

**The Amateur Translation of Song Lyrics: A study of  
Morrissey in Brazilian Media (1985-2012)**

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**Volume I of II**

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## Abstract

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This thesis investigates the field of amateur translation in Brazil, with particular emphasis on the translation of Morrissey's lyrics for understanding purposes in four different sources: magazines, fansites, virtual communities and general websites. It examines whether existing theories on the translation of popular songs (Kelly 1987, and Low, 2003, 2005, 2008) find some resonance in the practice of amateur translators. The collective construction of meaning, and the social acceptance of the Target Text are essential parts of the process. The analysis follows Toury's (1995) descriptive model in order to systematise how these translators operate. The Brazilian amateur translators' regularity in the use of particular techniques to render meaning to lyrics for understanding purposes enables the description of their practice as a genre its own.

Following the theoretical framework, chapters four, five and six focus on the translation of the main challenges amateur translators of Morrissey's lyrics face. The translation of cultural aspects proved to be an exercise of creativity in which the translators had to provide equivalents to culture-specific items (Aixelá, 1996) that find no mirror in the target culture. Ambiguous lyrics tended to present translations as varied as the translators' personal agendas, understanding of the lyrics or target language's limitations, such as lack of neutral personal pronoun. The different humour and irony styles in source and target culture resulted in every group of translators finding their own strategies to render meaning.

As the first project aiming to rationalise amateur translators of lyrics in Brazil, this study represents an attempt to enrich and broaden the discussion on the translation of pop songs, with special attention to the practices of translation for this type of texts in a country where the audience is high dependent on translations in order to understand the lyrics are in great demand.

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# Chapter 1: Introduction

**'So, what difference does it make?'**  
( *What difference does it make?*, 1984)

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This thesis looks at the amateur translation of popular music within the context of Brazilian translations of Morrissey (1985-2012) song lyrics in magazines, fan-websites, major websites pages dedicated to music and virtual communities. Filling a gap in existing scholarship at the junction of Translation Studies, amateur translation and Brazilian Cultural Studies, this thesis offers the first systematic study of song lyrics translation, through the analysis of a corpus of 252 songs by Morrissey (1983-present) and their translation by Brazilian 'fans' in the period 1985-2012. Its main objectives are to operate a classification of translational strategies and to analyse them with a view to offering a system of amateur song translation practices. This thesis is structured according to Toury's descriptive theory, and rely on a set of theories to cover the different features of the translations. The translation of songs are based on Peter Low's and Andrew Kelly's theories on the translation of Popular Songs, the translation of cultural aspects is based on Aixelá's classification of culture-specific items and Venuti's notion of domestication and foreignisation. The translation of gender follows Keroubi's categorisations, and Santos strategies to render meaning to vague texts. The translation of humour and irony lies in the Attardo's GTVH categories of humor, and Hutcheon's and Muecke's categories of irony, and on Rosas's and Mateo's strategies to produce humour and irony in Brazilian Portuguese.

The first part of this thesis aims to present the needed background to introduce the subject as a field inside Translation Studies. To achieve this aim, this introduction will produce a parallel between the work of the songwriter and the amateur translator. Then it will introduce the Brazilian market of music and of translated lyrics, the aim of the study and its data, the importance of Morrissey in the Brazilian music scene and his fans. Finally, an overview of the thesis is provided.

## **1.1 Translation studies and songs**

Luiz Tatit (2002:09) compares the songwriter to a juggler, who plays with melody and text as if to achieve balance between them requires no effort. The apparent easiness with

which the composition of a song is perceived can be compared to the way translations are assumed to function. The apparent naturalness of the final products is in fact due to the application of professional techniques and exhaustive work aiming to produce a text that sounds natural and in accordance with other texts of the same genre.

The work of a songwriter and that of a translator entwine more explicitly when the song is the object of translation. The translation of songs implies that the songwriter's ability should transfer to his/her translator. Differently from other types of translations that aim to reproduce the author's ideas for people who do not have access to the source language, the translation of songs does not have the same aim, or seek to popularize the original band/singer or song in the foreign language market. Although the original songwriters are credited as co-writers, they are not always mentioned when the translated song is broadcast on radio stations, or as the soundtrack of television programs. The lyrics are adapted to fit a market demand of the target artist. The original song and the original artist are completely substituted by the new version, and, with them, the original message intended for that particular song.

## **1.2 The Brazilian music market and the translation of lyrics**

According to Kátia Suman (2006:09), Brazil is one of the leading countries in terms of radio listening activity. While the global mean for this activity is of 8 hours per week, in Brazil it reaches 17 hours per week. She connects this preference with the low level of formal education in the country. According to INAF (2005), only 26% of the Brazilian population between 15 and 64 is fully literate, which, according to Suman, explains the Brazilian audience's preference for the mass media that privilege orality. In this respect, the radio fulfills the need not only for information, with news stations, but also for leisure, with music stations.

The Brazilian music market is marked by instability. In the 1970s, the low purchasing power of a great number of Brazilian youngsters did not allow them to purchase more than singles, a format predominant in foreign music (Morelli, 2008:89). The revitalization of Brazilian music market occurred with a movement called the BRock, in the 1980s, when a new generation of rock musicians humorously incorporated the politicized discourse once owned by MPB<sup>1</sup> artists who, in their majority, had to leave

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<sup>1</sup> MPB means *Música Popular Brasileira* (Brazilian Popular Music). It is a musical style whose exponents are Chico Buarque and Elis Regina.

the country since the Seventies due to the dictatorial regime imposed by the military government. According to Rita Morelli (2008), the emergence of rock in the Eighties contradicted the idea that the genre, in Brazil, was ‘brainless’. The main reason for the bad reputation Brazilian rock possessed was due to the lack of political views the lyrics of such acts as the musical movement called Jovem Guarda and its precursors Tony and Celly Campello presented to the audience. ‘More important still, Roberto Carlos and the Jovem Guarda fulfilled a crucial ideological role in winning away its middle-class audience from a conscious political reflection on the nature of the (authoritarian) regime’ (Treece, 1997:18). The BRock gained political engagement helping to rethink and change the nation while provoking even in the low purchasing power youngsters the habit of buying LPs (Morelli, 2008:95). At the same time, it was considered a passing fashion by the music industry that exploited the genre in Brazil. The avalanche of groups, despite their quality, and the audience’s new habit of home recording tapes with their favourite songs produced a crisis in the LP market. Thus, the record companies decided to invest in new musical genres, such as lambada, axé and sertanejo.

The retraction in the market produced assumptions that rock was synonymous with foreign music. Groups started to record songs in English or named their bands with English names – such as Sepultura, Deadfish or 4Fun. According to Rafael Saldanha (2006:03), English gradually started to substitute Portuguese as the rockers’ language in Brazil. The idea of English being the language of rock was clearly expressed by Fernando Naporano in an interview to Carlos Alves Junior (2003:157): ‘except waltz and bossa nova, which can be sung in any language, rock has to be sung in English, which is its mother language, like samba has to be sung in Portuguese’<sup>2</sup>.

The idea that rock must be sung in English, the high number of people who cannot understand the language<sup>3</sup>, and the public’s high interest in music led to the practice of translation of foreign lyrics for understanding purposes. Since the dictatorial regime (1964-1985) prohibited any serious, politically engaged artistic expressions<sup>4</sup>, lyrics

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<sup>2</sup> I translated all quotations originally written in any language other than English.

<sup>3</sup> In a poll carried out by IBOPE (2011), 12.7% of the Brazilian population answered they can read a newspaper or magazine in English. The ability of reading a text in English does not mean 12.7% of the population are proficient in the language, or can understand the text in all its levels. It is also important to note that no tests were carried out to confirm the veracity of the answers.

<sup>4</sup> The dictatorial regime decided what was appropriate to the Brazilian audience. This means that any text or artistic expression that could be interpreted as rebellious against the system (any system) was not allowed in the country. Officially, censorship ended on 03 August 1988, but signs of ‘tolerance’ started to appear since 1974.

tended to be rejected by the cultural elite as unworthy of study. In the first years of the new millennium, this status has been gradually changing, and some universities (such as the Universidade Federal do Rio Grande do Sul) now offer subjects on the study of lyrics in order to gain an understanding of Brazilian culture. If the cultural elite prevented professional translators to dedicate their time and effort work on the translation of lyrics, other sectors of the market, such as magazines and English courses, discovered a market ready to be exploited. The translations provided firstly by magazines and English courses' advertising pamphlets were popular among the audience.

Apart from the translations presented in written form, translated lyrics were also part of radio programs since 1984 (cf. Clickrbs, 2012). In Porto Alegre, two radio stations used to read lyrics translations daily. One of the programs was broadcast by Radio Atlântida, at midday, during a program of 'classical' pop rock songs; the other was broadcast by Radio Cidade, in a program dedicated to love songs, from 8pm to midnight. These translations were provided by teachers of English Courses as a form of marketing strategy, and copies were available for collection at the radio stations and at the language school receptions. Later on, they started to appear online.

