

## ABSTRACT

The focus of this research paper is on the process of multilingual translation of the libretto of the Children's Opera Imola, by Ferenc Kovac. The story of the opera was designed to nurture the cultural heritage of the town of Subotica (Vojvodina, Serbia, Europe) and the 150th anniversary of the existence of windmills in Mali Bajmok, and the last standing out of the eleven buildings (built around 1862), that provided the finest white flour to people in this part of Europe. The cultural heritage story is presented symbolically through a family with eleven children, the youngest of whom is a girl called Imola, curious and always ready for adventures through which she will learn about history, people (e.g. Ivan Sarić, athlete and pioneer of aviation in Eastern Europe) and beautiful buildings in Subotica. Through a theoretical review analysis, the various forms of translation associated with music-linked translation (MLT), specifically, opera and the main challenges they entail are discussed. A descriptive and contextual approach was applied in the research to present the process of translating from Serbian to English, as a lingua franca, and Italian language as 'the opera's language of origin', 'main operatic language' and 'an international language of music', opening to international youth audiences and future performances. The translations of this children's opera can offer a unique opportunity for creative and interactive learning, as well as possibilities for digital media application and creative works of students in performing and researching music and language intersections through arts. Additionally, from the standpoint of music pedagogy and musicology, the contribution of this research study can be seen in supporting the children's opera and opera in general, as a global art form, promoting multilingualism and multicultural values.

**Keywords:** children's opera, digital media, multilingual libretto translations, music-linked translation (MLT).

## SAŽETAK

Fokus ovog istraživačkog rada je na procesu višejezičkog prevođenja libreta dečije opere „Imola“ Ferenc Kovača. Radnja u operi je nastala sa idejom negovanja kulturnog nasleđa grada Subotice (Vojvodina, Srbija, Evropa) i obeležavanja 150 godina postojanja jedanaest vetrenjača (1862) od kojih poslednja stoji u Malom Bajmoku, a zahvaljujući njima narod je iz ovog dela Evrope imao najfinije belo brašno. Priča o kulturnom nasleđu simbolično je predstavljena kroz porodicu sa jedanaestoro dece, od koje je najmlađa devojčica Imola, radoznala, uvek spremna za avanture kroz koje će učiti o istoriji, ljudima (npr. Ivanu Sariću, sportisti i pioniru vazduhoplovstva u istočnoj Evropi) i lepim građevinama u Subotici. Kroz teorijsku preglednu analizu razmatraju se različiti oblici prevođenja povezani sa operom, ali i glavni izazovi ovog procesa. U istraživanju je primenjen deskriptivni i kontekstualni pristup kako bi se detaljno predstavio proces prevođenja sa srpskog na engleski kao internacionalni jezik (lingua franca), ali i na italijanski jezik, kao „jezik opere“, „glavni operijski jezik“ ili „međunarodni muzički jezik“. Prevodi ove dečije opere mogu da pruže jedinstvenu priliku za kreativno i interaktivno učenje, kao i mogućnosti primene digitalnih medija i kreativnih radova učenika u izvođenju i istraživanju muzičko-jezičkih ukrštanja kroz umetnost. Pored toga, sa stanovišta muzičke pedagogije i muzikologije, doprinos ove istraživačke studije može se videti u podršci dečijoj operi i operi uopšte, kao globalnoj umetničkoj formi, isticanjem značaja višejezičnosti i multikulturalnih vrednosti.

**Ključne reči:** dečija opera, digitalni mediji, višejezični prevodi libreta, prevod vezan za muziku (MLT).



**SLAĐANA MARIĆ**  
Research Associate, Faculty of  
Philosophy,  
University of Novi Sad  
sladjana.maric@ff.uns.ac.rs

## MULTILINGUAL TRANSLATION OF THE CHILDREN'S OPERA "IMOLA"

*Az Imola című gyermekopera többnyelvű fordítása*

*Višejezično prevođenje dečije opere "Imola"*

### 1. Introduction

Although children's opera or miniature opera, as an operatic genre was developed at the end of the 19th century, this form of opera rarely occupies the opuses of contemporary composers. Its unique musical theatre productions are usually intended to introduce children and youth to the world of Classical Music and Opera. These musical pieces are composed for children as vocal and instrumental performers and children as an audience. Furthermore, they can also be a result of children's engagement in the process of writing music. The themes, duration and structure of the children's opera are aligned with the age-appropriate language and vocabulary, fairytale opera texts with educational motifs, age-specific music, type of orchestras and ensembles.

The translations and musical adaptations of the Italian, French and German opera and operetta librettos to English and other target languages (e.g. Russian, Romanian, Serbian, etc.) were carried out historically taking into account the level of the target audience interests, musical and cultural literacy, national language policies and other, usually financial and opera production policies in order to attract more audience to the opera houses. We acknowledge that the term adaptation, as noticed by Baker and Saldanha (2009: 3) may be understood "as a set of translative interventions which result in a text that is not generally accepted as a translation but is nevertheless recognized as representing a source text". Therefore, the following terms are used in this research - *translating for singing*, *singable translations*, *multilingual singable translation*, and *music-linked translation (MLT)* (Golomb, 2005: 124; Malmkjær & Windle 2012: 3) to refer to text translations intended for singing (vs. *non-singable* translations) as part of a vocal and/or vocal-instrumental piece of music, rather than the term "translation and musical adaptation" or "translation with musical adaptation".

Apart from monolingual or multilingual translations, in the context of children's opera, the second efficient method would be subtitling of the video productions for introducing the music piece to a minority language audience or target groups. Furthermore, from the pedagogical side, both translation and singable translation can have a positive impact on the learning and emotional experiences of children in performing or listening to this music piece, bring joy to children who want to enrich their musical and language learning experience, appreciation and understanding of the world of opera, as well as knowledge about different cultures to classrooms and learning communities on a global level.

With the aim of going beyond the somewhat limiting assumption that *translating music* or *Music-Linked Translation - MLT* (Golomb, 2005: 121), can be regarded as a sort of "word-for-word translation of lyrics" (producing "singable translations"), in this paper this field is theoretically and practically approached and explored from an interdisciplinary point of view, encompassing pedagogical, socio-cultural, musicological and multi-modal issues.

## 2. "Imola" Children's Opera

"Opera was born of a need to make words more prominent in vocal music and to express emotions through their musical setting" (Desblache, 2007).

One of the most important factors determining opera being sung in the original language is that opera composers wrote with a particular libretto in mind (Page, 2013). A "libretto" is the text used in, or intended for, an extended musical work such as an opera, operetta, oratorio, cantata or musical, or more specifically, "the words that are sung or spoken in a musical work for the theatre" (Cambridge English Dictionary Online). Librettos are "a part of literature" or "a set of works with the aim of aesthetic purposes" (Pavan, 2019: 178).

Even though the music "reflects, or rather, translates, the sounds of the human voice, at a universal level" (Newmark, 2013), in the 21st century, opera, as "one of the many audiovisual representations, also falls under the category of production which needs to be made accessible" (Orero & Matamala, 2008). Together with accessibility, multilingualism and transdisciplinarity are key issues in opera today (Desblache, 2013). Multilingualism has had a significant presence in both opera production and reception as well as in the context of opera translation, for both historical and artistic reasons. However, according to Marta Mateo (2014) "the coexistence of different languages, which seems to be inherent in the opera experience, has only sporadically received any research attention, from either musicologists or translation scholars".

As music has structure, and in any vocal and vocal-instrumental piece, such as opera, there are a specific number of notes assigned to a specific number of syllables. Rhythm has

an important role to make these ambiguous syllables into intelligible words and phrases, where misplaced stress not only makes a phrase less intelligible but can potentially result in a misinterpretation of the character or story. Therefore, the ideal in a musical adaptation of libretto is to translate a sentence, the number of syllables and stress patterns to match up perfectly to the original text put to music by the composer.

The original opera libretto of the Children's Opera "Imola" in the Hungarian language by Rita Fleis was put to music by the composer Ferenc Kovac, providing a second version of the libretto and music score in the Serbian language. This unique children's opera, as a high-quality music theatre piece for children, premiered in the City Hall of Subotica on November 28, 2017. This opera was recorded as a video production (2019) in both Hungarian, and in the Serbian language, with the students and teachers of Primary School "Secenyi Istvan" (Sečenji Ištvan) from Subotica. The audio-visual recordings were later published on social media (*Imola*, 2019 a, 2019b).

