe yet another challenge of musico-lyrical translation, this being that at times, either for dramatic or stylistic effect, or to fit the dynamics and crests of the music, specific words in the TT must be placed on specific musical notes. Clearly, the constraints of song translation are great. In addition to the challenge common to all translation work of transferring meaning clearly and naturally from ST to TT, song translators also face the additional set of constraints created by the musical nature of song.

### **1.1.2 Pentathlon Principle**

The unique challenges of song translation make desirable the formation of a song translation specific framework that provides practical guidelines for handling the constraints of music and developing singable song translations. Peter Low is an individual who has addressed this need in his Pentathlon Principle (2003), a framework for singable song translation that addresses both lyrical and musical factors and the range of constraints involved. The Pentathlon Principle derives its name from the Pentathlon sporting competition,



in which athletes compete in five different sporting events. In a similar manner, the Pentathlon Principle relates to five criteria that must be treated in the translation of songs. These criteria are singability, sense, naturalness, rhythm, and rhyme (Low, 2003). The goal of the Pentathlon Principle is to create the best song translation possible, which is defined as crafting a song translation that achieves the highest possible aggregate score across the five criteria. This means that while aiming to optimize each of the five criteria as much as possible in the song translation, the quality of the final product will always take precedence over the quality of each of the individual criteria. In this way, the Pentathlon Principle becomes an approach to song translation that calls for flexibility, give-and-take, and a willingness to compromise in any one criterion if the result is an overall more successful song translation. This principle of aggregate over individual may be seen again in the Pentathlon sporting event. Just as Pentathlon competitors must strategically allocate their energy across the five events—scoring higher in some and lower in others—in order to achieve their own highest possible aggregate score and stand a chance to win the competition, so within the Pentathlon Principle, translators must also strategically balance the five criteria within the musical constraints to create a song translation of the best quality possible. Therefore, to give an example, in this exercise of strategic balance and compromise, a translator may decide to omit in the TT much of the rhyme present in a ST if doing so allows for a better development of sense and naturalness, and ultimately, a higher aggregate score.

#### **1.1.2.1 Pentathlon criteria of sense**

As the Pentathlon component of sense is central to the following study and discussion, a brief clarification and qualification of the definition of sense in this study will first be given. Low (2003, 2017) describes the Pentathlon component of sense in terms of semantic accuracy and meaning. sense is studied by comparing the TT lyrics with the ST lyrics, and in

determining how well the ST meaning has been transferred into the TT (Low, 2017, p.79). A TT line that conveys a different verbal meaning from the corresponding line in the ST demonstrates poor handling of sense, whereas a TT line that conveys the same, unaltered verbal meaning of a ST line is considered to score highly in the Pentathlon component of sense. Thus, sense in the perspective of Low's (2003) Pentathlon framework relates to accurate transfer of semantics and meaning from ST to TT. The current study will use this same understanding of sense in the following discussion, qualifying the scope of sense in terms of semantic accuracy between ST and TT. Additionally, flexible treatment of sense will refer to less than accurate semantic transfer between source and target texts.

The flexibility and compromise characteristic of the Pentathlon Principle apply equally to the criterion of sense as to the four other criteria. This is one feature of song translation in general and the Pentathlon Principle in particular that creates a stark contrast with the translation of most other types of text, in which the accurate transfer of sense forms a measurement of a translation's quality. However, due to the many musical constraints—such as rhythm and syllable count—that cannot be ignored in song translation, the handling of sense nearly demands to be treated with a greater degree of flexibility if song translation is to be given space to develop and flourish. Low describes the relationship between constraints, sense, and song translation in this way, “Whereas semantic accuracy is of paramount importance in translation of informative texts, the constraints of song translation call for some stretching or manipulation of sense” (2003, p.94). Here, “stretching or manipulation of sense” contrasts with “semantic accuracy”, describing how lyrical sense may not necessarily need to be translated with perfect accuracy. Not only does Low recommend the stretching of sense, he also suggests that at times, loose translations may even be more desirable than strict semantic accuracy. Low (2017, p.87) later states, “Lexical fidelity is often

undesirable...Sense may be acceptably transferred through choices which are imprecise.” While such a statement would sound absurd if applied to the translation of scientific texts, Low here speaks of song translation, which for the most part is subjective and non-scientific, and in which compromise in semantic accuracy may result in better development of rhythm and naturalness, resulting in a better song translation. In short, musical constraints and the necessary development of other Pentathlon criteria make the acceptance of less-than-accurate treatment of sense a near necessity. Low’s views are shared by other scholars of music and translation. Golomb (2005, pp.121, 124) states that “MLT [Music Linked Translation] is not standard translation, since it is not a predominantly semantically-oriented preservation...for MLT music is a constant, to be preserved almost at all costs, whereas the verbal text is placed in the subordinate position of a variable.” Golomb (2005) goes on to describe the different priorities of prose and song translation, explaining how semantic content is primary in prose translation while non-semantic features can be sacrificed for the needs of the semantics. However, in MLT, rhythmical alignment is of utmost importance, and to serve the needs of rhythm, even semantic accuracy can be sacrificed. Golomb (2005, p.133) concludes, “Semantic approximations and loose summaries, that would be hair-raising in music-free contexts...can be accommodated on the micro-level in MLT.” In sum, song translation calls for a different approach to the treatment of lyrical sense.

### **1.1.3 Low’s (2017) Techniques**

Having established the foundation for accepting loose transfer of sense in song translation, Low (2017) moves on to introduce a list of techniques by which lyrical sense can be flexibly transferred between ST and TT. These techniques include Modulation, Compensation in place, Generalization, Particularization, Near-synonym, Substitute metaphor, Dilution, Condensation, Changing the kind of utterance, and Adjacent item in the

same category (Low, 2017, pp.80, 87). Low (2017) acknowledges that the use of these techniques often results in inaccurate transfer of sense, but emphasizes the techniques' value in expanding translators' options in the lyric translation process. The use of such techniques also creates greater margin for developing the other Pentathlon criteria and fitting the TT to the existing music.

## **1.2 Research Objectives**

The translation of lyrical sense posed a great challenge for the early En-Ch hymn translators. One such pioneer of hymn translation voiced the frustration of this challenge with the words, "how to express our highest and best religious thought in verse which shall be both intelligible and singable, is something exceedingly difficult of attainment" (Fitch, 1895, p.467). Yet in the decades that followed, much success was achieved in En-Ch hymn translation, as well as Ch-En hymn translation. How were the exceedingly difficult challenges overcome? What techniques were used to transfer the thought of English hymn lyrics into intelligible and singable Chinese, and vice versa? Do the techniques for loose translation of sense proposed by Low (2017) appear in the translation of English and Chinese hymns? The following study will attempt to address these questions. To this end, the present research will proceed along the following three steps. First, the lyrics of En-Ch and Ch-En hymn translations will be examined to identify the use of Low's (2017) techniques in the translation process. Secondly, the use of certain techniques from other existing taxonomies will also be recognized. Lastly, any novel translation techniques not included in any of the given taxonomies but identified in the song translations will also be described. The objectives of the research are twofold. First, the research will attempt to identify and compare translation techniques from existing taxonomies that prevail in the treatment of sense in the selected hymn translations, and second, the research will seek to supplement these findings by

descriptively identifying any additional novel translation techniques that prevail in the translations of the selected hymns. It is hoped that findings will reveal the techniques most useful for hymn lyric translation in both directions of the language pair of this study, and will contribute new insights to the field of song translation.

### **1.3 Research Questions**

Based on the research objectives stated above, the research questions addressed in this study may be stated as follows:

- 1) What translation techniques from existing taxonomies prevail in the treatment of sense in En-Ch and Ch-En hymn lyric transitions?
- 2) What additional novel translation techniques prevail in the treatment of sense in En-Ch and Ch-En hymn lyric transitions?

The remainder of this study will seek to answer these two questions while providing detailed examples and concluding analysis.

## CHAPTER 2: LITERATURE REVIEW

### 2.1 Song Translation Classification

Song translation is a broad area of study that encompasses a variety of content and a range of translational functions. Cheng (2018) represents and classifies this variety in a function-based classification of song translation, an area of translation which he terms vocal text translating. In this classification, vocal text translating divides into the two branches of Reading Text and Singing Text. As implied by the terms, the Reading Text branch represents translations of songs that are intended only to be read, while the Singing Text branch represents translations of songs that are meant to be sung. This is an important distinction to make, as song translation may serve many purposes that do not involve singing. An examination of the Reading Text branch reveals in what contexts reading translations of songs are needed. In Cheng's (2018) classification, the Reading Text branch divides into Verbal-Visual and Verbal sub-branches. Examples of Verbal-Visual translation include subtitles and surtitles (used in opera when the language of the performance is largely unfamiliar to the audience). Examples of Verbal translation include word-for-word translations, full translations, paraphrases, and study translations. Word-for-word translations explain the meaning of every word in the source text lyrics. This type of translation is made for singers and vocalists who must understand the meaning of every word in the ST in order to know where to place emphasis and other musical dynamics to best convey the meaning of the lyrics. Full translations and paraphrase are used for concert program notes and album inserts. These types of translations are reader-oriented and should communicate smoothly and idiomatically (Cheng, 2018, quoting Low, 2013, p.75). Finally, Cheng (2018) also includes the study translation, a translation type proposed by Low (2013) that aids performers

and choir directors with an interlinear layout and glosses and footnotes to explain archaic words, cultural/historical references, allusions, and double meanings.

### **2.1.1 Reading Texts**

Within the Reading Text branch of vocal text translation, subtitling may be the most commonly encountered translation form. Though subtitling and singable song translation are categorized under different branches of vocal text translation, both song translation and subtitling involve unique, medium-specific constraints that impact the ways in which these forms of translation are treated. The constraints of singable song translation, relating to the musical aspect of song, have been briefly described in the preceding section. As for the constraints involved in subtitling, according to Pedersen (2010), these can be categorized as spatial constraints and temporal constraints. Spatial constraints refer to the need for subtitles to fit within a very limited space on the screen. Spatial constraints result in a limit of usually only two subtitle lines appearing on screen at one time, each line with a specified maximum number of characters. Quoting Schroter (2005, p.27), Pedersen (2010, p.16) notes that the maximum number of characters ranges in most cases between 30-40. The second form of constraints in subtitling, temporal constraints, refer to the need for subtitles to be visible on the screen for a specific amount of time—long enough for the viewer to read, but not long enough to become a distraction. Pedersen (2010, p.16), quoting de Linde & Kay (1999, p.7) and Ivarsson & Carroll (1998, p.64), notes that most authorities in the subtitling field require one-line subtitles to be visible for three seconds and two-line subtitles to be visible for six seconds. The spatial and temporal constraints of subtitling mean that translators in the AV field, just as with translators of singable songs, must deal with medium-specific challenges not as commonly present in standard prose translation.

A recent contribution to the further development of the Verbal-Visual, Reading Text area of subtitling has come in the form of the FAR model, a new model for interlingual subtitling quality assessment. As the challenges specific to song translation led to Low's formation of the Pentathlon Principle, in similar manner, the unique requirements of subtitling translation were also the impetus behind the formation of this new model. Pedersen (2017), the creator of the FAR model, gives the specialized conditions of subtitling as the rationale for the new model, "The main problem with general translation quality assessment models when applied to subtitling is that they are difficult to adapt to the special conditions of the medium" (p.212). Pedersen elaborates on the inappropriateness of using general translation quality assessment models to assess translated subtitles, describing how omission, paraphrase, and condensation, all needed and common strategies in subtitling, are viewed as errors according to most general models (Pedersen, 2017).

Pedersen (2017), observing the lack of a generalized model specifically designed for the needs of interlingual subtitling quality assessment, responded by creating the FAR model. The FAR model is an acronym of its three components, these being functional equivalence, acceptability, and readability. The component of functional equivalence examines how well the meaning of the ST is transferred into the subtitles and looks for both semantic and stylistic errors. The component of acceptability examines how well the subtitles adhere to TL norms in areas such as grammar, spelling, use of idioms, and naturalness. Readability examines how easy the subtitles are for the viewer to read and process, and deals with reading speed, line length, segmentation, and the use of italics and punctuation (Pedersen 2017). The FAR model employs an error analysis approach in which every error is marked with a penalty point. Errors are first classified as minor, standard, or serious, and then given a numerical penalty point corresponding to its classification level. Upon completion of error analysis, the sum



total of penalty points is calculated, resulting in the text's final quality assessment score. Lastly, Pedersen notes that the FAR model is intentionally created a general model, and should be supplemented with local guidelines or national norms as needed (Pedersen, 2017).

### **2.1.2 Singing Texts**

Returning to Cheng's (2018) vocal text translating classification model, the Singing Text branch will next be described. The Singing Text branch divides into the two sub-branches of Dramatic and Non-Dramatic translation. Dramatic involves songs that are created for dramatic presentation, such as operas, musicals, animated musicals, and musical films (Cheng, 2018). The Dramatic sub-branch further divides into two subcategories based on the presence or absence of a visual component. These two subcategories are Verbal-Musical (includes songs for non-theatrical performance) and Verbal-Musical-Visual (includes songs for staging/performance and song dubbing). While the Dramatic branch of Singing Text translation is slightly complicated in its breakdown and components, the Non-Dramatic branch of Singing Text translation is much simpler. The Non-Dramatic branch encompasses genres of popular song, folk song, art song, and religious vocal music (Cheng, 2018), and contains no further breakdown or sub-branches. Non-Dramatic Singing Text translation, and religious vocal music specifically, will be the focus of the remainder of this study. Additionally, unless specified otherwise, in the remainder of this study "song translation" will refer only to the branch of Singing Text translation.

## **2.2 Studies on Song Translation**

Song translation has attracted increasing interest among researchers in recent decades, resulting in a growing body of literature on this topic. Notable studies on song translation include Gorlée (1997), Low (2003), Golomb (2005), Gorlée (2005), Franzon (2008), Susam-Sarajeva (2008), Minors (2013), and Apter & Herman (2016). According to Cheng's (2018)

function-based classification of Vocal Text Translation, most of these studies address dramatic, singing texts. For example, Gorfée (1997, p.244) writes on opera translation, which at the time of her writing could be described as receiving only “scant translation-theoretical attention.” Gorfée (1997) contributes to filling in the void in this area of study with a broad discussion of opera and opera translation. Describing opera as a “hybrid art” (p.240) and a “synchronization of different media of artistic expression” (p.235), Gorfée (1997) discusses various views regarding the relationship between words and music in opera, focusing specifically on logocentric and musicocentric views. After a brief review of opera translation in terms of intersemiotic and interlingual translation, Gorfée (1997) then draws attention to the challenges and constraints of opera translation, including singability and vocal constraints, and prosodic patterns, which relate to rhythm, rhyme, and melodic phrasing (1997, pp.246-247). The article concludes with a case study of Richard Wagner’s *Das Rheingold*, in which Gorfée (1997) examines three English translations of the original German text, highlighting where the translations did well or poorly in connection with the word-music relationship.

Golomb (2005) also studies opera translation, yet with focus on the ways in which opera often synchronize words, music, and dramatic action in intricate ways to convey meaning. Golomb (2005) argues that opera translations need to recreate these moments of verbal-musical synchronization lest much of the genius and meaning of the opera be lost in TL performance. Through examining English translations of the Mozart/Da Ponte opera corpus, Golomb (2005) gives specific examples of how intentional ST verbal-musical relationships when lost in translation result in loss of important meaning in the TL rendering.

Finally, Apter & Herman, prolific writers and opera translators, combine their years of experience in song translation to bring together various topics related to opera translation in their 2016 publication, *Translating for singing: The theory, art and craft of translating*

*lyrics*. The work addresses topics such as singable translations, foreignization and domestication, and adaptation and re-translation, just to name a few.

While the studies described above all relate to opera translation, studies on other topics and genres of song translation have also been conducted. Franzon (2008, p.374) for example, noting at the time of writing that little work had been done in the area of song translation, and that which had been done focused on opera translation, expanded the scope of study in this area by including a range of song genre in his writing, including popular song, hymns, fictitious song, subtitled song, song for performance, and song from musicals. Franzon (2008) addresses two main issues. The first point of discussion examines the different forms song translation may take. Franzon (2008, p.376) proposes five forms or different options for song translation, these being 1) leaving the song untranslated, 2) translating lyrics only and including no music, 3) writing new TL lyrics to fit the original music, 4) translating lyrics and adapting/changing music, and 5) adapting translated lyrics to fit the original music. Secondly, Franzon (2008) discusses the concept of singability, defining it as “a musico-verbal fit of a text to music” (p.373). Franzon (2008) notes that in singable song translation, compromise between the components of music, lyrics, and performance is unavoidable. Therefore, he concludes that the assessment of a singable song translation should not be based strictly on “word-by-word comparison” with the ST, but on “contextual appropriateness”, which refers to the translated text fitting the original music and the situation in which it is performed, while remaining as close in meaning to the ST as is possible (Franzon, 2008, p.388).

Susam-Sarajeva (2008), also writing on song translation from a perspective broader than the opera-specific approach seen in earlier studies, describes reasons for the lack of attention given to the area of music and translation, and suggests a list of possible areas for

future research. Reasons given for the neglect of music and translation include methodological challenges, narrow views of translation studies, and the difficult demands of a multidisciplinary approach (Susam-Sarajeva, 2008, pp.188-190). Suggestions for areas of future research include the reception of translated music, the role of translation in shaping the history of a musical system, song translation and economics, and song translation and politics and ideology, to name a few (Susam-Sarajeva, 2008, pp.193-195).