Generally, the translations of lyrics were famous for their apparent artificiality. Translators tried to apply a high register in order to prove their proficiency in the language. This procedure helped to detach lyrics from songs. This can be attributed to three main factors. First, the absence of rhythm detaches the lyrics from the sound. Second, the audience has an expectation about the lyrics which was previously provided by the sound, by the singer's voice, by a video, by a friend's interpretation of the song. This expectation may never have had a connection with the actual message present in the original text. And, finally, the language in which lyrics are translated have no resemblance with the register of the lyrics the audience is used to listen in the target culture.

The use of a register that does not match that the Brazilian audience is used to hear is probably the main reason for the audiences' attitude towards the translations supplied for those mass media. Lyrics did not sound natural or like a substitute for the original, but like a new text that resembles a poem. Tatit (2002:11-12) expresses his surprise when, upon hearing the lyrics of a song with more attention, he discovered that the

structure of Brazilian lyrics had their origins in the spoken language, rather than the written language. The distinction between these two languages is particularly important to a population that prefers orality to written words. Thus, the Brazilian audience can establish connections with artists to whom they feel they can relate to and understand, artists whose discourse can be fully understood and that reflects their way of thinking. The audience wants to know who the owner of the voice is (Tatit, 2002:14). The moment the audience started to pay more attention to the artist they started to buy LPs because the LP sell the artists, while the singles sell the music (Morelli, 2008:97). In this respect, understanding what a foreign artist sings is crucial to build a faithful audience. The music industry in Brazil does not provide and never provided the translation of lyrics because magazines and languages courses were doing the job at no cost. More recently, with the popularisation of the internet, the fans took up on themselves the task of promoting the artists they loved. 'Together, these fans serve as expert filters as they sift, sort, label, translate, rate and annotate a large, disorganized, and geographically remote set of cultural material' (Baym and Burnett, 2009:434) for consumption.

Fans tend to perceive their work as producers and disseminators of the artist's work an enjoyable activity in which they can show their love and knowledge of the artist's oeuvre, and share and introduce others to the same love (Scholz, 2008; Petersen, 2008; Yang, 2009). Thus, the translations of songs produced by fans in Brazil, serve not only to instruct the fans who cannot understand English, but also to spread fandom using the artist's words in translation.

### **1.3 Non-professional translation of lyrics: aim of study**

The translation of songs is a considerably new field in Translation Studies, although songs have been translated for different reasons and to fulfill different needs for many years. In order to support their translations, translators borrowed techniques from other translational fields such as audiovisual translation, or general theories such as the skopos theory, or literary approaches to solve particular challenges, treating lyrics as if they were poems. The translation of lyrics for opera, musicals or religious purposes has been largely discussed<sup>5</sup>. However, popular music lyrics were neglected by Translation

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<sup>5</sup> Scholars such as Apter, Low, Kelly, Nida, Gorlée, Kaindl, Graham, Irwin, Franzon published texts on the translation of lyrics for performance.

Studies until the beginning of the 21<sup>st</sup> century when Peter Low's Pentathlon Approach (2005) started to gain international attention<sup>6</sup>. His approach deals with popular songs lyrics that are supposed to be sung. The translation for non-musical purposes, i.e. the translation of lyrics aiming to produce a text that can be used for fans who cannot understand the artist's language, was relegated to amateur translators and disregarded in scholarly work.

Recently, the study of amateur translations has matched growing interest in non-professional translation of audiovisuals such as movies and documentaries, which initially circulated among fans and later transferred to the Internet. Luiz Pérez-González (2007:276) points out that amateur translation of audiovisuals such as anime is the way through which the audience 'assume more power following the decentralisation of the media establishment'. Great part of the translation of lyrics for understanding purposes in Brazil is based on the decentralisation of media establishment in order to reach its audience.

The work of fan-translators of lyrics in Brazil brings both fields together: the translation of popular songs and the work of amateur translators. Since the translation of popular lyrics for understanding purposes are generally not commissioned to professionals, but are a common practice in Brazil, they deserve a study on how these translations are carried out to establish which techniques have been used in this practice. The study of the translation of popular songs lyrics aiming at an understanding of the text still needs to be systematised.

Having no direct precedent on this subject in Translation Studies, this thesis aims to answer the following research questions:

**1.** What are the translational processes applied by non-professional translators of lyrics for understanding purposes in Brazil? Is there any parallel between other non-professional/fan-translators and the practice of translating lyrics for non-singable purposes in Brazil?

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<sup>6</sup> The first attempt to systematise/prescribe the translation of popular music dates back to 1987, when Andrew Kelly suggested the translation of popular music lyrics to evaluate students' proficiency in French. Both Kelly's (1987) and Low's (2003, 2005, 2008) methods are discussed in Chapter 2.

2. What are the main strategies non-professional translators of lyrics in Brazil use to render meaning to specific translational challenges? This thesis will concentrate on humour and irony, ambiguity, and cultural references present in ST.

3. Do the media where the lyrics appear present different TT? If so, do these differences change the acceptability of the lyrics? Is there such a thing as a translation or media where the translation appears which is more acceptable than others?

To answer these questions, this thesis compares the practice of non-professional translators in other fields of Translation Studies, such as audiovisual translation, the theoretical approaches for the translation of songs, and specific strategies to deal with punctual challenges presented in question number 2 above.

In order to study the translations provided by these non-professional translators, Morrissey's translated lyrics were chosen as the representative of their work. Morrissey is a UK singer-songwriter born in Manchester (1959). Initially, he was part of rock group The Smiths (1982-1987), then a solo artist (1988-present), who gained international recognition due not only to his artistic output but also for his controversial opinions against the Establishment. Morrissey sold around seventeen million albums. The reasons for choosing Morrissey are the longevity of his career (1982- present), whose time span covers the main sources of translation of lyrics in Brazil; the pro-activity of his Brazilian fans, which dedicated their time to providing translations to every song as soon as its lyrics became available; and the quality of Morrissey's lyrics, which provide different challenges to any translator, such as alliterations, ambiguities, Mancunian and British cultural references, quotations from literature and films, and a very peculiar form of humour and irony.

#### **1.4 Morrissey, his fans and his contemporary Brazilian music scene**

Indirectly, The Smiths and Morrissey played a role in the Brazilian musical scene. Important political changes, such as political amnesty, gradual abolishment of censors from universities, newspapers, publishing houses, television and record companies, which started to appear in the early Eighties, were consolidated by the engagement of the BRock to the cause of freedom of expression once denied by the government. During this process, the population was not able to make their voice heard. So, in the beginning it was the urban band led by the sons of the middle class (even though in

some of these groups members from lower socio-economic group were present) to gain national expression (Prysthon, 2008:08). As the main producers of the new artistic aesthetic, BRock artists also introduced bands from abroad who, in a different scale of importance and relevance, started to be part of this new cultural scene. The Smiths were introduced in the Brazilian market in 1985, with the release of their second album by BMG. They became ‘darlings’ of the newly launched music press and the favourites of some of the most influential Brazilian groups.

One of this was, Renato Russo<sup>7</sup>. He was photographed several times wearing The Smiths T-shirts or referring to Morrissey in his interviews. The connection between the two bands was pointed out in the press on many occasions. The similarities in the treatment of the lyrics of both lyricists, on which multiple voices narrate aspects of everybody’s everyday life using poetic/literary references, was noticed by part of the audience who for the first time had access to some ideologies once unavailable for them. This part of the audience became the core fanbase of both Legião Urbana and The Smiths/Morrissey. Respected as intelligent and highly literate by critics and audience, these two bands achieved a cult status, and their audience tended to be seen the same way. The cult status bonding artist and audience has a close relation to a cultural sensibility shared by them.

Celeste Olilquiaga (1998:16) defines cultural sensibility ‘as a collective predisposition to certain cultural practices’. The ‘cultural sensibility’ present not only in the bands but also in the audiences can be attributed to the overall feeling of post-industrial decay and its dark, lugubrious atmosphere, and the solitude and instability the political environment produced both in England and in Brazil. These feelings, however, were produced by different sources of power: Margaret Thatcher’s policy in England, and military dictatorship in Brazil.

The audience predisposition to specific cultural practices can be determined, among other practices, through the observation of the music market in which the Target Public is inserted. The music market in Brazil has two ‘faces’. According to the information available, international songs, especially those sung in English, are the most evident

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<sup>7</sup> Renato Russo (1960-1996), also known as ‘the lonely troubadour’, was the lead singer/ lyricist/ front man of Legião Urbana (1982-1996). He, along with Cazuza (1958-1990), was the best exponent of BRock in terms of credibility with the public and the quality of his lyrics, being acknowledged as one of the best poets of his generation.

products. In a study on the availability of different genres on sale in music stores in Brazil, Felipe Trotta (2005) discovered that 60% of the titles available were labeled as 'international music', while the label pop/rock (both national and international titles) occupied 27% of the store space, being responsible for 28% of the sales in 2003.

The availability of a higher percentage of foreign titles reinforces the level of legitimacy of this music to part of the Brazilian consumer public, to whom international music (in English) is associated to modernity, technical precision and an international cultural environment that enjoys a distinctive prestige. (Trotta, 2005:191)

This prestige is transferred to the consumers of international music. To be a fan of an international act means to possess an international 'modern' knowledge, which allows this fan to figure in a better cultural status level.

