Intermodal and Intermedial Translation of Songs in Stage and Film Musicals: Application of an Integrated Approach in Turkish Context

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ABSTRACT

Engaging with a spectrum of intermodal and intermedial translation, the primary aim of this study is to present and apply a holistic multimodal approach to song translation through which the interaction of the potential meaning of semiotic resources can be considered as a composite and indivisible whole. The focus of this study is *Fiddler on the Roof*, chosen because it has been translated for both stage and film musicals in Turkiye. With this purpose, we adopted a triple model which operationalized Halliday's Systemic Functional Grammar (SFG), Kress and van Leeuwen's integrated approach by combining textual and visual grammar, and Leeuwen's (1999) framework of musical analysis. Our historical approach to the Turkish musical landscape proposes that translation strategies for songs in film musicals reflect a consistent pattern of choice (mainly mixed translation) arising from state-monopolized TV impositions; while in contrast, for stage musicals, the wider range of translation strategies shed light on fluctuations in multi-semiotic popular arts entertainment, caused by ideologically- and economically-driven practices. Our in-depth multimodal analysis revealed that an integrated approach can bring to the surface the potential density of interacting semiosis in the performative and narrative dimensions of musicals. These new dimensions, enabled through a multimodal analysis, require new skills, knowledge and literacies, thus, expanding the boundaries of translation studies.

Keywords: Song translation, musicals, multimodality, intermodal translation, intermedial translation

1. Introduction

In recent years, powerful visual performances involving a high degree of visualization have led to an "iconic turn" encouraged by the multimedia era, which has had a considerable impact on the humanities and social sciences, including Translation Studies. This new trend has given rise to a shift from a linguistic-based monomodal translational approach to a multimodal one, which emphasizes the "semiotic resources which allow the simultaneous realization of discourses and types of (inter)action" (Kress & van Leeuwen, 2001, p. 21). Plurisemiotic representations have further become intertwined with the field of Translation Studies in recent decades with an increasing number of motion picture adaptations of books and plays. The act of translation in transferring linguistic as well as cultural value of works in different media (i.e., on stage, on screen or on paper) provides a plurisemiotic perspective on communication in which the pooled interaction of different semiotic modes creates a final coherent meaning. In a similar vein, Baldry and Thibault (2006) propose, "multimodality refers to the diverse ways in which a number of distinct semiotic resources systems are both codeveloped and co-contextualized in the making of a text-specific meaning" (p. 21).

The coexistence of semiotic modes as the "carriers of meaning" (Kress, 2010, p. 60) urges scholars to regard translation, not as a pure linguistic delivery, but as modal and medial transfer, and thus to make conjoint interpretations. Dramas and musicals, for instance, are usually predestined for medial transfer as they are translated into (musical) films. However, semantic strata of musical theatres and musical films represent different levels of abstraction, which entail verbal, visual and audio components. Thus, the multimodal resources produced in these musical texts, which are interpreted and consumed by audiences, can display different dynamics. Such "music-linked" (Golomb, 2005) intermodal and intermedial translations are intermingled, but rarely studied, natural artifacts of the multimodal approach (Mateo, 2012). In recent years, there has been an increasing interest in a multimodal approach to song translation, and several attempts have been made to introduce new approaches applicable to lyrics (Low, 2003; Franzon, 2008). As "verbal-musical hybrids" (Low, 2003, p. 229), songs require a comprehensive approach which concurrently considers multiple semiotic and medial modes. However, only a limited number of studies have acknowledged the growing role of plurisemiotic translation in connection with operas and film musicals in the Turkish context, and very few have put an emphasis upon the need for greater awareness and understanding of how that role contributes to multimodal theory and practice (Şahin-Soy & Şenol, 2020; Okyayuz & Dalbudak, 2018; Şahin-Soy & Şenol, 2015).

Taking these facts and limits as a point of departure, the aim of this study is to put forward and apply a holistic model of analysis juxtaposing cross-cultural intermodal and intermedial translation. Such a model would enable analysing the three socio-semantic modes invoked in song translation, (verbal, audio and visual modes), under the common denominator of Halliday's systemic functional grammar, with special emphasis upon his three language metafunctions. This integrated model will be used in the multimodal analysis of the stage and film versions of the musical *Fiddler on the Roof* composed by Jerry Bock, focusing on the song *If I were a rich man*.

The research questions at the basis of this study are as follows:

1) How can we analyse songs in stage musicals and film musicals from a multimodal perspective?
2) Taking cross-cultural perspectives into account what are the intermedial differences of the song *If I were a rich man*?

In the following sections, we will present a brief overview of research on song translation, and then shift our focus to musicals in particular, both in the global and Turkish contexts. The contextualization of our case – *Fiddler on the Roof* - will be followed by our methodological approach and multimodal analysis of the song *If I were a rich man*.

2. Translating Songs

Musicals can be considered "to be half-way between operas and plays, both as a genre and in terms of the translation strategies involved. The choice of translation in performance (rather than surtitles) brings the musicals closer to drama texts, but the prominence of music marks a real difference between them and plays during the translation process itself" (Mateo, 2008, p. 321). Musicals have rarely been studied from a multimodal perspective because, from intercultural perspectives, texts, performance and artifacts constitute complex and inseparable ensembles of resources. From a plurisemiotic standpoint, "musical performance is understood as a communication model in which a series of coded messages are sent or enacted as their meanings received or decoded" (Martinelli, 2015, p. 741). Thus, both stage and film musicals can be considered as multimodal products which require analysis with multimodal tools for three main semiotic systems, namely verbal language, music and visual (mise-en-scène). While verbal language stands for both verse (lyrics and poems) and prose parts

(stage directions and scenario) in the musical texts, music encompasses vocal and instrumental music. In addition to these, visual component (mise-en-scène) is the arrangement of actors and scenery, including kinesics, on a stage or scene for a performance production (see Rossi & Sindoni, 2017). Despite these plurisemiotic common grounds, a stage musical is primarily a performative event, clearly differentiated from a film musical regarding audience types, textual dominance, immediate vs. delayed interaction with the audience, availability of editing and (re)framing devices, and live vs. recorded performances. Songs in musicals are intrinsically multimodal, and can be considered as music-linked texts, being composed of many semiotic sources, ranging from lyrics, music, sound effects, mimics, gestures, dancing and props.

Categorial differences between modes and media play a part in mapping the meaning-making process in the translation of music-linked texts, since medium determines forms of modes both in performances and communication channels. One of the consequences of multimodal conception of a text is that hybrid forms get structured between the different rendition forms on the levels of mode and medium. Intermodal translation is defined as mode change in an intracultural and cross-cultural transfer, for instance, switching from a verbal to a visual mode in the form of converting a novel into a comic. An example of intermodal translation in musicals would be switching from musical notes to music or composition of lyrics. According to Kaindl (2013) "intermedial translation refers to translation across media barriers, which can be realized interculturally and transculturally. This comprises – among another things – the translation of a novel into a film, the transformation of a play into a musical, etc." (p. 262). These intermodal and intermedial variations require multiple channels of perception and holistic approaches which demonstrate how their collaboration brings forth new meanings in performing arts.