The story of the opera was designed to nurture the cultural heritage of the town of Subotica (Vojvodina, Serbia/Europe) and the 150th anniversary of the existence of windmills in Mali Bajmok, and the last standing from eleven 19th century windmills (from 1862), that provided the finest white flour to people in this part of Europe. It celebrates the overall entrepreneurial greatness of important citizens of Subotica from the beginning of the 20th century. In the opera libretto, the cultural heritage story is presented symbolically through a hardworking family with eleven children, the youngest of whom is a girl called Imola. Curious and always ready for adventures through which will learn about the history, people (e.g. Ivan Sarić, athlete and pioneer of aviation in Eastern Europe) and beautiful buildings in Subotica, such as the City Hall and Rajhl's Palace.

The children's opera "Imola" was published in a printed book entitled "Imola, gyermek báb-opera" (Kovacs, Nemes-Fekete & Fleis, 2020) with additional distinction in the description, as "children's puppet-theatre opera". The work presents a bilingual libretto in Hungarian and Serbian, and music score with a division of roles and the setting of scenes by acts, intended for the vocal-instrumental performance of children in children's opera or children's puppet-theatre opera.

### 3. Research aim, materials and methodology

The focus of this research paper is on the *process* and *context* of multilingual written translation of a children's opera libretto. In this research, *musical translation* is perceived as "a cultural tool, as an imaginative space, a critical instrument of enquiry that can lead to new ways of listening and understanding" (Desblache, 2021). The aim of this and *process-oriented* and *context-oriented* (Saldanha & O'Brien, 2014: 109/205) research case study, was to develop a culturally and linguistically appropriate (Apter & Herman, 2016: 157), singable translations for the Children's Opera "Imola", from translating Serbian libretto

into English and Italian language. Through a theoretical review analysis, the various forms of translation associated with music-linked translation (MLT), specifically, opera and the main challenges they entail are discussed. A descriptive and contextual approach was applied in the research to present the process of translating from Serbian to English, as a lingua franca, and Italian language as 'the opera's language of origin', 'main operatic language' and 'an international language of music'.

The materials analysed were received from the composer Ferenc Kovac, and included (1) an unpublished version of the original music score with Serbian text (Kovač, 2017a), (2) a bilingual word document containing the libretto in Hungarian and Serbian, and (3) a demo audio recording in Serbian language (Kovač, 2017b). Additionally, two published video-animation productions of the opera in Hungarian and Serbian language, as visual and auditory references were consulted in the translation process. The translation was carried out into two languages (1) English, as a lingua franca, and (2) Italian, as "the opera's language of origin", "main operatic language" and "an international language of music". All the translations, musical adaptations and music score examples of the opera libretti "Imola" from Serbian into English and Italian language were done by the author of the research, as a professionally educated English language teacher, with education also in the Italian language as a foreign language, and knowledge in Serbian, as mother tongue). In the context of knowledge in music, translator and author of this research paper, graduated secondary music education studies in piano performance, music theory and opera singing, and tertiary education studies in Music Pedagogy at the Academy of Arts in Novi Sad, with an extensive professional experience in performing, composing, arranging and conducting vocal-instrumental music.

Translation process phases included the following:

- (1) reading aloud the libretto in Serbian,
- (2) reading, playing and singing the music score (SR),
- (3) listening to the audio recording in Serbian (as a whole, and in parts),
- (4) listening and watching the recorded versions in Hungarian and Serbian (HU/SR)(video files: "Imola gyermekopera". 2019; "Imola – dečja opera". 2019),
- (5) writing the translated text, in parts, firstly, English and secondly, Italian language,
- (6) using digital online resources in researching name archives, specific words and phrases as dictionary entries, searching for equivalents, using the technique of triangulation (SR, EN, IT), and using digital open translation tools for retranslating some words and phrases from Hungarian to Serbian, English and Italian to check the original meaning,
- (7) testing the text translations in rhythmic reading and singing,
- (8) re-listening and re-writing text translations and music interventions, part by part, and act by act,

- (9) final reading and singing testing - the technique of *triangulation*, in this case singing a line in Serbian - English - Italian, repeatedly one after another, and
- (10) final text (digital) writing text in the music score and making a libretto book.

Every line was written in parallel vertical columns in text form, and parallel horizontal rows in the music score (*original* Serbian - *first translation* English - *second translation* Italian). In the final phase, it was important to test and retest the translations in speech and for *singability* ("the quality of being singable") by actually singing (Apter and Herman 2016), before putting them into the music score and submitting for publication.

#### 4. Research results

The unpublished and analysed music score "Imola" (Kovač, 2017a) consists of 64 pages and the recorded audio file in the Serbian language of the total duration of 22 minutes (Kovač, 2017b). The opera "Imola" is divided into six musical parts: Music Introduction and five acts. The opera consists of melodies lightly structured as arias, duets, trios, orchestral interludes, with recitative or speech elements, and choruses offering group context, and group context reactions to events. In terms of melodic uniqueness, the composer very modestly uses some elements of traditional and popular songs, and some rhythmic-melodic patterns of children's rhymes and songs. The vocal-instrumental parts were arranged as follows:

- (1) Music introduction: Father, Mother, Children, guitar and string quartet (first violin, second violin, viola, cello),
- (2) Act One: Father, Mother, Children, Girls, guitar and string quartet (first violin, second violin, viola, cello),
- (3) Act Two: Father, Mother, Boys, Girls, guitar and string quartet (first violin, second violin, viola, cello),
- (4) Act Three: Father, Mother, Child, Girls, Children, guitar and string quartet (first violin, second violin, viola, cello),
- (5) Act Four: Father, Mother, Child, Girls, Children, guitar and string quartet (first violin, second violin, viola, cello),
- (6) Act Five: Father, Mother, Martin, Boy, Girls, Children, guitar and string quartet (first violin, second violin, viola, cello).

The operatic text, in general, is meant to be sung, not read or spoken, therefore, in the translation process of this work, the aim was, within a phrase structure, to find the appropriate choice of words, or an "adequate" *music-linked translation* (MLT) (Golomb, 2005:

---

124), one that “manages to render the meaning (the semantic component) of the source text as closely as possible, while making it sound as ‘naturally’ as possible (in terms of stress pattern, rhythmical structure, and even sound) when synchronised with the music to which the source text had been set”. In other words, to match the translation with the notes in the sense of the rhythmic value and pitch contours, to remain “faithful to the original text in syllabic number and rhyme pattern (although the same phonetic sounds cannot always be replicated)” (Page, 2013: 39). The translational decisions for both the English and Italian libretto of the “Imola” children’s opera were conditioned by both music and words, avoiding the possible extremes of *logocentrism* and *musicocentrism* (Gorlée, 2005: 8).

#### 4.1. Problems of equivalence of names

The impact of musical elements on a textual translation process is evident in the translation/transcription and the musical adaptation of names of people, objects and places in the opera libretti. Having in mind a wide variety of students and musicians as the target performers and possible expectations of the audience in both English and Italian versions, several cultural elements were taken into special consideration, for example, the translation of personal names. For example, the name “Ivor” is pronounced the same in all languages, except in English where the /i/ changes to /aɪ/, or as in “David”, where /a/ changes to /eɪ/. The same is with *Violeta* /violeta/ (HU, SR, IT), that is in English *Violet* /ˈvaɪ.ət/. The name *Regi* (sound /gi:/) was transcribed as *Reggi* /dʒi:/. However, for the female name “Luca” (HU, SR), “Lousy” was chosen as a matching name in English, while in Italian, two options were offered, a transcription of “Lousy” as “Luzza” or a different form, a masculine name of “Luca” /luca/, that also matched the syllabic number and rhyme patterns. The most demanding name for translation was “*Csenge* (HU)/*Čenge*(SR)”, where the name “Beller” was chosen for the English translation, as a literal word translation from the Hungarian language, with the meaning of “ringing bells”. Furthermore, this provided a new direction for the use of the sound matching name of *Bello* (meaning ‘beautiful’, in Italian), to the English name *Beller*, and not the other possible transcription as “Cenghe”, with the idea that it may mislead the language speaker (listener) to think of it as a popular name and surname of e.g. Chinese origin - “Cheng”.

Table 1. Names from the music introduction part

<i>Hungarian</i>	Serbian	English	Italian
<i>Bálint,</i>	Balint,	Balint,	<u>Balint (Vale*)</u> ,
<i>Lara,</i>	Lara,	Lara,	Lara,
<i>Dávid,</i>	David,	David,	David(e),
<i>Luca,</i>	Luca,	Lousy,	<u>Luzza (Luca*)</u> ,
<i>Barni,</i>	Barni,	Barney,	Bruno,
<i>Leonjaim,</i>	Leončići,	little Leon,	Leonini,
<i>Adámkáim,</i>	Adamčići,	little Adam,	Adamini,
<i>Violettaés,</i>	Violeta (i)	Violet (and)	Violetta (e)
<i>Andrea,</i>	Andreja,	Andrea,	Andrea,
<i>Albert,</i>	Albert,	Albert,	Albert,
<i>Bogi,</i>	Bogi,	Boghy,	Boghi,
<i>Ivor,</i>	Ivor,	Ivor,	Ivor,
<i>Csenge,</i>	Čenge,	<u>Beller,</u>	<u>Bello (Cenghe*)</u> ,
<i>Péter,</i>	Petar,	Piter,	Pietro,
<i>Regi, (és)</i>	Regi (i )	Reggi (and)	Reggi (e)
<i>Heléna.</i>	Helena.	Helena.	Elena.