Lastly, two notable collections of work on song translation that have also added to the literature on this topic are *Song & significance: Virtues and vices of vocal translation*, edited by Dinda L. Gorlée (2005), and *Music, text and translation*, edited by Helen Julia Minors (2013). The essays in Gorlée (2005) discuss song translation in theory and in practice with examples taken from Christian hymns, opera libretti, Nordic folk song, musicals, and popular music from a variety of languages. Also in this collection is Low's (2003) essay on the Pentathlon Principle, which will be described in further detail below. Minors (2013) includes a collection of works addressing the interrelationship of music and text in translation, and the process and role of translation in musical contexts. Part one of the book is divided into two sections, the first dealing exclusively with opera and translation, and the second dealing with a broader range of musical content, including Art Song (Ch 5) and dubbing (Ch 7). Part two of the book expands the scope of music and translation to include topics such as music translating visual images (Ch 9) and music mediating sculptor (Ch 11). The final chapters of part two address topics of transference and adaptation of sense, concluding with an article on translating musical metaphors (Ch 14) and the accessibility of music television (Ch 15).

### 2.3 The Pentathlon Principle

As noted, Peter Low's (2003) introductory essay to the Pentathlon Principle, *Singable Translations of Songs*, features in Gorlée (2005). Low (2003) differs from many articles on song and translation in that rather than study the translation of one particular genre of song, such as opera, Low (2003) proposes a practical framework for the process of singable song translation that can be applied to nearly any genre of vocal text. The Pentathlon Principle is based on the concept that songs have five different components that must be taken into consideration in the translation process. These five components are singability, sense, naturalness, rhythm, and rhyme (Low, 2003). The goal of song translation under the Pentathlon approach is to create the best song translation possible by optimally balancing the five Pentathlon criteria in the translation. While song translators should strive to develop each of the five criteria as much as possible, the challenges of song translation demand that translators also allow for give-and-take and needed compromise between criteria in the translation process, not requiring the perfect development of any one area. Low (2003) recommends first identifying the key qualities and characteristics of a given song, and then determining which of the Pentathlon criteria are most important in transferring those key qualities into the translated singable text. Based on such observations, translators should be in a better position to choose which criteria to emphasize in the song translation, and in which criteria to settle for a lower score.

Singability, the first Pentathlon criteria, should be treated as the priority in singable song translation (Low, 2003). Singability describes the "relative ease of vocalization" (Low, 2017, p.81) of a song and is "judged by the phonetic suitability of the TT for singing" (Low, 2017, p.79). This means that singability relates to both phonetics and the physical organs involved in singing. Phonetic issues that translators should give attention to in order to

produce a song translation that scores highly in singability include using open-ended syllables (syllables ending in vowels) where possible; avoiding consonant clusters, which can be difficult to articulate clearly and quickly; avoiding plosive consonants as appropriate, as plosive consonants break the smoothness of a line and can be difficult to articulate at the end of syllables; and using the appropriate choice of vowels to aid in the production of musical resonance (Low, 2017, pp.82-84). Issues of phonetics in singability closely affect the physical aspect of singing, relating to the mouth, throat, lungs, and vocal folds (Low, 2017, p.79) and affect the singer's breath, dynamics, and resonance (Low, 2017, p.81). The suitability of the vocal text to the physical organs also affects how singable a song is judged.

Sense relates to the semantic matters of a song. The accuracy of sense is measured in the lyric translation between source and target texts. A song translation that scores perfectly in the criteria of sense would need to fully convey the original song's meaning and intent, and do so without omission, change, or addition (Low, 2017, p.87). The less accurately the TT conveys the ST meaning, and the more verbal differences that appear between ST and TT, the lower a TT scores in the area of sense. Though the ideal of the Pentathlon approach is to produce a song translation that scores as highly as possible across the five criteria, Low (2017) warns against overly prioritizing the criteria of sense, as attempting for accuracy in sense greatly restricts the development of the other Pentathlon criteria, such as naturalness, and makes the achievement of a good song translation very difficult. Due to the challenges of song translation and the need to balance the other Pentathlon criteria, Low (2017) calls for the acceptance of imprecise transfer of sense.

Naturalness describes the need for translated song lyrics to sound linguistically natural to the target audience, or in other words, to use the normal register and word order of the TL and avoid "oddly stilted 'translationese'" (Low, 2003, p.95). One mark of a translated

text that scores highly in the area of naturalness is that it could be mistaken as a text originally created in the TL, rather than identified as a translation of a text first created in a different language. Furthermore, translations scoring highly in naturalness will also fit the original music so well that the text could be mistaken as existing before the music (Low, 2017, p.88). Natural language is especially important to song, because unlike a written text which can be read and reread, song flows uninterrupted from beginning to end and therefore, its meaning should be easy to grasp on first encounter. Finally, song translations that lack naturalness often pose problems for singers, who may find unnatural songs difficult to sing with sincerity, and the audience, who will have to exert extra mental effort to understand the meaning of the words they hear sung (Low, 2017, p.88). In short, an unnatural song may be deemed unfit for performance.

Rhythm relates to the musical aspect of a song, especially the rhythm or flow of a song's music. A TT that scores highly in rhythm will seamlessly fit the lyrics into the rhythm of the music (Low, 2017, p.95). A variety of rhythm-related issues must be taken into consideration when fitting a translated vocal text to a pre-existing piece of music. These considerations include down-beats, bar-lines, note-lengths, and the number of syllables per line. Though a TT syllable-count identical to the ST is the ideal, Low (2017) allows for the addition or omission of syllables where deemed necessary, suggesting that adding a syllable on a melisma or subtracting a syllable on a repeated note are the most acceptable options, as such changes do not alter melody (Low, 2017, p.101). However, down-beats are often more important to the rhythm of a song than is syllable count, which can be slightly modified where needed. To match a translated vocal text with the pre-existing music, the stressed words and syllables of the text must correspond with the down-beats of the music (Low, 2017, p.98).

Failing to match verbal stress with musical rhythm may result in awkward mistakes that reduce the quality of the song.

Rhyme, the final Pentathlon criteria, is treated flexibly within the Pentathlon Principle. Though rhyme may be viewed as less crucial than the other criteria to the success of a song translation, whatever approach a translator takes to rhyme must still be decided on at the beginning of a translation undertaking. Low (2017, p.103) reflects that many song translators have mistakenly prioritized rhyme song after song, and warns against following such an example. Rather, Low (2017) suggests first deciding whether rhyme is needed or even desirable in the song translation, and then applying rhyme into the song with a measure of flexible margin. Three areas in which translators can use margin are in the amount of rhyme, the rhyme scheme, and the quality of rhyme (Low, 2017, pp.204-205). For example, song translations do not necessarily need to retain all of the rhymes from the ST, and can instead include only the most prominent rhymes. Neither do song translations often need to follow the same rhyming scheme of the ST. Using a different rhyme scheme from the ST is a natural choice as it allows the translator greater freedom to develop the other Pentathlon criteria. Finally, “imperfect rhymes”, rhymes that do not meet the criteria of ending with the same phonemes and sharing similar stress, provide translators with another flexible option in development of rhyme (Low 2017, p.105). Low (2017, p.106) quotes examples of “imperfect rhymes” given by Ronnie Apter (1985, pp.309-310), such as “off-rhyme (line-time), weak rhyme (major-squalor), half-rhyme (kitty-knitted) and consonant rhyme (slit-slat).”

In conclusion, the Pentathlon Principle provides a framework for singable song translation that encourages conveying the overall effect and most important qualities of a song. The five Pentathlon criteria—singability, sense, naturalness, rhythm, and rhyme—should be balanced according to the specific qualities of a song, and the translator’s focus



should be on achieving a high aggregate score across the five criteria rather than retaining any one specific criterion perfectly. Within the Pentathlon framework, flexibility and compromise in the translation process should be used as needed to circumvent the many constraints of song translation. The assumption is that by accepting small compromises rather than pursuing perfection, translators have a better chance at producing a song translation of overall satisfactory quality.

#### **2.4 Pentathlon Principle Based Studies**

Studies based on the Pentathlon Principle have begun to emerge in recent years (see Stephenson, 2014; Fierrez, 2020; Kusuma & Yuliasri, 2020; Mohammadi, 2021). With slight differences in methodology and content, these studies have largely analyzed song translations against the Pentathlon criteria to identify the most prioritized criteria in each of the translation processes. For example, Fierrez (2020) studied Spanish translations of ten English original songs ranging in genre from pop, musicals, Eurovision, and Disney film. As each of the ten selected song translations had previously been performed, the song translations were considered singable and the criteria of singability, being regarded as the goal of song translation rather than a criterion, was excluded from the study. Data was analyzed between lyrical ST and TT to compare whether sense was maintained or lost; whether naturalness was preserved or lost; whether rhyme was the same, similar, or different in relation to the rhyming scheme of the ST; and whether rhythm was preserved or displayed rhythmic problems. Findings revealed that rhythm was the best preserved criteria, followed by naturalness, sense, and rhyme. Lastly, Fierrez (2020) also classified the ten song translations as translations, adaptations, or replacement texts, a categorization system based on level of semantic accuracy proposed in Low (2013). Fierrez (2020) revealed that only 20% of the song translations were semantically accurate enough to be classified as true translations, while the

remainder classified as replacement texts (30%) and adaptations (50%). Overall, the findings from this study emphasize the lesser importance of the criteria of sense in the ten song translations analyzed in the research.

Kusuma & Yuliasri (2020) similarly used the Pentathlon Principle to assess the translation quality of fifteen Javanese translations of English original songs. However, this study differs from Fierrez (2020) in that Kusuma & Yuliasri's (2020) research methodology included a panel of twenty Javanese-English bilingual participants. The researchers took measures to ensure that all twenty participants were familiar with the fifteen English original songs. Participants then used a questionnaire to rate the quality of singability (singable or less singable), sense (accurate sense or less accurate sense), and naturalness (natural or less natural). Findings from this portion of the study revealed that naturalness (78.02%) and singability (68.09%) were better preserved than sense (53.70%). Rhythm and rhyme were analyzed separately, studying how rhythm was preserved through syllable count and identifying different uses of rhyme.

In a third study, Mohammadi (2021) presents yet another unique and insightful application of the Pentathlon framework. Mohammadi (2021) takes a comparative approach to determine how dubbed and subtitled Turkish translations of English musical films differ in Pentathlon criteria prioritization. Data sources for dubbed musicals included *Aristocrats* (1970) and *Frozen 2* (2019), while subtitled musicals included *Grease* (1978) and *A Star is Born* (2018). Findings demonstrated that dubbed song translations, being musically bound, prioritize singability. Subtitled song translations, free of musical constraints yet needing to communicate quickly and clearly, prioritize naturalness and sense.

Lastly, working also from the Pentathlon framework, Stephenson (2014) offers a uniquely qualitative study of the translation of Spanish literature songs and Spanish/South

American popular music into English. The study gives examples of how specific songs meet the Pentathlon criteria requirements and concludes with an in-depth case study of the song *Granada*, composed by Agustin Lara in 1932 and translated by Dorothy Dodd in 1951. Stephenson (2014) analyzes the data according to Low's (2005) descriptions of the five criteria—for example, judging singability by the use of open vowels, few consonant clusters, and verbal-musical stress correspondence—to assess the quality of the Pentathlon criteria. The findings show that rhythm was the best preserved criteria while sense was least preserved.

Two significant trends are revealed in this brief review of Pentathlon Principle based studies. First, these studies applying the Pentathlon Principle have focused on analyzing the quality/priority of the five criteria within song translations. Second, these studies demonstrate that the criterion of sense is generally less prioritized than the other Pentathlon criteria in the analyzed data. This second observation regarding the lesser priority of sense in song translation should come as no surprise. After all, Low himself has emphasized the need to handle sense flexibly and without the constraint of perfect semantic accuracy: “Lexical fidelity is often undesirable...Sense may be acceptably transferred through choices which are imprecise” (Low, 2017, p.87).

Similar views on semantic accuracy in song translation are echoed by many other voices in this field of academic study. As noted earlier, Golomb (2005) shares Low's (2017) perspective, describing Music Linked Translation as “not a predominantly semantically-oriented preservation” (p.121) in which preservation of music takes precedence to preservation of verbal text. Apter & Herman (2016) also support flexible treatment of lyrics in song translation, suggesting that due to the constraints of song translation, “translators should be free to alter the form of the source lyrics” (p.216). Franzon (2008) describes song translation as an inevitable “compromise between fidelity to the music, lyrics, and

performance” (p.377) and suggests that while song translations should try to convey the sense of the ST as much as possible, final assessment of a song translation should not be based purely on semantic accuracy. Cheng (2018) concludes that singable translations of songs differ essentially from semantically-oriented translational work, and therefore, should be evaluated differently. Finally, Gorfée (1997) acknowledges that “it is generally agreed that the words should subserve the music” (p.236). Based on the above descriptions regarding the place of semantic accuracy in song translation, it should be clear that perfect semantic transfer from ST to TT is not necessarily considered a requirement or priority in the translation of singable songs.

## **2.5 Identifying Translation Techniques**

As seen above, the lesser priority of semantic accuracy in song translation has been argued for by scholars of music and translation and has also been supported by the data of various Pentathlon-based studies. It is therefore not the aim of this study to further address this aspect of lyrical sense in song translation. Rather, the purpose of this study is to take a new research approach to understanding the relationship between lyrical semantics and song translation. Rather than examine how accurately sense is transferred or how highly sense is prioritized in song translation, topics which have already received attention, this study will take as a starting point what these previous studies have shown—namely, that perfect transfer of sense is not a necessary priority in song translation—and instead, will focus on descriptively examining how sense is flexibly treated in the translation process. The focus will be on identifying the use of translation techniques that do not perfectly preserve semantics in the lyrical transfer between ST and TT. These techniques will not be viewed as poor translational judgment, but as intentional tools used by skilled translators who learned to navigate the constraints of musical translation.

As Low (2017) specifically proposes a list of translation techniques that allow for a more flexible treatment of sense in song translation, these techniques will first be identified in this study. However, other taxonomies of translation techniques exist (Vinay & Darbelnet, 1995; Baker, 1992; Newmark 1988), and it is probable that techniques from these taxonomies will also appear in the data of this research. Therefore, in addition to identifying Low's (2017) techniques, this study will also seek to identify in the study data the use of translation techniques from these other secondary taxonomies. Finally, a descriptive approach will be adopted to identify any remaining novel techniques present in the data. In final analysis, the first objective of this study is to identify and compare translation techniques from existing taxonomies that prevail in the treatment of sense in En-Ch and Ch-En hymn lyric translation. To what extent any descriptively identified novel techniques supplement techniques from the existing taxonomies will also be explored as the second study objective. It is to these translation technique taxonomies that the discussion now turns.

### **2.5.1 Low's (2017) Taxonomy**

Low (2017) proposes a list of techniques specifically with the constraints of song translation in mind. These techniques do not perfectly transfer the sense of the ST lyrics into the TT. However, within the context of song translation, in which flexible treatment of semantics is generally accepted, these techniques are offered as useful tools to expand translators' lyrical options as they work within the constraints of music and balance the remaining Pentathlon criteria. The techniques are as follows.

**Table 2.1: Low's (2017) translation technique taxonomy**

<b>Technique</b>	<b>Description</b>
Modulation	Replacing a ST phrase with a TT phrase that changes the point of view or perspective
Compensation in place	Including a word or phrase in a different line in the TT than its original ST position
Generalization	Replacing a word with a superordinate term
Particularization	Replacing a word with a subordinate term
Near-synonym	Replacing a word with a near synonym
Substitute metaphor	Using a different TT metaphor that achieves the same ST function
Dilution	Reducing number or complexity
Condensation	Rewording a phrase into a more concise form
Changing the kind of utterance	Changing between statements, exclamations, questions, or imperatives
Adjacent item in the same category	Replacing a ST item with a categorically similar item in the TT

While Low's (2017) taxonomy is unique in that it is proposed specifically for song translation, as mentioned above, Low's (2017) taxonomy is certainly not the only list of translation techniques that exists. Other taxonomies have been proposed by Vinay & Darbelnet (1995), Baker, (1992), and Newmark (1988). While these three taxonomies are created for written translation rather than song translation, they do overlap with Low (2017) on several points. Of greater value to this study, they also list techniques not included in Low (2017) that may still be identifiable in song translation.

### 2.5.2 Vinay & Darbelnet's (1995) Taxonomy

The translation techniques identified by Vinay & Darbelnet (1995) are based on analysis of French and English texts, and include three direct translation techniques and four oblique (or indirect) translation techniques (Munday, 2008). The techniques are listed below, with direct techniques occupying the first three rows, and oblique the remaining four.

**Table 2.2: Vinay & Darbelnet's (1995, quoted in Munday, 2008) translation technique taxonomy**

<b>Technique</b>	<b>Description</b>
Borrowing	SL word transferred directly into the TL
Calque	SL expression or structure is transferred in a literal translation
Literal translation	Word-for-word translation
Transposition	A change of one part of speech for another
Modulation	A change in the semantics and point of view of the SL (includes abstract/concrete, cause/effect, part/whole, part/another part, reversal of terms, negation of opposite, active/passive, space/time, rethinking of intervals and limits, change of symbols)
Equivalence	Describing the same situation by different stylistic or structural means, particularly useful in translation idioms and proverbs
Adaptation	A change in cultural reference to adapt a source culture situation to one familiar in the target culture

### 2.5.3 Baker's (1992) Taxonomy

The next taxonomy is from Baker (1992), who lists translation strategies that are used when translators face the challenge of non-equivalence between SL and TL. Baker (1992) acknowledges the inexhaustive nature of her taxonomy, which includes the following eight strategies, and encourages the continued study of professional translators' works to identify other commonly used techniques.

**Table 2.3: Baker's (1992) translation strategy taxonomy**

<b>Strategy</b>	<b>Description</b>
Translation by a more general word	Replacing a ST word with a superordinate word in the TT
Translation by a more neutral/less expressive word	Replacing a ST word with a more neutral/less expressive word in the TT
Translation by cultural substitution	Replacing a culture-specific expression in the ST with an item in the TT that differs in meaning but creates a similar impact
Translation using a loan word or loan word plus explanation	Using a SL loan word in the TT, or using a SL loan word followed by an explanation in the TT
Translation by paraphrase using a related word	Expressing a ST word in the TT with a different lexical form
Translation by paraphrase using unrelated words	Expressing a ST word not lexicalized in the TL by modifying a superordinate or describing the meaning of the ST word
Translation by omission	Omitting non-vital ST words
Translation by illustration	Identifying a ST word that lacks a TL equivalent with an illustration

#### **2.5.4 Newmark's (1988) Taxonomy**

A fourth taxonomy is proposed in Newmark (1988). Newmark's (1988) taxonomy includes the following fourteen translation procedures, making it the most detailed of the taxonomies so far described. It should be noted that literal translation, as well as specialized procedures for metaphor and metalanguage, are excluded from the list. Additionally, while Newmark (1988, p.88) gives mention to the procedure of modulation proposed by Vinay & Darbelnet (1995), he declines to formally include it in his taxonomy, viewing modulation as too general a concept to be of use.