Interestingly, 'national music' (i.e. Brazilian music) is responsible for 77% of the music sales, according to Trotta (2005). Although the social prestige of classical music does exist in Brazil, 'some forms of popular music achieved a very similar status in the quality music hierarchies shared by great part of the population' (Trotta, 2005:188). It is based on the high status some artists possess that their fans feel comfortable not only to appreciate popular music but also to produce/reproduce their work. It allows fans to establish a 'dialogue between the dualities tradition/modernity, centre/periphery, nationalism/cosmopolitanism' (Prysthon, 2008:07) the source text presents, which they make available with their translations. Their work can be seen as a means to rethink and provoke the rethinking of social realities.

According to Henry Jenkins (1992:23), fans are conceptualized 'as readers who appropriate popular texts and reread them in a fashion that serves different interests, as spectators who transform the experience of watching television into a rich and complex participatory culture'. The fans' productions started timidly in the form of fanzines. Fanzines were the vehicle where they could share information not always available to everybody due to the high cost of buying various magazines. These compilations also opened space for their readers to present their productions related to the artist and his/her work. Some of these contributions were caricatures, comics or texts inspired by songs.

Morrissey inspired his fans to produce books (Willy Russell's *The Wrong Boy*, Mark Spitz's *How Soon Is Never*, and Douglas Coupland's *Girlfriend In A Coma*), comic

strips (Chrisoulis's *Tales of The Smiths*), music groups (Suede, Blur, and The Libertines), films (Reeve's *Let Me In*), conferences (The University of Limerick, in 2009, and Manchester Metropolitan University, in 2005), and academic studies. In Brazil, the production inspired by Morrissey's work is restricted to the translation of his lyrics. These translations are the main vehicle through which the fans unite and feel like a community. The fan-translators feel important because they possess a status of experts not only on the language but also in the subject. The importance of providing the best translation for the artist's lyrics is unquestionable. Every translation presented is discussed and modified until a translation satisfies most fans.

Nabeel Zuberi (2010:246) states that 'The Smiths apparently belong to sensitive English white boys, rather than girls and boys, men and women from a broader spectrum of places, sentimentalities and orientation'. In Brazil, Morrissey's fans are not restricted to 'sensitive' boys, but to sensitive people who are in disagreement with the mainstream music imposed by the mainstream media. Belonging to a country where most songs apparently talk about happiness or its search<sup>8</sup>, Morrissey's fans find in his lyrics the comfort of being an outsider, and the feeling of having someone who is also interested in other forms of popular culture arts, such as cinema and literature. 'Frequently, in his songs, misery and despair are masked by euphoric music gestures that blend countless references' (Greco, 2011:148). These mixed contrasts are understood as a state of uneasiness which reflects the economical and political situation to which the Brazilian audience is accustomed. The overall feeling of not-belonging that is present in most of Morrissey's songs is, perhaps, the most attractive feature of his texts to the Brazilian audience. While Morrissey's feeling of not belonging comes from his Irish descendance and upbringing (Campbell, 2010), in Brazil his audience experience the same feeling due to their feeling of abandonment and helpless environment, where little economic support is given to the population and usually the dreams have to be put aside in order to pursue a way of life. According to Jenkins (2006:42),

participation within a (inter)national network of fans grants a degree of dignity and respect otherwise lacking. (...) Fandom offers a training ground for the development of professional skills and an outlet for creative impulses constrained by their workday lives [providing] an alternative sphere of cultural experience that restores the excitement and freedom that must be repressed to function in ordinary life.

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<sup>8</sup> Typical Brazilian rhythms such as lambada, samba or axé tend to present music that resembles a tropical party, and lyrics that explore the 'bright side of life'.

In brief, ‘to enter fandom is to “escape” from the “mundane” (Jenkins, 2006:42). In a way, the production of translations for Morrissey’s lyrics by his fans in Brazil serves also as a catharsis. Although Morrissey’s texts have strong Mancunian marks (mainly in his period with The Smiths), his texts have the ability to engage people’s sympathy, and to make them feel as if Morrissey’s lyrics were their own texts.

### **1.5 Thesis Organization**

After being exposed to translated texts for several years, and apparently devoid of any academic background with which to produce their translations, amateur translators developed their own practices and techniques to carry out their tasks. In order to understand and explain their approach to the translation of lyrics for non-singable purposes, this work was divided into six chapters dealing with aspects that help to explain under which circumstances these translations are done and what are the techniques used to cover all the challenges posed by foreign lyrics.

Chapter Two provides an overview of theories about music and translation. It clarifies theoretical aspects which are used for the analyses of the data in subsequent chapters. The first main point deals with the suggestions on the importance of popular music as a cultural product, discussing its place in the culture industry. The place of popular music in the culture industry is discussed to introduce the notion of fandom, which is important to understand fans relation with cult figures, and how these cult figures functions to provide their audiences with material with which they work. The second part of Chapter Two deals with translational issues regarding the translation of songs. Although there are various genres of songs that have been translated through time, just recently this practice started to be studied with more attention. The functionalist approach has gradually given space to new theories on the translation of popular songs, especially with the introduction of Low’s (2003, 2005, 2008) and Kelly’s (1987) theories. The work of fan-translators in animes and films bring some light to fan-translators motivations, and how they work as a group. A checklist combining the most relevant aspects is introduced in order to produce a general picture of the translation of songs produced by fans and journalists in Brazil.

Chapter Three analyses Morrissey’s lyrics, providing the necessary background to discuss the translations and to establish crucial points where the translator’s work may

demand specific attention. Recurrent themes linking several lyrics provide the lyricist conductor line, which, are analysed aiming to provide an account if the author's writing style is present with the same intensity in both target text and source text. The chapter presents an analysis of how the translators deal with coherence inside and outside the text. Besides coherence, stylistic marks present in the lyrics are also confronted with their translations. The context in which these non-professional translations appear is also analysed in Chapter Three. Different media, with their specific translators, provide different types of translations. Although the same source text is translated for the same type of audience (fans of popular music) by the same type of translator (amateurs), considerable differences are found in the target texts due to the nature of the media where they are published. The subsection aims to analyse these differences. To achieve this aim, it is necessary to understand the mechanism behind their work. Longevity of the translation and the possibility of gradually constructing the translation have different impacts in the final product. The translations produced in order to be published on paper (as in the cases of magazines) are supposed to present target texts with greater accuracy while the texts present online (with its ever changing nature) gives the possibility to reconstruct the translation.

After dealing with general aspects of Morrissey's lyrics translations, the second part of the thesis focuses on specific aspects that are believed to pose challenges to many professional translators: cultural aspects, ambiguity, humour and irony.

Chapter Four reflects on the translation of cultural references. The strong connections of Morrissey's lyrics to Manchester and to British culture in general implies that his audience must recognise these references in order to understand his message. The transference of these cultural references does not always guarantee the foreign reader can access the meaning. Besides direct references to places and people. Morrissey dialogues with literature and films in his lyrics. The immediate recognition of these references depends heavily on an existing translation of these same books or films for the target culture. In this case, the translator must recognise the quotation in order to reproduce the most acceptable rendition of it. The translation of culture-specific items is based on Javier Aixelá (1996). This type of cultural reference, even not so abundant, proved to be the most challenging aspect to amateur translators. Popular sayings are also present in many songs. Popular sayings not always use the semantic field in different cultures, which may not produce the same effect in translation. The aim of this

chapter is to describe the translators' strategies to solve questions referent to cultural aspects.

In Chapter Five, the methodology applied to translate ambiguous passages of Morrissey's lyrics is discussed. This chapter pays special attention to gender, multiple meaning phrases, and vagueness presented in Morrissey's lines. The question of gender, besides being a specificity of the languages involved, may also be a strategy to maintain the openness of meaning. The choice of keeping the ambiguity or of disambiguating the text produces target texts which can diverge substantially from the original. Behouz Keroubi's (2007) study on the translation of gender, and Diana Santos (1995 and 1997) work on the translation of vagueness are the bases to understand the work of amateur translators on Morrissey's ambiguous lyrics.

Chapter Six aims to present the techniques used in order to render humour and irony in the translation of lyrics. The analysis of Morrissey's irony and humour is based on Salvatore Attardo's (1994 and 2001) notion of script opposition, D. C. Muecke's (1969 and 1970) concept of self-betrayal, and in a great number of lyrics, the use of stylistic signs that are intended to be read as the opposite. Humour and irony styles vary from one place to another. Rosas (2002 and 2003) presents some suggestions on how to transpose this type of text from English into Brazilian Portuguese. This chapter seeks to observe the use of these techniques by non-professional translators, and to describe non-professional translators' procedures when the above theories are not contemplated in the target texts.

The Conclusion will provide the answers to the research questions, bringing together the different strategies and practices analysed in the thesis, and providing a description of the procedures used by non-professional translators of lyrics in Brazil. Being the only study on the translation of lyrics for non-singable purposes available to date, the conclusion aims to provide a first systematic account of the existing practices to understand how these translators' work contributes to the field of Translation Studies in the sense that their practices inaugurate a new way of thinking and producing target texts.