#### 4.2. Specific words, rhymes, jokes and onomatopoeic words

In the following part (Table 2), Act One, part of the music theme "Brašno, brašno/ Flour, flour/Farina, farina", several words appear that require attention. In the Serbian libretto, the mother calls her daughter Imola "vragolanko", having a meaning that a child is misbehaving, acting as "a little naughty". It is important to note that the literal translation of the word, "vrag" would be "devil" or "diavolo". Therefore, in the Italian text, a new sentence was introduced to match the melodic and rhythmic movement - "Vieni, vieni! Vieni qui tesoro mio!". Therefore, the rhyming pattern was intentionally left out, and the meaning was not obstructed. The word "žgoljac" in Serbian has a meaning of "being very thin" and here it rhymes with the word "moljac". In the English language, rhyming pattern was translated as "Imola's a little cloth, family's flour moth!", while in the Italian translation, the word "piccolina" (meaning 'very small', 'tiny') was used as a translation of "žgoljac/little cloth". As the previous actions of girls were playing and making a joke of opening a bag of flour and there inside finding their smallest sister Imola, the part "moljac/moth" was translated as "la falena", e.g. "Piccolina Imola, la falena nostra!".



Table 2. Act One, part of the music theme - *Brašno, brašno/Flour, flour/Farina, farina*

Serbian	English	Italian
(...) Devojčice: Brašno, brašno, brašno, brašno, pa opet brašno, brašno. Mama: Stavi ovde fini griz. Dete 1: I onda je jako teško. Devojčice: Bu! (kao zaplašivanje) Evo male Imole (otvaraju džak). Mama: Dođi meni, dođi meni <u>vragolanko!</u> Devojčice (zadirkuju): <u>Imola je žgoljac, porodični moljac.</u> (Imola uzvraća veselom svirkom) (...)	(...) Girls: Flour, flour, flour, flour, more bags of flour, flour. Mother: Semolina flour here. Children: But, then again, it's really heavy. Girls: Boo! Here is little Imola (opening the sack) Mother: Come to mommy, come to mommy, <u>little naughty!</u> Girls (teasing Imola): <u>Imola's a little cloth, family's flour moth!</u> (Imola playing a happy tune). (...)	(...) Ragazze: Farina, farina, farina, farina, sempre farina, farina. Mamma: Metti qui la semola. Bambino 1: Ma stesso è - pesa tanto! Ragazze: Buu! Piccolina Imola! (apri il sacco) Mamma: Vieni, vieni! Vieni qui <u>tesoro mio!</u> Ragazze (stuzzicando Imola): <u>Piccolina Imola, la falena nostra!</u> (Imola suona una melodia allegra). (...)

Cultural heritage words and music translation issues appeared in the Second Act. The first significant word was “zaprega” (SR), or “wagon/chariot” (EN) and “carro” (IT). The second was the imitation sound of, in this case, an old “ox-wagon”, making its way from the windmill to a smaller city or “varoš/varošica”, as “(je) ra-ga-ga (SR)/ ch-cha-ri-ot (EN)/ car-re-lo-lo (IT)”.

The beginning of the second act (Table 3), posed several difficulties, firstly, the use of the last name “Molnar” or “*Molnáréknak szekere-ke-rekeke*” in the Hungarian original, and its Serbian translation as “mlinareva zaprega je ragaga”. Therefore, for the English adaptation, “Molnar’s wagon chariot, ch-cha-ri-ot” was used, rather than “miller’s wagon”, as with a capital letter “M” as “Miller”, it would refer to the family name in English. In the Italian translation, there was a possible solution of using “Carro del mugnaio”, however, as it might be difficult to vocalise it to the existing uprising melody, the following line was used: “Ruota del car-re-lo(lo), car-re-lo(lo)”.

Table 3. Act Two - onomatopoeic words (specific sounds), imitation, rhythmic pattern and rhyme

Serbian DRUGI ČIN	English ACT TWO	Italian Atto secondo
(Deca plješću u ritmu kretanja zaprege) Devojčice: Mlinareva zaprega je ragaga, Mlinareva zaprega je ragaga. Dečaci: Na jedrima hitro sad do grada. Devojčice: Golicaju tornjevi malog grada (varošice). Svetlucaju zvezdice, Mlinarevima zvezdice svetlucaju. (Prekida se muzika) (...)	(Children are clapping in the rhythm of wagon movement) Girls: Molnar's wagon chariot, ch-chariot. Molnar's wagon chariot, ch-chariot. Boys: Wheels are turning really fast, really fast. Girls: City towers can be seen! City towers. Stars are twinkling high above, twinkling, shining, showing them the way. (music stops) (...)	(I bambini applaudono al ritmo del movimento del carro) Ragazze: Ruota del car-re-lo-(lo), car-re-lo-(lo); Ruota del car-re-lo-(lo), car-re-lo-(lo). Ragazzi: Ruota gira, gira, gira. Ragazze: Torri della nostra città! Ragazzi: Le stelline brillano - sulla loro via lucicano (la musica si ferma) (...)

In the second and third act, through singing and recitative (*in italics*), of soloists and all singers, the main part of the storyline (with culturally significant naming of *places, people and events*) was approached as follows:

- (1) place/location/building - e.g. (a) Mama: *Stigli smo u Suboticu*/Mother: *We arrived in Subotica!*/Mamma: *Siamo arrivati a Subotizza!*(Second Act); (b) Dete 2: Gradska kuća./Child 2: City Town Hall./Bambino 2: Municipio (Second Act); (c) Mama: *Ah, sada je dobro. Prošetajmo. Ovo je Rajhlova palata. Secesija.*/Mother: *It's very good now. Let's walk. This is the Raihl's Palace. Secession.*/Mamma: *Va molto bene ora. Camminiamo. Questo è il palazzo di Raichlo. Secessione.* (Second Act), and (d) Devojčice: Gradska kuća, Korzo, Rajhla palata (...)/Girls: City Town Hall, Corso, Rajhl's Palace (...)/Ragazze: Municipio, Promenade, Palazzo Raichlo.(Third Act);
- (2) names - (a) Rajhl se polako obogatio./Raihl slowly built his fortune./Raichlo ha costruito lentamente la sua fortuna (Second Act), (b) Deca: A ko je to? Mama: Vermeš./Child: And who is that? Mother: Vermesh./Bambino: E chi è quello? Madre: Vermes. (Second Act);
- (3) events - (a) Secesija./Secession./Secessione., (b) Deca: Recesija!/Children: Recession!/Bambini: Recessione! (Second Act), (c) Mama: Nemoj dvaput reći. Imali smo već jedan svetski rat./Mother: Don't say it twice. There has been a world war./Madre: Non dirlo due volte. C'è già stata una guerra mondiale. (Second Act).

### 4.3. Singability of multiple translations

In the context of the whole opera "Imola", interventions to rhythmic lines and note values were applied on several occasions. As the English translation (Table 2) for the melodic theme of "Brašno, brašno/Flour, flour/Farina, farina" (Act One) matched the notes in the sense of the rhythmic value and pitch contours, in the musical adaptation process, the first intervention was applied to the Italian lyrics, where quavers were inserted to the melodic and rhythmical pattern, as presented in Figure 1. This intervention was phonologically relevant and sensitive to syllable structure in stressed syllables. The equivalent word translation in Italian - "farina" contains three syllables, with the stress on the second syllable /fa-rī-na/. Additionally, the orchestral part fully supports this intervention with its melodic and rhythmic line. Thus, for instance, it would be "unacceptable" or considered "ungrammatical", that the music should impose the normative, phonological stress on the first syllable of the Italian word *farina* /fā - ri-na/, or third syllable /fa-ri - nā/, with divisions of the first or second note into quavers.

Serbian  
 Bra - šno, bra - šno, bra - šno, bra - šno, pa o - pet bra - šno, bra - šno

English  
 Flo - ur, flo - ur, flo - ur, flo - ur, more bags of flo - ur, flo - ur.

Italian  
 Fa - ri - na fa-ri - na fa - ri - na fa-ri - na sem - pre fa-ri - na fa - ri - na.