**Table 2.4: Newmark's (1988) translation procedure taxonomy**

<b>Procedure</b>	<b>Description</b>
Transference	Transferring a SL word to a TL text, includes transliteration
Naturalization	Adapting a SL word to the pronunciation and morphology of the TL
Cultural equivalent	Replacing a SL cultural word with a TL cultural word that serves as an approximate equivalent
Functional equivalent	Generalizing a culture-specific SL word, sometimes adding to it a descriptive specific term
Descriptive equivalent	Describing a SL word in the TL
Synonymy	Replacing a SL word for a TL near equivalent, where no precise equivalent exists
Through-translation	Literal translation of common collocations, also known as calque
Shifts/Transpositions	A change in grammar from SL to TL
Recognized translation	The official or accepted translation of an institutional term
Translation label	A provisional translation of a new institutional term, which can be later withdrawn
Compensation	Replacing meaning, sound-effect, metaphor, or pragmatic effect in a different part of a sentence or a different sentence in the TT
Componential analysis	Splitting up a lexical unit into its sense components
Reduction and expansion	Omitting or adding items from/into the TT
Paraphrase	Amplification or explanation of the meaning of a text

### **2.5.5 Cintas & Remael's (2008) Taxonomy**

One final taxonomy will contribute to this discussion. While Vinay & Darbelnet (1995), Baker (1992), and Newmark (1988) propose taxonomies for general written translation, Cintas & Remael (2008) have organized a taxonomy of translation techniques for subtitling. Cintas & Remael's (2008) taxonomy includes seventeen translation procedures,

however, these procedures all fall under the two categories of condensation/reformulation and omission. This should be understandable, as a major challenge in subtitling is working within the spatial constraints of line and character limits. Thus, it is no surprise that techniques for subtitling translation relate to condensing and omitting content. The technique of omission is easily understood, and includes omission at both the word and clause/sentence level (Cintas & Remael, 2008). The category of condensation/reformulation includes a number of separate techniques, and like omission, can also be divided into word level and clause/sentence level. The techniques included under condensation/reformulation are shown below with examples.

**Table 2.5: Condensation & reformulation at word level  
(Cintas & Remael, 2008, pp.151-154)**

<b>Technique</b>	<b>Example</b>
Simplifying verbal periphrases	I should really be going actually → I have to leave
Generalizing enumerations	Your own mother and father → Your parents
Using a shorter near-synonym or equivalent expression	Lots of money → Rich
Using simple rather than compound tenses	I have stopped smoking → I stopped smoking
Changing word class	I have started working → I found a job
Resorting to short forms and contractions	Would you like to share it with me → Let's share it

**Table 2.6: Condensation & reformulation at clause/sentence level  
(Cintas & Rymael, 2008, pp.154-161)**

Technique	Example
Changing negations or questions into affirmative sentences or assertions, indirect questions into direct questions, etc	We did not live in a palace → The place was small
Simplifying indicators of modality	You wouldn't have time for a cup of tea? → A cup of tea?
Turning direct speech into indirect speech	I often tell myself, "Good thing she went" → Sometimes I'm glad she went
Changing the subject of a sentence or phrase	Can you give me advice? → May I ask you something?
Manipulating theme and rheme	The laundry, the ironing, your grandmother did all that → Your grandmother did all the chores
Turning long and/or compound sentences into simple sentences	I have missed the train today and so I must stay here another night, but the hostel where I slept last night is closed... → I missed the train and must stay another night. But yesterday's hotel is closed.
Converting active sentences into passive or vice versa	We knew that was where our heroes were kept → We knew that our heroes were there
Using pronouns and other deictics to replace nouns or noun phrases	I am a hairdresser. The only thing I know is how to do hair. → I'm a hairdresser. It's all I know.
Merging two or more phrases/sentences into one	Where did you find this woman? She's a genius. → Where did you find this genius?

### 2.5.6 Summary

This review of taxonomies reveals the attention translation techniques have received in the field of translation studies as well as the numerous techniques that may be identified in translation work. It is also seen that translation techniques are a point of interest in various subfields of translation, including written translation, song and translation, and AVT. The

taxonomies proposed for each of these different subfields contain differences—for example, the techniques in Cintas & Remael’s (2008) taxonomy all fall under the categories of condensation/reformulation and omission, reflecting the spatial limits of subtitling, while Low’s (2017) taxonomy is the only one that contains the component of rhythm, reflecting the musical nature of song translation. Yet despite the differences, these taxonomies also overlap at many points. Both Low (2017) and Vinay & Darbelnet (1958) include modulation, Low (2017) and Baker (1992) include generalization, Low (2017) and Newmark (1988) include synonymy, and Low (2017) and Cintas & Remael (2008) share condensation.

## **2.6 Conclusion**

To reiterate and conclude this section, the literature on song translation has addressed the need for lyrical sense to be handled with flexibility rather than under the demand of perfect semantic accuracy, and various studies have supported this conclusion by demonstrating the lesser priority given to preserving sense in comparison to other Pentathlon criteria. Yet the question of how sense is intentionally handled in the process of song translation is a topic that has not received sufficient attention. While previous research has studied the handling of sense through an accurate/inaccurate approach, song translation may also be studied through a more descriptive approach, viewing song translation as an intentional and artful transfer of sense from ST to TT that draws on the use of flexible translation techniques and thoughtfully takes place within the constraints of music and rhythm. This intentional and artful perspective of the handling of sense in song translation is the perspective of the current study. From this view of song translation, this study will examine song translators’ use of translation techniques in their work. En-Ch and Ch-En hymn translations will supply the data for this study and will be examined to identify the use of translation techniques. Special attention will be given to Low’s (2017) techniques, as these

are proposed specifically for song translation. However, techniques not included in Low (2017) will also be identified. The research will attempt to address the questions, what translation techniques from existing taxonomies prevail in the treatment of sense in En-Ch and Ch-En hymn lyric translation, and supplementarily, what additional novel translation techniques prevail in the treatment of sense in these hymns? In sum, this study attempts to bring new perspective to the topic of song translation and shed light on the techniques that have proven most useful to hymn translators.

Universiti Malaya

## CHAPTER 3: METHODOLOGY

### 3.1 Data Source

*The New Hymnal: English-Chinese bilingual edition* (1999) provided the data source for this study. Hymns have been recognized as a legitimate source of song lyric translation in Low (2003, 2017), Franzon (2008), and Cheng (2018), who considers Christian hymns one of the most notable genres of singable song translation, and by extension, the congregations of Christian churches one target category of song translation users (p.366). However, compared to other genres of song, such as opera, which dominate the seminal discussions of song translation in Gorlée (1997), Golomb (2005), Apter & Herman (2016), and received attention in Low (2003), hymn translation has received relatively less attention in the field of song translation research. Conversely, research on song translation among students at the tertiary level has tended to focus on pop music (Fierrez, 2020; Kusuma & Yuliasri, 2020; Stephenson, 2014), and musicals (Fierrez 2020; Mohammadi, 2021; Smola, 2011). Thus, to contribute to the broadening of research on various genre of song translation, the current study takes hymns as the focus for research.

*The New Hymnal: English-Chinese bilingual edition* (1999) provides the data source for this study as it has been called “the most influential publication” among Chinese hymnals (Ng, 2017, p.283). However, *The New Hymnal: English-Chinese bilingual edition* (1999) is certainly not the earliest compilation of translated hymns used in China. The first translated hymnal is credited to Robert Morrison, a British missionary who translated English hymns into the Chinese language and published his work in 1818 as *Yang Xin Shen Shi* 养心神诗 (Sun, 2021). From Morrison onwards, Christian hymns in China began a process of development that included both the translation of western hymns into numerous local Chinese dialects as well as the beginning of locally composed Chinese language hymns. The

translation and composition of new hymns eventually resulted in the publication of many Chinese hymnals, such as *Sheng Shi Pu* 圣诗谱 in 1872, *Tuan Qi Sheng Ge Ji* 团契圣歌集 and *Min Zhong Sheng Ge Ji* 民众圣歌集 in 1931, and *Pu Tian Song Zan* 普天颂赞 in 1936 (Ng, 2017, pp.267-268). Despite the period of growth and development of Christian hymns in China in the 19<sup>th</sup> and early 20<sup>th</sup> centuries, hymnology in China suffered a great setback during the years of the Cultural Revolution, when nearly all hymnals were destroyed (Ng, 2017). It was only after the upheaval of the Cultural Revolution that work on hymns began again. In 1981, the China Christian Council and Three-Self Patriotic Movement undertook to produce a new hymnal for use in Chinese Christian churches. They began by establishing the Chinese Christian Hymnal Committee the following year to oversee the work of soliciting songs from around China and compiling the final work. In 1983, the Committee completed its work and produced *The New Hymnal*, which sold nine million copies within its first five years of publication (Hsieh, 2021, p.741). The English-Chinese bilingual edition of *The New Hymnal* was published in 1999 after five years of translation work overseen by Dr. Heyward W. H. Wong (Ng, 2017, p.261). The bilingual edition contains 400 hymns, of which 292 are translations of western hymns, yet the hymnal still draws heavily on original Chinese songs (Hsieh, 2021, p741). Due to the significant contributions of Chinese composers, *The New Hymnal: English-Chinese bilingual edition* (1999) has been called “the best illustration of indigenous hymns amongst publications by Chinese Christian churches” (Ng, 2017, pp.261-262), and makes an appropriate data source for this study.

Due to the limitations of this study, twenty hymns were selected from *The New Hymnal: English-Chinese bilingual edition* (1999) as a sampling for research and analysis. Of the twenty hymns, ten are Chinese translations of English originals (En-Ch), and ten are English

translations of Chinese originals (Ch-En). The twenty hymns were selected based on the following criteria.

- 1) Selected hymns must be a 20<sup>th</sup> century composition. This requirement is based on the recognition of Chinese hymn-writing having reached a stage of development during this time period (Gong, 2016). To maintain equivalence in time periods for the purpose of comparison, the selected English hymns also met this requirement.
- 2) Selected hymns must have a known ST composer. This requirement assists in selecting 20<sup>th</sup> century compositions.
- 3) Selected hymns must have a known TT translator and translation year. This criterion is necessary for identifying and providing background information on TT translators.
- 4) Selected hymns and hymn translations must be in the original form (no alternate arrangements or revised versions). This requirement is to ensure consistency between ST and TT.
- 5) The ST of each of the twenty song pairs must not be a translation from another language. English STs must be English original compositions, and Chinese STs must be Chinese original compositions. This requirement is to ensure En/Ch TTs are translated from Ch/En STs, rather than an original ST in another language.

Based on the above criteria, the following ten En-Ch hymns were selected for this study. The one possible exception in meeting all criteria points is *God Make My Life a Little Light*, composed by Matilda Barbara Betham-Edwards. The exact date of composition for this song is unknown. However, as Edwards lived until 1919, it is possible she wrote the lyrics to this hymn during the early 20<sup>th</sup> century. As only nine En-Ch hymns clearly met all the criteria listed above, *God Make My Life a Little Light* was selected as the most suitable tenth selection.



Apart from the possibility that this hymn was composed earlier than the 20<sup>th</sup> century, the song fulfills each of the other requirements.

**Table 3.1: En-Ch hymn selections**

	<b>Title</b>	<b>Lyricist</b>	<b>Year</b>	<b>Translator</b>	<b>Trans. Year</b>	<b>No. of Stanzas</b>
1	<i>In Christ There is No East or West</i>	John Oxemham	1908	Yang Yin Liu	1933	4
2	<i>Joyful, Joyful, We Adore Thee</i>	Henry Van Dyke	1908	Liu Ting Fang	1934	4
3	<i>I Would be True</i>	Howard A. Walter	1906	Liu Ting Fang & Hong Lü Ming	1933 (v1) 1982 (v2-3)	3
4	<i>We Praise Thee, O God, Our Redeemer</i>	Julia C. Corey	1902	Yang Lü Fu	1982	3
5	<i>This is My Father's World</i>	Maltbie D. Babcock	1901	Wan Shan Mei Zhen	1934	3
6	<i>Praise God from Whom All Blessings Flow</i>	Daniel T. Niles	20 <sup>th</sup> century	Xie Xue Ru	1982	3
7	<i>God of Grace and God of Glory</i>	Harry Emerson Fosdick	1930	Xie Xue Ru	1982	4
8	<i>Brighten the Corner Where You Are</i>	Ian Duley Ogdon	1912	Liu Ting Fang & Yang Yin Liu	1933	3 plus refrain
9	<i>Jesus, the Calm that Fills My Breast</i>	Frank M. North	1905	Liu Ting Fang & Yang Yin Liu	1934	5
10	<i>God Make My Life a Little Light</i>	Matilda Barbara Betham-Edwards	19 <sup>th</sup> /20 <sup>th</sup> century	Liu Ting Fang & Yang Yin Liu	1934	5

Translators for En-Ch hymn selections include Yang Yin Liu 杨荫浏, Liu Ting Fang 刘廷芳, Hong Lü Ming 洪偈明, Yang Lü Fu 杨旅复, Wan Shan Mei Zhen 万山美贞, and Xie Xue Ru 写雪如.

Yang Yin Liu (1899—1984) was a Chinese musical historian and ethnomusicologist from Jiang Su province. As a child, he began learning English, piano, and music theory from an American missionary, L. S. Hammond, and in return, taught Hammond Chinese poetry and music. Yang served as editor and general secretary for the compilation of two Chinese hymnals, *Song zhu shi ji* 颂主诗集 and *Pu tian song zan* 普天颂赞, respectively, before acting as the committee advisor for the first edition of *The New Hymnal* produced in 1983 (王神萌, 2014, Ch. 13). Yang was also co-editor of a religious periodical, *Zi jing* 紫晶, started a column for discussions on music theory in another Christian periodical, *Zhen li yu sheng ming* 真理与生命, and lectured at the Central Conservatory of Music (王神萌, 2014, Ch.13). Yang contributed 47 hymn translations and two original hymn compositions to *The New Hymnal* (1999).

Liu Ting Fang (1892—1947) was a prominent Chinese lecturer, pastor, and editor of Christian materials from Zhe Jiang province. Liu graduated from St. John's University in Shanghai, then completed a Master's degree from Columbia University in New York, followed by two theological degrees from theological seminaries in the United States, before returning to China to lecture in universities in Beijing. Liu served as the chairman of the committee for compiling the Chinese hymnal, *Pu tian song zan* 普天颂赞, and personally revised over 190 hymn translations (王神萌, 2014, Ch.165). Liu often represented the Chinese church at international Christian gatherings. Later in life, Liu returned to the United

States to lecture at New Mexico University, where he remained until his death (王神萌, 2014, Ch.165). Liu contributed 73 hymn translations to *The New Hymnal* (1999).

Hong Lü Ming (1930—?) served as a member of the editing division for *The New Hymnal* (1983). Hong demonstrated musical talent from a young age and served the church through music and choir. After graduating from the education faculty of St. John's University in Shanghai, she worked with a church organization as secretary and editor, and later occupied the role of general secretary for a Shanghai-based girls ministry (王神萌, 2014, Ch.45). Hong contributed two hymn translations and one original hymn composition to *The New Hymnal* (1999).

Yang Lü Fu (1916—?) was a well-known supporter and proponent of Christian vocal music in China and served as a member of the editing division for *The New Hymnal* (1983). Yang graduated with a degree in music from *Su zhou jing hai nü xiao* 苏州境海女校, followed by a second degree from *Shang hai hu jiang da xue* 上海沪江大学, after which she traveled to the United States to further studies in the Westminster Choir College. Positions Yang later held include music teacher, church choir director, secretary for the National Christian Council of China, and member of the Chinese Christian Hymnal Committee (王神萌, 2014, Ch.110). Yang contributed five hymn translations to *The New Hymnal* (1999).

Wan Shan Mei Zhen (George D. Wilder, 1869—1946) was an American missionary to Beijing and Tianjin, China, from 1894—1943. Wilder served as a church pastor in Beijing and also taught at the Theological Seminary at the University of Peking (Beijing). Wilder was known for providing relief to Chinese and US refugees and soldiers during the Boxer Rebellion, and later served as the Secretary of North China Committee on Coordination of

Emergency Relief (Michigan historical collections, n.d.). Wilder completed the Chinese translation of *This is my Father's world* (1901), which is included in *The New Hymnal* (1999).

Xie Xue Ru (1926—?) was a writer and seminary lecturer from Beijing. Xie graduated with a degree in education from *Xia men da xue* 厦门大学, and then studied three years of theology in the department of religion at *Yan jing da xue* 燕京大学. Xie later taught in *Jin ling xie he shen xue yuan* 金陵协和神学院 and wrote articles on religion for the Chinese Encyclopedia. Xie assisted in editing and translating for *The New Hymnal* (1999), undertaking translations for newly composed songs or songs requiring new translations (王神萌, 2014, Ch.32). Xie contributed four hymn translations to *The New Hymnal* (1999).

Compared to En-Ch hymns, a greater number of Ch-En songs fulfilled the selection requirements. This number was further reduced by requiring the ten final selections to correspond to the number of stanzas of the En-Ch selections. In instances where multiple Ch-En songs matched the number of stanzas of a corresponding En-Ch song, the Ch-En hymn with corresponding meter, or most closely corresponding meter, was selected. The final ten Ch-En hymns are listed below.