## Chapter 2: Theoretical Framework

**‘There is more to life than books, you know, but not much more’**

(‘Handsome Devil’, 1984)

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Roy Shuker (1994:01) states that ‘to study popular music is to study popular culture’. This claim may seem evident; however, the idea of what ‘popular’ means is still debatable. If on the one hand ‘popular’ refers to something that appeals to a great amount of people, on the other hand, it can also be seen as something that is produced for or by a sector of the population who are not part of the elite. In the case of popular music, the word ‘popular’ usually refers to the chart-oriented products of record companies. If the use of the word ‘popular’ produces two different understandings, ‘popular music’ generates no less doubt. To define popular music is a complex task. Richard Middleton (1990) suggests that every song or music can be considered popular because it must be popular with someone. The criteria to what counts as popular in music, and the genres that can be considered as popular music are not very clear. ‘Classical music clearly has sufficient following to be considered popular, while conversely, some forms of popular music are quite exclusive (e.g. trash metal)’ (Shuker, 1994:05-06). This study can be considered part of popular music studies because the chosen genre of music (i.e. indie) and the artist who performs it (Morrissey) have some commercial appeal, which means that both genre and artist have a considerable following to produce profit. However they both enjoy a respectable status among critics and public.

Unlike the majority of studies in popular music studies, this thesis does not focus on performance<sup>9</sup> or audience, but on the work fans do and specialised journalists used to do: providing translations of the lyrics for other fans. This means that the original lyrics, however important they may be to their audience/author, are not the main focus here, but rather the points of reference for amateur translation work. The Brazilian audience’s passion for popular music helps to explain why part of the audience (i.e. music journalists and fans) decided to invest their time producing the translations.

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<sup>9</sup> Performance is taken into consideration here when it intervenes in the lyrics’ meaning. Goddard’s (2002 and 2009) and Rogan’s (2006) guides into Morrissey’s lyrics and the music which accompanies them.

The musical experience is usually perceived as a whole, but ‘everything within the song has a double substance: musical and textual. It is not possible to say that the most important part of the song, of its success, does not lay on the musical part. However, the song presents itself as a whole as music-speech’ (Morin 1965:02). Most of Morrissey’s Brazilian fans declared in virtual communities<sup>10</sup> that the first thing to call their attention to the artist was the instrumentation of his songs, but what kept them buying the records for 27 years was the lyrics.

In the context of this thesis, ‘music’ is used to denominate the instrumental part, ‘vocal’ to refer to any sound produced using a performer’s vocal chords, and ‘lyrics’ for the words used within the length of the track. ‘Song’ is used to designate music and lyrics as a whole unit. Although the lyrics are mainly investigated as individual textual pieces, it is clear that ‘the interrelationship of words and music can indeed form a coherent whole. In such a case, understanding the words is necessary to understand that coherence’ (Robinson 1980). For an immense part of the Brazilian audience of popular music, the understanding of the lyrics depends highly on translation. The interrelationship of music and lyrics in Morrissey’s oeuvre can be extended to the use of sound effects and sample ‘noises’<sup>11</sup>. These sound effects or sample noises, even when not appearing in the original lyrics sheet, are considered here as part of the lyrics when the translators added them to the lyrics the translators present as their Source Text before translating them. This practice is reproduced here in order to follow the translators’ means to produce meaning in their translations.

The emotional power of the song cannot be underestimated. Alan Merriam (1964:218) states that ‘there is probably no other human cultural activity which is so all-pervasive and which reaches into, shapes, and often controls so much of human behaviour’. The development of new technologies to produce, reproduce and stock music/songs tightened songs relationship with the audience.

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<sup>10</sup> The main communities dedicated to Morrissey in Brazil are: *Morrissey Brasil* (Morrissey Brazil <http://www.orkut.com/Main#Community?cmm=75962>), *Fanáticos por Morrissey* (Morrissey’s fanatics <http://www.orkut.com/Main#Community?cmm=654224>) and *Morrissey – Letras Traduzidas* (Morrissey – Translated lyrics <http://www.orkut.com/Main#Community?cmm=15197779>).

<sup>11</sup> By sound effects and sample noises, I mean all other vocal interferences present in performance (whether in studio or live). Morrissey uses to add other voices to his songs, such as extracts of movies, plays, laughs etc. A great number of sound effects, such as guillotines, chainsaws, cows mooing, bells, can also be heard to produce meaning and facilitate the understanding of the message.

Music<sup>12</sup> has become entirely mobile: it can follow us around the house, from living-room to kitchen and bathroom; on journeys, as ‘in-car entertainment’ and ‘the walkman effect’; across national and political boundaries; in and out of love and work and sickness (Frith, 1996:236).

The musical experience has been individualized because ‘it has become a soundtrack to everyday life, and thus a central part of personal development and identity for many people’ (Hargreaves & North 1999:73). The psychological use of music must be taken into consideration in the light of its cultural uses. The use of music as a social event is also an important part of the musical experience. Most ceremonies (such as weddings, church services, parties) and some activities (such as exercising or driving in busy traffic) are marked by music. This social function of music also covers its employment ‘by people as a means of identifying themselves with particular subcultures, lifestyles, ethnic groups and social classes’ (Hargreaves & North 1999:77). In particular, adolescents use music in a variety of ways. For them music serves as a distraction from their troubles, a strategy to manage feelings such as loneliness and changes in their mood. The numerous attendance at concerts also proves that the social aspect of music is still strong. Some scholars, such as Theodore Gracyk (1996:75) and Lawrence Grossberg (2002), believe that the rock concerts are nothing else but a night out since ‘recordings, not compositions, are the primary musical work’. The recorded song in the form of LPs, CDs, computer files or videos are the main sources of Morrissey’s songs for Brazilian fans and their booklets/subtitles the source of the lyrics they rework as translations. The music experience for these fans goes beyond the ones described by Hargreaves & North (1999), these fans feel the need to appropriate the artist’s lyrics, translating them according to their own understanding of the lyrics, sometimes resignifying the lyrics according to their own experiences, in order to have a fulfilling music experience.

## **2.1 Popular Music**

Adorno is the first academic to consider popular music as an object of study. On ‘Farewell to Jazz’ (1933), Adorno vehemently criticizes that popular music movement due to its overlaying of superficial change upon underlying musical elements that are repeated from time to time. These musical features were enough for Adorno to

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<sup>12</sup> Frith uses the term ‘music’ in a generic sense, meaning popular music and songs.

categorise popular music as a mass market product. In brief, Adorno (1941) considers popular music as low art when compared to classical music.

According to Adorno, the key terms to differentiate popular music from ‘serious’ music are standardization and non-standardization. He states that standardization is present not only in the details but also in the form of popular music. The terminology of this ‘rigid’ format is known even to lay people. Allegedly, a popular song is conformed as verse, bridge, chorus, fade, with a sequence of repetitions that gives the audience the feeling of recognition. Thus, Adorno (1941:302) believes that the whole popular music experience is ‘pre-given and pre-accepted, therefore, it is not likely to influence, to any great extent, the reaction to detail, except to give them varying degrees of emphasis’.

Morin (1965:1) positioned popular music based on the concept of the Culture Industry, in which the more a ‘product’ is marketable/profitable the lesser it is considered as an art form, saying that the melody develops the art, while the song develops the consumption. Nowadays, ‘pop can only critique its social role in negative terms by refusing to accept its status as a commercial object, while simultaneously participating in. This is precisely what punk did’ (Brett 2011:173). Morrissey’s work insists on challenging the Culture Industry, revealing the artificial foundation on which the mass production of Culture Industry is based and keeps reproducing itself. Yet Morrissey uses the Culture Industry in his favour, exploring its power of communication in order to denounce its class and economical divisions. Furthermore, the negative sides of the mass production of music presented by the Culture Industry ‘has not stopped people from using it to express private joy or public grief; it has given us new means to do so, new ways of having an impact, new ideas of what music can be’ (Frith, 1992:74).

The discussion about the ‘authenticity’ or value of any type of music is no longer relevant in Popular Music Studies. Any music style is a legitimate object of study because it is inserted into a given set of historical, social, artistic circumstances. Morrissey’s legitimacy as an object of study is demonstrated by the academic scrutinization of his work any aspect, from gender issues (see Greco, 2011; Whiteley, 2010; Woronzoff, 2011) and nationalism (see Brooker, 2010; Campbell, 2010; Coulter, 2010; Foley, 2011; Kallioniemi, 2010; Zuberi, 2001 and 2010) to literary value (Hopps 2009) and fandom (Hazard, 2011; Maton, 2010; Snowsell 2011). The acceptance of

Morrissey's work within scholars signals to his position as an exponent in terms of narrative quality, authenticity, and relevance as an artist.

Although this work is not inscribed within Popular Music Studies, it is in dialogue with it. Some relevant aspects of musical composition are not possible to deal with here. This study limits itself to Source and Target Texts of lyrics as well as the strategies amateur translators adopt to render them into Brazilian Portuguese.

### **Audience**

The advent of mass consumption introduces the notion of an audience, which has been conceptualised in a variety of ways. Martin Allor (1988:219) describes audience as 'an abstract totality', while John Fiske (1992) states that in Cultural Studies the term 'audience' should be replaced for 'audiencing', which would better describe the process of creating and spreading meaning. Vincent Mosco (1996:262) believes that audience 'is not an analytical category, like class, gender or race, but a product of the media industry itself' (see also Ang, 1990). This notion seems to forget that 'people's positioning as members of a particular class, gender or generation is itself mediated through their 'audiencehood' (Livingstone, 1998:197). In the case of popular music, audience is conceptualised according to the ideology in which its discourse is embedded. Whereas Adorno exclusively considers the mass audience of the music industry as service, more recent academics do not consider audience as the product of an industry that forces people to watch, listen or reproduce what is offered to them. Modern audience is a product of the modern channels of communication, which made possible not only to select what kind of information one may receive, but it is also possible to access information from different points of view coming from different parts of the world, or to decide to completely abstain from any type of information.