Hence, to draw upon a multimodal analysis of music-linked texts in stage and film musicals which harbour semiotic resources in relation to specific, situated socio-cultural practices, it is necessary to review theories relevant to the integration of music and translation in film and stage musicals. Michael Chanan, in his preface to the book entitled Music, Text, and Translation, states that "Language has crucial implications for music's political economy", because in opera, for example, "works in unusual languages might fail to enter the repertoire unless translated" (2013, p. xiii). Listening to foreign music in its original language is becoming a more common practice due to wider access to world music through the Internet and digital music stores. Yet, this rarely applies to

songs in movies, musical theatres or operas, due to their role as a major element in the meaning-making process in cross-cultural encounters. Therefore, translation of songs, as an example of multimodal texts, has become an important research topic in the field of translation studies, especially in the last decade, as exemplified by the special issues of journals such as *The Translator* in 2008 and *JoSTrans* in 2013.

Peter Low's (2005) 'Pentathlon Principle' has been widely used for the study of song translation. As Mateo (2012) states, in the study of song translation, we need to "adopt a multidisciplinary approach – drawing on disciplines such as musicology, theatre studies, semiotics, sociology, literary history and translation studies" (p. 121). This is particularly important because existing studies on music translation, which is highly relevant to the translation of stage musicals, are generally descriptive and based on classifications. For example, Franzon lists five strategies in song translation:

1. Leaving the song untranslated
2. Translating the lyrics but not taking the music into account
3. Writing new lyrics to the original music with no overt relation to the original lyrics
4. Translating the lyrics and adapting the music accordingly – sometimes to the extent that a brand-new composition is deemed necessary
5. Adapting the translation to the original music (2008, p. 376)

Similarly, Di Giovanni (2008) identified several different translation strategies employed when translating songs into Italian after analysing fifteen American musical films. These include (1) "partial translation" where dialogues are dubbed but songs are left untranslated, (2) "mixed translation" where dialogues are dubbed and songs are subtitled, and (3) "full translation". Full translation strategy is also divided into two types. In the first, dialogues are again dubbed but songs are performed with translated lyrics, whereas in the second, both dialogues and songs are subtitled. The option of non-translation is finally reported as a fourth strategy in the research (pp. 300-308). The researcher concluded that "these film musicals have reached the Italian audience through different translation strategies, which have very often failed to convey their narrative structure, their meaning and also their full entertainment potential." (p. 314). All these methods include single semiotic analyses which consider musical and verbal signs in isolation, and thus signal the emerging need for a broader viewpoint, a study of performance which covers the intricate interplay of semiotic resources. Kress and

van Leeuwen's ground-breaking contribution to the development of multi-modal communication as an interdisciplinary field of research in two seminal publications, Reading Images: The Grammar of Visual Design (2006/1996) and Multimodal Discourse: The Modes and Media of Contemporary Communication (2001), underline "multimodality as the use of several semiotic modes in the design of a semiotic product or event, together with the particular way in which these modes are combined" (2001, p. 20). They underscore an analytical framework based upon Halliday's Systemic Functional Grammar (Halliday & Matthiessen, 2004) "as model, as a source for thinking about general social and semiotic processes" (2006, p. 20) in their semiotic landscape. They adopted the three Hallidayan metafunctions which apply to all semiotic modes:

Ideational/representational Metafunction: representing experiential meanings as configurations of processes, participants and circumstances, and meaning about the world and about how we perceive and experience it.

Interpersonal/Interactional Metafunction: enacting social interactions between the producer, the viewer and the object.

Textual/Compositional Metafunction: incorporating ideational and interpersonal meanings to establish coherence of the text.

The potential of semiotic modes for making meaning, modelled through the above-mentioned tripartite framework, provides more than mere description of the semiotic landscape, as each component has a peculiar structural realization in its lexico-grammatical field. Hence, by integrating Kress and van Leeuwen's multimodal discourse framework with Leeuwen's (1999) framework of musical analysis, this study is able to provide insights into an understanding of the interaction between the three dimensions of semiotic resources (verbal, audial and visual) in the translation of musical songs.

3. Musicals in the World and in Turkish Context

Originating from a fusion of different forms of eighteenth and nineteenth century entertainment such as operetta and vaudeville, the musical was primarily shaped by American culture and became a ground-breaking genre. The development of American musicals was sparked by The Black Crook (1860) a notorious stage show. American musicals produced between the 1920s and 30s were promoted as escapism from the economic and socio-political realities of the Great Depression. The era of sound conversion brought musicals into the film industry beginning with the first commercially successful full-length

musical film, *The Jazz Singer* (1927), a hallmark in the rise of the genre. According to Parkinson (2007), musicals in the early period can be divided into three main categories: "the backstage, the fairytale or the folk musical – and their primary concern was not the chronological progression of the narrative from A to B, but how the oppositional aspects of the pivotal lovers' relationship could be resolved by the musical numbers that established the structure and meaning of the film" (p. vi). The success of *The Jazz Singer* triggered many further productions in the 1930s and 1940s from major companies, such as Warner, Paramount, RKO, and most importantly MGM. These included *Top Hat* (1935), *Show Boat* (1936), *The Wizard of Oz* (1939) and *Meet Me in St. Louis* (1944). Hard times in the early period paved the way for the production of satiric musicals. The 1940s and 1950s witnessed increasing social sensitivity in the storylines in the aftermath of World War II. This period was marked by the musical films of stars such as Fred Astaire, Ginger Rogers, Gene Kelly and Judy Garland. The multiple award-winning *Singin' in the Rain*, a 1952 musical romantic comedy, strengthened the place of the musical in Hollywood. Bush Jones (2003) underlines black and Jewish "issue-driven" musicals of the 1960s and 1970s emerging after the Vietnam war. Other successful productions during this period were *West Side Story* (1961), *My Fair Lady* (1964), *Fiddler on the Roof* (1964), *The Sound of Music* and *Oliver* (1968), followed in the 1970s by *Cabaret* (1972), *New York, New York* (1977) and *Grease* (1978) (Altman, 1987). In the 1980s, long-running "British hits" with shallow intellectual content such as *Cats*, *Les Miserables*, *Phantom of the Opera* and *Miss Saigon* found success on Broadway. By the 1990s, however, when new mega-musicals were no longer attracting the public, and even long-running hits (e.g., *Crazy for You*, *Sunset Boulevard*) were unable to provide sufficient turnover in Broadway, the genre looked to be in decline until briefly revived by Disney's musical cartoons. In the 2000s, a number of factors furthered the genre's decline, including technological progress, individualization of mass communication, and changing musical taste and its incompatibility with popular music such as rock'n'roll, pop, disco and hip-hop.

Musical life in the Tanzimat period in Ottoman Empire is portrayed by Duygulu and Ünlü as follows:

> Under the effect of the Italian operettas which appeared on Istanbul stages in the mid-19th century, the Turkish operetta tradition began to spread and become popular by means of the many musical theatre companies, composed chiefly of Armenian musicians. Begun in 1875 by Dikran Çuhaciyan, the Turkish operetta tradition is best represented by plays

such as *Arif'in Hilesi*, *Köse Kâhya*, *Pembe Kız* and *Zeybekler*, and rose to its zenith with Çuhaciyan's famous play *Leblebici Horhor*. (n.d.).

Moreover, kanto, an independent song embedded in improvisational comedy, was another musical genre prevalent in the mid-19th century.