Figure 1. Example of a musical adaptation intervention (lyrics in Serbian, English and Italian language)

Although the composer had a vision of children being the leading performers, through respecting the range and movement of the child's voice, several melodies can be characterised as miniature "arias". These miniature arias are dedicated to the roles of *Mother* and *Father*. The second example of the melodic and rhythmic interventions is presented in the extracted melodic line from the Father's aria (Act Four), Figure 2 (measures 3, 5, 6, 8) (text translations examples - Table 4).

Figure 2. Father's aria (Act Four)

Table 4. Father's Aria (Act IV) (note: recitative is marked in italics)

Serbian - IV čin	English - Act IV	Italian - Atto IV
<p>Tata: Imola, idi nađi svoje sestrice. Uvek nestanu k'o u magli od brašna. Jer današnja deca ne vole da rade. <i>A jedna vetrenjača neprestano treba da radi.</i> Ovo je služba, to je pitanje časti, to je život naš. Naše brašno daje život narodu. To nije nimalo šala. (...)</p>	<p>Father: Imola, go and find your sisters in the mill. They always disappear, disappear in flour fog. As children today do not like to work, do not like to work. <i>And one windmill should never stop working.</i> This is a duty, (a) matter of honour, this is our life! People know that our flour gives them life and we should be very proud of. <i>*(Our flour gives life to other people. This is not a game in any way.) (...)</i></p>	<p>Papà: Imola, vai e trova le tue sorelline. Dal lavoro scompaiano. <i>(*Sempre scompaiono come farina nella nebbia).</i> (Ai) Bambini di oggi non piace lavorare, non piace lavorare. <i>Eppure un mulino a vento deve funzionare costantemente.</i> Questo è servizio, è un onore, nostra vita! Farina nostra dare vita ai popoli. È questo non è un gioco. (...)</p>

Table 5 - The singable English and Italian language translations of the libretto of Children's Opera "Imola" by Ferenc Kovac

Serbian language libretto	English language libretto	Italian language libretto
<b>IMOLA - vetrenjača</b>	<b>IMOLA - windmill</b>	<b>IMOLA - Il mulino al vento</b>
<b>Dečija opera</b>	<b>Children's opera</b>	<b>Opera lirica per bambini</b>
Uvertira	Overture (Opening music)	Overture
Tata: Šta da radimo sad, dušo? Mama: Igrajmo se mlina. (vrti palac) Mama: Šta radiš, dušo? Tata: K'o što reče, pravim mlin. (ređa cigle u krug) Mama: Kako to? Tata: Ovako. ... Jedan i jedan jedanaest. Mama: Balint, Lara, David, Luca, Barni, Leončići Adamčići, Violeta i Andreja, Albert, Bogi, Ivor, Čenge, Petar, Regi i Helena. Mama: <i>Oh! Oh!</i> Njih deset je ovde a gde je malecka Imola? (svi u glas: <i>Imolaaa! x5</i> (Imola počinje da svira na gitari) Mama: Imola! Daću ja tebi gitaru! Gde se kriješ? Hajde da nam pomogneš. (Imola prestaje da svira) Dečaci: Imola, gde ti je kvatrokitara? (Imola opet svira) Tata: <i>Imola, nemamo vremena za igru. Sada pravimo brašno.</i> (Deca dobuju na stolu ili na stolic)	Father: What do you think we should do now? Mother: Let us play the mill game. (twiddling thumbs) Mother: What are you doing? Father: As you said now, as you said now – making a mill. (stacks the bricks in a circle) Mother: Let me see? Father: Look, like this. ... One and one – eleven! Mother: Balint, Lara, David, Lousy, Barney, little Leon (my Leon), little Adam, Violet and Andrea, Albert, Boghy, Ivor, Beller, Piter, Reggie and Helena. Mother: <i>Oh! Oh!</i> Ten of them are here but where is the smallest Imola? All: <i>Imolaaa? x5</i> (Imola starts playing the guitar) Mother: Imola! You need to stop playing music. Are you hiding?! Come and help us now, right now! (Imola stops playing the guitar) Boys: Imola, where is your cuatro-guitar? (Imola starts playing the guitar again) Father: <i>Imola, we don't have time to play. Now we are making flour.</i> ( <i>grinding flour</i> )	Papà: Cara mia che vuol' fare? Mamma: Fare un mulino?(ruota i pollici). Mamma: Che cosa fai? Papà: L'ho già detto, l'ho già detto - mulino! Mamma: E così? Papà: Sì, così. ... Uno e uno – undici! Madre: Balint (Vale*), Lara, David(e), Luca, Bruno, Leonini, Adamini, Violetta e Andrea, Albert - Boghi, Ivor, Bello, Pietro, Reggi ed Elena. Mamma: <i>O! O!!</i> Dieci sono qui, ma dov'è la piccola Imola? (tutti a una voce) <i>Imolaaa! x5</i> (Imola inizia a suonare la chitarra). Mamma: Imola! Adesso smetti suonare! Non nascondi, vieni qui a mamma. (Imola smette di suonare). Ragazzi: <i>Imola, dov'è la tua quattro chitarra?</i> (Imola suona di nuovo la musica) Papà: <i>Imola, non abbiamo tempo per divertirci. Ora dobbiamo macinare la farina.</i> (I bambini battono su una sedia o un tavolo. Inizia la musica sulle corde).

(Počinje muzika gudača. Dobovanje polako prestaje, utiša se i nestaje.)	( <i>Children are drumming on tables or chairs</i> ) ( <i>Strings start to play – drumming slowly silences and disappears.</i> )	
PRVI ČIN	ACT ONE	Atto primo
Tata: Balint, Barni, Bogi, Regi, Donesite mi džakove. Dete 1: Šta tu ima tako teško? Tata: Isto što je juče bilo i prekjūče, a i sutra. Devojčice: Brašno, brašno, brašno, brašno, pa opet brašno, brašno. Mama: Stavi ovde fini griz. Dete 1: I onda je jako teško. Devojčice: Bu! (kao zaplašivanje) Evo male Imole (otvaraju džak). Mama: Dođi meni, dođi meni vragolanko! Devojčice (zadirkuju): Imola je žgojjac, porodični moljac. (Imola uzvraća veselom svirkom) Devojčice: Tata, mama, sprema se bal. Tata Ni slučajno! Ni slučajno! Mama: Gde bi htele ići devojke? Devojčice: U lunapark, na konjića. Tata: Mi za to nemamo novca. Devojčice: Onda ćemo da zviždimo (zvižde). Mama: Ta još da zverate samo? Devojčice: Sa dečacima se tučemo. Tata: Samo da to ne desi se! Devojčice: Tata, zbog toga ne brinite (svaka odvojeno) Mama: Uzećemo onda kola, i upregnut našeg vola. Devojčice: Obućićemo haljinice i lepe sandale. Tata: Nećete mi rasipati! Devojčice: Ali, tata, samo jednom. Tata: Ostanite dok je svetlo. Devojčice: Tata, tata, dragi tata! Tata: Ali sad, ali sad je, ali sad je vreme za rad. (Dobovanje)	Father: Balint, Barni, Boghy, Reghie,  Come and bring me all those sacks (bags). Children: What is in here? It's so heavy. Father: Same it was the day before, two days ago and tomorrow. Girls: Flour, flour, flour, flour, more bags of flour, flour. Mother: Semolina flour here. Children: But, then again, it's really heavy. Girls: Boo! Here is little Imola (opening the sack) Mother: Come to mommy, come to mommy, little naughty! Girls (teasing Imola): Imola's a little cloth, family's flour moth! (Imola playing a happy tune). Girls: Daddy, Mommy, Ball will be held! Father: No, not at all! No, not at all! Mother: Where my little girls would like to go? Girls: To amusement park on round-a-bout! Father: For that, we don't have no money!(*You won't spend our money on it!) Girls: Then we'll have to whistle like this! (whistling) Mother: And spend your time aimlessly wandering? Girls: With the boys, we'd like to have a fight. Father: That must never-ever happen, no, no! Girls: Father, you don't need to worry. Mother: We will take our wagon then and harness our great oxen. Girls: We will wear our pretty dresses and sandals for the city walks.	Papà: Balint (Vale*), Bruno, Boghi, Reggi, portate da me tutto. Ragazzi: Che c'e dentro - pesa tanto. Papà: Stesso era li e ieri, due giorni prima e domani. Ragazze: Farina, farina, farina, farina, sempre farina, farina. Mamma: Metti qui la semola. Bambino 1: Ma stesso è - pesa tanto! Ragazze: Buu! Piccolina Imola! (apri il sacco) Mamma: Vieni, vieni! Vieni qui tesoro mio! Ragazze (stuzzicando Imola): Piccolina Imola, la falena nostra! (Imola suona una melodia allegra). Papà: No, un ballo, no! No, un ballo, no! Mamma: Ragazzine dove andiamo? Ragazze: Sul carosello volanti! Papà: Noi per questo non abbiamo soldi! Ragazze: Fischieremo tutte cosi. (fischiano) Mamma: Nulla voi volete fare? Ragazze: Litigare con i ragazzini. Papà: Non dovrete mai litigare. Ragazze: Non vogliamo preoccuparvi! Mamma: Prenderemo nostro carro e legheremo nostro bue. Ragazze: Compreremo bei vestiti e sandali per cita. Papà: No abbiamo tanti soldi! Ragazze: Solo, solo una volta. Papà: Tornate mentre non fa buio. Ragazze: Babbo, babbo, caro babbo! Papà: E allora sul lavoro, tutti, tutti, a lavorar*! (tamburellare)