Being a social activity, audiencing implies a psychological disposition, which in the case of Morrissey's Brazilian fans lies in investing their quality time of leisure to involve in the creative production of meaning for the artist's lyrics in the form of translations, explanations, and forum discussions. As a product of mass consumption or an artifact of art, songs produce different impacts on the audience. These impacts depend on the level of 'commitment' the audience devotes to them. The level of audience's involvement with music can be divided in Highly-involved listeners

(19.7%), Medium-involved listener (74.2%), and Low-involved listener (6.1%)<sup>13</sup>. Although no similar study is available to measure the involvement of Brazilian audience, the website *Microfone* states that 90% of the Brazilian homes and 83% of the vehicles in Brazil possess a radio, and that the profile of a radio listener in Brazil is feminine (53%), aged between 20-49 years old (58%). The amount of time spent on listening to radio weekly (17 hours) can define the Brazilian audience as highly-involved listeners. Morrissey's audience can also be defined as highly-involved audience since they are not passive recipients of the lyrics, but producers of other forms of arts inspired by the lyrics, as seen in 1.4. Highly- and medium-involved listeners are the section of the audience where the functions of music are clearer.

The audience uses music in order to manage their mood. The power of music to induce and support positive emotional states is used in many occasions, such as music therapy, waiting rooms etc (Wells & Hakanen, 1991; Larson, 1995; Hargreaves & North, 1999; O'Neill, 2000; North, Hargreaves & Sloboda & O'Neill, 2001; Juslin & Laukka, 2004). This management of mood leads to the use of music as a mean to cope with problems. Music is used to alleviate such feelings as loneliness and sadness (Avery, 1979; Kurdek, 1987; Larson, 1995; DeNora, 1999). People also use music to acquire knowledge of the world, which influences in the building of identity. The construction of identity occurs because 'listeners are influenced by lyrics and ideas expressed by artists, and also subtly through identification with images of an artist or band' (Ter Bogt, Mulder, Raaijmakers & Gabhainn, 2011:149). This identification is possible because the listeners can recognise themselves in the lyrics and/or the artist's style of presentation. The identity recognition function of music can be extended from personal identity to social identity. The listeners' choices of music is a way to define and present themselves as part of a specific group (Frith, 1981; Hargreaves & North, 1999; DeNora, 2000; Sloboda & O'Neill, 2001; Hargreaves, Miell & MacDonald, 2002; Tarrant, North & Hargreaves, 2002). Besides presenting themselves as individuals, music also helps the audience to identify and perceive other people's identities (Knobloch, Vorderer & Zilmann, 2000; Rentfrow & Gosling, 2006). The social identification of audiences influences friendship formation (Selfhout, Branje, Ter Bogt & Meeus, 2009).

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<sup>13</sup> Nomenclature and percentage presented by Ter Bogt, Mulder, Raaijmakers and Gabhainn (2010) in a study on the profile of music listeners. The level of involvement was measured according to the declared time of consumption of music by 997 Dutch respondents aged between 12-29. Although Dutch, these findings are relevant to my discussion of Brazilian audience relationship with songs because they help to position the fan-translator in relation to their involvement with music and the artist.

Adolescents and young adults have been the main focus in research on the relationship between audience and the functions and uses of music. Medium- and especially high-involved audiences, who express their musical preferences more openly, are more likely to follow their favorite artists' messages. These audiences maintain a strong bond with their musical choices since 'musical preferences tend to have high stability, at least across adolescence and young adulthood, and music that was favoured during young adulthood is remembered best later on, suggesting people carry on a liking for the music they preferred as young adults throughout the rest of their lives.' (Ter Bogt, Mulder, Raaijmakers & Gabhainn, 2011:159)

That is probably the case of Morrissey's audience in Brazil. Although Morrissey's reputation as a cult figure is respected by all age groups of music listeners in Brazil, his fans are mainly female (52.1%), mean age of 35.5 years, educated, with home access to internet, working in graduate positions<sup>14</sup>. Their dedication in providing information on the artist's activities (release of new songs, interviews etc) are part of their weekday leisure time<sup>15</sup>. Although Morrissey's fans' motivations cannot be determined with precision, posts in the virtual communities studied shows that they believe Morrissey transcribes their 'emotions and feeling like no one else' (Isolda<sup>16</sup>), he is 'always saying things that I need to hear' (Raquel). The fan Danilo explained that he started to learn English in order to understand Morrissey's lyrics. The fans' dedication to the translation of Morrissey's lyrics seems to lie in their beliefs that the texts they translate are, in fact, an expression of their own feelings. The posts also make clear that Morrissey's fans in Brazil do not feel as part of the 'mainstream' of the popular music culture, rather being part of a select group, one that grants them a certain exclusivity, forming what can be called as fan-base or subculture.

The subdivisions in musical taste mean that, not only the standardization of musical taste is not a reality, but also that even inside 'subcultures' the audience is in search of certain individualization. For Gary Clarke (1981) the meaning of youth culture cannot be reduced to a series of groups, which look homogeneous from the outside, and which present themselves in different styles. Members of some subcultures can be recognised

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<sup>14</sup> This average fan profile was drawn after I analysed the profiles of the three main virtual communities dedicated to Morrissey. See footnote 13.

<sup>15</sup> According to the data and time most comments appear in the main virtual communities.

<sup>16</sup> All names were changed in order to maintain fans anonymous, according to the Ethics form signed by all participants.

by their clothes choices, hair styles etc, but these characteristics are more part of a strategy of differentiation from other subcultures/cultures than an attempt to find a 'gang', which ultimately happens due to the life style every subculture presents to their members. According to Dick Hebdige (1979), music taste and music choice are not arbitrary, but culturally generated. So, the higher the exposition to a certain type of songs, the more probable it is that a person may attach to that subculture. Although this idea can find its roots in the culture industry, the number of subcultures, styles and modes of consumptions are far from the initial 'pasteurization' proposed by Adorno and the Frankfurt School. Modes of consumption have been approached in many different ways, especially through fan culture perspective.

Theories of mass culture saw music consumption as a fanaticism associated with individual psychological weakness or crowd hysteria. Subcultural theory understood music production to be one element of a particular cultural group's homology through which it resisted the domination of the powerful elites of modern society. Some more recent theories rethought the cultural practices of fandom using ideas of active participation derived from subcultural theory. Others have tried to keep the ideas of the 'subcultural' – aligning its sense with that of 'the underground' used by music fans themselves – and so highlighting cultural discursive practices, rather than emphasizing academic interpretations of resistance. (Wall, 2001:172)

The analyses of fan culture have mainly drawn on the concept of Bourdieu's 'cultural capital'. According to Bourdieu (1984), intellectuals who lead not only educational systems but also the media build hierarchies of what constitutes 'good' or 'bad' in culture. The power to differentiate what is culturally good and bad is a source of social power that comes from the ownership of the means of production and reproduction of culture. The Cultural Capital concept allows its owners to create and reproduce differences between bad and good culture. For them 'good culture' is what is considered high arts, which they like to consume; while 'bad culture' is the popular culture that consists of what subordinate groups consume. Although Bourdieu's claim seems sympathetic to the cause of popular culture, he does state that it is not high art, which serves only to reproduce the established notion of popular music as a working class, unintelligent, easy to digest type of culture.

The dissemination of mass culture products can be understood in the light of McLuhan's (1962, 1964) Global Village concept. Not very different from the culture industry, McLuhan believed in an electronic interdependence in which the visual culture would be replaced by electronic media, abolishing the aura that only exclusive original art objects possess. This new cultural configuration would lead to a standardization of

identity. This collective identity would replace individualism and fragmentation, which would privilege the owners of the cultural capital. The Global Village can explain how an artist and his/her work can reach similar levels of success in different parts of the globe. However, the meaning attached to an artist may vary considerably not only from culture to culture but also from audience to audience or from listener to listener.

Morrissey's production, both during The Smiths period (1982-1987) and his solo career (1988-present), is considered part of the independent/alternative music, which places his songs in a non-mainstream position. The independent tag relocates his songs from standardised art to a subculture of listeners whose main characteristic is the search of an artist that reflects their feelings of sorrow and pain, their failures and wishes, using words with which they can identify. His audience does not have a physical characteristic, nor uses a specific sort of clothes or a special type of language. However, the influence of the artist in their lives can be noticeable in their ideologies and choices of other art, like literature, theatre and cinema. Similar to his audience in other parts of the world, Morrissey's audience in Brazil shows an active reaction to the artist's songs, which encapsulates not only their forms of consumption but also forms of meaning-making.