**Table 3.2: Ch-En hymn selections**

	<b>Title</b>	<b>Lyricist</b>	<b>Year</b>	<b>Translator</b>	<b>Trans. Year</b>	<b>No. of Stanzas</b>
1	天恩歌	Zhao Zi Chen	1931	Frank W. Price	1953	4
2	圣灵歌	Zhao Zi Chen	1931	Frank W. Price	1953	3
3	我有主耶稣 歌	Zhao Zi Chen	1931	Frank W. Price	1953	4

	<b>Title</b>	<b>Lyricist</b>	<b>Year</b>	<b>Translator</b>	<b>Trans. Year</b>	<b>No. of Stanzas</b>
4	归主蒙恩歌	Lu Ge	1981	Ida Bennet Lusk	1994	3
5	耶稣升天歌	Zhang Xin Tian	1982	Ivy Balchin	1995	3
6	求主洁净我心歌	Chen Ke Wei	1981	Xian Ying Shen	1990	3
7	心泉歌	Jiang Yi Ting	1931	Frank W. Price	1953	4
8	三叠离歌	Yang Yin Liu	1933	Frank W. Price	1953	3 plus refrain
9	一齐增长歌	Wu Gui Sheng	1982	G. A. Wenh-In Ng	1994	5
10	生活美好歌	Sun Yan Li	1982	Ivy Balchin & W. H. Wong	1995	5

Translators for Ch-En selections include Frank W. Price, Ida Bennett Lusk, Ivy Balchin, Xian Ying Shen, G. A. Wenh-In Ng, and W. H. Wong.

Frank W. Price (1895—1974) was born in Jiaxing, China to missionary parents based near Shanghai. Price spent his childhood years in China before returning to the United States to complete his education, which culminated with a Ph.D. from Yale University. Price later returned to China with his family in 1923 as an ordained minister and taught in Nanjing Theological Seminary until being expelled from China in 1952 (Hymnary.org, n.d.). Price also worked to promote understanding of China in the United States during World War II, and maintained close connections with the Chinese Nationalist Government, even acting as a member of the Chinese delegation to the United Nations Conference in 1945. In addition to missionary and lecturer, Price was also known as a writer and author. Among his works

includes a compellation of translated Chinese Christian hymns (Hymnary.org, n.d.). Price contributed eight hymn translations to *The New Hymnal* (1999).

Ida Bennett Lusk (1927—?) served with her husband, Richard Lee Lusk, as missionaries to Hong Kong. The Lusks' 37 year career was based in Hong Kong from 1961, but included time spent in Macau, Taiwan, and the Philippines (Tennessee State Assembly, 2018). The Lusks returned to minister in the United States in 1998. Ida Bennett Lusk is credited with the translations of 11 Chinese hymns in *The New Hymnal* (1999).

Ivy Balchin (1914—?) was an English missionary who served with her husband, Frank Balchin, in China from 1937—1951, and then in Singapore from 1952—1979 (School of Oriental and African studies archives, n.d.). Balchin was known to teach proficiently in both English as well as the Hokkien and Hainanese dialects (Amazing Grace Presbyterian Church, 2020). Balchin is credited with translating 32 Chinese hymns that have been incorporated into *The New Hymnal* (1999).

Xian-ying Shen (1907—1992) contributed to the development of *The New Hymnal* (1999) by assisting with hymn translation. Ten hymn translations in the bilingual hymnal edition are credited to the work of Shen.

G. A. (Greer Anne) Wenh-In Ng (1936—) was born in Hong Kong during its period of British colonial rule. Ng attended Protestant and Catholic schools as a child, and completed Bachelors and Master's degrees in English from the University of Hong Kong. Ng later completed her doctoral studies at Columbia University in New York, and began a life of religious education that started in Trinity Theological College in Singapore and continued through the United Church of Canada and the Vancouver School of Theology (Johnson, 2021). Ng settled in Canada with her family and has over fifty published and co-published

written works (Johnson, 2021). Ng contributed 12 hymn translations to *The New Hymnal* (1999).

W. H. (Wing-hee Heyward) Wong (1917—2003) was a Chinese editor, publisher, and advisor to Christian societies whose influence extended through Hong Kong, Taiwan, Singapore, Malaysia, and the United States. Wong's first post was as General Secretary of the Chinese Christian Literature Council in Hong Kong. During his time in this office, Wong personally oversaw the re-editing of the Chinese hymnal, *Hymns of Universal Praise* (Fung, 2003). In 1988, Wong took a position in the United States to continue his work in editing Christian materials and vocal music. During his lifetime, Wong also held the offices of General Secretary of the Hong Kong Bible Society and Sacred Music Advisor of the Hong Kong Council of the Church of Christ in China. Wong served as Advisor of the editing committee for *The New Hymnal: English-Chinese Bilingual Edition* (Fung, 2003), and contributed 21 hymn translations to *The New Hymnal* (1999).

## **3.2 Techniques**

The translation techniques this research seeks to identify in the analysis of the selected hymn lyric translations may be categorized under the three headings of Low's (2017) taxonomy, secondary taxonomies, and descriptive analysis. However, before describing these categories, a definition of translation technique will first be given.

### **3.2.1 Translation Technique**

Molina & Albir (2002) describe translation techniques as highly functional and dynamic, stating that the use of translation techniques depends on conditions such as the genre of the text, and the type, mode, purpose, and method of translation. Molina & Albir (2002) define translation techniques as "procedures to analyse and classify how translation equivalence works" (p.509). They then list five characteristics of translation techniques.

- They affect the result of the translation
- They are classified by comparison with the original
- They affect micro-units of text
- They are by nature discursive and contextual
- They are functional

(Molina & Albir, 2002, p.509)

Catford (1965) also defines the concept of translation techniques, though he chooses to use the term translation shift. Catford (1965) defines a translation shift as a “departure from formal correspondence in the process of going from the SL to the TT” (as cited in Munday, 2008, p.60). For Catford (1965) formal correspondence is any category in the TL which occupies as closely as possible the same role in the TL as the corresponding SL category does in the SL (as cited in Munday, 2008, p.60). Thus, while Molina & Albir (2002) primarily view translation techniques as a means of translation analysis, Catford (1965) focuses on the resulting “departure from formal correspondence” that is produced by using translation shifts.

A third definition is provided by Delisle et al. (1999). Using the term “translation procedure”, they define the term as “a method applied by translators when they formulate an equivalence for the purpose of transferring elements of meaning from the source text to the target text” (Delisle et al., 1999, p.191). They also contrast translation procedures with translation strategies, describing the former as dealing with individual text segments, as opposed to the latter, which relates to the overarching approach to a text adopted by a translator (Delisle et al., 1999, p.191). Like Molina & Albir (2002) and Catford (1965),



Delisle et al. (1999) define the concept of translation techniques in terms of translation equivalence between ST and TT.

Other definitions and descriptions of translation techniques have been given, but often in less detail than the above. For example, Newmark (1988) offers the comparative description, “While translation methods relate to whole texts, translation procedures are used for sentences and the smaller units of language” (p.81). This description of translation procedures (techniques) as applying to smaller units of text is in harmony with the definitions proposed by Molina & Albir (2002) and Delisle et al. (1999). For the purposes of this study, the above definitions are sufficient to form a descriptive statement regarding translation techniques. Synthesizing the above for a combined definition of translation technique, in this study, translation technique will be defined as:

- A functional, contextual method (Molina & Albir, 2002)
- applied by translators to micro-units of text (Molina & Albir, 2002; Newmark, 1988; Delisle et al., 1999)
- to formulate an equivalence that departs from formal correspondence (Catford, 1965)
- in transferring elements of meaning between source and target texts (Catford, 1965; Delisle et al., 1999).
- Its use influences the final form of the target text and is identified through comparison with the source text (Molina & Albir, 2002).

### **3.2.2 Low’s (2017) Taxonomy**

Having defined translation technique, a description of the specific translation techniques proposed by Low (2017) for singable song translation will next be given. Low’s (2017) taxonomy includes the techniques of Modulation, Compensation in place, Generalization, Particularization, Near-synonym, Substitute metaphor, Dilution,

Condensation, Changing the kind of utterance, and Adjacent item in the same category (Low, 2017, pp.80, 87). These techniques are briefly described below. Unless specified otherwise, descriptions are derived from Low (2017, pp.80, 87).

**Table 3.3: Low's (2017) taxonomy**

<b>Technique</b>	<b>Description</b>
Modulation	Replacing a ST phrase with a TT phrase that results in a change of perspective
Compensation in place	Including an element in a different line in the TT than its original ST position
Generalization	Replacing a word with a superordinate term
Particularization	Replacing a word with a subordinate term
Near-synonym	Replacing a word with an adjacent, near-synonym term
Substitute metaphor	Using a different TT metaphor that achieves the same ST function
Dilution	Suppressing a ST item in the TT (Molina & Albir, 2002). Molina & Albir's (2002) definition is chosen for this study in the place of Low's (2017) less precise "reducing number or complexity" (p.80)
Condensation	Synthesizing a portion of the ST into a new TT form (Molina & Albir, 2002). This definition is chosen to supplement Low's "concision or compression" ( <i>P. Low, personal communication, 8 October 2022</i> )
Changing the kind of utterance	Changing between statements, exclamations, questions, or imperatives between ST and TT
Adjacent item in the same category	Replacing a ST item with a categorically similar item in the TT

It should be noted in regard to Modulation, that Low (2017) does not discuss the specific types of modulation proposed by Vinay & Darbelnet (1995). However, Vinay & Darbelnet's (1995) specific modulation types will still be employed in this study as tools for objectively identifying and classifying instances of Modulation in the study data. As proposed by Vinay & Darbelnet (1995), these modulation types are abstract for concrete, explicative modulation, the part for the whole, one part for another, reversal of terms, negation of the opposite, active to passive and vice versa, space for time, and exchange of intervals for limits (in space and time). The final type, change of symbol, will not be included under Modulation, as it corresponds with Substitute metaphor listed in Low's (2017) taxonomy.

Low (2017) recognizes that the techniques in his taxonomy fall short of transferring meaning perfectly from ST to TT. However, the nature of song translation, with its unique challenge of fitting words to unchanged musical rhythm, necessitates a flexible handling of sense and loose transfer of meaning when doing so results in the best balance between Pentathlon criteria. Translation techniques such as these allow the translator such a measure of flexibility.

### **3.2.3 Secondary Taxonomies**

While Low (2017) proposed a taxonomy specifically for song translation, several other taxonomies of translation techniques for written translation should also be considered. These taxonomies are referred to as secondary taxonomies for the purpose of this study. Though these taxonomies are intended for written translation, techniques from these taxonomies may possibly also be identified in song translation. The present study seeks to identify whether this is so. The taxonomies for written translation included in this study are

found in Vinay & Darbelnet (1995), Baker (1992), and Newmark (1988). These three taxonomies are presented below in one table for ease of comparison.

**Table 3.4: Secondary taxonomies**

Vinay & Darbelnet (1995)		Baker (1992)	Newmark (1988)	
Technique	Description	Description	Technique	Description
Borrowing	Transferring a ST word directly into the TT	Replacing a ST word with a more general word (superordinate) in the TT	Transference	Transferring a SL word into the TT
Calque	Transferring a ST expression or structure into the TT by word-for-word translation	Replacing a ST word with a more neutral/less expressive word in the TT	Naturalization	Adapting a SL word to the pronunciation and morphological norms of the TL
Literal translation	Direct translation of each ST word into the TT	Replacing a cultural term in the ST with a different cultural term that is better understood by the TT audience	Cultural equivalent	Replacing a SL cultural word with a TL cultural word
Transposition	Changing the grammatical category or function of a word without altering the sense	Direct use of a loan word from the ST, followed by an explanation of the term if needed	Functional equivalent	Generalizing a culture specific SL word by using a culture-free TL word, sometimes with an additional descriptive word
Modulation	Recrafting an expression through altered semantics and perspective	Paraphrasing a ST word using a related word in a different grammatical form in the TT	Descriptive equivalent	Describing the SL word in question
Equivalence	Using different structural or stylistic means to describe the same ST situation	Paraphrasing a ST word with unrelated words in the TT	Synonymy	Using a near TL equivalent when a precise equivalent may not exist
Adaptation	Replacing a cultural term familiar to the original audience with a different cultural term familiar to the target audience	Omitting ST content from the TT	Through-translation	Literal translation, also known as calque
		Illustrating ST material in the TT (with pictures or photos).	Shifts or transposition	Changing the grammatical category of a ST term in the TT
			Recognized translation	The official or generally accepted translation of an institutional term

Vinay & Darbelnet (1995)		Baker (1992)	Newmark (1988)	
Technique	Description	Description	Technique	Description
			Translation label	A provisional translation of new institutional terms
			Compensation	Moving items of semantic or stylistic effect that were lost in one sentence to another sentence
			Componential analysis	Splitting up a lexical unit into its sense components
			Paraphrase	Amplification or explanation of the meaning of a text segment

As seen in the lefthand column of the table, Vinay & Darbelnet (1995, pp.31-40) include seven techniques in their taxonomy. These seven techniques can be divided into the two categories of direct and oblique translation, with direct translation including the first three techniques and oblique translation including the remaining four.

In the central column of the table, Baker's (1992, pp.26-42) taxonomy with its eight techniques are listed.

The righthand column lists Newmark's (1988, p.81-90) taxonomy, which originally included fourteen techniques. However, as Newmark's (1988) technique of Reduction and Expansion is not adequately described, it has been excluded from the study. The remaining thirteen techniques are included in the table.

### 3.2.4 Taxonomy Overlap Elimination

Steps were taken to eliminate the overlap both between the three secondary taxonomies and between the secondary taxonomies and Low (2017) to produce a concise list of techniques suitable for this study. The elimination process was completed through the

following few steps. Firstly, techniques that fall outside the scope of this study were eliminated. These include Vinay & Darbelnet's (1995) literal translation and Baker's (1992) illustration. Next, the taxonomies of Vinay & Darbelnet (1995), Baker, (1992), and Newmark (1988) were each compared individually to Low (2017), and overlap was eliminated from the taxonomies for written translation, the technique in question remaining instead in Low (2017). This step resulted in removal of Vinay & Darbelnet's (1995) modulation for modulation in Low (2017); removal of Baker's (1992) translation by more general word for Low's (2017) generalization; removal of Baker's (1992) omission for Low's (2017) dilution; removal of Newmark's (1988) synonymy for Low's (2017) near-synonym; and removal of Newmark's (1998) compensation for Low's (2017) compensation in place. Finally, overlap was eliminated from the three secondary taxonomies for written translation. This resulted in removal of Baker's (1992) translation by loan word or loan word plus explanation and Newmark's (1988) transference for Vinay & Darbelnet's (1995) borrowing; removal of Baker's (1992) cultural substitution and Newmark's (1988) cultural equivalent for Vinay & Darbelnet's (1995) adaptation; removal of Newmark's (1988) through-translation for Vinay & Darbelnet's (1995) calque; removal of Newmark's (1988) shifts or transposition for Vinay & Darbelnet's (1995) transposition; and removal of Baker's (1992) translation by paraphrase using unrelated words for Newmark's (1988) descriptive equivalent. The result of the overlap elimination is the following chart of translation techniques for written translation. These remaining techniques will be identified in the data source of this study.

**Table 3.5: Secondary taxonomies without overlap**

<b>Vinay &amp; Darbelnet (1995)</b>	<b>Baker (1992)</b>	<b>Newmark (1988)</b>
Borrowing	More neutral/less expressive word	Naturalization
Calque	Paraphrase using a related word	Functional equivalent
Transposition		Descriptive equivalent
Equivalence		Recognized translation
Adaptation		Translation label
		Componential analysis
		Expansion
		Paraphrase

#### **3.2.4 Descriptive Analysis**

It may be expected that an analysis of the selected hymn translations of this study may reveal translation techniques not included in any of the above taxonomies. Therefore, this study also adopts a descriptive approach in seeking to identify any such novel techniques.

The role of Descriptive Translation Studies (DTS) within the larger field of Translation Studies was first proposed by James Holmes in his 1972 map of Translation Studies. In this map, Translation Studies divides into Pure and Applied branches, with the Pure branch further dividing into Theoretical and Descriptive branches (Rosa, 2010). In contrast to the prescriptive approach of study, DTS aims to describe and explain translational phenomena. DTS was further established through the work of Gideon Toury, who promoted DTS as descriptive-explanatory: describing how translations work and explaining why it is so, to finally formulate generalizations and translational norms (Rosa, 2010). While different types of DTS exist, a comparative study between a corpus of ST to TT translations has been considered the most common (Brownlie, 2009). Considering the comparative and descriptive

nature of the present study, DTS is an appropriate approach to use in identifying other translation techniques.

### **3.3 Analysis Process**

Twenty pairs of ST and TT hymns were selected from *The New Hymnal: En-Ch bilingual edition* (1999) according to steps outlined above. ST and TT lyrics of each hymn were typed line by line into an excel file, each hymn occupying a separate tab of the excel file. To the right of the ST and TT lyrics, Low's (2017) techniques were each typed into a separate column across the top of the sheet. The ST and TT texts were then compared line by line and stanza by stanza, and each occurrence of Low's (2017) techniques was recorded in the appropriate technique column. All other differences and shifts identified between ST and TT lines and stanzas were descriptively recorded in a notes column. Each of the twenty pairs of selected hymns was compared and analyzed two times to increase accuracy, and all translational shifts and dissimilarities between lines were recorded. These procedures clearly identified and categorized the use of Low's (2017) techniques in the twenty selected songs. Techniques from the secondary taxonomies were next identified through a second round of comparative lyric analysis and a study of the descriptive recording of dissimilarities between ST and TT lines. All occurrences of secondary techniques were classified and recorded separately between En-Ch and Ch-En translations. Finally, each of the shifts and dissimilarities identified by descriptive study of ST and TT were input into a separate list. These shifts and dissimilarities did not qualify as any of the techniques proposed in Low (2017) or in the secondary taxonomies. Within this new list, items of the same type and function were classified together into categories, which were titled descriptively to result in newly identified translation techniques. These were also classified and categorized separately between En-Ch and Ch-En translations. Lastly, the total occurrences of each technique,



including Low's (2017) techniques, secondary techniques, and descriptive techniques, were totaled separately between En-Ch and Ch-En translations, revealing the most prevalent translation techniques between both translation directions.