At the beginning of 20th century, which was the early republican era in Turkiye, the concept of contemporization, referring to a direct transition from Eastern to Western civilization, marked several turning points in Turkish cultural life. While theatre was openly supported by Turkiye's founding leader Atatürk, who considered it to be a means of education (de Bruijn, 1993), a musical revolution occurred in the 1930s, in which the musical ideal of the Republic as a synthesis of Western classical music and Turkish folk music triggered the composition of Western style music, including operettas (Öztürk, 2015). The 1950s marked the start of American-oriented liberal transformation, which resulted in US-sourced cultural material (music and cinema). During the 1960s, the dominant cultural map articulated through state monopolized radio broadcasting put emphasis upon domestically produced artistic products (see Gedik, 2018; Kuyucu, 2014). In contrast, the 1960s are remembered as the "golden age of Turkish theatre", in which state theatres, along with many private theatre companies, produced translations of foreign plays, comedies and musicals (see de Bruijn, 1993). Television dethroned the radio and drama in the late 1970s in which Turkish people were subjected to many dubbed American films. In the post-1980 military coup liberalization period, many private theatres enabled audiences to see well-known examples of Western plays and musicals, mostly produced by private companies. In the last twenty years, changes in technological development and the establishment of a more conservative regime marked the end of the golden age of performing arts in Turkiye. Theatre, cinema and musicals have generally been replaced by Turkish TV dramas, which emerged as a highly profitable sector, and Turkiye is now the world's biggest exporter of TV dramas after the US.

The musical landscape in Turkiye reveals that, in addition to a limited number of homegrown musicals such as *Lüküs Hayat* (1939), *Kanlı Nigar* (1968), *Yedi Kocalı Hürmüz* and *Hisseli Harikalar Kumpanyası* (1980), domestically-staged imported Broadway musicals were broadcast on televisions in Turkiye. As can be seen in Table 1 focusing on intermedial translation, movies were generally mixed translation, that is, with dubbed dialogues and subtitled songs. This consistent pattern over time can be considered as a natural artefact of state monopolized TV broadcasting. In stage musicals, however,

in transferring the songs to a Turkish audience, we observed diverse translation strategies ranging from non-translation and adaptation of translated lyrics to music to replacement by a new song, which marked a rather liberal dynamic in the performing arts.

Table 1. Overview of the Works Investigated

Title	Media	Year	First Turkish versions	Work investigated	Song	Strategy (Franzon, 2018 / Di Giovanni, 2008)
Pygmalion	Play	1913	*Bir Kadın Yarattım* (Canset Unan - 1965) Pygmalion - *Bir Kadın Yarattım* (Sevgi Sanlı 1982)			
	Musical	1956 (Broadway)		Performance by Akdeniz University State Conservatory in 2018	Wouldn't It Be Loverly?	Replaced with a new song
	Movie	1938 (Pygmalion) 1964 (My Fair Lady)	*Benim Güzel Meleğim* 1968			Partial translation (Di Giovanni, 2008)
West Side Story	Musical	1957	*Batı Yakasının Hikayesi* (Can Yücel - 1988)	Recording posted by Coşkun Nehir on YouTube in 2014	Maria	Non-translation
	Movie	1961	Version 1 Dubbed dialogues & subtitled songs Version2 Dubbed dialogues & Untranslated songs	Version 1	Maria	Mixed translation Partial translation (Di Giovanni, 2008)
Evita	Musical	1978 - 23 numbers	1989 - only one number in Turkish available?	Performance by Zuhal Olcay (Translation by Gencay Gürün)	Don't cry for me, Argentina	4 (Franzon, 2018)
	Movie	1996	1997 - Dubbed / Subtitled			Mixed translation (Di Giovanni, 2008)

In light of the foregoing considerations and background, the rest of our manuscript, aims to analyse *Fiddler on the Roof* as a case study. This represents both a stage musical adapted from the American version and domestically staged in Turkiye and a Hollywood film subtitled for a Turkish audience. To achieve this, we juxtapose a cross-cultural intermodal and intermedial translation of the song *If I were a rich man* on a comparative perspective.

4. Contextualization of the Case: On *Fiddler on the Roof* and *If I were a rich man*

The book *Teyve and His Daughters*, also known as *Tevye the Dairyman*, was written in Yiddish by Sholem Aleichem in 1894. It was transformed on Broadway into a musical play by Joseph Stein Jerry Bock and, Sheldon Harnick (1964). The musical, whose universal themes employed Jewish motifs, became a worldwide success and one of the longest-running Broadway musicals. The original musical has 13 songs. It was adapted into a movie in 1971. *If I were a rich man* is based on Aleichem's book, with lyrics by Sheldon Harnick and music by Jerry Bock (Hischak, 2007)

The story centres on dairyman Tevye and his family living in the Russian village of Anatevka. While attempting to maintain his Jewish religious and cultural traditions, Tevye must protect his family from his three daughters' unorthodox choices, of which he disapproves. The adaptation of this stage musical into cinema in the form of an epic musical comedy drama, produced and directed by Norman Jewison with music composed by Jerry Bock, brought three Academy Awards.

The book was translated into Turkish in 1970 by Hayrullah Örs. The musical was first staged by the Ankara State Opera and Ballet in Ankara, Turkiye, in October 1969. It was choreographed by Todd Bolender and translated by Nevit Kodallı and Fatoş Sevengil. It was performed as *Anatevka Damdaki Kemancı* in Istanbul in December 1969. In 2018, it was staged again in Turkiye with a new translation, however this retranslation is no longer accessible for comparison. There are a number of performances of *Fiddler on the Roof* in Turkiye available on the Internet. The performance we included in our study is the one by the City Theatre of Bornova Municipality (district of İzmir, Turkiye) in June 2013. The movie was first released in the USA in 1971, and in Turkiye, a year later.

Table 2. Versions of *Fiddler of the Roof* used in the Analysis

Title	Media	Turkish
Fiddler on the Roof	Musical	City Theatre of Bornova Municipality, staged and directed by Azat Serhat Koca in 2013
	Hollywood Movie directed and produced by Norman Jewison	1972 version - dubbed, songs with subtitles only

5. An Integrated Approach to Multimodal Analysis

There are readily available means for considering the "communicational forms people use – image, gesture, gaze, posture, and so on – and the relationships between them" (Jewitt, 2009, p. 14). Some studies, for example those by Alvstad (2008), Kaindl (2004), and Snell-Hornby (2009), have explored such means successfully. However, this study, in an attempt to expand and enrich multimodal analysis within Translation Studies, adopted a triple model and operationalized Halliday's Systemic Functional Grammar (SFG), Krees and van Leeuwen's integrated approach combining textual and visual grammar, and Leeuwen's (1999) framework of musical analysis with ad hoc analytical tools, as illustrated in Table 3. The complementarities between Systemic Functional Linguistics and Krees and van Leeuwen's multimodal framework provide a comprehensive modelling of the plurisemiotic realization of song translation, the components of which will be explained in the analysis.