One of these forms of meaning-making is the production of new texts, in our case translations which bring a new dimension to the artist's lyrics since this new production is completely detached from its geographically, historically and chronologically intended audience. This appropriation and recreation of an artist's work by his audience is seen with some restriction by Lawrence Grossberg (1992:52-4), who states that 'even if it is true that audiences are always active, it does not follow that they are ever in control'. Grossberg seems to forget that the attempt to be in control is not a preoccupation of the audience, but of the music industry. The audience seeks to follow the musical style or artist they admire, but in so doing they take ownership as well. The Brazilian audience's 'cannibalistic'<sup>17</sup> tradition allow the fans to appropriate the lyrics and resignify them.

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<sup>17</sup> The cannibalist manifesto is inspired in the writings of Oswald de Andrade during the modernist movement in 1922. 'It expresses the experience of a colonized people who devour what is offered to them by their colonizers but do not swallow it whole: quite the opposite, they spit what is noxious to them, but what they keep they make wholly theirs by altering and changing it to suit their nutritional needs' (Barbosa & Wyler: 1998:332)

## Cult figures and fandom

According to Biskup & Pfister (1999:199), ‘people need role-models and idols. (...) They are the substance from which dreams are made; they make the world more lively and colourful, and they bring sparkle and glamour into the workday routine’. Even being conceptually slightly different, role-models and idols can be seen as forms of modern myths and cult figures. Richard Dyer (1979:10) believes that ‘stars are images in media texts, and as such are products of Hollywood (or wherever)’. He says that these images are constructed by four main components: what the industry releases as promotional products; what the critics for different media say; what the star says and does; and what the audience says about the artist. Dyer’s notion of a four-layer star is adopted here to understand the relationship between Morrissey and his audience since different audiences produce different meaning out of a star’s work. Still according to Dyer (1979:24), ‘in the early period, stars were gods and goddess, heroes, models – embodiments of *ideal* ways of behaving’, which contribute to the idea of stars as myths. According to Roland Barthes (1957:117), ‘*myth is a type of speech*’, and ‘*myth is a value*’ (Barthes, 1957:133) that results from the audience’s resignification of their object of adoration, which means that the meaning of a cult figure is always under construction.

Barthes (1977) sustains that the value of a myth is a collective representation which can be present in the press and mass consumer goods because it is something socially determined. The myth appears when the culture, or social culture, ideology or history are ‘naturalised’. Barthes (1977:165) considers the modern myth a ‘product of class division and its moral, cultural and aesthetic consequences are presented as being a “matter of course”’. Different from classic myth forms, the contemporary myth is no longer expressed through narratives. The modern stars ‘are identification figures, people like you and me – embodiments of *typical* ways of behaving’ (Dyer, 1979:24). The modern cult of celebrity produces stars that sometimes do not last long enough to become a myth or an idol. This new relationship between audience and mass media artists just proves the relevance of those artists that can achieve the status of cult figures and that manage to keep not only an audience but also the media interested in their works. Brazilian fans relate to Morrissey not only as a singer but also as myth, a star. This image is best described by Frith.

Frith (1996:212) believes that a pop star is constituted of three layers: singers can sing their own experience, 'enact both a star personality (their image) and a song personality, the role that each lyrics require'. Philip Auslander (2010:06) refers to these three layers as the real person, the performance persona, and the narrator present in the lyrics. Hirschi's (2008:20) French concept of 'canteur', which is the equivalent to a narrator in a novel, is the term chosen to refer in this thesis to a narrator for a song. According to John Ellis (1982:91), a star is 'a performer in a particular medium whose figure enters into subsidiary forms of circulation, and then feeds back into future performances'. This 'feeding back' works is a false attempt of completeness. Although the modern myth may be seen as a hermetic sign, Nicholas Greco (2011) insists that it is the incompleteness of the myth that makes it so irresistible to their audience. 'Each mediation of the celebrity is necessarily incomplete, giving the consumer or audience a 'stream' that is only partial and may even contradict the previous elements of the celebrity's star image' (Greco, 2011:94). The constant appearance of new clues about the 'complete' identity of the artist feeds the highly-involved audience of a certain artist with material to continue chasing new clues in the hope of achieve the completeness. Thus, the main strategy to maintain a celebrity status is a constant production of uncertainties about the celebrity's identity. One of the results of an uninterrupted provision of clues to describe a celebrity persona is the notion of mystery and unknown. According to Barthes (1974:17), the unknown is part of the enigma, the embodiment of the mystery. He analyses the constituents of what is enigmatic through a hermeneutic code. In this code, all units of the discourse function 'to articulate in various ways a question, its response, and the variety of chance events which can either formulate the question or delay its answer; or even, constitute an enigma and lead to its solution'.

As pieces of a puzzle, the small pieces of information about an artist are collected in order to form an 'identity'. The quality and quantity of these clues are crucial to produce the cult figure. Different from celebrities, cult figures are able to control the information fans receive. Morrissey is one of the artists whose personal life exposition is partially mediated by himself. The exposition of his figure, band and opinions during almost a decade, especially from 1984-1992<sup>18</sup>, served only to magnify some ambiguities present in his public persona and was not able to dissociate the artist from the man, an image

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<sup>18</sup> In the period, Morrissey was the cover on *NME* 12 times, and had 7 number 1 or 2 albums in the UK.

that was explored by the artist himself in his early interviews<sup>19</sup>. The constant interviews made available his political views about key aspects, such as monarchy, education, animals' rights, vegetarianism, literature and working class issues.

## 2.2 Translation Studies

If traditional forms of thinking art value depend on the aura and uniqueness of a piece, the mass media products and their reproduction in global scale represent their democratization and accessibility. Mass media products are unique in their multiplicity. Every copy of CD or DVD has its own meaning to its owner, and its never-ending possibility of reproduction does not diminish the sensation of pleasure a fan can experience. A popular form of art, like films, can be appreciated with virtually the same level of devotion when its text is transposed to the local language.

The traditional, linguistic definition of translation as 'the replacement of textual material in one language (Source Language) by equivalent material in another language (Target Language) formulated by Catford (1965:20), or the use of the term 'creative transposition' coined by Roman Jakobson (1959:238) applied to the translation of poetry badly fit for the translation of lyrics. The translation of lyrics usually requires more than finding an equivalent word because there are other elements that must be taken into consideration when producing musical lines in a target language. Franzon (2005:265) believes that, 'in song translation, adaptation may well be the only possible choice'. The term 'adaptation' opens space to different interpretations to which extent the maintenance of the original idea is kept in translation. According to Toury (1980:20), a 'translation is any target language utterance which is presented and regarded as such'. Toury's notion of translation and Franzon's idea of song translation are useful here because they summarise the relationship fan-translators in Brazil have with their Target Texts. There is a strong bond between fan-translator and reader, and Target Texts presenting 'expected'<sup>20</sup> translations are usually well received.

The acceptance of the Target Text does not have much to do with the amount of its original words or ideas kept in translation, but to how much of it serves its function in the Target Culture (Vermeer 2000, also Nord 1991 and 1997). The fan-translator of

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<sup>19</sup> The first reference in which Morrissey person is mixed with his public persona and the *canteur* appears in an interview to William Shaw, for *Zig Zag* Magazine in February 1984.

<sup>20</sup> 'Expected' here does not refer to how a text was expected to be translated, but to the fulfillment of the audience expectations of it, which sometimes can be very different.

lyrics in Brazil is filling a gap in a market that does not produce the products they demand. The lyrics they translated have the function to provide the type of texts they are not receiving anywhere else, both textually and semantically. These texts are usually loaded with cultural references. Lawrence Venuti (1995, 1998) believes that a translator of a given text must keep as many foreign aspects as presented in the Source Text, or add some foreignizing passages whenever possible. Venuti (1995:20) believes that any translator chooses between

A domesticating method, an ethnocentric reduction of the foreign text to target-language cultural values, bringing the author back home, and a foreignizing method, and ethnodeviant pressure on those values to register the linguistic and cultural difference of the foreign text, sending the reader abroad.

Following Antoine Berman (1985:89), Venuti believes that a ‘good translation is demystifying: it manifests in its own language the foreignness of the foreign text’. This practice is not very common, however, due to an editorial preference to what Venuti calls a ‘transparent’ translation in which the translator is a mere instrument in the process. The translator’s invisibility is the product of a translation which reads fluently,

when the absence of any linguistic or stylistic peculiarities makes it seem transparent, giving the appearance that it reflects the foreign writer’s personality or intention or the essential meaning of the foreign text – the appearance, in other words, that the translation is not in fact a translation, but the “original”. (Venuti, 1995:01)

Venuti (1995) defends that the idea of transparency in translation is more popular not only among editors but also among the readers. This preference is due to the fact that ‘the popular aesthetic requires fluent translations that produce the illusory effect of transparency, and this means adhering to the current standard language while avoiding any dialect, register, or style that calls the attention to words as words and therefore preempts the reader’s identification’ (Venuti, 1998:12). This ‘easy-to-read’ approach seems to be in accordance with the idea of an ‘easy-to-listen’ music proposed by Adorno.