To increase reliability and objectivity, ST and TT comparison of the selected hymns of this study was conducted with reference to *Qian pian han yu zi dian* 千篇汉语字典 (2023) and *Qian pian han yu ci dian* 千篇汉语词典 (2023), two supplementary components of an online Chinese dictionary and language resource. The former component includes eighty thousand individual Chinese characters, including all of the Chinese characters included in the *Xin hua zi dian* 新华字典, one of China's authoritative modern dictionaries. The latter includes four hundred thousand Chinese words and phrases, and provides numerous detailed definitions for each entry. These Chinese language resources were chosen in this study for their comprehensive and in depth coverage of Chinese words and expressions, as well as for the ease of accessibility offered through the online format. The Merriam-Webster (2023) online dictionary provided the English language resource for this study and was referred to during the analysis process. The Merriam-Webster (2023) online dictionary was also chosen for its comprehensive and authoritative treatment of the English language.

## CHAPTER 4: RESULTS

The research objectives of this study are to 1) identify and compare translation techniques from existing taxonomies that prevail in the treatment of sense in En-Ch and Ch-En hymn lyric translations, and 2) descriptively identify any additional novel translation techniques that prevail in the treatment of sense in En-Ch and Ch-En hymn lyric translation. These objectives will be addressed by first separately examining the use of Low's (2017) techniques, followed by secondary techniques from selected existing taxonomies, and lastly, other novel techniques uncovered through descriptive analysis. In final analysis, all three categories of techniques will be considered together.

### 4.1 Low's (2017) Techniques

The analysis of the twenty selected hymns revealed the use of Low's (2017) translation techniques. The total occurrence of each technique is shown below. Techniques are arranged in order from most used to least used. Following the table, examples and further details related to individual techniques are given. Additionally, to aid in comprehension, Chinese STs in each of the given examples are followed by English literal translations (LT). Chinese TTs are followed by English back translations (BT).

**Table 4.1: Low's (2017) techniques in selected hymns**

En-Ch		Ch-En	
Technique	Occurrence	Technique	Occurrence
Dilution	37	Dilution	73
Modulation	31	Near-synonym	34
Near-synonym	29	Changing utterance	27
Compensation	28	Modulation	21

En-Ch		Ch-En	
Technique	Occurrence	Technique	Occurrence
Changing utterance	19	Compensation	18
Adjacent item	10	Condensation	14
Condensation	6	Adjacent item	8
Generalization	5	Generalization	5
Particularization	4	Particularization	2
Substitute metaphor	4	Substitute metaphor	0

#### 4.1.1 Dilution

37 instances of dilution were identified in En-Ch translations. These 37 instances include dilution of adjectives and possessive adjectives (6), pronouns and relative pronouns (5), nouns (4), adverbs (4), prepositional phrases (4), interjections (3), conjunctions (3), verbs (2), noun phrases (2), verb phrases (2), and determiner (1). Examples are shown below.

*Ex. 1 Dilution of adjective (En-Ch4)*

ST: Thy strong arm will guide us

TT: 有主臂膀护卫

BT: The Lord's arm protects

*Ex. 2 Dilution of pronoun (En-Ch2)*

ST: Joyful, joyful, we adore Thee

TT: 快乐, 快乐, 我们崇拜

BT: Joyful, joyful, we adore

Example 1 demonstrates dilution of a ST adjective. In this example, the ST adjective *strong* is diluted from the TT. The dilution of a pronoun is seen in example 2, in which the ST pronoun *Thee* is diluted from the corresponding TT.

Ch-En translations included 73 instances of dilution. These 73 instances include dilution of adjectives and possessive adjectives (17), adverbs (14), verbs (9), nouns and proper nouns (7), noun phrases (5), verb phrases (5), adverbial phrases (3), prepositional phrases (2), adjective phrases (1), and auxiliary (1). Additionally, Ch-En translations included dilution of half-lines (8) and a whole line (1).

*Ex. 3 Dilution of adjective (Ch-En5)*

ST: 同赴羔羊荣耀婚筵

LT: Together attend the Lamb's glorious wedding feast

TT: Partake in the feast of the Lamb

*Ex. 4 Dilution of adverb (Ch-En5)*

ST: 殷勤工作得主称道

LT: Industriously working, receiving the Lord's praise

TT: For their work receiving God's praise

*Ex. 5 Dilution of half-line (Ch-En10)*

ST: 事主爱人, 不辞辛劳

LT: Serving the Lord and loving people, not shirking the toil

TT: Loving all people, serving the Lord

Dilution of two ST adjectives, 荣耀 (glorious) and 婚 (wedding, describing wedding feast) are shown in example 3, resulting in a TT line with no adjectives. Example 4 contains dilution of the adverb *Industriously*, which describes the manner in which one works. Example 5 displays dilution of a half line of the ST. In example 5, only the first half of the line (事主爱人/serving the Lord and loving people) is translated in the TT, while the second half (不辞辛劳/not shirking the toil) is diluted.

Dilution proves the most used technique in both En-Ch (37) and Ch-En (73) translations, though it is used nearly twice as much in Ch-En (73) than in En-Ch (37). While many different parts of speech are diluted in the translation process, adjectives are diluted more than other parts of speech in the selected hymns. This is true for En-Ch (6) translations as well as Ch-En (17) translations.

#### 4.1.2 Modulation

Modulation was identified 31 times in En-Ch translations. Using Vinay & Darblenet's (1995) modulation categories, these 31 instances may be categorized as cause/effect (9), negation of opposite (8), part/whole (6), active/passive (3), reversal of terms (2), part/another part (1), space for time (1), and abstract/concrete (1). No instances of the exchange of intervals for limits (in space and time) category were identified.

*Ex. 6 Cause/effect (En-Ch10)*

ST: That giveth joy to all

TT: 使人快乐增加

BT: Causes peoples' joy to increase

*Ex. 7 Negation of opposite (En-Ch9)*

ST: Only with Thee I know such rest

TT: 除主以外, 无人能给

BT: Apart from the Lord, no one can give

*Ex. 8 Part/whole (En-Ch8)*

ST: Tho' into one heart alone may fall your song of cheer

TT: 纵使只有一人听见

BT: Even though only one person hears

Example 6 records an instance of cause/effect modulation. In this example, the ST provides the cause as giving joy to all, while the TT modulates into the resulting effect of peoples' joy increasing. Example 7 demonstrates negation of opposite modulation. The ST *Only with Thee* is modulated into the double negative form, *Apart from...no one*, which contains the same meaning as the ST phrase. In example 8, the ST refers to a person through the use of *one heart*. The corresponding TT, however, modulates the part (heart) into the whole entity (人/person).

Ch-En translations included 21 instances of modulation. These 21 instances include cause/effect (5), active/passive (5), abstract/concrete (5), negation of opposite (3), part/whole (1), reversal of terms (1), and rethinking of intervals and limits (1). No instances of part/another part and exchange of intervals for limits (in space for time) were identified in the selected hymns.

*Ex. 9 Cause/effect (Ch-En4)*

ST: 靠主加力量

LT: Depending on the Lord increases strength

TT: In Him I am strong

*Ex. 10 Active/passive (Ch-En4)*

ST: 罪孽缠我身

LT: Sin bounds me

TT: I was bound by sin

*Ex. 11 Concrete/abstract (Ch-En7)*

ST: 洁净我心

LT: Cleanse my heart

TT: Sets hearts aglow

Example 9 records the ST cause, *increases strength* modulated into the TT effect, *I am strong*. In example 10, the active ST statement, *sin bounds me*, is changed to the passive *I was bound by sin* in the TT. Example 11 is an instance of particular to general, concrete/abstract modulation. In this example, the concrete-particular *my heart* is modulated to the general-abstract *hearts*.

Modulation is the second most used technique in En-Ch (31) translations and the fourth most used technique in Ch-En (21) translations. While En-Ch (31) translations employ modulation ten more times than do Ch-En (21) translations, it may be noted that both

translation directions favor cause/effect modulation. Cause/effect is the most used category of modulation for En-Ch (9) translations, and one of the most used (along with active/passive and abstract/concrete) category for Ch-En (5) translations.

#### 4.1.3 Near-synonym

Near-synonyms were recorded 29 times in En-Ch translations.

*Ex. 12 Near-synonym (En-Ch3)*

ST: I would look up, and laugh

TT: 我要仰望, 欢乐

BT: I will look up, and be happy

*Ex. 13. Near-synonym (En-Ch8)*

ST: Brighten the corner where you are

TT: 光照你所在小地方

BT: Brighten the small place where you are

In example 12, *laugh* in the ST is changed to 欢乐 (be happy) in the TT. Though these two words differ semantically, they may be considered near-synonyms as they both relate to a sense of joy and gladness. In example 13, the ST *corner* is changed to 小地方 (small place) in the TT. While corners and small places are not identical types of spaces, they both describe small areas and may be considered close synonyms.



Ch-En translations included 34 near-synonyms.

*Ex. 14 Near-synonym (Ch-En1)*

ST: 看小鸟飞上又飞下呀

LT: See the little birds fly up and fly down

TT: Birds of the air fly here and yonder

*Ex. 15 Near-synonym (Ch-En8)*

ST: 临行倍觉旧情深

LT: On verge of leaving, feel even more how deep is old affection

TT: These last hours are yet more sweet

Example 14 includes the change of the ST 飞上又飞下 (fly up and fly down) to the TT *fly here and yonder*. These two phrases differ in terms of specific direction and location, yet convey the same meaning of flying freely about. In example 15, the ST word 深 (deep) is translated into *sweet* in the TT. These two words also differ in specific descriptive quality, but may be understood to convey a similar metaphorical expression.

Near-synonym is a commonly used technique in both directions of translation, ranking third in usage for En-Ch (29) translations and second for Ch-En (34) translations. While the difference between translation directions in total occurrences of near-synonyms is relatively small (a value of 5), Ch-En (34) translations are seen to use this technique slightly more than En-Ch translations (29).

#### 4.1.4 Compensation

Compensation was used 28 times in En-Ch translations. Compensation was used to rearrange the placement of both individual words and phrases with multiple words between ST and TT stanzas and lines.

##### *Ex. 16 Compensation (En-Ch2)*

ST: (L1) Ever singing, march we onward, Victors in the midst of strife,

(L2) Joyful music leads us sunward In the triumph song of life.

TT: (L1) 我们前进, 歌唱不停, 奋斗中间忠勇军;

(L2) 得胜生涯, 凯歌声里, 恳求高举万众心。

BT: (L1) We go forward, singing without end, in the struggle stalwart soldiers;

(L2) Victorious life, in the song of triumph, entreat to lift high the multitude's hearts.

##### *Ex. 17 Compensation (En-Ch4)*

ST: (L1) In grateful devotion our tribute we bring.

(L2) We lay it before Thee, we kneel and adore Thee,

(L3) We bless Thy holy name, glad praises we sing.

TT: (L1) 我众来到主面前, 献上礼物;

(L2) 虔诚供奉主前, 屈膝敬拜不止,

(L3) 来感谢主圣名, 欢唱赞美主。

BT: (L1) We come before the Lord, offering gifts;

(L2) In devotion offer it before the Lord, kneel and worship without end,

(L3) Come give thanks to the Lord's holy name, gladly sing and praise the Lord.

Example 16 displays the compensation of *Victors* from ST L1 to 得胜 (victorious) in TT L2. This change of placement in the text from one line in the ST to another in the TT is the characteristic of compensation. In example 17, two words, *grateful* and *devotion*, are arranged in the ST L1. Through the use of compensation, *grateful* is repositioned in the TT L3 感谢 (give thanks), while *devotion* is repositioned in the TT L2 虔诚 (devotion).

Compensation was identified 18 times in Ch-En translations. The following examples show compensation of stylistic effect and compensation resulting in forward placement.

*Ex. 18 Compensation (Ch-En2)*

ST: (L1) 但愿圣灵刀斧，刺透我心深处，

(L2) 教我服耶稣，抛去刀枪旗鼓，

LT: (L1) May the Holy Spirit's sword and axe, pierce through my heart's depths,

(L2) Teach me to submit to Jesus, throw away sword, spear, flag, and drum.

TT: (L1) May the Holy Spirit's sword Pierce my soul's inner shield;

(L2) Bid me give up all, Let me nothing still board.

*Ex. 19 Compensation (Ch-En2)*

ST: (L1) 但愿圣灵同在，好像太阳光彩，

(L2) 照透我心肝，教我深深崇拜；

LT: (L1) May the Holy Spirit's presence, like the sun's radiance,

(L2) Shine through my heart, teaching me deeply to worship

TT: (L1) May the Holy Spirit shine Like sunlight from above,

(L2) Drive doubt from my heart, Send His life into mine.

While compensation often moves a ST element of information to a different location in the TT, compensation also includes the repositioning of elements of stylistic effect. Example 18 is one such example of compensation related to stylistic effect. In this example, the ST L2 includes the phrase 刀枪旗鼓 (sword, spear, flag, and drum), which beyond conveying specific semantic meaning, also creates the effect of war imagery. This ST phrase is not transferred semantically into the TT. However, the stylistic effect of war imagery is recreated and repositioned in the TT L1 through a new phrase infused with war imagery, *soul's inner shield*. Though example 18 is the only instance of stylistic effect compensation among the 18 total uses of compensation in Ch-En translations, it is important to note its use as a special type of compensation. While the En-Ch examples of compensation listed above all resulted in a ST element shifting to a subsequent line in the TT, compensation may also result in a ST element moving to a preceding TT line. Example 19 demonstrates this direction of compensation movement. In this example, 照 (shine) from ST L2 is repositioned to the preceding line (L1) in the TT.

Compensation is among the top five most used techniques for both directions of translation, ranking fourth most used for En-Ch translations, and fifth for Ch-En translations. While this technique appears to rank quite closely between En-Ch and Ch-En translations (fourth and fifth, respectively), comparing the total number of occurrences between translation directions reveals a larger degree of difference. En-Ch translations use compensation 28 times, whereas Ch-En translations use compensation only 18 times.

#### 4.1.5 Changing the Kind of Utterance

Changing the kind of utterance was used a total of 19 times in En-Ch translations. This includes statement-imperative (9), imperative-statement (8), exclamation-statement (1), and question-statement (1).

*Ex. 20 Statement-imperative (En-Ch6)*

ST: Zion! Thy Savior comes to thee

TT: 锡安，欢迎救主来临

BT: Zion, welcome the Savior's coming

*Ex. 21 Imperative-statement (En-Ch8)*

ST: To the many duties ever near you now be true

TT: 眼前便有许多责任，你能尽力量

BT: Right now there are many duties, (to which) you can expend your effort

In example 20, the ST statement informing of the Savior's coming is changed to an imperative in the TT, commanding Zion to welcome the Savior. In example 21, the reverse process is seen. The ST imperative, instructing the hearer to be true to the many present duties, is changed into a statement in the TT.

Changing the kind of utterance is used 27 times in Ch-En translations. This includes statement-imperative (9), imperative-statement (9), statement-exclamation (3), statement-question (3), exclamation-statement (2), and question-imperative plus statement (1). As the En-Ch examples given above addressed statement-imperative and imperative-statement changes, the following examples will highlight other pairs of change.

*Ex. 22 Statement-exclamation (Ch-En6)*

ST: 耶稣赐我永生, 心中充满平安,

LT: Jesus grants me eternal life, heart is full of peace,

TT: Jesus gives me new birth, How peaceful and how gay!

*Ex. 23 Statement-question (Ch-En1)*

ST: 所罗门皇帝享荣华呀,

也不如飞鸟和百合花;

LT: Emperor Solomon enjoying glory

Is still no match for flying birds and lilies

TT: Could Solomon in all his glory

Match these brilliant birds and lovely flow'rs?

In example 22, the ST statement describing a heart full of peace is changed into exclamatory form in the TT, which is clearly marked with an exclamation point. In example 23, a ST statement comparing the glory of Emperor Solomon to that of birds and lilies is changed into question form in the TT, posing the question of how Solomon would compare when held up against lovely birds and flowers.

Changing the kind of utterance falls in the top five most used techniques for both En-Ch and Ch-En translations, ranking fifth and third, respectively. Comparing the use of this technique between translation directions, it is seen that Ch-En (27) translations not only use the technique more often than do En-Ch (19) translations, but also with more variety. For example, Ch-En translations include six different pairs of change (statement-imperative, imperative-statement, statement-exclamation, statement-question, exclamation-statement,

and questions-imperative plus statement), whereas En-Ch translations include only four pairs (statement-imperative, imperative-statement, exclamation-statement, question-statement).

#### 4.1.6 Adjacent Item in the Same Category

Adjacent item in the same category was used 10 times in En-Ch translations. Of these 10 instances, seven instances relate to using a TT title or name for God that is not the same title or name used in the ST. Titles and names of God identified in this technique include Father, Lord, God, Heavenly Father, Creator, Maker, Christ, and Jesus. As these all belong to the same conceptual category, namely, names and titles of God in the Christian tradition, changes between the specific term used in corresponding ST and TT lyrical lines were counted as instances of Adjacent item in the same category. The three remaining instances of this technique in En-Ch translations involved items found in nature and the arts.

##### *Ex. 24 Adjacent item in the same category (En-Ch5)*

ST: That though the wrong seems oft so strong, God is the ruler yet.

TT: 罪恶虽然好像得胜, 天父却仍掌管。

BT: Though evil seems to triumph, Heavenly Father still is in control.

##### *Ex. 25 Adjacent item in the same category (En-Ch5)*

ST: Of rocks and trees, of skies and seas

TT: 树木花草, 苍天碧海

BT: Trees, flowers, grass, sky and blue sea

Example 24 is an instance of a change between titles of God. In this example, the ST *God* is replaced with the TT 天父 (Heavenly Father), resulting in a change of connotation,

yet describing still the same being. In example 25, the category relates to items in nature, and the change is from the ST *rocks* to the TT 花草 (flowers, grass).

Adjacent item in the same category is used eight times in Ch-En translations. All eight uses of this technique relate to changes between titles and names of God.