	<p>Father: I won't let you waste my money! Girls: Daddy, daddy, just this time. Father: You can stay until there's light. Girls: Daddy, daddy, dearest daddy! Father: But now it is time, but now it is time, but now it is time for all to work. (drumming)</p>	
DRUGI ČIN	ACT TWO	Atto secondo
<p>(Deca plješću u ritmu kretanja zaprege) Devojčice: Mlinareva zaprega je ragaga, Mlinareva zaprega je ragaga. Dečaci: Na jedrima hitro sad do grada. Devojčice: Golicaju tornjevi malog grada (varošice). Svetlucaju zvezdice, mlinarevima zvezdice svetlucaju. (Prekida se muzika) Mama: <i>Imola?</i> Svako: <i>Rezervni je točak je pozadi. Raga-ga, garaga-gagaragagaraga.</i> Mama: <i>Stigle smo u Suboticu.</i> Dete 1: Kakva si to vetrenjača? Dete 2: Gradska kuća. Dete 3: Gde ti jedro? Dete 4: Kazaljka. Dete 5: Šta melješ ti? Dete 6: Vreme. Dete 7: Kako ti to radiš? Dete 8: <i>Sa satom.</i> Dete 9: Stani na minut. Dete 10: Šta bi hteo još? Imola (Na gitari Valcer sekundi.) Mama: <i>Idemo deco. Vreme leti!</i> Deca: <i>Imola, uspori vreme!</i> Imola (Na gitari sve sporije svira). Deca: <i>Vreme je stalo.. Ti si zmaj, Imola!</i> (Romantična muzika) Mama: <i>Ah, sada je dobro. Prošetajmo. Ovo je Rajhlova palata. Secesija. Rajhl se</i></p>	<p>(Children are clapping in the rhythm of wagon movement) Girls: Molnar's wagon chariot, ch-chariot. Molnar's wagon chariot, ch-chariot. Boys: Wheels are turning really fast, really fast. Girls: City towers can be seen! City towers. Stars are twinkling high above, twinkling, shining, showing them the way. (music stops) Mother: <i>Imola?</i> All: <i>Our spare wheel is at the back of our wagon, wagon ch-ch-chariot, ch-ch-chariot,</i> Mother: <i>We arrived in Subotica!</i> (/suboti:t.sa/) Child 1: Tell me what kind of a windmill are you? Child 2: City Town Hall. Child 3: Where are your mill-wings? Child 4: Clock hands! Child 5: What do you mill? Child 6: Time. Child 7: Tell me how do you do that? Child 8: <i>With a clock.</i> Child 9: Stop for a minute. Child 10: What else would you want?! (Imola playing on the guitar The Waltz of the Seconds). Mother: <i>Come on children. Time flies!</i> Children: <i>Imola, slow down the time!</i> (Imola is playing on the guitar more slowly.)</p>	<p>(I bambini applaudono al ritmo del movimento del carro) Ragazze: Ruota del car-re-lo-lo, car-re-lo-lo; Ruota del car-re-lo-lo, car-re-lo-lo. Ragazzi: Ruota gira, gira, gira. Ragazze: Torri della nostra città! Ragazzi: Le stelline brillano - sulla loro via luccicano (la musica si ferma) Mamma: <i>Imola?</i> Tutti: <i>La nostra ruota di scorta è sul retro del nostro carro, car-re-lo-lo, car-re-lo-lo;</i> Mamma: <i>Siamo arrivati a Súbotizza (Subotica)!</i> Bambino 1: Dimmi che tipo del mulino a vento sei? Bambino 2: Municipio. Bambino 3: Dove sono le tue ali di mulino? Bambino 4: Lancette dell'orologio! Bambino 5: Cosa macini? Bambino 6: Il tempo. Bambino 7: Dimmi come fai? Bambino 8: <i>Con un orologio.</i> Bambino 9: Fermati un minuto. Bambino 10: Cos'altro vorrei?! (Imola suona alla chitarra Il valzer dei secondi). Madre: <i>Andiamo bambini. Il tempo vola!</i> Bambini: <i>Imola, rallenta il tempo!</i> (Imola suona la chitarra più lentamente) Bambini: <i>Il tempo si è fermato! Imola, sei fantastica!</i> (Musica romantica) Mamma: <i>Va molto bene ora. Camminiamo. Questo è il palazzo</i></p>

<p><i>polako obogatio.</i> (šuška papirni novac). (Čuje se orkanski vetar, papirni novac se razleće). Deca: <i>Recesija!</i> Mama: <i>Idemo dalje.</i> Deca: <i>A ko je to?</i> Mama: <i>Vermeš.</i> Deca: <i>U sport se zableneš!</i> Mama: <i>Što zadirkujete dečake?</i> Deca: <i>Samo malo.</i> Mama: <i>Posle ćete plakati.</i> Deca: <i>Mi nikada ne plačemo.</i> Mama: <i>Nemoj dvaput reći.</i> <i>Imali smo već jedan svetski rat.</i></p>	<p>Children: <i>Time has stopped! Imola, you're amazing!</i> (Romantic music) Mother: <i>It's very good now. Let's walk. This is the Raihl's Palace. Secession. Raihl slowly built his fortune.</i> (sound of winds, rustling paper money). Children: <i>Recession.</i> Mother: <i>Let's move on.</i> Child: <i>And who is that?</i> Mother: <i>Vermesh.</i> Children: <i>In with sports!</i> Mother: <i>Don't tease the boys!</i> Children: <i>Just a little bit.</i> Mother: <i>You'll be crying afterwards.</i> Children: <i>We never cry.</i> Mother: <i>Don't say it twice. There has been a world war.</i></p>	<p><i>di Raichlo. Secessione. Raichlo ha costruito lentamente la sua fortuna.</i> (il vento, fruscio di banconote). Bambini: <i>Recessione!</i> Madre: <i>Andiamo avanti.</i> Bambino: <i>E chi è quello?</i> Madre: <i>Vermes.</i> Bambini: <i>Avanti con lo sport!</i> Madre: <i>Non prendere in giro i ragazzi!</i> Bambini: <i>Solo un po'.</i> Madre: <i>Dopo piangerete.</i> Bambini: <i>Non piangiamo mai.</i> Madre: <i>Non dirlo due volte. C'è già stata una guerra mondiale.</i></p>
<p>TREĆI ČIN</p>	<p>ACT THREE</p>	<p>Atto terzo</p>
<p>Tata: Imola, ti danas pečeš hleb. (devojkicama) A vi nosite fino belo brašno. (Deca toware džakove na kola) Deca: Džak, džak, džak. Belim brašnom pun je džak, pun je džak. Da vidimo samo mapu! Aha' i tu treba? I tamo treba? (na mapi razmeštaju male vetrenjače na 11 lokacija) Dečak 1: Kako se zovete? Deca: Mi smo mlinareve ćerke. A ti? A ti? Dečak: Martin. (peva) Bajkoviti Martin. To jest, Ivan Sarić. <i>Hajd'te sa mnom. Hajd'te sa mnom leteti. Gde vam je propeler? A propeler je čudo. U nebeske visine diže.</i> Deca: Al' mi ne možemo ići čeka nas pos'o. Dečak 1: <i>Pomoćiu vam da odnesete džakove.</i> Tu je veloped. Tu je veloped. Dečak 1: Daj mi jedan krug. Daj mi jedan krug. Devojčice: Hajde. Hajde. Žurimo se. Žurimo se. Žurimo se. (igraju se sa biciklom)</p>	<p>Father: Imola, today you're baking bread! (to girls) And you, my girls, will carry finely milled flour. <i>Children are putting sacks of flour on the wagon.</i> Bag, bag, bag - the fine white flour. Bags are full! Bags are full! We must see the map and route. So first we need to go here, and then we must go there (they are moving small mills to 11 locations). Boy 1: What do you call yourselves? Children: We are daughters of the miller. And you? And you? Boy: Martin. (singing) Fairytale Martin. That is, Ivan Sarich (Sarić). <i>Come with me. Come and fly with me. But where is your propeller? Propeller is a wonder! It takes you up to the wonderful sky (It lifts you to the heavenly heights!)</i> Children: But we cannot, cannot go anywhere. The work is awaiting. Boy 1: <i>I'll help you carry the bags/sacks.</i> Here's the veloped. Here's the veloped. Boy 1: Take me for a round. Take me for a round. Girls: Come on, let's go, we're in a hurry, we're in a hurry, we're in a</p>	<p>Padre: Imola, il pane oggi fai tu! (alle ragazze) E voi porterete - tipo "00" (zero-zero). I bambini mettono i sacchi di farina sul carro. Sacco, sacco, sacco, di farina zero, pieno! Guarda bene questa mappa per primo mulino, panetteria. (11 piccoli mulini al vento sono disposti sulla mappa) Ragazzo 1: Come vi chiamano? Bambini: Siamo le figlie del mugnaio. E tu? E tu? Ragazzo: Martino. (cantando) Favola Martin. Cioè Ivan Saric. <i>Vieni con me. Vieni a volare con me. Ma dov'è la tua elica? L'elica è una meraviglia! Ti porta al cielo meraviglioso/ Ti eleva alle vette celesti!</i> Bambini: Ma non possiamo andare. C'è del lavoro da fare. Ragazzo 1: <i>Ti aiuterò a prendere le borse.</i> Ecco il tuo veloped. Ragazzi: Datemi un passaggio qui. Ragazze: Dai. Dobbiamo sbrigarci! (giocano) Veloped(e), velo-veloped(e). Municipio, Promenade, Palazzo Raichlo.</p>