Table 3. An Integrated Approach to Multimodal Analysis

VERBAL MODE			VISUAL MODE	AUDIO MODE
Halliday's SFG (Halliday's metafunctions)			Kress and van Leeuwen (2006)	Van Leeuwen (1999)
CONTEXT OF SITUATION	SEMANTICS	LEXICO GRAMMAR		
FIELD (What is going on?/ Who did what to whom?	Ideational Metafunction (Context of culture)	Transitivity structures	Narrative processes	-
TENOR Who are the participants?	Interpersonal Metafunction (Context of situation)	Mood and pronoun usage	Contact, distance and modality	Pitch changes, arrangements
MODE How are the meanings being exchanged?	Textual Metafunction (Verbal context)	Non-structural cohesive devices	Information values	Musical coherence through rhythm and melody

5.1. Multimodal Analysis of the Song *If I were a rich man*

5.1.1. Verbal Analysis

Drawing upon Halliday's Systemic Functional Grammar, which defines a text as a "[…] sociological event, a semiotic encounter through which the meanings that constitute the social system are exchanged" (1978, p. 139), our verbal mode analysis rises above the notion of language stratification which encapsulates context, semantics, lexico-grammar and phonology-graphology.

The semiotic structure of the situation is formed out of the three sociosemiotic variables: "the Field refers to what is happening, to the nature of the social action that is taking place, Tenor refers to who is taking part, to the nature of the participants, their statuses and roles, and the Mode refers to what part the language is playing […] including the channel and also the rhetorical mode." (Halliday & Hasan, 1989, p. 14)

Semantics concerns three metafunctions organized to produce meaning: the ideational, the interpersonal, and the textual. Through ideational metafunction, language users present their world experience through their lexico-grammatical choices. This provides grammatical resources, such as transitivity, to be used as a rich analytic tool revealing who did what to whom. Interpersonal metafunction focuses on interpersonal relations and social roles devised through mood, pronoun usage and degree of formality. Textual metafunction is concerned with old and new information structure (theme / rheme), and cohesion, which represents "non-structural text-forming relations" (Halliday & Hasan, 1976, p.7). For this study, we will concentrate on cohesive devices of referencing, substitution, ellipsis/conjunction and lexical cohesion (Halliday & Hasan, 1976; Bloor & Bloor, 1995).

5.1.1.1. Ideational metafunction

Transitivity is an essential part of representation and an important tool for analysing the data propositions in terms of Participant, Process and Goal types, which are respectively concerned with the doers, the actions done, and the recipients of the action; namely, who is doing what to whom? Halliday (1994) defines three components of a "transitivity process", which are the process itself; Participants in the process; and Circumstances associated with the process-specifying when, how, where and why of the process. Six processes are identified: Material, Mental, Relational, Verbal, Behavioural

and Existential. Material processes represent physical and concrete actions, while Mental processes relate to perception, cognition, and affection. Relational processes "serve to characterize and to identify" (Halliday, 2004, p. 210). Behavioural processes reflect physiological and psychological behaviours. Verbal processes denote the act of saying. Existential processes refer to states of being, existing, and happening.

According to Halliday (1994), "reality is made up of processes of going on, happening, doing, sensing, meaning, being and becoming." (p. 106). Fowler (1986), in referring to Halliday, argues that transitivity patterns can reflect the worldview framed by the authorial ideology in a literary text. In a similar vein, analysing the lyrics in terms of transitivity patterns highlights the ways in which characters, concepts, and messages are represented to the audience. Hence, in this section, we attempt to demonstrate how transformation in the process types in the act of translation can function as a means to (re)organize discourse.

For this study, we analysed the original lyrics of the song *If I were a rich man* in English, its two Turkish versions, translated to be performed in a stage musical, and the subtitled musical film version. A broader picture of the text displays the following major processes.
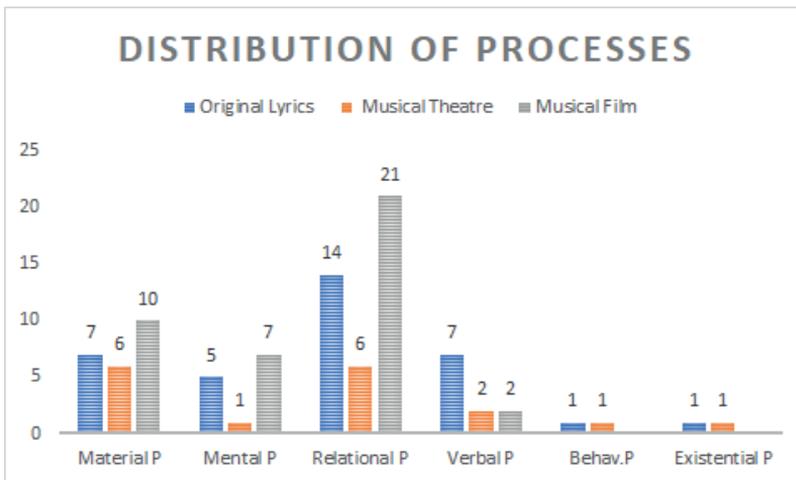

Chart 1. Distribution of processes in *If I were a rich man*

Hodge and Kress (1979) employ the concept of transformation (of process types) to describe the process of reclassification. In other words, any shifts between the process types during the act of translation can change or reorganize the discourse. When we

highlight the scope of transitivity analysis in providing a critical understanding of the English lyrics, it can be observed that the original text is dominantly relational, as the basic theme is woven around Tevye's dream of wealth. As a result of Tevye's mental activity, lyrics represents images, commenting and musing, which entail relational, material, and verbal processes in line with the conditional utterance expressing his desire to be rich:

> "If I **were** a rich man, I would **build** a big, tall house…" (Relational/ Material)
> "If I **were** a rich man, I would **discuss** the holy book with the learned men." (Relational/ Verbal)
> "If I **were** a rich man, I would **have** time that I lack to sit …" (Relational/ Relational)

In the Turkish stage musical version, some parts, including refrains, were omitted. This gave rise to an equal distribution of mental and relational processes, which entails the loss of descriptive and attributive dominance of the original lyrics. Expression is thus simplified, and materialized, and in this way it becomes less sophisticated.

As in the example below, in the film musical, the lyrics become further simplified through demetaphorizations, resulting in an accumulation of material processes, as in the following example:

> "**There would be** a long staircase just going up and one even longer coming down
> And one more leading nowhere just for show" (Existential Process)

> "Sadece yukarı çıkan uzun bir merdiven **olurdu (Existential Process)**
> Ve ondan daha uzun sadece aşağı inen başka bir merdiven
> Bir tanesi de hiçbir yere **çıkmazdı (Material process)**

5.1.1.2. Interpersonal Metafunction

Strongly correlated with interpersonal metafunction, the system of mood denotes the choices underlying the exchange of information and the establishment of the social roles of the interactants through language use. According to Halliday and Matthiesen (2004), there are three basic mood types: declarative, interrogative, and imperative. Declarative mood is used to provide information, interrogatives are produced to attract

the audience's concentration on certain issues, to manipulate the impression of the discourse, as well as to ask questions and seek answers. The function of imperative mood is to convince the readers/hearers to take positive or negative actions.

The original text has a number of declaratives embedded in conditional sentences starting with "If were a rich man, I would…". The theme of the lyrics, which can be conceptualized as Tevye's conversation with the Lord, starts and ends with prose encapsulating two interrogatives in the form of reproach:

> "So what would have been so terrible if I had a small fortune?
> Would it spoil some vast, eternal plan, if I were a wealthy man?"