*Ex. 26 Adjacent item in the same category (Ch-En10)*

ST: 天父世界多么美好!

LT: Heavenly Father's world is so wonderful!

TT: Wonderful is our Creator's world

*Ex. 27 Adjacent item in the same category (Ch-En5)*

ST: 耶稣升天冉冉离开

LT: Jesus ascended into heaven, slowly departing

TT: When Christ ascended into heaven

In example 26, the ST 天父 (Heavenly Father) is changed to *Creator* in the TT. In example 27, 耶稣 (Jesus) in the ST is changed to *Christ* in the TT.

Of the 18 total instances of this technique in both En-Ch and Ch-En translations, all but three instances relate to using adjacent titles or names of God. This title-specific usage of the Adjacent item in the same category technique is therefore the dominant application of this technique in the selected hymns.



#### 4.1.7 Condensation

Condensation is used six times in En-Ch translations, compressing ST lyrics into more concise forms in the TT.

*Ex. 28 Condensation (En-Ch1)*

ST: (L1) In Christ there is no East or West,

(L2) In Him no South or North

TT: (L1) 在主耶稣基督之中,

(L2) 不分南北西东

BT: (L1) In the Lord Jesus Christ,

(L2) No distinction between south, north, west, and east

*Ex. 29 Condensation (En-Ch8)*

ST: Do not wait until some deed of greatness you may do

TT: 不要等到能做大事, 才来发大光

BT: Do not wait until (you) can do something big, only then to give off big light

Condensation in example 28 is seen in the compression of repetition in the ST. The ST repeats the phrase *In Christ/In Him* in L1 and L2, and also repeats the word *no* in both lines. The TT synthesizes the repeated elements to yield a more concise, direct translation without repetition. In example 29, rather than applying to the structure and content of two full lyrical lines, condensation is applied more narrowly to one ST phrase, *deed of greatness*. This phrase, composed of four syllables, could easily be matched in the TT with another four syllable phrase. However, the phrase is instead compressed into a concise two syllable term,

reducing the line's syllable count, which is one of the common functions of this technique (P. Low, personal communication, 7 Oct 2022).

Condensation was used 14 times in Ch-En translations.

*Ex. 30 Condensation (Ch-En7)*

ST: 晨鸟歌唱, 宣扬主恩

LT: Morning birds sing, proclaiming the Lord's grace

TT: The birds they sing their Maker's praise

*Ex. 31 Condensation (Ch-En10)*

ST: 主爱长存, 公义永恒

LT: The Lord's love endures forever, righteousness to everlasting

TT: Love and justice will ever last

Example 30 contains a ST line with two verbs, 唱 (sing) and 宣扬 (proclaim). The ST describes the singing of birds as the birds' proclamation of the Lord's grace and kindness. The TT applies condensation by synthesizing the two ST verbs and the meaning of the line as a whole into the English idiom, *to sing (someone's) praises*, which the Merriam-Webster English dictionary defines as "to say good things about someone or something often in a very enthusiastic way" (Merriam-Webster, n.d.). In the idiom, *to sing someone's praises*, the verb *sing* implicitly carries the meaning of proclaim. *Praises* in the sense of the idiom, also captures the grace, kindness, or goodness of the Lord described in the ST. Thus, through skilled synthesizing of the ST into a concise TL idiom, the meaning of the ST is maintained,

yet in a form that compresses two verbs into one. Condensation is also seen in example 31, in which 爱 (love) and 公义 (righteousness) are both followed by expressions of lasting eternally in the ST. The TT applies condensation by compressing these two similar expressions into one, *will ever last*, resulting in more concise form in the TT.

Comparing the use of condensation between both directions of translations, it is seen that Ch-En (14) translations apply this technique more frequently than En-Ch (6) translations, containing more than two times the number of occurrences.

#### 4.1.8 Generalization

Generalization occurs five times in En-Ch translations. In each instance, a ST noun is translated as a superordinate noun in the TT.

*Ex. 32 Generalization (En-Ch5)*

ST: The morning light, the lily white

TT: 清晨明亮, 好花美丽

BT: Early morning bright, lovely flowers beautiful

*Ex. 33 Generalization (En-Ch6)*

ST: Strike your harps, resounding

TT: 弹琴奏乐回响

BT: Playing instruments make music resound

In example 32, the ST *lily*, a specific type of flower, is translated in the TT with its superordinate term, 花 (flower). In example 33, the ST *harps*, a specific type of musical instrument, is rendered in the TT with 琴, a word denoting musical instruments in general.

Ch-En translations also contain five occurrences of Generalization. Interestingly, this direction of translation also contains the lily → flower generalization seen in example 32.

*Ex. 34 Generalization (Ch-En1)*

ST: 飞鸟和百合花

LT: Flying birds and lilies

TT: Brilliant birds and lovely flow'rs

*Ex. 35 Generalization (Ch-En10)*

ST: 朝霞绘新图

LT: Morning clouds lit by sunrise paint new pictures

TT: Morning paints pictures

Example 34 contains another instance of Generalization from lilies to flowers, though this time in the Ch-En direction of translation. In example 35, a ST term that describes clouds lit up by the rising, morning sun is rendered in the TT as *morning*, a broader term encompassing the specific element of morning described by the ST.

Though Generalization is not a commonly used technique in either direction of translation, five occurrences of this technique in both En-Ch and Ch-En translations shows that Generalization may still be a useful translation tool in the right lyrical contexts. The

study data also suggests that this technique may be especially suited for terms related to nature and the natural world.

#### 4.1.9 Particularization

Particularization was identified four times in En-Ch translations. Particularization moves in the opposite direction of Generalization, resulting in a change from ST term to TT subordinate term.

*Ex. 36 Particularization (En-Ch2)*

ST: Thou our Father, Christ our Brother

TT: 上主是父, 基督是兄

BT: The Lord is father, Christ is elder brother

*Ex. 37 Particularization (En-Ch5)*

ST: Round me rings the music of the spheres

TT: 星辰作乐同声

BT: Stars make music in unison

In example 36, the ST term *brother* is translated in the TT as 兄, a subordinate term for the more specific, elder brother. In example 37, the ST *spheres*, referring to globular bodies such as planets and stars, takes the form of the subordinate, more semantically-restrictive, 星辰 (stars) in the TT.

Ch-En translations contain only two instances of Particularization. Similar to example 37, one instance of Ch-En Particularization also relates to celestial bodies.

*Ex. 38 Particularization (Ch-En7)*

ST: 天上三光, 主命惟遵

LT: Heaven's three lights, the Lord's commands only obey

TT: The stars of heav'n obey His ways

*Ex. 39 Particularization (Ch-En8)*

ST: 稳渡山高水深

LT: Steadily cross tall mountain and deep water

TT: Over hill and deep sea

In example 38, the ST contains 三光, a general phrase denoting the moon, sun, and stars. In the TT however, this term is particularized into the more specific, *stars*. In example 39, ST 水 (water) is translated in the TT as *sea*, a specific body of water.

As with Generalization, Particularization is one of the less commonly used techniques in Low's (2017) taxonomy. Nevertheless, the study data provides several examples on how this technique is used in song translation, examples that also suggest this technique may be particularly suited for terms related to nature and the natural world.

#### 4.1.10 Substitute Metaphor

En-Ch translations contain four instances of Substitute metaphor.

*Ex. 40 Substitute metaphor (En-Ch7)*

ST: Armoured with all Christlike graces

TT: 披戴基督, 遵主圣范

BT: Wearing Christ, following the Lord's holy example

*Ex. 41 Substitute metaphor (En-Ch8)*

ST: the bread of life may feed

TT: 也好施天粮

BT: Can also give heavenly food

Example 40 contains a ST metaphor in which possession of certain graces identified with the person of Christ is compared to the protection of armor. In the TT, however, the metaphor subtly changes to one in which Christ himself is cast as an article of clothing to be worn. In example 41, the ST contains the phrase, *bread of life*, a metaphor used in the Christian tradition for Jesus Christ. The corresponding TT substitutes this metaphor with another, 天粮 (heavenly food), which though alters the metaphorical picture, achieves the same function as the ST.

Ch-En translations included no instances of Substitute metaphor, resulting in this technique being the only one among Low's (2017) taxonomy that was identified in only one direction of translation.

#### **4.1.11 Summary**

Data reveals that the technique of Dilution prevails among En-Ch (37) and Ch-En (73) hymn translations. It is also seen that En-Ch and Ch-En translations share the same top five most commonly used techniques. The top five most used techniques between both directions of translation include Dilution (37-73), Modulation (31-21), Near-synonym (29-34), Compensation (28-18), and Changing the kind of utterance (19-27).

Though En-Ch and Ch-En translations share the same five most commonly used techniques, differences in the use of these techniques may also be seen. One clear difference is in the use of Dilution, the prevailing technique in both translation directions. Dilution is used in Ch-En (73) translations nearly twice as much as it is in the En-Ch (37) translations. Additionally, the order of prevailing techniques differs between translation directions. For En-Ch translations, the top five techniques order: Dilution (37), Modulation (31), Near-synonym (29), Compensation (28), and Changing the kind of utterance (19). For Ch-En translations, the top five techniques order: Dilution (73), Near-synonym (34), Changing the kind of utterance (27), Modulation (21), and Compensation (18).

#### **4.2 Secondary Taxonomies**

This study also sought to identify translation techniques proposed by Vinay & Darbelnet (1995), Baker (1992), and Newmark (1988). Of the 15 non-overlapping techniques derived from these three taxonomies, only six appeared in the data.



**Table 4.2: Secondary taxonomy techniques in selected hymns**

En-Ch		Ch-En	
Technique	Occurrence	Technique	Occurrence
Transposition	25	Transposition	10
More neutral/less expressive word	4	More neutral/less expressive word	8
Equivalence	1	Equivalence	2
Paraphrase using a related word	1	Adaptation	2
Paraphrase	1	---	---

#### 4.2.1 Transposition

Transposition was used 25 times in En-Ch translations.

*Ex. 42 Transposition (En-Ch1)*

ST: But one great fellowship of love

TT: 契合在主爱中

BT: Fellowshipping in the Lord's love

*Ex. 43 Transposition (En-Ch3)*

ST: I would be prayerful

TT: 我要祈祷

BT: I will pray

Example 42 is an instance of noun-verb transposition. The noun *fellowship* in the ST is rendered in verb form, 契合 (*fellowshipping*) in the TT. Example 43 is an instance of

adjective-verb transposition. The ST adjective *prayerful* is transferred into the verb form, 祈祷 (pray), in the TT.

Transposition was used 10 times in Ch-En translations.

*Ex. 44 Transposition (Ch-En4)*

ST: 今存谦卑心

LT: Today with a humble heart

TT: Humbling my heart

*Ex. 45 Transposition (Ch-En6)*

ST: 心中充满平安

LT: Heart full of peace

TT: How peaceful and how gay

Example 44 demonstrates adjective-verb transposition. The ST adjective, 谦卑 (humble) is transferred into the TT in verb form, *humbling*. Example 45 demonstrates noun-adjective transposition. The ST noun, 平安 (peace) is rendered in the TT as the adjective, *peaceful*.

#### 4.2.2 More Neutral/Less Expressive Word

More neutral/less expressive word was used four times in En-Ch translations.

*Ex. 46 More neutral/less expressive word (En-Ch6)*

ST: Strike your harps

TT: 弹琴奏乐

BT: Playing instruments make music

In example 46, the ST includes the imperative to strike one's harp. In context, it is clear the ST meaning, conveyed through the use of *strike*, is to play the harp with strength and energy. However, the TT employs the less expressive word, 弹 (play/ing), which lacks the connotation of strength and vigor implied in *strike*.

More neutral/less expressive word was used eight times in Ch-En translations.

*Ex. 47 More neutral/less expressive word (Ch-En5)*

ST: 飞来一朵光明云彩

LT: (There came) flying a bright cloud

TT: Behold, there came a cloud so bright

In example 47, the ST includes the descriptive term 飞来 (flying) to convey the quick and sudden arrival of a cloud. The TT, however, replaces the ST term for the more neutral, *came*, which lacks the same expressive qualities.

### 4.2.3 Equivalence

Equivalence was used one time in En-Ch translations.

*Ex. 48 Equivalence (En-Ch3)*

ST: Keep the path Christ trod

TT: 随主脚踪前行

BT: Following the Lord's footprints, going forward

Example 48 demonstrates how English and Chinese describe the same situation with different stylistic structures. The English ST uses the expression, *keep the path*, whereas the Chinese TT describes the situation with the expression, 随...脚踪 (following in one's footprints). Though employing different structures, both ST and TT clearly describe following in the way of the Lord.

Equivalence was used two times in Ch-En translations.

*Ex. 49 Equivalence (Ch-En4)*

ST: 在地如在天

LT: On earth as in heaven

TT: O what heav'nly bliss

The Chinese ST describes a state of joy and happiness as 在地如在天 (on earth as in heaven), while the English TT conveys this same sense with the related yet different expression, *what heav'nly bliss*.

#### 4.2.4 Paraphrase Using a Related Word

En-Ch translations included one instance of Paraphrase using a related word. This technique did not appear in Ch-En translations.

*Ex. 50 Paraphrase using a related word (En-Ch4)*

ST: our Redeemer

TT: 为我们完成了救赎

BT: Accomplished redemption for us

In example 50, the ST includes the word *Redeemer*. This term is not directly translated into the TT, but is expressed in a form that combines descriptive paraphrase with a different lexicalized form of the ST *Redeemer*. Specifically, *Redeemer* is paraphrased in the TT as 为我们完成了救赎 (one who accomplishes redemption for us). The ST *Redeemer* is lexicalized in the TT with the related word, 救赎 (redemption).

#### 4.2.5 Paraphrase

En-Ch translations also include one instance of Paraphrase, another secondary technique that did not appear in Ch-En translations.

*Ex. 51 Paraphrase (En-Ch1)*

ST: Their high communion find

TT: 到处相爱相亲

BT: Everywhere loving one another and being deeply attached to one another

In this example, the ST word *communion* is paraphrased in the TT according to Newmark's (1998, p.90) definition of paraphrase as an "amplification or explanation" of a ST text segment. Rather than directly translate the ST *communion*, defined as "intimate fellowship or rapport" (Merriam-Webster, n.d.) the TT offers an explanation of the term as a state in which people are knit together in mutual love and affection.

#### 4.2.6 Adaptation

The final secondary technique identified in the selected hymns in Adaptation. This technique was identified twice in Ch-En translations. No instances of Adaptation were identified in En-Ch translations.

*Ex. 52 Adaptation (Ch-En5)*

ST: 到时万千信众先贤

LT: Then will tens of thousands of believers and wise men of the past

TT: Ten thousand saints and believers

In this example, the ST includes 先贤 (late sage, wise men of the past), a term specific to Chinese language and culture. As the ST cultural referent does not exist in the English target audience's culture and language, the TT changed the ST term to the more familiar *saints*.

#### 4.2.7 Summary

In summary, Transposition is the prevailing technique from the list of secondary taxonomies in both En-Ch (25) and Ch-En (10) translations. Translations between En-Ch and Ch-En also share the technique of More neutral/less expressive word (4-8) as the second most used technique in this category. The remaining four techniques identified in this category only occur once or twice per translation direction.

While both translation directions share Transposition and More neutral/less expressive word as the first and second most used technique, En-Ch (25) translations use Transposition more than twice as much as do the Ch-En (10) translations. Conversely, Ch-En (8) translations use More neutral/less expressive word twice as much as do the En-Ch (4) translations.

### 4.3 Descriptive Analysis

A descriptive approach was used to identify novel translation techniques not included in the above taxonomies. Results of this analysis are shown below. As this study seeks to identify the prevailing translation techniques in the data, only the top five most commonly used descriptively identified novel techniques are shown. The top six techniques are given for Ch-En translations, as the techniques ranking fifth and sixth have the same number of occurrences. Definitions of each descriptively identified novel technique are listed below with examples and brief discussion.

**Table 4.3: Techniques by descriptive analysis in selected hymns**

En-Ch		Ch-En	
Technique	Occurrence	Technique	Occurrence
Partial transfer	19	Partial transfer	17
More descriptive term	13	Intra-line position change	6
Change to figure of speech	11	Change to figure of speech	5
Intra-line position change	9	Pronoun change	4
Pronoun change	5	Statement to address	3
---	---	Phrase to sentence	3

### 4.3.1 Partial Transfer

Partial Transfer: transferring only one to three words (half or less) of a line in the ST to the TT. New words are added in the TT to fill the space created by loss of items from the ST. Partial transfer was used 19 times in En-Ch translations. In the examples below, the items transferred from ST to TT are underlined.

*Ex. 53 Partial transfer (En-Ch6)*

ST: Come to meet thy Saviour

TT: 永远跟随救主

BT: Forever follow the Saviour

*Ex. 54 Partial transfer (En-Ch9)*

ST: Cross ocean's wave I'll bravely steer

TT: 汪洋大海, 稳渡无惊

BT: The vast and boundless ocean, steadily cross without alarm

In example 53, only one word from the ST, *Saviour*, is transferred into the TT, 救主. All other words between ST and TT differ. In example 54, two words, *cross* and *ocean*, are transferred from the ST into the TT. All other words, though creating related imagery, nevertheless differ semantically.



Partial transfer was used 17 times in Ch-En translations.

*Ex. 55 Partial transfer (Ch-En8)*

ST: 共仰慈悲神, 同一信, 同一信

LT: Together looking up to the merciful God, one faith, one faith

TT: One we'll always be: One in faith, one in hope

*Ex. 56 Partial transfer (Ch-En10)*

ST: 互助互爱, 天国佳兆

LT: Helping one another and loving one another, a beautiful sign of the Heavenly Kingdom

TT: To serve the Kingdom true love employ

In example 55, only two terms from the ST, 同一 (the same, one) and 信 (faith), are transferred into the TT. The remaining words markedly differ between ST and TT. In example 56, 爱 (love) and 国 (kingdom) are the only elements transferred from ST to TT.