According to Venuti, a literary translation can be conceived in two different ways. On one hand, the translator may seek transparency, and in order to achieve a fluent text whose appearance is of an original text, s/he ‘leaves the reader in peace, as much as possible, and moves the author towards him’ (Schleiermacher, 1813:43). The domestication of a text may not be a choice, but an imposition of the target

language/culture. It is more likely in translation of children's literature because a child's world knowledge is not yet complete. In Brazil, most versions of popular songs domesticate cultural aspects in order to provide a more intimate experience for listeners<sup>21</sup>. On the other hand, the translator may seek to maintain the text 'intact', inviting the readers to deal with aspects they are not familiarised with. The foreignisation seems to be a practice which serves well the amateur translators who translate their favorite artists' lyrics. Venuti's ideas of domestication and foreignization serve here to describe amateur translators' practices and preferences to render meaning in their Target Texts, analysed in chapters 4, 5 and 6.

### **Translation of songs and skopos theory**

The challenge in translating songs lies in finding solutions to multiple constraints imposed by the pre-existing music, made of various complex features, such as rhythms, note-values, phrasing and stresses. These constraints refer to 'the physical limitations of the vocal apparatus, the metrical rigors of a rigid pre-set prosody, and the need to match verbal sense to musical color' (Apter 1989:27). The attention to rhymes and rhythm, which are components frequently found in lyrics, is one of the crucial points song translators face. The combination of all these variables creates an expectation that 'the target text must give the overall impression that the music has been devised to fit it, even though that music was actually composed to fit the ST' (Low, 2005:185). However, these expectations are rarely fulfilled.

In practice, it is noticeable that songs in translation, especially popular songs, resemble very little their original lyrics. The reason, according to Peter Low (2005), is that it would be unwise to adopt an approach that is loyal to the lyricist, focusing mainly on the characteristics of the Source Text. The focus lies instead in the function that particular song will present, stressing its importance in the target culture as an end-product.

The focus on the Target Text is defended by the functionalists and their skopos theory. Vermeer (2000:230) defines the term skopos to designate the 'goal or purpose, defined by the commission and if necessary adjusted by the translator'. Although the skopos theory is often considered more adequate to informative texts, Vermeer does not discard

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<sup>21</sup> In the Brazilian version of Steve Wonder's 'I just called to say I love you', the word 'Halloween' was translated as 'Carnaval', because Halloween is not commonly celebrated in Brazil.

its use in expressive texts, which is the case of songs and lyrics. In the case of song translation, the commissioner may be the singer/group/band who will sing it independent to the mean in which the song will be reproduced.

The functionalist approach (Vermeer, 1978:100) stresses that the methodology and strategies of translation should be determined by their *skopos*. It is the *skopos* that helps the translator ‘to determine whether the source text needs to be “translated”, “paraphrased”, or completely “re-edited”’ (Vermeer, 2000:231). Every song translated in order to supply a market need, fits in one or a combination of these forms of translation. This may be case of songs intended to be sung, but it cannot be applied in the case of amateur lyrics translation for understanding. Although the Source Text is translated, paraphrases are not very-welcomed among readers of lyrics and also not very popular with certain types of amateur translators<sup>22</sup>, and re-editions are not used by any of the amateur translators of popular songs.

### **The translation of pop songs**

In the last ten years, the translation of songs has gathered space within Translation Studies. Andrew Kelly’s and Peter Low’s systems for the translation of lyrics seem to be the most used to analyse the translation of songs for singable purposes. Although this is not the aim of the translations studied in this work, their theories can be adapted taking into consideration the practice of amateur translators, and will be used in the analysis of the translations in Chapter 3.

A systematic study of translators’ work on popular songs started to gain visibility in the late 1980s, when Kelly developed a methodology to sytematise the translation of popular songs aiming to improve the learning of French. His study is based on a seven-item method in which ‘respect’ is the most important aspect since it determines the treatment given to the lyrics. Kelly (1987) considers that a translation must not be a copy of the source text in a different language, but that the original features should be preserved as much as possible in the target text. Kelly’s method is shaped in the form of advice. This advice covered aspects already present in the translation of poetry, but also included aspects concerned only with the translation of songs. Although these advices were created to translate popular songs, there is not a single feature that works exclusively for them. Kelly (1987) advises that a good translation of popular songs

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<sup>22</sup> Journalists use more paraphrases than fan-translators in Brazil.

should respect the rhythm, find and respect the meaning, respect the artists' style, respect the rhymes, respect the sound, respect your choice of intended listeners, respect the original.

The overlapping structure of Kelly's method was a first attempt to rationalise the practice of translating popular lyrics. More recently, Low (2003, 2005, and 2008) presented his strategy for the translation of lyrics. Low's experience as a musician<sup>23</sup> allowed him to formulate a more concise strategy to translate lyrics. Low's 'Pentathlon Approach', is based on five items, and the translator is supposed to keep a high regularity in each of these five items, but not necessarily have to score a five star in all of them to achieve the best result possible. The Pentathlon Principle cover such aspects as:

a) Singability: this principle deals with the effectiveness of the translation when performed. The translated song 'must function effectively as an oral text delivered at performance speed' (Low, 2003:93) taking into account that the audience may not have the lyrics in hand, and so, do not have another source but the voice to understand the text. Low's strategy to guarantee a good score in singability is the recitation, when the translator is able to identify consonant clusters and other types of problems the singer may face with the diction of the lyrics. Some changes are also advisable, according to him, in order to fit better the singer's vocal skills. A change of the definite 'the' for a demonstrative, as 'these', for example, produces longer vowels, which may bring some smoothness to the performance. Singability is only necessary for singable translations, being of no use for this work. Even if a few of the translators had tried to produce a singable translation, it is very improbable that readers were able to notice their efforts without a performance. The singability effort can be understood as a strategy to produce a target text whose fluency of reading may not find a mirror in the source text. Morrissey's lyrics present some intentional cacophonies and tongue twisters that contradict this item in the source language.

b) Sense: this principle claims for some flexibility. If other types of texts require some closeness to meaning, according to Low (2005:94), lyrics accept 'some stretching or manipulation of sense'. His advice to achieve a good balance in sense lies in changing a

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<sup>23</sup> Peter Low, besides being a senior lecturer in French at the University of Canterbury, New Zealand, translated songs for singing and recitals, subtitles for operas, he is also a pianist, harpsichordist and songwriter.

precise word to a near-synonym, or to a superordinate term, a metaphor for another with similar function in context in order to keep the syllable-count. However, the author recognizes that some lyrics deserve more ‘respect’ due to their poetic merits or because the value of the original lies exactly on the lyrics. In that case, ‘sense’ should receive more attention. If the singable translation claims for more flexible possibilities in the use of words, the same cannot be said about translated lyrics which will only be used for understanding purposes. Once the original words normally appear in the same page as the translations, the readers instantly notice any change in sense. The higher is the level of commitment this reader has with the artist, the lower is their acceptance of flexibility in sense.

c) Naturalness: Low thinks it is advisable that the translation of a song sounds as if it was written in the listeners’ mother language. This item involves aspects such as register and word-order. ‘Naturalness’ aims a perfect communication between lyrics and audience in their first encounter. Low defends that ‘naturalness’ is a paramount in song translation (although it may not be in other kind of texts) because unnaturalness demands from the audience additional and superfluous processing effort, in which they may not be very interested. Naturalness may also be desirable in non-singable translation of lyrics. Even when the reader has the time/energy/technology to spend in trying to understand what is written, the translation may be better received if it reading flows easy. Naturalness in translation does not mean that the translator aims for a domesticated translation, but that any foreign word in the lyrics have to make sense for the reader when read.

d) Rhythm: according to Low, rhythm is a matter of syllable-count. In Low’s principles, the same number of syllables is just desirable, but not an obligation. As in Kelly’s strategy, it is also possible to add or subtract a syllable in ‘acceptable places’ (Low, 2003:97). The addition or subtraction of a syllable may change the rhythm, but not the melody. Low also suggests that any additional word must leave the impression that it is coming directly from the subtext of the lyrics. The addition of words also has the function of keeping the rhythm once they are inserted to adjust the number of syllables between source text and target text. Rhythm is not necessarily important in non-singable translation of lyrics once the reader is not interested in how fast some words may be sung or how long some syllables can be expressed. However, some sense of rhythm can

be achieved using a combination of words whose stressed syllables appears in strategic cyclical positions, mirroring the target text.

e) Rhyme: in a translated song, according to Low, the rhymes do not need to be perfect or as numerous as in the source text. The rhyme scheme also does not have to be strictly followed. His suggestion is to concentrate on the most important rhyme (the ‘clinging rhyme’), generally the last one, but not at the cost of the meaning or other items. Low (2008) developed a table to measure the quality of the rhymes in translation which starts in 10 points for vowel and consonants on both sides of the rhyme and ends in 1 point for different vowels. Although there are richer and poorer rhymes, choosing to use any of them does not make the target text a better translation. This table of points forgets to take into consideration the original rhymes. Attribute low points to a translation that can be just reproducing the same pattern of rhyme present in the original lyrics does not seem appropriate. The reproduction of the lyricist’s style seems to be more important than improving his/her rhyme pattern in translation. In a more recent review of his Pentathlon Approach, Low (2008:18) advises that ‘the guideline most emphasized here is this: be flexible about the frequency and quality of the rhymes’. Strangely, ‘rhymes’ is the only principle that deserved a table to measure its quality. It seems that Low’s notion of flexibility in the appearance of rhymes must be framed and quantified.

