Table of Contents

0	Introduction and Purpose of the Investigation	1
1	African American Musical Theatre	6
1.1	Black or African American?	6
1.2	Defining an African American Musical	7
1.3	Difficulties in Determining a Complete Historical Account of Early African American Musical Theatre	8
1.4 1.4.1	The First Appearances of "Blacks" Onstage The Development of Minstrelsy and its Impact on African American	9
	Musical Theatre	9
1.4.2	"Coon Songs"	12
1.4.3	The Evolution from Minstrel Shows to African American Musicals	13
1.5	One Hundred Years of African American Musical Theatre	13
1.5.1	Musicals of the Early Period (1898-1910)	13
1.5.2	Musical Drought (1910-1919)	15
1.5.3	The Golden Age (1920-1929)	16
1.5.3.1 1.5.3.2	Shuffle Along of 1921 Blackbinds of 1928	17 18
1.5.3.2	Blackbirds of 1928 Show Boat (1927)	18
1.5.4	Musicals of the 1930s	19
1.5.5	Musicals of the 1940s and 1950s	22
1.5.6	Musicals of the 1960s	23
1.5.7	The Resurgence of the African American Musical in the 1970s	24
1.5.8	Musicals of the 1980s until the Present	25
2	Musical Theatre in Germany	27
2.1	"Musicals" within Musiktheater	27
2.1.1	Ernste Musik and Unterhaltungsmusik	27
2.1.2	German Singspiel	28
2.2	Das Musical Defined	30
2.3	Conceptual Interpretations of Musical Theatre in Germany	31
2.3.1	Collaboration	31
2.3.2	The Non-Centralization of Musical Theatre Performance Venues	32
2.3.3	The International Transference of Shows	33
2.4	Educational Standards in Germany and the United States	
	Regarding Music and Interdisciplinary Education as Means for Cultural Enrichment	34
2.4.1	General National Standards for Music Education in the	54
2.4.1	United States of America	34
	Ginted Suites Of / Interior	54

•



2.4.2	Educational Standards for Music within Germany	36
2.4.2.1	The State of Bavaria, Germany The State of Baden-Württemberg, Germany	37 38
2.4.2.2	Michael Kunze: An Inspiration for Translators	39
2.5	Michael Kunze. An inspiration for Translators	39
3	Aspiring Professional Translators in the Areas of	
	American Musical Theatre and the African American Culture	40
3.1	The Use of Questionnaires as a Scientific Method	40
3.2	The Purpose of the Investigation	41
3.3	Hypotheses	41
3.4	The Target Population and the Method of Distribution	43
3.5	Conducting a Pilot Study	43
3.6	The Questionnaire	44
3.7	The Results of the Questionnaire	47
3.8	The Results of the Questionnaire from the Students of Translation Studies	48
3.9	Cultural Conceptualizations in Preparation for the Translation of Texts from American Musicals which Make Use of the African American	
	Dialect	59
3.9.1	The African American Experience	61
3.9.1.1	The One-Drop Rule	62 65
3.9.1.2 3.9.1.3	Racial Segregation in the United States The Civil Rights Era and the Racial Consciousness Movement	68
3.10	The Qualifications of a Translator for American Musicals which	00
3.10	Make Use of the African American Dialect	72
4	Analyzing Contents of African American Musicals	75
4.1	The Computer-Assisted Text Analysis of the American Musical <i>The Wiz</i>	75
4.2	The African American Dialect in American Musicals when Viewed as a Culturally-Scientific Concept within the Confines of Translation Studies	100
4.2.1	The Problems of Translating American Musicals that Use the African American Dialect into German	100
4.3	A Contextual Analysis of the Stylistic Approach in Discourse Techniques Used within the Source Text	116
4.4	Interim Summary and Outlook	129

5	The African American Dialect. A Concise Manual for Translators	131
5.1	Understanding "Dialect"	131
5.2	A Concise Manual with Aspects of the African American Dialect	
	for Translators	133
5.2.1 5.2.2	Grammatical Features Unique to the African American Dialect Presentation of General Pronunciation Features in the African American Dialect	134
		141
5.3	The Cultural Significance of the African American Dialect	147
5.3.1 5.3.2	The Significance of Oral Tradition The Influences of the African American Church on Communication and Culture	148
5.3.3	The Uniqueness and Versatility of the Vocabulary Used in the African American Dialect	156 157
5.4	The Impact of the African American Dialect on Mainstream American Culture and the Standard American English Dialect	157
5.5	Possible Constraints and Pitfalls to Avoid in the Adaptation of Select Subtitling Techniques in the Practice of Translating American	100
	Musicals Using the African American Dialect	169
5.6	The Presence of the African American Dialect in Texts Translated into	
	German and its Representation in Entertainment for German Audiences	171
5.6.1	Contextual Discrepancies within German Subtitles	172
5.6.2	Translating Language and Culture Using German Subtitles	173
5.6.3	Analysis of Transcript 1: "Black Bush"	174
5.6.4	Analysis of Transcript 2: "When Keeping it Real Goes Wrong [Vernon Franklin]"	179
5.7	An Additional Appeal for Further Studies in the African American Dialect within Translation Studies	183
5.8	Superseding Anticipated Limitations Imposed Upon Translators of Texts of American Musicals Using the African American Dialect	184
6	A Study of the Practical Application of the Manual for the	
	Purpose of Translating Source Texts Using Excerpts from the American Musical <i>The Wiz</i>	186
6.1	Albrecht's Terminological Clarification of Invariance, Equivalence	
	and Adequacy in Translation	186
6.2	The Investigation	189
6.2.1	Cooperative Translation	190
6.2.2	The Winter Semester 2010/2011 Translation Course "Übersetzen I Texte der Alltagskommunikation Englisch-Deutsch (B/C-Sprache in A-Sprache): Übersetzung von Songtexten aus dem Musical <i>The Wiz</i> "	
	at the University of Heidelberg	192

ix

х			

6.3	Team Translation of Source Text 1 (<i>Ease on Down the Road</i>) from the Musical <i>The Wiz</i> : Guide	102
6.3.1		193
6.3.2	Song 1 from <i>The Wiz: Ease on Down the Road</i> (Act 1, Scene 3)	196
6.3.3	Team Target Translations of Source Text 1: <i>Ease on Down the Road</i> Comparison of Team Translations for Source Text 1: <i>Ease on Down</i>	199
	the Road	206
6.4	Team Translation of Source Text 2 (<i>Slide Some Oil to Me</i>) from the Musical <i>The Wiz</i> : Guide	212
6.4.1	Song 2 from <i>The Wiz: Slide Some Oil to Me</i> (Act 1, Scene 3)	212
6.4.2	Team Target Translations of Source Text 2: Slide Some Oil to Me	214
6.4.3	Comparison of Team Translations for Source Text 2: Slide Some Oil	210
	to Me	224
6.5	Team Translation of Source Text 3 (Don't Nobody Bring Me No Bad	
	News) from the Musical The Wiz	228
6.5.1	Song 3 from <i>The Wiz: Don't Nobody Bring Me No Bad News</i> (Act 2, Scene 1)	229
6.5.2	Team Target Translations of Source Text 3: Don't Nobody Bring Me	229
0.3.2	No Bad News	233
6.5.3	Comparison of Team Translations for Source Text 3: Don't Nobody	
	Bring Me No Bad News	241
7	Summary and Outlook	246
8	Additional Information and Sources	248
-		
8.1	Questionnaire Responses from Anonymous Students of the	
	University of Heidelberg's Seminar für Übersetzen und Dolmetschen	248
8.2	Bibliography	254
8.3	Selected Digital Sources	260
	-	