#### **4.3.2 More Descriptive Term**

More descriptive term: replacing a word in the ST with a more descriptive word in the TT. This technique was the second most prevalent novel technique for En-Ch translations, occurring 13 times in En-Ch translations. This technique did not rank in the top five most prevalent novel techniques for Ch-En translations.

*Ex. 57 More descriptive term (En-Ch1)*

ST: All mankind

TT: 万族万民

BT: Ten thousand ethnicities and ten thousand peoples

*Ex. 58 More descriptive term (En-Ch2)*

ST: Stars and angels sing around Thee

TT: 群星天使, 团聚讴歌

BT: Stars and angels, gather and celebrate in song

In example 57, the ST *all mankind*, is replaced with the more descriptive TT expression, 万族万民 (ten thousand ethnicities and ten thousand peoples). In example 58, the ST *sing* is replaced with the more semantically explicit TT 讴歌, which denotes eulogizing or celebrating in song.

### 4.3.3 Change to Figure of Speech

Change to figure of speech: adding, eliminating, or changing a figure of speech. This technique was used 11 times in En-Ch translations.

*Ex. 59 Change to figure of speech (En-Ch2)*

ST: Flow'ry meadow, flashing sea

TT: 草场积翠波如镜

BT: Meadows store up green waves like glass

*Ex. 60 Change to figure of speech (En-Ch10)*

ST: Make my life a little light

TT: 使我生活如光

BT: Make my life like light

Example 59 is an instance of addition of simile. The ST describes two elements of nature without use of simile, these being meadows and the sea. The TT, however, mentions literal meadows, but turns the ST element of the sea into a TT simile, in which the green undulations of grassy meadows are likened to the waves of the sea. Example 60 demonstrates a change from metaphor to simile. The ST metaphor, *make my life a little light*, is changed to a simile in the TT, 使我生活如光 (make my life like light).

Change to figure of speech is used five times in Ch-En translations.

*Ex. 61 Change to figure of speech (Ch-En2)*

ST: 抛去刀枪旗鼓

LT: Cast away sword, spear, flag, and drum

TT: Bid me give up all

In example 61, the ST includes a metaphor in which a series of weapons and war-time instruments refer to the internal defenses of a personal heart. The TT eliminates the metaphor and replaces it with a plea to *give up all*.

#### 4.3.4 Intra-line Position Change

Intra-line position change: rearranging in the TT line the order of items (words, phrases) in a corresponding ST line. This technique is used 9 times in En-Ch translations.

*Ex. 62 Intra-line position change (En-Ch2)*

ST: Field and forest, vale and mountain

TT: 高山幽谷, 沃野森林

BT: Tall mountain, deep valley, fertile field, forest

*Ex. 63 Intra-line position change (En-Ch2)*

ST: Thou art giving and forgiving, Ever blessing, ever blest

TT: 永远祝福, 永受尊荣, 永远赦免永施恩

BT: Forever blessing, forever receiving honor, forever forgiving, forever conferring favor

In example 62, the order of elements in the ST line are rearranged in the corresponding TT line. The last ST element, *mountain*, is placed first in the TT, the ST *vale* is placed second in the TT, and the ST *Field and forest* are placed in the last two TT positions. In example 63, the last two ST elements, *blessing* and *blest*, are placed first in the TT, and the first two ST elements, *giving* and *forgiving*, are placed in the second half of the TT in reversed order.

Intra-line position change occurs six times in Ch-En translations.

*Ex. 64 Intra-line position change (Ch-En6)*

ST: 在世作光作盐

LT: Live as light, as salt

TT: To live as salt, as light

*Ex. 65 Intra-line position change (Ch-En10)*

ST: 事主爱人

LT: Serve the Lord, love people

TT: Loving all people, serving the Lord

In example 64, the ST order of 作光 (be light) 作盐 (be salt) is reversed in the TT. The same is seen in example 65, in which the ST order of 事主 (serve the Lord) 爱人 (love people) is also reversed in the TT.

#### 4.3.5 Pronoun Change

Pronoun change: using a different pronoun in the TT than is used in the ST. This technique is used five times in En-Ch translations.

*Ex. 66 Pronoun change (En-Ch6)*

ST: Thy Master comes to thee

TT: 我主已经来临

BT: My lord has come

*Ex. 67 Pronoun change (En-Ch7)*

ST: Set our feet on lofty places

TT: 领我攀登崇高境界

BT: Lead me to climb lofty realms

In example 66, the ST pronoun, *Thy*, is changed into the TT pronoun 我 (my). In example 67, the ST pronoun, *our*, is changed to the TT pronoun 我 (me).

Pronoun change occurs four times in Ch-En translations.

*Ex. 68 Pronoun change (Ch-En4)*

ST: 是我家，是你家

LT: Is my home, is your home

TT: Is your home, yours and ours

In example 68, the first ST pronoun 我 (my) is changed to the TT pronoun *your*. The second ST pronoun, 你 (your), remains in the TT, but is followed with the addition of *ours*.

#### **4.3.6 Statement to Address**

Statement to address: changing a statement in the ST to an address in the TT. This technique is used three times in Ch-En translations. Statement to address does not occur in En-Ch translations.

*Ex. 69 Statement to address (Ch-En1)*

ST: 天上的父亲大慈悲呀

LT: Heavenly Father is great in mercy

TT: Great are Thy mercies, Heav'nly Father

In example 69, the ST is in statement form, describing the Father in heaven as being great in mercies. In the TT, the statement is changed into an address, as the line directly addresses the Heav'nly Father as being great in mercy.

#### **4.3.7 Phrase to Sentence**

Phrase to sentence: changing a phrase in the ST to a sentence in the TT. This final novel technique was identified three times in Ch-En translations. This technique did not occur in En-Ch translations.

*Ex. 70 Phrase to sentence (Ch-En3)*

ST: 我心所相信，被杀的羔羊

LT: That which my heart believes, the slain lamb

TT: My heart looks in faith To the Lamb Divine

In this example, the ST phrase is turned into a TT sentence with a complete subject and predicate.

#### **4.3.8 Summary**

In summary, the findings on novel techniques identified in the study reveal that the technique of Partial transfer prevails in both En-Ch (19) and Ch-En (17) translations. Additionally, both directions of translation share four of the same most commonly used

descriptively identified techniques. These techniques include Partial transfer (19-17), Change to figure of speech (11-5), Intra-line position change (9-6), and Pronoun change (5-4).

A difference is seen in that while En-Ch translations employ More descriptive term (13), Ch-En translations use the techniques of Statement to address (3) and Phrase to sentence (3).

#### 4.4 Combined Results

Combining the existing taxonomies of Low (2017) and secondary taxonomies with the novel techniques identified through descriptive analysis, the use of translation techniques in En-Ch and Ch-En translations are shown below, in descending order of occurrence.

**Table 4.4: Combined results of translation techniques in selected hymns**

En-Ch		Ch-En	
Technique	Occurrence	Technique	Occurrence
Dilution	37	Dilution	73
Modulation	31	Near-synonym	34
Near-synonym	29	Changing utterance	27
Compensation	28	Modulation	21
Transposition	25	Compensation	18
Changing utterance	19	Partial transfer	17
Partial transfer	19	Condensation	14
More descriptive word	13	Transposition	10
Change to figure of speech	11	Adjacent item	8
Adjacent item	10	More neutral/less expressive word	8
Intra-line position change	9	Intra-line position change	6



En-Ch		Ch-En	
Technique	Occurrence	Technique	Occurrence
Condensation	6	Generalization	5
Generalization	5	Change to figure of speech	5
Pronoun change	5	Pronoun change	4
Particularization	4	Statement to address	3
Substitute metaphor	4	Phrase to sentence	3
More neutral/less expressive term	4	Particularization	2
Equivalence	1	Equivalence	2
Paraphrase using a related word	1	Adaptation	2
Paraphrase	1	Substitute metaphor	0

The final combined results reveal that the five most prevalent translation techniques in En-Ch translations are: Dilution (37), Modulation (31), Near-synonym (29), Compensation (28), and Transposition (25). The five most prevalent translation techniques in Ch-En translation are: Dilution (73), Near-synonym (34), Changing the kind of utterance (27), Modulation (21), and Compensation (18). It is observed that En-Ch and Ch-En translations share four of the top five most used techniques, these being Dilution (37-73), Modulation (31-21), Near-synonym (29-34), and Compensation (28-18). The difference is that whereas Transposition (25) is included in the five most used techniques in En-Ch translations, Changing the kind of utterance (27) is included in Ch-En translations. None of the novel techniques identified in this study rank in the top five most prevalent techniques for either direction of translation. However, it is seen that Partial transfer ties with Changing the kind of utterance for the sixth place ranking in En-Ch hymns. In Ch-En hymns, Partial

transfer ranks as the sixth most prevalent technique with 17 occurrences, only one occurrence less than the fifth place technique of Compensation (18).

#### 4.5 Addition & Replacement

A final description of the role of Addition and Replacement in the selected hymn translations will lastly be given. Addition and Replacement do not transfer elements of meaning from ST to TT and thus, according to the definitions of this study, do not qualify as translation techniques. However, as descriptive analysis identified significant use of Addition and Replacement in the hymn translations, these two techniques will be briefly discussed.

**Table 4.5: Addition & Replacement in selected hymns**

En-Ch		Ch-En	
Technique	Occurrence	Technique	Occurrence
Addition	51	Addition	29
Replacement word	15	Replacement word	16
Replacement half-line	10	Replacement half-line	11
Replacement line	9	Replacement line	9

Four non-translational techniques were identified through comparative study. These are defined and listed with examples below.

##### 4.5.1 Addition

Addition: inserting in the TT (a) word(s) not present in the ST. Addition occurred 51 times in En-Ch translations.

*Ex. 71 Addition (En-Ch6)*

ST: Clap your hands, rejoicing

TT: 拍手欢呼歌唱

BT: Clap hands, rejoice and sing

*Ex. 72 Addition (En-Ch8)*

ST: Do not wait until some deed of greatness you may do

TT: 不要等到能做大事, 才来发大光

BT: Do not wait until (you) can do something big, only then to give off big light

In example 71, the TT adds 歌唱 (sing) to the lyric line, though *sing* is not present in the ST. In example 72, the TT adds the phrase 才来发大光 (to only then give off big light), which also is not present in the ST.

Addition is used 29 times in Ch-En translations.

*Ex. 73 Addition (Ch-En1)*

ST: 这个世界是我家

LT: This world is my home

TT: This world He made is your home

*Ex. 74 Addition (Ch-En6)*

ST: 主必保守导引

LT: The lord will keep and guide

TT: Sure, God will keep and guide

In example 73, the TT includes the addition of *He made*, which is not present in the ST. In example 74, the TT includes an addition of the word, *Sure*.

#### 4.5.2 Replacement Word

Replacement word: replacing a ST word with a semantically different word in the TT. This technique was used 15 times in En-Ch translations.

*Ex. 75 Replacement word (En-Ch4)*

ST: Thy strong arm will guide us

TT: 有主臂膀护卫

BT: The Lord's arm protects

*Ex. 76 Replacement word (En-Ch9)*

ST: My Saviour, Counsellor divine

TT: 是我救主、光明、策士

BT: My Saviour, light, Counsellor

In example 75, the ST word *guide* is replaced in the TT with the semantically different 护卫 (protect). In example 76, the ST word *divine* is replaced with the TT 光明 (light).

Replacement word also occurred in Ch-En translations 16 times.

*Ex. 77 Replacement word (Ch-En1)*

ST: 众弟兄，不要傻

LT: Brothers, do not be stupid

TT: O brothers, do not fret

*Ex. 78 Replacement word (Ch-En7)*

ST: 消除艰险

LT: Drive away perils

TT: Drive gloom away

In example 77, the ST term 傻 (stupid) is replaced in the TT with the semantically different *fret*. In example 78, the ST term 艰险 (perils) is replaced in the TT with *gloom*.

#### 4.5.3 Replacement Half-line

Replacement half-line: replacing half of a line in the ST with a semantically different half line in the TT. This technique occurred 10 times in En-Ch translations.

*Ex. 79 Replacement half-line (En-Ch3)*

ST: I would be brave, for there is much to dare

TT: 我要胆壮, 困难不能阻挡

BT: I will be brave, difficulties cannot obstruct (me)

*Ex. 80 Replacement half-line (En-Ch5)*

ST: This is my Father's world: He shines in all that's fair

TT: 这是天父世界, 他爱普及万千

BT: This is Heavenly Father's world, his love pervades all things

Example 79 contains a replacement half-line, seen in the difference between the ST *for there is much to dare*, and the TT 困难不能阻挡 (difficulties cannot obstruct). In example 80, the replacement half-line is seen between the ST *He shines in all that's fair* and the TT 他爱普及万千 (his love pervades all things).

Replacement half-line was identified 11 times in Ch-En translations.

*Ex. 81 Replacement half-line (Ch-En2)*

ST: 知晓, 知晓, 爱主过于珍宝

LT: (I) know, (I) know, love the Lord more than treasure

TT: I see, I see, Christ can save me today

*Ex. 82 Replacement half-line (Ch-En3)*

ST: 我有信望爱, 我有主耶稣

LT: I have faith, hope, love, I have Lord Jesus

TT: Faith and hope and love, All to Christ I give

In example 81, the ST half-line 爱主过于珍宝 (love the Lord more than treasure) is replaced in the TT with *Christ can save me today*. In example 82, the ST half-line 我有主耶稣 (I have Lord Jesus) is replaced in the TT with *All to Christ I give*.

#### 4.5.4 Replacement Line

Replacement line: replacing a line in the ST with a semantically different line in the TT. This final non-translational technique occurs in En-Ch translations 9 times.

*Ex. 83 Replacement line (En-Ch6)*

ST: He is thine forever

TT: 他为你舍生命

BT: He gave his life for you

Replacement line was also identified 9 times in Ch-En translations.

*Ex. 84 Replacement line (Ch-En7)*

ST: 在主爱中，又过一年

LT: In the Lord's love, pass through another year

TT: All space He made, all time is His

In both example 83 and example 84, the ST line has been replaced by a semantically unrelated TT line.

#### **4.5.5 Summary**

As seen in the table, Addition plays a role in both directions of translation, though much more noticeably in En-Ch (51) translations than in Ch-En (29) translations. Replacement features very similarity in both directions of translation, with Replacement word (15-16), Replacement half-line (10-11), and Replacement line (9-9) sharing the same number of occurrences or differing by a value of one.

## CHAPTER 5: DISCUSSION

### 5.1 Research Question 1

The first research question of this study asks what translation techniques from existing taxonomies prevail in the treatment of sense in En-Ch and Ch-En hymn translations. Findings have revealed that when limited to Low's (2017) song translation specific techniques, both translation directions share the same five most used techniques. These are Dilution (37-73), Modulation (31-21), Near-synonym (29-34), Compensation, (28-18), and Changing the kind of utterance (19-27). That both En-Ch and Ch-En translations share these same five most used techniques suggests that these techniques are highly useful for song translation regardless of whether the TL is English or Chinese. The prevailing use of these techniques between both directions of translation perhaps may also signify their usefulness for translating songs into other TLs as well.

When the translation techniques from secondary taxonomies are taken into consideration with Low's (2017) taxonomy, there is only one change in the top five most commonly used techniques between both directions of translation. This change is seen in En-Ch translations' fifth most used technique changing from Low's (2017) Changing the kind of utterance to Vinay & Darbelnet's (1995) Transposition. No changes to the top five most used techniques occur for Ch-En translations. This finding reveals that Low's (2017) techniques are truly suited for song translation and provide song translators with a solid foundation of techniques with which to navigate the challenges of their work.

When comparing how En-Ch and Ch-En translations differ in the use of translation techniques, findings reveal that out of the top five most used techniques, En-Ch and Ch-En translations share four of the same techniques and differ only in one. The fifth most used technique for En-Ch translations is Transposition (25), while the third most used technique



for Ch-En translations is Changing the kind of utterance (27). In general, both directions of translation heavily draw on the same few translation techniques.

However, one very noticeable difference in is the number of occurrences of Dilution. Dilution, though prevalent in both directions of translation, is nevertheless used nearly twice as much in Ch-En translations (73) as it is in En-Ch translations (37). It is proposed that this is due to different languages requiring different amounts of characters to express the same text, with English often requiring more characters (and thus filling more space) than does Chinese writing (Ingraham, 2017). This would explain why the English translations of Chinese texts omit much more ST material than do the Chinese translations of English texts. The same principle may be seen in the use of Condensation, which involves making a text segment more concise or compressed, often to reduce the syllable count of a line (P. Low, personal communication, 8 October 2022). Condensation is used more than twice as often in Ch-En translations (14) than in En-Ch translations (6). The use of Addition may also reflect the different spatial requirements of English and Chinese writing. En-Ch translations included 52 instances of Addition, far more than the 29 instances recorded for Ch-En translations. This may be understood as Chinese translations, using the relatively more compact writing system, may more often need to increase syllable count through addition to match the syllable count of the corresponding English ST, than would be needed of an English TT to match a Chinese ST.

Though Dilution is the technique with the greatest difference in occurrence between En-Ch and Ch-En translations, several of the other most prevalent techniques also are used more frequently in one direction of translation than the other. Among the top five most used techniques, techniques that differ by a value of 10 or more between translation directions include Modulation (31-21), Compensation in place (28-18), and Transposition (25-10). It is

interesting to note that while Dilution features more in Ch-En (73) than in En-Ch (37) translations, the reverse is true when it comes to Modulation, Compensation in place, and Transposition. These three techniques feature more in En-Ch translations than in Ch-En texts. According to Vinay & Darbelnet (1995), Modulation is based on an understanding of metalinguistic information and is the mark of good translation. Similarly, Transposition in translation reflects fluency in the target language (Vinay & Darbelnet, 1995). The greater use of Modulation and Transposition in Chinese TTs suggests that the Chinese TT translators took greater care to craft TTs that embraced Chinese cultural and linguistic norms. In Pentathlon Principle terms, this equates to placing a high priority on the element of naturalness (Low, 2003). The English TT translators used less Modulation and Transposition, generally adopting a more literal translation method. This approach resulted in lyric translations that appear less natural to the English context and instead give the impression of being a translated text. Chinese TT translators were also more comfortable using Compensation in place than were English TT translators. Chinese TTs included 28 instances of this technique, whereas English TTs included only 18 instances. This also suggests that Chinese TT translators took a more complex, fluid approach to creating TTs, being more willing to replace the position of ST lyrics in the TT than were English TT translators, whose work reflects a more literal translation approach. While it appears Chinese TT translators strove for TL naturalness and English TT translators preferred to retain the impression of a translated text, neither approach is viewed as superior in this study. Rather, it is believed the translators of these hymns adopted the translation strategy best suited to their contexts and intentions.