<p>Velociped, velociped, velo-velociped.</p> <p>Gradska kuća, Korzo, Rajhla palata.</p> <p>Brzo obilazi taj velociped.</p> <p>Običice ceo sve taj velociped.</p>	<p>hurry. Velocipede, velocipede, velo-velocipede. City Town Hall, Corso, Rajhl's Palace, and quickly you pass it all with velocipede. He will circle all the world, that velocipede.</p>	<p>Fai il giro veloce del velocipede. Attraversa tutto il mondo quel velocipede.</p>
<p>ČETVRTI ČIN</p>	<p>ACT FOUR</p>	<p>Atto quarto</p>
<p>Tata: Imola, idi nađi svoje sestrice. Uvek nestanu k'o u magli od brašna. Jer današnja deca ne vole da rade.</p> <p><i>A jedna vetrenjača neprestano treba da radi.</i></p> <p>Ovo je služba, to je pitanje časti, to je život naš.</p> <p>Naše brašno daje život narodu. To nije nimalo šala.</p> <p>Mama: O, moj dragi, ne brini se! Ovo su devojčice. Vremenom će sve naučiti. Veoma se trude.</p> <p>Nemoj biti mrgud. Nasmeši se malo. I radnja je u sjajnom uzletu. Nemoj da se žališ.</p> <p>Nemoj da se žališ.</p> <p>Deca: <i>Imola, Imola!</i></p> <p>Dečak: <i>Imola? Imola? Hajde i ti. Avion! Čudesan avion! Držite se za vetrove. Imola, dodaj mi tvoju kvatrogitaru.</i></p> <p>Deca: <i>Imola, gde si?</i></p> <p>Tata: <i>Imola, gde se skrivaš?</i></p> <p>Dečak 1: <i>Imola, hajde sa mnom. Gledaj, cela varoš je ispod nas. I svi ugledni građani.</i></p> <p>Deca: (istovremeno tapšu) <i>Hura! Hura! Bravo! Ivan Sarić!</i> (svi u isti glas): <i>Subotica! Sabatka!</i></p> <p>(nešto je puklo, prekida se muzika)</p> <p>Dečak: (veselo) <i>Imola, tu je tvoja kvatrogitaru. Bez nje ne bi ništa uspeo.</i></p> <p>(muzika) <i>Drži se! Visoko ćemo leteti! Ptica! Oblak! Zvezda! Šta bi želela da budeš?</i></p> <p>Det: <i>Visina! Sloboda!...</i></p> <p><i>Gledaj, mašu ti tvoje sestrice.</i></p>	<p>Father: Imola, go and find your sisters in the mill. They always disappear, disappear in flour fog. As children, today do not like to work, do not like to work. <i>And one windmill should never stop working.</i></p> <p>This is a duty, a matter of honour, this is our life! People know that our flour gives them life and we should be very proud of. <i>*(Our flour gives life to other people. This is not a game in any way.)</i></p> <p>Mother: Oh, my darling, do not worry! Oh, my darling, do not worry! Well, they are still very young girls. They will learn to do this work with heart. <i>*(In time, they will learn everything.)</i> They are trying hard. Do not be such a Grumpy. Give the girls a smile. The store is magnificently working. Please don't grumble, grumble. Please don't grumble, grumble.</p> <p>Children: <i>Imola, Imola!</i></p> <p>Boy: <i>Imola? Imola? Come and join us. A plane! Miraculous/wonderful plane! Hold on to the winds. Imola, give me your cuatro-guitar, please.</i></p> <p>Children: <i>Imola, where are you?</i></p> <p>Father: <i>Imola, where are you hiding?</i></p> <p>Boy: <i>Imola, come with me. Look, the whole city is below us. And all the respectable citizens.</i></p> <p>Children: (at the same time tap) <i>Hooray! Hooray! Hooray! Bravo! Ivan Sarić!</i></p> <p>(everyone in the same voice): <i>Subotica! * Szabatka! ** (*Subotica = /suboti:t.sə/, ** Szabatka = /səbətca/)</i></p> <p>(something is broken, music interrupted)</p>	<p>Papà: Imola, vai e trova le tue sorelline. Dal lavoro scompaiano. (<i>*Sempre scompaiono come farina nella nebbia.</i>) (Ai) Bambini di oggi non piace lavorare, non piace lavorare.</p> <p><i>Eppure un mulino a vento deve funzionare costantemente.</i></p> <p>Questo è servizio, è un onore, nostra vita! Farina nostra dare vita ai popoli.</p> <p>È questo non è un gioco.</p> <p>Madre: Oh, mio caro, non preoccupa! Oh, mio caro, non preoccupa! Sono ancora ragazze. Con il tempo impareranno - lavorano sodo. Non sei un scontroso. Sorridi un po'. Tutto e bene in negozio. Non lamenta più, non lamenta più.</p> <p>Ragazzi: <i>Imola, Imola!</i></p> <p>Ragazzo: <i>Imola? Imola? Vieni anche tu. Aereo! È un miracolo che vola! Aggrappate ai venti. Imola, dammi la tua quattro chitarra.</i></p> <p>Bambini: <i>Imola, dove sei?</i></p> <p>Papà: <i>Imola, dove ti nascondi?</i></p> <p>Ragazzo 1: <i>Imola, vieni con me. Guarda, l'intera città è sotto di noi e tutti i cittadini rispettabili.</i></p> <p>Bambini: (applaudono contemporaneamente) <i>Evviva! Evviva! Ben fatto! Ivan Sarić!</i> (tutti con la stessa voce): <i>Sùbotizza! Sàbatca!</i></p> <p>(qualcosa si rompe, la musica si ferma)</p> <p>Ragazzo: (allegramente) <i>Imola, ecco la tua quattro chitarra, senza di lei, niente avrebbe funzionato.</i> (musica) <i>Aspetta! Saremo in alto! Uccello! Nube! Stella! Cosa vuoi essere?</i></p> <p><i>Bambino: Altezza! La libertà!...</i></p>