At the beginning of this one-sided conversation, Tevye asks a question, even though he does not believe the Lord will answer. Hence, he deals with the answers himself, stating all the possible consequences of being rich through declaratives. After listing the benefits he would gain if he were a rich man, in his imagination he asks a question similar to the previous one to end this odd conversation. This pattern is preserved in both translations, except for the number of declaratives retained. In the stage performance, the two interrogatives function as prologue and epilogue through which the character aims to draw the audience's attention and arouse their interest. The questions posed at the beginning and at the end of the song display sincerity and cordiality, creating a close tie between the audience and the main character.
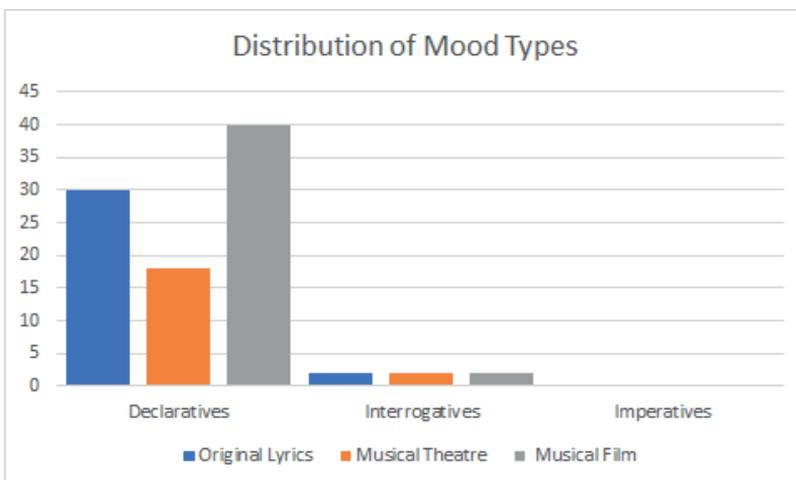

Chart 2. Distribution of mood types

As Chart 2 illustrates, in comparison with the original lyrics, the Turkish audience is exposed to a more informative text in the subtitled musical film lyrics. In contrast, a less informative text is presented in the lyrics of the musical for theatre, which is a natural consequence of omissions in Turkish translation. Interrogatives keep their place in both translated texts.

Personal pronoun usage signals different interpersonal relations. The most densely used personal pronoun in the first four parts is "I". Then, "her", "she" (when he dreams about his wife being a rich man's wife), "they", "them" (when he considers the men in the town from the point of view of a rich man). At some point, Tevye addresses the audience using "you" ("When **you** are rich, they think **you** really know"), which is utilized both as a generic pronoun as well as a way for Tevye to speak to the audience. In the last part, Tevye uses "you" to refer to God in his conversation with Him.

Through the sequences of thematic progression, we observe similar pronoun usage in both stage and film musicals, but they are in the form of non-overt pronouns, since null subject usage is prevalent in Turkish. While Tevye addresses the audience or the assumed listener ("When **you** are rich, they think **you** really know"), 'you' is translated using the plural you form (Siz) (zengin olduğu**nuz**da gerçekten bildiğ**inizi** sanırlar), which denotes formality and sets a social distance between the Actor and the audience, but this part is omitted in the stage musical.

5.1.1.3. Textual Metafunction

Textual metafunction is related to the flow of information in a text. The lyrics are based on a thematic passage, stylized in form, constructed through utilizing a progressing theme in which different approaches to thematic development are combined. In parallel with this structure, the text in question here is divided into eight main parts, constituting the idea of being rich (first four parts), and musings about others and the consequences that would come as a result.

In the lyrics, the coordinating conjunction "and" is used to join or coordinate two or more items (such as words, main clauses, or sentences) of equal syntactic importance. In the original lyrics, there are 7 uses of "and" to join clauses together (and one more leading nowhere, just for show) or to coordinate sentences (and I'd discuss the holy

book…). In the Turkish stage and film musicals, this conjunction use is reduced to one and two, respectively.

Lexical cohesive effect is accomplished by the selection of lexical items which share the same semantic field. A well-established co-referentiality is created through the use of synonymous adjectives or other direct references to being wealthy, such as "rich", "wealthy", "rich man's wife", "a proper double chin", "servants", and religious words and references such as "Solomon the Wise", "synagogue", "Eastern Wall", prayers, and holy books.

Both the stage and film musicals in Turkish display a marked under-lexicalization regarding religious references. Moreover, the last part of the lyrics, referring to sitting by the Eastern wall, is entirely omitted in the stage musical. The name Solomon the Wise is converted into a 'reverend' using the overgeneralization technique, and the word synagogue is untranslated. The refrain created through the repetition of Tevye's wish to be rich ("If I were a rich man, Yubby dibby dibby dibby dibby dibby dibby dum") is preserved as the leading theme and leitmotif in all versions.

In the translation of the stage musical lyrics, the translator has resorted to semantic reproduction to attain a theatrically effective text, adapting the target lyrics to the Turkish dramatic co-text by choosing culturally equivalent expressions. Hence, "the Lord who made the lion and the lamb" is translated into Turkish as "Kurdu kuşu yaratan Tanrım" (The Lord who made wolf and bird).

5.1.2. Visual Analysis

In the analysis of visual mode, Kress and van Leeuwen (2006) designated three meaning units (representational meaning, interactive meaning and compositional meaning) which are openly correlated with Halliday's ideational, interpersonal and textual metafunctions, respectively.
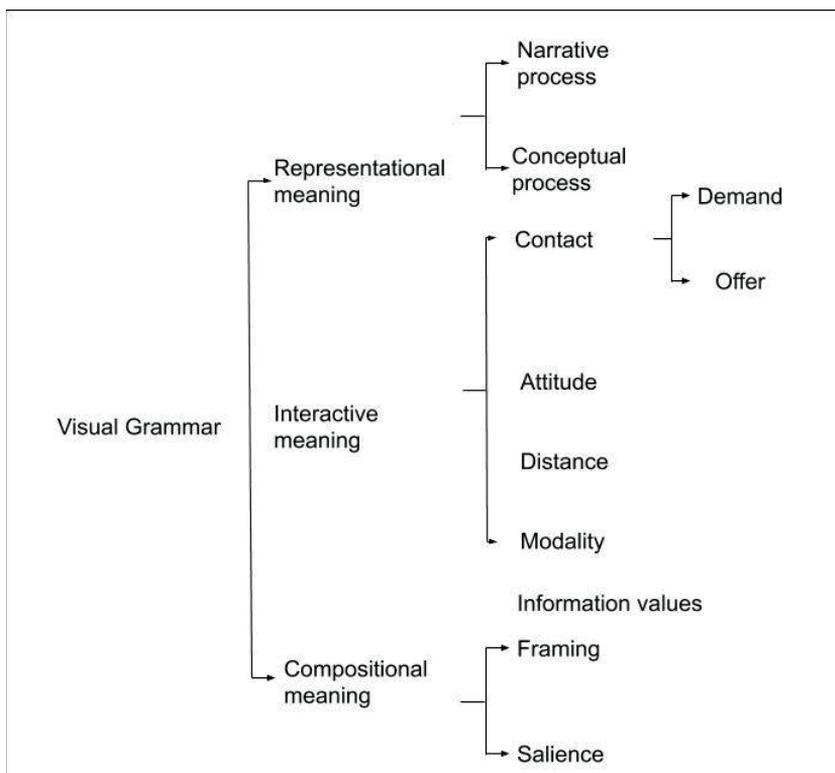
Figure 2. Visual Grammar (Ping, 2018, p. 39)

In the second part of our analysis, the visual grammar framed by Kress and van Leeuwen's (2006) seminal work *Reading Images: The Grammar of Visual Design* lays a solid foundation for expanding our framework into multidimensional interactive semiotic systems, again articulated within Halliday's three metafunctions. In a nutshell, Kress and van Leeuwen's (2006) proposed framework can be considered as an attempt at systematic analysis of the regularities through which visual elements are used to mediate meaning. These researchers underline that all images fulfil the above mentioned three Hallidayan metafunctions through three corresponding meaning making patterns:

1. Patterns of representation which correspond to ideational metafunction refer to visual resources, representing conceptual and interactional relations between the participants, settings and items in the visual elements.