## 5.2 Research Question 2

The second research question of this study asks what additional novel translation techniques prevail in the treatment of sense in En-Ch and Ch-En hymn lyric translation. In identifying the top five most prevalent novel techniques for both directions of translation, the study identified seven different novel techniques. For En-Ch translations, novel techniques include Partial transfer (19), More descriptive term (13), Change to figure of speech (11), Intra-line position change (9), and Pronoun change (5). For Ch-En translations, novel techniques include Partial transfer (17), Intra-line position change (6), Change to figure of speech (5), Pronoun change (4), Statement to address (3), and Phrase to sentence (3). It is seen that En-Ch and Ch-En translations share four of the same novel techniques, with Partial transfer ranking the most common for both directions of translation (19-17). The difference between use of novel techniques between translation directions is in More descriptive term, which ranks second in most prevalent novel techniques for En-Ch translations, but is not included in the list of most prevalent novel techniques for Ch-En translations. Additionally, Ch-En translations include the two techniques of Statement to address (3) and Phrase to sentence (3). Neither of these techniques appear in En-Ch translations.

Apter & Herman (2016) contend that, “In order to fit the music, a singable translation must sacrifice...some meaning,” (p.14). The novel technique of Partial transfer is an apt demonstration of the truthfulness of this statement. Partial transfer, clearly the most used novel technique for both directions of translation, has been defined in this study as the transfer of only one to three words (half or less) of a line in the ST to the TT. Additionally, new words are added in the TT to fill the space created by loss of items from the ST. Partial transfer, with its liberal omission of ST content, is a clear example of a technique that sacrifices meaning. Yet at the same time, the use of this technique assists translators in better fitting the

TT to the music. In view of the nature of song translation and Apter & Herman's (2016) above quoted remark, the dominant use of Partial transfer among novel techniques should not be completely unexpected. Rather, the prevalence of this technique recalls Low's (2017) own statement, "Lexical fidelity is often undesirable...Sense may be acceptably transferred through choices which are imprecise" (p.87). Partial transfer, then, provides concrete examples of how imprecise semantic accuracy can still produce acceptable lyric translations for singable songs.

As Cheng (2018) and Franzon (2008) have both suggested, singable translations of songs differ essentially from semantically oriented translation, and should be evaluated not so much on the basis of semantic fidelity, but on other important contextual and musical criteria. The techniques uncovered in this research, including Partial transfer and many others, do indeed reveal a translation approach that does not place greatest priority on semantic accuracy. Yet at the same time, it is these same techniques that often allow for ST syllable count, rhyme, or rhythm to remain intact in the TT. Therefore, agreeing with Cheng (2018) and Franzon (2008), it is suggested that the techniques in this study reflect the importance of developing new, non-semantically oriented approaches to evaluating successful song translation.

### **5.3 Addition & Replacement**

In addition to the novel techniques discussed above, significant use of Addition and Replacement strategies was also identified in the study data. En-Ch translations included Addition (51), Replacement word (15), Replacement half-line (10), and Replacement line (9). Ch-En translations included Addition (29), Replacement word (16), Replacement half-line (11), and Replacement line (9).

While it is acknowledged that multiple factors influence the final form of a line of translation, comparative analysis between the STs and TTs in which Addition and Replacement were used reveals two dominant contextual reasons for the employment of these strategies. The first reason relates to creating rhyme, and the second to achieving the desired syllable count of a lyrical line. The table below displays in detail the findings of the comparative analysis. For each direction of translation, the “Total” column indicates the total number of occurrences of each listed technique. The “Rhyme” column indicates how many of the total instances for a given technique relate to creating rhyme, and the “Syllable” column indicates how many of the total instances relate to maintaining syllable count.

**Table 5.1: Rhyme & syllable count in Addition & Replacement**

Technique	En-Ch			Ch-En		
	(Total)	Rhyme	Syllable	(Total)	Rhyme	Syllable
Addition	(51)	4	49	(29)	6	23
Replacement word	(15)	6	4	(16)	8	8
Replacement half line	(10)	6	--	(11)	10	1
Replacement line	(9)	6	--	(9)	9	--

A few conclusions can be drawn from the table above. First, it is seen that the predominant reason for using Addition in a TT is to achieve the desired syllable count of a lyrical line. In En-Ch translations, 49 out of 51 instances of Addition contributed to increasing syllable count. In Ch-En translations, 23 out of 29 instances of Addition served

the same purpose. Such numbers clearly indicate that Addition's primary purpose relates to increasing lyrical line syllable count. Consider the example below.

*Ex. 85 Addition (En-Ch2)*

ST: Field and forest, vale and mountain

TT: 高山幽谷, 沃野森林

BT: Tall mountain, deep valley, fertile field, forest

The ST line in example 85 includes eight syllables. As a literal translation of the ST line would result in a TT line of less than eight syllables, the translator has used Addition to insert three semantic items (underlined in the example) not present in the ST into the TT. With the inclusion of the three new semantic elements, the TT also reaches eight syllables, corresponding in syllable count to the ST line.

Second, the data suggests that Replacement word is used both for rhyming and syllable count purposes. Out of 15 instances of Replacement word in En-Ch translations, 6 instances contribute to rhyme, while 4 instances contribute to syllable count. Out of 16 instances of Replacement word in Ch-En translations, 8 instances relate to rhyme and 8 to syllable count. These numbers indicate that the technique of Replacement word serves multiple purposes.

*Ex. 86 Replacement word – syllable count (Ch-En 1)*

ST: 众弟兄, 不要傻

LT: Many brothers, do not be stupid

TT: O brothers, do not fret

In example 86, Replacement word is used to create a TT that corresponds to the ST in syllable count. The ST contains two phrases with three syllables each, for a total of six syllables. As a literal translation of the ST would not result in a TT with corresponding syllable count, Replacement word was used to replace 傻 (stupid) with *fret*. Not only is *fret* one syllable shorter than *stupid*, it also does not need to be preceded by the verb “be.” Thus, through the use of *fret* instead of *stupid*, the second TT phrase is contained to three syllables, contributing to a TT line of six syllables.

*Ex. 87 Replacement word – rhyme (En-Ch 6)*

ST: (L1) Clap your hands, rejoicing;

(L3) Raise your voice, recalling

TT: (L1) 拍手欢呼歌唱,

(L3) 高声赞美颂扬,

BT: (L1) Clap hands, rejoicing and singing,

(L3) In loud voice praise and extol

Example 87 demonstrates how Replacement word can be used to create rhyme in the TT. The sense of repetition and rhyme created through the *-ing* endings of the ST lines is recreated through use of rhyme in the TT. However, to produce rhyme in the TT, *recalling* from the ST is replaced in the TT with 赞美颂扬 (praise and extol). This technique is used as 扬 (yang) from L3 of the TT rhymes with 唱 (chang) from L1.

Third, the techniques of Replacement half line and Replacement line are often used for rhyming purposes in both directions of translation. For En-Ch translations, 6 out of 10 instances of Replacement half line and 6 out of 9 instances of Replacement line related to

rhyme. For Ch-En translations, 10 out of 11 instances of Replacement half line and 9 out of 9 instances of Replacement line relate to rhyme. Syllable count is identified as a reason only once (Ch-En Replacement half line) and is not a major reason behind the use of these techniques.

*Example 88 Replacement half line (Ch-En 1)*

ST: 我天父，他知道，怎样养活我

LT: My Heavenly Father, he knows, how to provide for me

TT: Our Father sees and knows all your wants and woes

Example 88 demonstrates how Replacement half line can be used to create rhyme. The English TT follows a rhyming scheme in which the third line of each stanza contains an internal rhyme, that is, the sixth syllable of the third line rhymes with the final syllable of the third line. Example 88 shows one such third line of a stanza. In order to create rhyme between the sixth and final syllable of the TT line, the second half of the ST, 怎样养活我 (how to provide for me), has been replaced with the semantically different TT half line, *all your wants and woes*. The use of this technique results in the sixth syllable of the TT line, *knows*, and the final syllable, *woes*, creating rhyme.



*Example 89 Replacement line (En-Ch 7)*

ST: (L1) Set our feet on lofty places;

(L2) Gird our lives that they may be

(L3) Armoured with all Christlike graces,

(L4) In the fight to set men free.

TT: (L1) 领我攀登崇高境界,

(L2) 生活节制勿奢求 (qiu).

(L3) 披戴基督, 遵主圣范,

(L4) 使人蒙恩得自由 (you).

BT: (L1) Lead me to climb to loft realms,

(L2) To live with self-control and no extravagant demands,

(L3) Wearing Christ, following the Lord's holy example,

(L4) Causing others to receive grace and receive freedom.

The use of Replacement line for rhyming purposes is seen in L2 of example 89. While the first four lines of the English ST follow an ABAB rhyming scheme, the Chinese TT applies ABCB rhyme to the first four lines of each stanza. This means that only the second and fourth lines of the TT need to rhyme. As seen in this example, rather than try to accurately retain the semantics of the ST, the translator decided to create rhyme at the expense of accurate semantic transfer. L2 of the ST was therefore replaced with a semantically different line in the TT that allowed for rhyme between the last syllables of the TT L2 (求, qiu) and L4 (由, you).

While both directions of translation employed Replacement half line and Replacement line for rhyming purposes, it is noted that Ch-En translations (10/11

Replacement half line; 9/9 Replacement line) were more likely to use these strategies to create rhyme than were En-Ch translations (6/10 Replacement half line; 6/9 Replacement line). Interestingly, this finding relates to another discovery of ST and TT comparative analysis, this being that the English hymns (both ST and TT) were more likely to apply an unchanging rhyming scheme to each stanza of the hymn than were the corresponding Chinese songs (both ST and TT). For example, all 10 English ST hymns follow a rhyming scheme that is reproduced in each stanza of the hymn. Examples of rhyming schemes used throughout each stanza of an English ST hymn include ABAB, AABB, and ABABCBB. Among the 10 Chinese ST hymns, however, only 4 hymns use the same rhyme scheme throughout each stanza, while 6 hymns include rhyme, but differ from stanza to stanza in rhyme scheme. For example, one Chinese ST applies an AABA rhyme scheme to the first stanza, does not rhyme in the second stanza, applies an ABBA scheme to the third stanza, and AAAB to the fourth stanza. The same approach to rhyme is also seen in English and Chinese TTs. Among the 10 English TTs, 8 hymn translations apply an unchanging rhyme scheme (set rhyme) to each stanza, 1 hymn applies different rhyme schemes (free rhyme) to each stanza, and 1 hymn does not include rhyme. Among the 10 Chinese TTs, 4 hymns follow set rhyme and 6 hymns include free rhyme. These findings are displayed in the table below.

**Table 5.2: Rhyme schemes in English and Chinese hymns**

<b>Rhyme scheme</b>	<b>En ST</b>	<b>Ch ST</b>	<b>En TT</b>	<b>Ch TT</b>
<b>Set rhyme</b>	10	4	8	4
<b>Free rhyme</b>	--	6	1	6
<b>No rhyme</b>	--	--	1	--

In sum, these findings imply that while both English and Chinese ST and TT hymns include rhyme, the approach to applying rhyme differs between languages. The English hymns in this study tend to reproduce one fixed rhyming scheme from stanza to stanza, while the Chinese hymns tend to employ free rhyme. This finding regarding Chinese rhyme schemes corresponds with other studies on traditional Chinese prosody. For example, Dobson (1968), in a study of prosody in early Chinese poetry, found that “rhyming, for the most part, is imperfect and irregular and is rarely sustained systematically through each verse” (p.238). Dobson (1968) also identified shifts in rhyming schemes as a common means of marking the beginning of a new verse of poetry. Much has been written on the complex nature and characteristics of rhyme in traditional Chinese lyric (Waley, 1918; Liu, 1988; Kwong, 2009). Though an extensive review of the literature is beyond the scope of this study, these studies reveal Chinese expectations towards rhyme that differ from those of English linguistic and cultural contexts. Less rigid adherence to rhyming schemes in the Chinese hymns of this study is therefore viewed as an outworking of Chinese cultural influences.

It is suggested that the greater use of Replacement half line and Replacement line in English TTs than in Chinese TTs corresponds to the different approaches towards rhyme taken in the English and Chinese linguistic and cultural contexts. It is evident in the selected English hymns that maintaining a fixed rhyming scheme was a priority for the English TT translators. When rhyme and accurate semantics could not both be preserved, strategies such as Replacement half line and Replacement line were often used to keep rhyme at the expense of semantics. Chinese TT translators, however, were not tied to one fixed rhyming scheme and demonstrate greater freedom to apply rhyme freely and

sporadically. Less rigidity in rhyming scheme allows for better transfer of semantics, and therefore results in less need for Replacement half line and Replacement line strategies.

To conclude the discussion of Addition and Replacement strategies, it is seen that the dominant reasons for adopting these strategies relate to creating rhyme and reaching the desired syllable count in a lyrical line. Addition is used almost exclusively for increasing the syllable count of a line, while Replacement word is often used for both rhyming and syllable count purposes. Replacement half line and Replacement line, however, are used predominantly for creating rhyme. Finally, Ch-En translations use these last two techniques more than do En-Ch translations. Different cultural expectations towards rhyme is suggested as the reason for this difference in use of these two techniques.

## CHAPTER 6: CONCLUSION

In summary, this study has identified the most prevalent translation techniques from existing taxonomies in the selected translations of English and Chinese hymns, and has supplemented these insights with additional findings regarding novel translation techniques and the extent of their use in the study data. Whereas previous Pentathlon Principle based studies such as Stephenson (2014), Fierrez (2020), and Kusuma & Yuliasri (2020) focused on all five Pentathlon criteria and analyzed the component of sense in song translation through an accurate/inaccurate lens, this study has broken from repeating this same pattern of analysis and has instead attempted to provide an alternative perspective on the treatment of sense in translated song lyrics. Rather than analyze how accurately sense is transferred between ST and TT, this study has analyzed how sense is intentionally transferred through the use of translation techniques. Foundational to the approach of this study is an understanding of the unique challenges of song translation, in which a translated text must fit a largely unchanged piece of music. In light of these unique challenges, the aim of this research has therefore been on studying the final form of the TTs to identify how translators navigated the challenges through the use of translation techniques to produce translated hymns that have been sung for decades.

In final analysis, the research reveals the prevalence of Dilution, Modulation, Near-synonym, Compensation, and Transposition among En-Ch translations, and the prevalence of Dilution, Near-synonym, Changing the kind of utterance, Modulation, and Compensation among Ch-En translations. These results highlight the usefulness of Low's (2017) techniques for song translation, as 4 of the top 5 most used techniques for En-Ch translations, and 5 of 5 for Ch-En translations are from Low's (2017) taxonomy. However, this study also went beyond identifying techniques from existing taxonomies to descriptively identify novel

translation techniques present in the study data. The most prevalent identified novel techniques for En-Ch translations include Partial transfer, More descriptive term, Change to figure of speech, Intra-line position change, and Pronoun change. For Ch-En translations, novel techniques include Partial transfer, Intra-line position change, Change to figure of speech, Pronoun change, Statement to address, and Phrase to sentence. While none of these novel techniques ranked in the top five most used techniques for either direction of translation, Partial transfer ranked or tied for sixth in both translation directions. Reflecting the reality of Gorfée's (1997) remark that in song translation, many agree that "words should subserve music" (p.236), the identification of these novel techniques demonstrates the wide range of options song translators draw on to create TTs that can be sung to music, and emphasizes the linguistic creativity needed for song translation.

Finally, the significant use of Dilution from the existing taxonomies, and Partial transfer from the novel techniques, emphasizes the degree of freedom song translators are allowed in handling lyrical sense, a finding that is reinforced by the abundant use of Addition and Replacement strategies identified in the research data. Yet at the same time, the analysis of Addition and Replacement revealed the semantic freedom translators allowed themselves with these strategies was often due to the rigid requirements of syllable count or to oftentimes equally inflexible rhyming schemes. Considering these findings, this study suggests that while semantic transfer is inseparable from song translation, song translation should be viewed and appreciated not only as a linguistic transfer of sense, but perhaps even more so as a skilled and intention-filled creative art that combines and balances a variety of influencing components into one carefully blended whole. Therefore, this research agrees with Franzon (2008) and Cheng (2018) in that singable translations are fundamentally

different from non-singable, semantic-based translations, and should therefore be assessed according to a set of criteria that takes this difference into account.

Due to the limitations of this study, only twenty hymn translations have undergone analysis. Further research with larger samplings of song translations would contribute to a better understanding of the translation techniques used in song translation and may identify even more novel translation techniques. Additionally, though this study focused on English and Chinese translated hymns, contemporary Chinese Christian artists also continue to produce vocal music, translating both from and into English (Streams of praise, 2023). How such contemporary English and Chinese song translation takes place, and what techniques are used in the process, creates another potential area of study for future research. Finally, a diachronic research approach, in which translation techniques are studied and compared between two sets of song translations from two different time periods, is yet another area for further research that promises to yield insight on how translation techniques have developed throughout the decades.

Apart from further research focused on the final form of song translations, there is also much potential for sociological based studies on song translation. For example, how are translated songs received by TL individuals or communities? What difference in the reception of translated songs exists between TL monolingual speakers and SL-TL bilingual speakers? What role do translated songs play in various religious, social, or academic communities, and how are they viewed by the members of those communities? As the questions surrounding song and translation are nearly endless, it is hoped that future researchers will take up many of these areas of study and continue to expand the literature on the linguistic art of song translation.

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