	<p>Child: <i>Imola, here's your cuatro-guitar. Without it, nothing would have worked.</i> (music) <i>Hold on! We'll be flying high!</i> <i>A Bird! A Cloud! A Star! What would you like to be?</i> Child: <i>Height! Freedom!</i> <i>Look, your sisters are waiving to you.</i></p>	<p><i>Guarda, le tue sorelle ti stanno salutando.</i></p>
PETI ČIN	ACT FIVE	Atto quinto
<p>Deca: Imola, Imola! Gde si, Imola? Martin: Gde ste otišli? Dečak 1: Tu sam kod Sarića. Deca: <i>A Imola?</i> Dečak 1: Nekad tu, a nekad tamo. Deca (pevaju): Vetrenjačo, Gradska kućo, pokaži gde je Imola. (Čuje se gitara 3 puta) <i>Jedan, dva i tri. Tri sata je!</i> Devojčica 1: <i>Korzo!</i> Deca: <i>Ali gde? Gde-e-e-e-gde? Rajhlova palata?</i> (čuje se unazad motiv na gitari) Dete 1: <i>Ne diraj medenjake!</i> Dete 2: <i>Gospodine Vermeš!</i> (Čuju se koraci gore-dole) Dečak 1: <i>Mlinarke, hej!</i> Deca: <i>Martine, gde si? A brašno?</i> Dečak 1: Zvezdani kolač na nebu. Sjaji se belo brašno. Deca: Obrati i skloniti, skloniti. Žurimo se kući, čekaju nas roditelji. Tata, mama: <i>Ćerkice, ćerkice, Imola. Težak je ovaj život.</i> Deca: Imola! Čekaj nas! (penju se, skidaju zvezde) Tata, mama: Dečace, znaš li gde su nam ćerke? Dečak: Imola na Korzu, ostale su sa zvezdama, ostale su sa zvezdama. Mama, Tata: Gde na Korzu? Dečak 1: Na prozoru. Tata: Na prozoru? Dečak 1: Da, da. Čeka Sarića. Mama: Pobogu, koji Sarić?</p>	<p>Children: Imola, Imola! Where is Imola? Martin: Where have you disappeared? Boy 1: I'm here with Sarich. Children: <i>And Imola?</i> Boy 1: Sometimes here and sometimes there. Children (Singing): Windmill, Windmill, City Town Hall, Please show us where is Imola? (Guitar is heard 3 times) <i>One, two, three. It's three o'clock.</i> Girl 1: <i>Corso!</i> Children: <i>But where? Where, where, where is it? Reich's palace?</i> (a guitar theme is heard backwards) Child 1: <i>Don't touch the gingerbreads!</i> Child 2: <i>Mr. Vermesh!</i> (There are steps heard up and down) Boy 1: <i>Miller-girls, hey! And the flour?</i> Boy 1: The star cake is in the sky above now. White flour's shining brightly. Children: Harvest take and put away, take away, to home we must hurry, mom and dad, are waiting for us. Father, Mother: Our Daughter, Our Daughter, Imola. It is a hard life, hard life. Children: Imola wait for us! Imola wait for us! (climbing, removing the stars) Father/Mother: Do you know where our little daughters are?</p>	<p>Ragazzi: Imola, Imola! Dove sei Imola? Martino: Dove siete andati? Ragazzo 1: Sono qui al Saric. Ragazzi: <i>E Imola?</i> Ragazzo 1: A volte qui e a volte là. Bambini (Canto): Mulino a vento, municipio, mostra dov'è Imola? (Si sente la chitarra 3 volte) <i>Uno, due, tre. Sono le tre.</i> Ragazza 1: <i>Passeggiata!</i> Bambini: Ma dove, ma dove, dove e? Il palazzo di Raich! (il motivo sulla chitarra si sente al contrario) Bambino 1: <i>Non toccare il pan di zenzero!</i> Bambino 2: <i>Signor Vermes!</i> (Si sentono passi su e giù) Ragazzo 1: <i>Mugnaie, eee!</i> Bambini: <i>Martin, dove sei? E la farina?</i> Ragazzo 1: Torta di stelle nel cielo. La farina bianca brilla. Bambini: Togliilo e mettilo via. Dobbiamo sbrigarci a casa, aspettando il dolce. Padre, madre: Figlie nostre, Imola! Sai, questa vita è dura. Bambini: Imola! <u>A</u>spetta noi! (si arrampicano, tolgono le stelle) Papà, mamma: Ragazzo, sai dove son' le nostre figlie? Ragazzo: Imola sul Corso, gli altri con le stelle, gli altri con le stelle. Mamma, papà: <u>D</u>ove al' Corso (passeggiata; via pedonale)? Ragazzo 1: Finestra. Papà: Finestra? Ragazzo 1: Sì, sì. Aspettando Saric.</p>

<p>Dečak 1: Ivan Sarić. Kod njega je propeler. <i>A mlinarke grickaju zvezdane kolačiće.</i> Tata, mama: <i>A ti?</i> Dečak 1: <i>Čekam Imolu. Kod mene su svi njeni propeleri. I veloped kao i avion. I uz to grickaju zvezdani kolačić.</i> Zvezdani, zvezdani, kolačić. Zvezdani, zvezdani, kolačić. <i>Uzimajte. Puna je nebeska tacna.</i> Tata, mama: <i>A šta ćemo posle?</i> Dečak: <i>Ništa. Stalo je vreme. Sad smo u bajci i slavimo. Imola ima 150 godina.</i> (Kolo): Zvezdani kolačić, zvezdani kolačić. Od belog brašna zvezdani kolačić. (staje muzika i kolo) Dečak 1: Ovo je čudesna priča. Molim, ako mi verujete pročitajte knjigu Steve Mačkovića 'Industrija i industrijalci Subotice' (Muzika i kolo): Zvezdani kolačić, zvezdani kolačić, zvezdani kolačić. Od belog brašna zvezdani kolačić. Od belog brašna zvezdani kolačić.</p>	<p>Boy: Imola is on Corso, others _ are with the shining stars, with the shining, shining stars. Mother, Father: Where on Corso? Boy 1: On that window. Father: On that window? Boy 1: Yes, yes. Waiting_ for Sarich. Mother: For Goodness sake who is Sarich? For Goodness sake who is Sarich? Boy 1: Ivan Sarich. He stands with a propeller. <i>And Miller's daughters are nibbling the star cookies.</i> Father, Mother: <i>And you?</i> Boy 1: <i>I'm waiting for Imola. All her propellers are with me. And the velopede (bicycle) and the aeroplane. And besides, they are all nibbling star cookies.</i> Little star cookie, little star cookie, little star cookie. From pure white flour little star cookie. <i>Take them. The sky plate is filled with them.</i> Father, Mother: <i>What will we do next?</i> Boy: <i>Nothing. Time has stopped. Now we're in a story. And we are celebrating. Imola is one hundred and fifty years old.</i> (Music and Dance): Little star cookie, little star cookie, little star cookie. From pure white flour little star cookie. (music and dance stop) Boy 1: <i>This is a strange story. Please, if you believe me, read the book by Steve Mackovich "Industry and industrialists in Subotica"</i> (*Subotica = /suboti:t.sə/). (Music and dance): Little star cookie, little star cookie, little star cookie. From pure white flour little star cookie. From pure white flour little star cookie.</p>	<p>Mamma: Per l'amor di Dio, chi e questo Saric? <i>E i mugnaini stanno sgranocchiando biscotti stellati.</i> Papà, mamma: <i>E tu?</i> Ragazzo 1: <i>Aspetto Imola. Ho tutte le sue eliche. E un velopiede oltre che un aereo. E con questo, sgranocchio un biscotto stellato.</i> Biscotto stellato, biscotto stellato, biscotto stellato. <i>Prendilo da lui. E piena di cielo quella ciotola.</i> Papà, mamma: <i>Cosa facciamo dopo?</i> Ragazzo: <i>Niente. Il tempo si è fermato. Ora siamo nella storia. E festeggiamo. Imola ha centocinquanta anni.</i> (Cerchio): Biscotto stellato, biscotto stellato Biscotto stellato di farina bianca. (musica e ballo) Ragazzo 1: <i>Questa è una storia strana. Ma se mi credete, per favore, leggete il libro "Industria e industriali di Subotica" da Stefano Mackovic (Stevan Marković).</i> (musica e ballo fermano): Biscotto stellato, biscotto stellato, biscotto stellato. Di farina bianca biscotto stellato, biscotto stellato. Di farina bianca biscotto stellato, biscotto stellato.</p>
---	--	---

## 5. Final remarks with conclusions

Through a theoretical review analysis, the various forms of translation associated with opera and the main challenges they entail were discussed. A descriptive and contextual approach was applied in the research to present the process of translating (cultural, practical, theoretical, and critical aspects of translation of vocal music) from Serbian to English, as a lingua franca, and to Italian language as 'the opera's language of origin', 'main operatic language' and 'an international language of music', opening to international youth audiences and future performances. The aim was to facilitate the vocal line and closely correlate with the source text in terms of syllables and vowels. As noted by Kass (2017: 187), 'translation has played an integral role throughout opera history, adapting works to new audiences and mediating between disparate places, languages, times, and cultures, as opera has circulated around the world'. The interdisciplinary connections in this paper between musicology, performance studies and translation studies open up new areas of investigation. In the future, through the future practical performance study of these musical translations, a variety of agents need to be interacting (writers and opera translators, composers, singers, musicians, teachers, researchers, opera critics, opera company upper management personnel), to discuss issues of the language and musical material of children's opera, and larger, theoretical cultural issues of language and music as intangible cultural heritage, as well as contemporary music and performance issues. In addition, with the application of digital media in the creation and interpretation of music-theatre works, multilingual translations and musical adaptation open access to international youth audiences and future uses in teaching and extracurricular activities of children willing to enrich their musical and foreign language learning experience, nurturing respect and understanding of the world of opera in the digital age, and acquiring new knowledge about different cultures.