2. Patterns of interaction which are correlated with interpersonal metafunction refer to the resources of relationships in the production and the consumption of visual elements.

3. Patterns of composition which correspond to textual metafunction refer to the patterns of representation and interaction to form a coherent whole.

Representation refers to both represented participants in visual elements, and to their relations to each other. The presence of a vector which connects participants and denotes unfolding actions or events reveals the relationship of an Actor (agent-the source of the vector)-and a Goal (the participant at whom the vector is directed) in a narrative pattern of representation. *If I were a rich man* is sung by Tevye dreaming about being rich while working in a stable. The song starts and ends with a direct appeal to God. In this sense, both in the stage and the film version, a transactional process is used in the representation of the relationship between Tevye, foregrounded as the Major Actor, and God, as the Goal.

The focal image, or the position of actors or objects, carries major information load of the image (Kress, 2010), and their placement, whether on the stage or in a film scene, in our case, is crucial as the central means of conveying information. In the musical for theatre while Tevye is singing, he is centred at the stage and highlighted through lights in contrast to a dark background. In the film musical, however, a more faithful reproduction of the objective world is depicted, namely, Tevye's stable and modest circumstances and rural scenes including calves, horses, poultry, hay bales, swaths, and harnesses.

Patterns of interaction put emphasis upon the relationship of image producers, image representation and the audience, through four aspects: contact, attitude, distance and modality. In the two different genres in which the song is performed, the gaze of the performer suggests different relations between the viewer and participants. Direct eye contact with the viewer in the stage musical constitutes a demand image through which Tevye, as the represented participant, symbolically demands cooperation and empathy. In contrast, when he does not engage with the camera, and therefore with the viewer, as in the case of the film musical, he becomes the object of the viewers' gaze (Kress & van Leeuwen 2006).

According to Kress and van Leeuwen (2006), "[i]n everyday interaction, social relations determine the distance (literally and figuratively) we keep from one another" (p. 14). The social distances are reflected through images by choices in the field of vision and in size of frame.

Table 4. Social Distance represented through Visual Image in Stage and Film Musicals		
Figure		**Social Distance**
Tevye in stage musical 1		Far Social Distance
Tevye in stage musical 2(a) & (b)		Public Distance
Tevye in film 3(a), 3(b) & 3(c)		Close Social Distance Close Personal Distance Intimate Distance

What is striking in Table 4 is that the position of Tevye as the focal image in the stage musical represents a type of detachment from the viewers in the course of general performance. In other words, he is foregrounded as the Actor in his one-sided conversation with God. However, public distance is also depicted in different scenes in which Tevye gathers with other characters, playing the role of poultry and town people, which portray a casual social gathering.

In the film version of the musical, short, medium and long shots enable viewers to see him at different social distances and in different relations. Long shots make the figure visible and result in close social distance and an impersonal relation. Medium shots with head and shoulders generate close personal distance and an intimate relationship. Short shots depict Tevye's head, bringing an intimate distance and relationship.

Horizontal or vertical angles are other means for the depiction of symbolic social relations between the audience and other characters in an image. Regarding the viewer's degree of involvement or detachment towards the character(s) in the image, Kress and van Leeuwen (2006) point out the difference between the frontal angle ("what you see here is part of our world, something we are involved with") and oblique angle ("What you see here is *not* part of our world; it is *their* world, something *we* are not involved with") (p. 136).

Frontal angle displayed between Tevye and audience at the live performance of the stage musical represents a high degree of involvement, in which the audience is directly confronted with Tevye's mood.

Figure 3. Tevye in front of the audience in the musical on stage

In the film musical, however, underscoring an oblique angle, the audience is kept on the sidelines, and Tevye is detached from the audience by an objective camera shot, though which Tevye's singing is presented from an observer's point of view.

Figure 4. Tevye interacting with God

Addressing a participant (God) figuratively located at a high (vertical) angle yields symbolic power over the represented participant and creates an asymmetric relationship. In a similar vein, during his interaction with God, Tevye is looking above, reducing him to ground level, and naturally presenting God's superiority as a divine, external locus of control (See Figures 4 & 5).
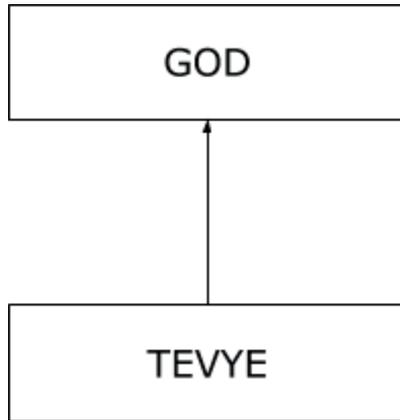
```
┌─────────────────────────┐
│          GOD            │
└─────────────────────────┘
             ▲
             │
             │
┌─────────────────────────┐
│         TEVYE           │
└─────────────────────────┘
```

Figure 5. Tevye's interaction with God

Kress and Leeuwen (2006) underscore that vectors formed by the participants' eye line also create a bond between the participants and the audience. In the theatre performance of the musical, keeping in contact with the audience at eye level, Tevye sometimes looks directly at the audience, which suggests that the represented participant demands something from the viewer and displays the idea of equality, where no power distance is involved. Conversely, in the film, Tevye's avoidance of direct gaze at the camera "offers the represented participants to the viewer as items of information, objects of contemplation" (Kress & van Leeuwen, 2006, pp. 118-119).

Additionally, Kress and Leeuwen (2006) underline the close correlation between colour and effect and juxtapose this potential with both ideational and interpersonal metafunctions. Brown, as a natural and neutral colour of earth, wood, and stone and commonly associated with the great outdoors, growth, fertility, agriculture and farming, is prevalent in both intermedial interpretations of the song. It serves to reinforce the pastoral setting and emphasizes the harmony between nature and Tevye as a countryman. In the stable scene of the film version, a verbal irony is clearly brought to the fore via the high visibility of brown, as Tevye ponders aloud the consequences of being rich

through his song while concurrently feeding the animals in his modest circumstances, as illustrated in Figure 6.

Figure 6. Tevye doing the chores while dreaming of becoming a rich man

In contrast to the dark and gloomy atmosphere designating Tevye's deprivations and rigorous conditions, daylight through the holes in the walls and roof signals the existence of God, though he never answers Tevye's rhetorical questions. Hence, in the film, the dominance of brown with all its shades and its combination with daylight is used to promote multimodal cohesion.