In conclusion, as the opera is 'a multimedia experience, and scholars react to opera's many dimensions with increasingly interdisciplinary study' (Kass, 2017), in terms of specialised translation studies and research, this research offers 'a new light' on the wide and long path of translation of vocal and vocal-instrumental music texts, specifically opera libretti, and children's opera libretti, as multilingual singable texts. In this article, the wider goal was to underline the importance of translation in a globalized world, and to illuminate the challenges and difficulties involved in translating a text from a foreign culture (Serbian), or cultures (Hungarian and Serbian) into English, and Italian, and to increase the visibility and status of the translator (music and opera translators, multilingual translators and librettists), in our contemporary world. Furthermore, in the field of foreign language learning and language teaching methodology, the translations of this children's opera can offer a unique opportunity for creative and interactive learning, as well as possibilities for digital media application and creative works of students in performing and researching music and language intersections through arts. Additionally, from the standpoint of music pedagogy and musicology, the contribution of this research study can be seen in supporting the children's opera and opera in general, as a global art form, in promoting multilingual, multicultural and multimodal values internationally.

---

**Notes**1. *Ferenc Kovac* (Serbian: *Kovač*, Hungarian: *Kovács*, 1948 - 2022)

Ferenc Kovac: composer, arranger, conductor, music producer and editor (Eberst 1997). Graduated from the Faculty of Musical Arts in Belgrade. Worked in Radio Novi Sad (Serbia) from 1969-2011 (the producer of the Dance Orchestra up to 2002, conductor of "The Grand Tamburitza Orchestra of Radio-Television of Vojvodina" from 2007-2011). For twenty years he has been the music editor of "Zmaj Children Games" ("Zmajeve dečije igre") festival for children in Novi Sad, and for twenty-three years the music editor of "The Festival of Joy, Education and Culture of Children" in Novi Sad ("Raspustilište"). He was also the music editor of the redaction program for children of Radio-Television of Vojvodina. Kovac wrote pieces in light orchestral and jazz style, musical dramas, songs for television shows and theatre. He left several anthems in his opus: "Radost" (anthem of the Red Cross children's games in Novi Sad, Studio M, 2002), "Kačka elegija", "Himna Kačke letnje igrarije", and the sports cheerleading song "Himna RK Jugović". For the Children's Choir "Bajićevi Slavuji" from the Music School "Isidor Bajić" in Novi Sad, Kovac composed an a cappella piece titled "Milenium", premiered at "The 33rd Festival of Children's Choirs in Sabac 2000/01" (Golden plague), later performed also by the Choir of the Academy of Arts in Novi Sad in 2011, as an arrangement for SATB by S. Maric. For the celebration of 40 years of artistic work, on 24th of May, 2011 in Novi Sad, "Ratna poema" ("War Poem"), a unique music piece in contemporary piano and tamburitza orchestra repertoire, was performed by The Grand Tamburitza Orchestra of Radio-Television of Vojvodina and S. Maric (piano), conducted by F. Kovac. In his opus, he dedicated much attention to the songs for children. For the children's choir "Zvončići" ("Jingle Bells") from Novi Sad, and their soloists, he composed and published many CD albums and books. For his compositions, songs, arrangements he has won numerous awards from institutions, and on national and international festivals of music for children (Bologna, Bari – Italy, Onesti – Romania, Bankya – Bulgaria, Malta). He was a jury member in many festivals in the country and abroad. A selected bibliography of works by Ferenc Kovac includes: "Knjiga sa stihovima Dragutina Bega i notnim zapisom Ferenc Kovača" (The lyrics of Dragutin Beg with the music notation of Ferenc Kovač – 15 compositions, 1997); "Zvončići pevaju pesme Ferenc Kovača" ("Jingle Bells singing songs by Ferenc Kovac" – 18 compositions, 1998); "Na severnom polu (Songs on the lyrics of Dragutin Beg 'On the North Pole' – 17 compositions, 2003), "Imola, gyermek báb-opera. [music score, bilingual edition] in Hungarian and Serbian language", F. Kovacs, E. Nemet-Fekete and R. Fleis, Novi Sad, 2020, etc.

---

### References

- Baker, Mona & Saldanha, Gabriela. (2009). *Routledge Encyclopedia of Translation Studies* eds., Routledge
- Desblache, Lucile. (2007). Music to my ears, but words to my eyes? Text, opera and their audiences. *Linguistica Antverpiensia*, New Series – Themes in Translation Studies 6, 155 – 170.
- Desblache, Lucile. (2013). Tales of the Unexpected: Opera as a New Art of Glocalization. In: Minors, Helen Julia (ed.) *Music, Text and Translation*, 9-19. London: Bloomsbury (Bloomsbury Advances in Translation)
- Desblache, Lucile. (2021). Francis Mus interviews Lucile Desblache on translation and music. *JoSTrans, The Journal of Specialised Translation* 35, 1-6
- Eberst, Anton. (1997). Kovač Ferenc/Kovács Ferenc. In: *Musical Breviary of Novi Sad*. Novi Sad: Jeunesses Musicales of Novi Sad, 39,52.
- Golomb, Harai. (2005). Music-Linked Translation [MLT] and Mozart's Operas: Theoretical, Textual, and Practical Perspectives, In: *Song and Significance: Virtues and Vices of Vocal Translation*, Dinda L. Gorrée (Ed.), Rodopi B.V., Amsterdam – New York, NY.
- Gorrée, Dinda L. (2005). Prelude and Acknowledgements. In: *Song and Significance: Virtues and Vices of Vocal Translation*, Dinda L. Gorrée (Ed.), Rodopi B.V., Amsterdam – New York, NY.
- Imola gyermekopera*. (2019). [video] Published by OŠ "Sečenji Ištvan" Subotica (Szabadka: Széchenyi István Általános Iskola), 27 January 2020, <https://www.youtube.com/watch?v=i3LseKXYXYw> (accessed May 10 2021).
- Imola – dečja opera*. (2019). [video] Published by OŠ "Sečenji Ištvan" Subotica, on 27 January 2020 <https://www.youtube.com/watch?v=T78KayaEEko> (accessed May 10 2021).
- Kass, Lily Tamara. (2017). Translating, Adapting, And Performing Opera In Eighteenth-Century Cosmopolitan Europe: Lorenzo Da Ponte At The King's Theatre. Publicly Accessible Penn Dissertations. 2379.
- Kovacs, Ferenc; Nemet-Fekete, Edit & Fleis, Rita. 2020. *Imola, gyermek báb-opera*. [music score, bilingual edition] in Hungarian and Serbian language/ Novi Sad: Međunarodni centar književnosti za decu "Zmejeve dečje igre", 2020 <https://zmejevedecjeigre.org.rs/aktuelno/> (accessed June 10 2021).
- Kovač, Ferenc. (2017a). *Imola, dečja opera* - [partitura/music score], unpublished.
- Kovač, Ferenc. (2017b). *Imola, dečja opera*- [audio recording file] (in Serbian), unpublished.
- Malmkjær, Kirsten & Windle, Kevin (Eds.). (2012). *The Oxford Handbook of Translation Studies*, Oxford Handbooks in Linguistics, Oxford University Press.



- Mateo, Marta. (2014). Multilingualism in opera production, reception and translation. *Linguistica Antverpiensia*, New Series. Themes in Translation Studies, 13, 326 – 354.
- Newmark, Peter. (2013). Art Song in Translation. In: *Music, Text and Translation*, 60 - 68. Helen Julia Minors (ed), Bloomsbury Academic.
- Orero, Pilar & Matamala, Anna. (2007). Accessible Opera: Overcoming Linguistic and Sensorial Barriers. *Perspectives. Studies in Translatology*, 15(4), 427-451. DOI:10.1080/13670050802326766
- Page, Jacqueline. (2013). Surtitling Opera: A Surtitler's Perspective on Making and Breaking the Rules. In: *Music, Text and Translation*, 35 - 48, Helen Julia Minors (ed), Bloomsbury Academic.
- Pavan, Luca. (2019). Some Language Features in Italian Opera Librettos of XVII-XVIII Centuries. *International Journal of Literature and Arts*. Vol. 7, No. 6, 172-178.
- Saldanha, Gabriela & O'Brien, Sharon. (2014). *Research Methodologies in Translation Studies*, Routledge.