The song has an important dramatic function of introducing the main character, Tevye, and as it continues, his dreams extend from his modest life to the outer world (house, yard, his wife, the men of the town, and the Eastern wall) which depict an ever-enlarging mental image, building up a cohesive multimodal representation (see Figure 7 below).
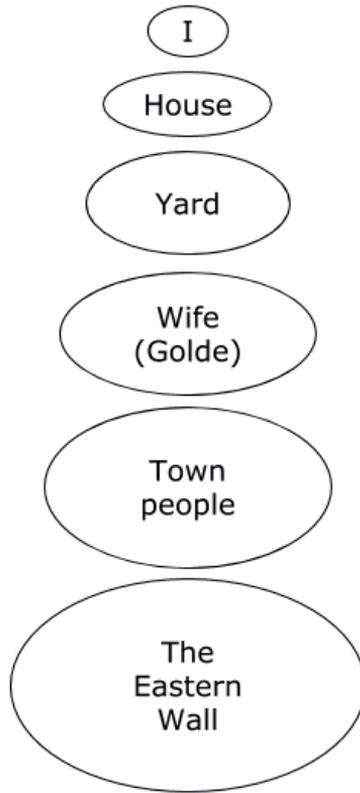
Figure 7. Tevye's mental image

5.1.3. Audio Analysis

In his seminal work *Speech, Music and Sound*, van Leeuwen (1999) underlines the immediate need to breakdown audio mode into perceptible components as in the case of visual and linguistic analysis. Following the footsteps of Halliday, van Leeuwen rightfully assumes that a Hallidayan framework can also be used to unveil forms and structures embedded in audio mode. By designating rhythm, melody and social interactions as the musical signifiers for analysis, van Leeuwen (1999; 2012) underlines that sound is more properly devised for creating interpersonal and textual rather than ideational meaning, stating that "sounds are not things nor can they represent things" (1999, p. 93). In this section, we will focus on how sounds convey specific ideas, values and attitudes integrated into two different genres of the musicals in Turkish.

If I were a rich man has a Broadway sound, in which Jewish themes resurface in music and lyrics. Heavily inspired by Shalom Alicheim's Yiddish monologue "Ven ik bin Rothschild" (see Frühauf, 2018), this song functions as Tevye's inner voice reflecting his dreams about a luxurious life, and the luxury it would bring.

The rhythm of *If I were a rich man* is light, humorous and reproachful to God. At first sight, the sense of lightness is observed through strings without heavily accented notes. Being highly influenced by Hasidic songs, Jerry Bock (composer) and Sheldon Harnick (lyricist) laboured to create a Broadway masterpiece in its harmonic and melodic construction. A slight local effect is brought into fore through nonsense syllables (yubby dibby dibby dibby dibby dibby dibby dum) and rustic dance rhythm in moderate tempo. Moreover, chords and intervals with a smooth melody in free-flowing rhythm, are effortlessly integrated into the Broadway genre, which Bock uses to create a cohesive play familiar to Western taste. According to Swain (2002), the success of the song results not from the integration of Jewish motifs, but from Bock's manipulation of the song, in which the chant session regularly interrupts Tevye's dreaming. Hence, the consistency of this interruptive pattern creates an expectation of a return to the major form after each interruption, causing humorous undertones for the viewers.

The nonsense syllables form an interesting juncture between language and music, where phonetic rather than lexical meaning is foregrounded. However, an implied tacit lexical meaning is also attached to these syllables, which requires audience guesswork based on the position of the syllables in the syntactic structure, as in the case of "All day long I'd biddy-biddy-bum" or "If I were a biddy-biddy rich".

Shifting from one dream to another, Tevye produces a combination of lingering statements showing his internal emotion, and shorter phrasing, usually in the refrained chant session. This musical motif is so strongly associated with the musical itself that this discreet sign of audio mode can be considered as a "multimodal synecdoche" (McKerrel & Way, 2017), reminiscent of one of Broadway's most dearly beloved musicals.

In both versions, Tevye's tone suggests his relaxed and intimate manner and sincerity, conveyed by a moderate shift in pitch when, in the course of dreaming, his energy and excitement reach its peak, and a moderately measured or gentle articulation. In all performances, the highest pitch, the expression of the most intense feelings, occurs during outpouring emotions signalled by biblical reference:

"They would ask me to advise them
Like a Solomon the Wise".

Here, the melody rises in pitch in the fashion of a chant entailing an increase in energy and spirit, which concurs with van Leeuwen's (1999) remark that "the more the pitch range increases, the more there is room for the expression of feelings and attitudes, the more it decreases, the more the expression of feelings and attitudes will be confined" (p. 111).

Yet, musicality matched with different visual background across two genres paves the way for divergent impressions. Namely, in the film, Tevye, singing sincerely, and rural life realistically represented in a stable, with sunshine seeping through the cracks, and animal sounds all around, all bring intimacy, geniality and positive energy. On the stage, however, we see a more dramatic effect with the lights framed around Tevye against a dark background. Highlighting limited visuals brings about full concentration on the musical performance, which openly denotes an act.

Different scholars have underlined the fact that arrangement in music can indicate different organizational and relational meanings (Eriksson & Machin, 2017; Schafer, 1977). In a similar vein, van Leeuwen (1999) puts emphasis upon the potential meaning of unison created through the arrangement of instrumentalization. According to Frühauf (2018), in the stage musical, the song's modest beginning with quiet strings and without rich instrumental accompaniment clearly connotes the simplicity and poverty of Tevye's life. In the film version of the musical, in contrast, a robust musical backing is provided by the instrumentalization of melodies for a full symphony orchestra. Hence, in contrast to the informality of performance in the film musical, Tevye's song in the musical for theatre setting resonates a well-established stage performance, supported just by piano and strings. In other words, the missing effects generated by weak orchestration on the stage are compensated through visual support enabled by artistic production.

6. Conclusion

Holding a multimodal perspective requires the translator to see a text as a set of interdependent semiotic resources encapsulated in various subsystems to construct a complex whole and brings about an engagement with wider patterns of social and semiotic relations with nonverbal dimensions. In our analyses, Halliday's metafunctional

principle, which provides an integrating platform for examining how semiotic resources provide tools for constructing multimodal discourses, brought forth intermedial and intermodal differences embedded in verbal, visual and audial modes.

The multidimensional quality of our integrated framework presented in this study demonstrates the intricate complexities of song translation in musicals. For instance, our intermodal and intermedial analyses reveal that film and stage musicals foster common modes as they interact with the meaning potential of semiotic sources. However, prioritizing some semiotic resources over others results in complex ensembles of resources, producing new conglomerations of meaning. Moreover, our findings suggest that audio and visual semiotic resources, generally marginalized in linguistic text analysis, can enhance and modify the themes, enrich the linguistic resources via mutual interaction and provide semiotic instruments for the translator's analytical toolbox. In addition, a brief outline of translation strategies employed in film and stage musicals reveals variations in norms and multimodal treatments in Turkiye.

In this post-typographic era, the integration of verbal, visual and audial modes as a concomitant of multimodal texts would pose a challenge to today's translators and require them to enlarge their perspective. Without doubt, as the multimodal approach expands the boundaries of translation studies, translator's decisions will be more impacted by non-linguistic semiotic cues, making multimodality an indispensable feature of further studies.

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Appendix A

Translation of the lyrics of *If I were a rich man* in stage musical

Bir zengin olsam ben
Ya-ha-di-bi-di-bi-da-di-di-di-da-di-di-di-dum
Her Allahın günü bidi-bum
Bir de varlıklı olsam
Çalışmazdım böyle
Ya-ha-di-bi-di-bi-da-di-di-di-da-di-di-di-dum
Eğer olsaydım bir de bir zengin, didle-didle-didle bir adam

Koca saray gibi bir ev yaptırırdım şehrin tam orta yerinde
Çinko damlı, yerler halis tahtadan
Uzun bir merdiven yukarı giden
Bir başkası da aşağı inen
Bir de hiçbir yere gitmeyen, sırf göstermelik
Şan olsun şehre diye doldurdum avlumu tavuk, ördek, hindi, kazla
Çıkarırlardı korkunç şamata.
Bütün bu gıt-gıdak, gulu-gulu, vak-vakla sanki ederdi aleme ilan
Burada yaşıyor bir varlıklı adam

Bir zengin olsam ben
Ya-ha-di-bi-di-bi-da-di-di-di-da-di-di-di-dum
Her Allahın günü bidi-bum
Bir de varlıklı olsam
Çalışmazdım böyle
Ya-ha-di-bi-di-bi-da-di-di-di-da-di-di-di-dum
Eğer olsaydım bir de bir zengin, didle-didle-didle bir adam

Görüyorum Golde'mi, zengin adam karısı
Gerdan gerdan üstüne
Nefis yemekler seçerken gönlünce
Kibrinden kabarırken bir tavus kuşu gibi öyle mutlu görünüyor
Bağırırken hizmetçilere

Kasabanın esnafı yaltaklanırlar bana
Süleyman peygamber gibi

Bana akıl danışırlar
"Ah, lütfen Rebi Tevye!"
"Ah, pardon Rebi Tevye!"
Dertleriyle beni şaşı yaparlar
Doğru, yanlış, ne cevap versem yine de kabullenirler
Çünkü zengin her şeyi bilir

Zengin olsam bol bol vaktim olurdu dua etmeye sinagogda
Ağlama Duvarında yerim olurdu
Orada ulemayla tartışırdım din üzerine
Her gün tam yedi saat
Ne keyifli olurdu, aman!

Bir zengin olsam ben
Ya-ha-di-bi-di-bi-da-di-di-di-da-di-di-di-dum
Her Allahın günü bidi-bum
Bir de varlıklı olsam
Çalışmazdım böyle
Ya-ha-di-bi-di-bi-da-di-di-di-da-di-di-di-dum
Ey, kuşu kurdu yaratan Tanrı, sensin beni böyle fakir kılan
Sanki dünya alt üst mü olurdu ben de varlıklı olsam!

Appendix B

Translation of the lyrics of *If I were a rich man* in the movie

… Ama büyük bir onur da değil! Yani, küçük bir servetim olsaydı çok mu kötü olurdu?

Bir zengin olsaydım
Bütün gün, bidi bidi bam
Bir zengin olsam ben
Çok çalışmak zorunda kalmazdım
Ah bir bidi bidi zengin olsam, aylak didil daydıl daydıl ben

Büyük, yüksek bir ev yapardım
Düzineyle odalı, kasabanın tam ortasında
İyi bir kiremit çatı altında ahşap döşemesiyle
Uzun bir merdivenle yukarı çıkılan
Ve daha da uzunla aşağıya inilen
Ve bir de sadece gösteriş için, hiçbir yere gitmeyen
Avlumu civciv, hindi ve kazla doldururdum
Ve kasabadakilerin görüp işitmesi için ördekler
Gürültüyle bağırabildikleri kadar bağırmaları için
Ve her gak ve guk ve aga ve kak
Kulakta borazan gibi yankılanacak
Burada zengin bir adam yaşıyor der gibi

[The second recurring part of the refrain is not given in the subtitles]

Karımı, Golde'mi görürdüm
Kat kat gıdığıyla zengin bir adamın karısı gibi görünürdü
Kalbine giden yoldan yemekleri seçerdi
Hem hava atardı hem de tavus kuşu gibi süzülürdü
Ah, ne kadar mutlu görünüyor
Hizmetçilerine gece gündüz bağırıyor
Kasabanın en önemli adamı bana yaltaklık edecek
Bilge Süleyman gibi öğüt isteyecekler
Lütfen, Tevye Hanım
Pardon, Tevye Hanım
Bir hahamın gözünü şaşı edecek problemlerle çıkacaklar

Ve doğru da yanlış da cevap versem fark etmeyecek
Zenginsen, gerçekten her şeyi bildiğini sanırlar

Zengin olsaydım bol zamanım olurdu
Sinagogda oturur ve dua ederdim
Belki de doğu duvarının kenarında otururdum
Ve bilgili adamlarla, her gün yedi saat kutsal kitaplardan konuşurdum
Ve bu en hoş şey olurdu

[The recurring refrain is not included in the subtitles]

Tanrım, aslan ve kuzuyu yarattın
Ne olmam gerektiğini buyurdun
Büyük ve sonsuz bir planı bozar mıydı
Zengin bir adam olsaydım

Appendix C

The lyrics of *If I were a rich man* in the original movie

…But it's not great honor either. So what would have been so terrible if I had a small fortune?

[SONG]

If I were a rich man
Yabba dibby dibby dibby dibby dibby dibby dum
All day long, I'd biddy biddy dum.
If I were a wealthy man, I wouldn't have to work hard.
Yubby dibby dibby dibby dibby dibby dibby dum
If I were a biddy biddy rich, idle didle daidle daidle man.

I'd build a big, tall house with rooms by the dozen right in the middle of the town.
A fine tin roof with real wooden floors below
There would be a long staircase just going up and one even longer coming down
And one more leading nowhere just for show

I'd fill my yard with chicks, and Turkiyes, and geese, and ducks for the town to see and hear
Squawking just as noisily as they can
And each loud "pa-pa-gee, pa-pa-gack, pa-pa-gee, pa-pa-gack" would land like a trumpet on the ear
As if to say, "Here lives a wealthy man!"

If I were a rich man,
Yubby dibby dibby dibby dibby dibby dibby dum
All day long, I'd biddy biddy dum.
If I were a wealthy man, I wouldn't have to work hard,
Yubby dibby dibby dibby dibby dibby dibby dum
If I were a biddy biddy rich, idle didle daidle daidle man.

I'd see my wife, my Golde, looking like a rich man's wife with a proper double chin,
Supervising meals to her heart's delight.
I see her putting on airs and strutting like a peacock,
Oh, what a happy mood she's in!
Screaming at the servants day and night.

The most important men in town will come to fawn on me
They will ask me to advise them, like Solomon the Wise.
"If you please, Reb Tevye?"
"Pardon me, Reb Tevye?"
Posing problems that would cross a rabbi's eyes
Yada dee duh-duh, yada dee duh-duh, yada duh-duh, yada duh-duh-duh
And it won't make one bit of difference if I answer right or wrong.
When you're rich they think you really know.

If I were rich, I'd have the time that I lack to sit in the synagogue and pray.
And maybe have a seat by the Eastern wall.
And I'd discuss the holy books with the learned men seven hours every day,
And that would be the sweetest thing of all.

If I were a rich man,
Yubby dibby dibby dibby dibby dibby dibby dum
All day long, I'd biddy biddy dum.
If I were a wealthy man, I wouldn't have to work hard,
Yubby dibby dibby dibby dibby dibby dibby dum
Lord, who made the lion and the lamb, you decreed I should be what I am
Would it spoil some vast, eternal plan, if I were a wealthy man?