The Pentathlon Approach serves as a template to the development of a strategy that allows a general description of the translation of lyrics for understanding purposes, which is presented next.

### **Fan-translation: process and production**

The proliferation of fan-translation is the product of technological developments. These developments not only popularised once professional, expensive softwares but also allowed fans to produce and distribute their own versions of their object of adoration or the work of their favourite artists. This type of translator is ‘more prepared to “innovate”, play around with the material in hand, retell it in a way that is likely to be more interesting and intelligible for their audience – often because they are themselves part of the audience’ (Pérez-González & Susan-Saraeva, 2012:158). Being part of the audience gives the fan-translation legitimacy and credibility among the fan community as an expert in the subject. ‘Fans such as these are notable not just for their ability to publicize, but also for their expertise’ (Baym and Burnett, 2009:439). The question on

the expertise on translational techniques is not often expressed. Their acceptance can be understood in two different ways. Tseng (1992) recognizes that bilingual individuals have an intuitive ability to produce translations. But not all fan-translators are bilingual in the sense that they have a high level of proficiency in the Target and Source Languages, some of them just have studied the foreign language for a short period of time. These fan-translators make use of what Toury (1995) named as 'native translation', in which the person acquires translation skills unconsciously from their exposition to translations as they do when developing their mother language. The application of native translation provides a notion that there is no need of any exclusive knowledge to be a translator, and that is why the audience does not feel that the fan-translator provides a translation with less quality than a professional translator.

Usually fan-translators are considered as co-creators who have the competence to deal with the costs, risks and rewards that may follow their interventions. Most interventions are made by means of 'self-mediation'. The term self-mediation generates some discomfort among scholars who believe that it makes superficial 'politics in the name of a narcissistic celebration of the private, the ordinary, the everyday' (Turner, 2010:22) or that see it only as unpaid/voluntary work which reproduces inequalities and asymmetries in the labour force (Scott, 2005; Beckett and Mansell, 2008; Thumin and Chouliaraki, 2010).

The celebration of the everyday pointed out by Turner (2010) not only popularized user-created content media such as YouTube or Wikipedia but also made visible that creative participation was not mere play, marketing or entertainment. Creative participation produces value for media industries, and points out how creative consumers have been 'working for nothing and beating the pros at their own game' (Grossman, 2006). Ross (2009:22) adverts that fan-translators' free work is 'a clear threat to the livelihoods of professional creatives whose price are driven down by, or who simply cannot compete with, the commercial mining of these burgeoning discount alternatives'. The notion of exploitation is commonly associated with fan-translator, whose work is seen as a profit-making provider in a capitalist market. However, the fan-translator work, as pointed out by Banks and Deuze (2009:423), 'cannot be reduced to one of simple manipulation at the hands of corporations and firms', especially because the translations provided by fan-translator were not commissioned or deliberately appropriated by the media but voluntarily given. Fan-translators do not perceive the 'donation' of a translation as work

but as leisure, and therefore do not conceive themselves as professionals or invading the professional field. The main discussion pervading the issue of fan-translators should be how user-created content is challenging the relations of cultural production and expertise that once marked established media professionals.

The discussion about the exploitation of user-creatives, and their impact on professional work force has low impact in Brazil, where the translator is not a recognised profession<sup>24</sup>. In some countries, particular genres are not and never were translated by professional translators thus the work provided by the fan-translator does not intervene in the professional market as deeply as it does regarding more traditional genres of translations, such as literary translation. In Brazil, lyrics were never translated by ‘professional translators’, i.e. someone who has a degree in Translation Studies. Lyrics translation for understanding purposes is culturally accepted as a fan activity.

Being it a voluntary work or a narcissistic exercise, the work provided by fan-translators comes to prove that

Something is going on in the daily lives of media users worldwide that makes them (us) accept the fact that reality is constructed, assembled, and manipulated by media, and that the only way to make sense of that mediated world is to intervene and thus adjust our worldview accordingly (Deuze, 2006:66).

In order to make sense, the fan-translator becomes an active agent in the process of meaning-making, modifying manipulating and reforming consensual ways of understanding the world while formulating their own particular version of reality (Deuze, 2006). The communities around which they assemble share the same worldviews, providing the fan-translator a high level of acceptance because they incorporate ‘notions of mutuality, solidarity, interactivity and the freedom to choose affiliations’ (Deuze, 2006:68). They are part of a participatory culture which empowers its member to participatory authorship. The participatory authorship is inspired by private interests. Members of virtual communities seek to have their worldview heard, read, understood, and above all, they look for a collective identity. The same can be said about the public assembled in specific sections of major website providers’ pages. Morrissey fans do not comment on or try to contribute to the translations of Justin

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<sup>24</sup> The list of recognised professions in Brazil can be found on <http://www.mtecbo.gov.br/cbosite/pages/regulamentacao.jsf#>. Interestingly, the profession of sign language translator was recognised on 1 Sept 2010, but not the translator of any foreign language. Last access on 03 October 2012.

Bieber's songs and vice-versa. Bloggs, however, are 'acts of self-assertion' (Chouliaraki, 2010:231) where participation is limited to their owners' specification, and therefore are less referred as sources of translations than other media in Brazil<sup>25</sup>.

One of the main contribution of fan-translator is the consolidation of "common people peer production" structures inside translation and cultural and media industries (Benkler, 2006). Although the term 'bricolage'<sup>26</sup> is commonly used to describe fan-translators' work, the term peer production seems more adequate for the purpose of this work because 'peer production' can be understood as individuals discussing and working together to find a solution, while 'bricolage' brings the notion of a 'simple' assembly of given texts. The translation of lyrics in Brazil cannot be seen as an assembly, disassembly and reassembly activity, but as an under construction site whose part of the structure is tried to be discovered here. And, as pointed out by Deuze (2006), no version of the Target Text can be seen as final, especially because they can be changed in a matter of seconds, but as the raw material in which fan-translators' peers will mould the groups' visions of the text according to their sense of identity and their previously agreed ethics and ethics.

The communities formed around the translations of Morrissey's lyrics in Brazil resemble other types of communities of fan-translators in the sense they perform 'a foreignising translation of the text to provide viewers with a "closer" understanding of the original' (Pérez-González, 2012:336), which is a strong characteristic of fan-translation. Otherwise, the translation of songs in Brazil presents specific features.

While fansubbing<sup>27</sup> or scanlation<sup>28</sup> can be considered illegal because of the appropriation and retransmission of someone else's creative products, the translation of lyrics, does not substitute the pleasure of listening the songs. Listeners still have to access the song for themselves. Film-makers make profit selling the films to be broadcast. Singers do not make profit with their lyrics; they sell songs. The translation

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<sup>25</sup> No references to blogs as sources of translations in virtual communities or major websites' pages of Morrissey's songs in translation were found during my study.

<sup>26</sup> According to Deuze (2006:66), *bricolage* is a 'highly personalised, continuous and more or less autonomous assembly, disassembly and reassembly of mediated reality'.

<sup>27</sup> According to Cintas & Sanches (2006: 37), a fansub is a fan-produced, translated, subtitled version of a Japanese anime programme'. I would add to that any other subtitling performed by fan. It is possible to find subtitled international TV series in many languages and countries.

<sup>28</sup> Scanlation is a compound of 'scan' and 'translation', which denominates the translation of mangas (a type of Japanese comics) by fans.

of lyrics does not even function as a direct artifact of advertisement for the artist because people only look for the translation of songs they already know and care to read the translation. Different from some countries, CD booklets in Brazil do not come with the translations of the songs<sup>29</sup>, and translations are never released officially. The music industry in Brazil does not interfere with the fans' production of translations or seeks to tax them or the media where they appear for copyrights because it is perceived as an indirect form of advertisement for the artist.

Another difference is the level of dissatisfaction in fan-translations. The main complaint about fansubbing is the poor quality of their translations (Simó, 2005; Cintas, 2005; and Cintas & Sánchez, 2006). The main reason for the poor quality of Japanese Fansubbings used to be related to the fact that many of these translators, contradicting the advice that translators should translate into their mother tongue (Newmark, 1988:03), are 'Japanese native speakers producing subtitles in English' (Cintas & Sánchez: 2006:45). This translation serves as basis for many other translators from different languages and countries produce their own subtitles of the episode. So, any 'mistranslation' in the first fansubb will be passed to future translations into other languages. The same does not happen in Brazil where English is the most popular foreign language. The translations are made direct from the Source Language. The mistakes are not perpetuated because the 'publishing' format allows immediate 'correction'.

Although there are examples of fansubbing translators in Brazil, amateur translators of lyrics are the most common form of fan-translator. Their methods are not as sophisticated as the fansubbing translators because the technology used for the translation of lyrics is simpler than the one applied for subtitling, and their publication follows pre-established pattern or forms. The lyrics are collected from two main sources, the albums' lyrics sheet and live performances in the case of unreleased songs, usually copying them from international websites. After that, a first translation is produced and published. Subsequent revisions are carried out and republished. Fan-translators publish their translation on websites and virtual communities, while other types of amateur translator of lyrics, such as journalists, have their translations published on the magazines or newspapers where they work. The translation provided

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<sup>29</sup> The booklet of Morrissey's Japan-only CD *Rare Tracks* (1998) brings the lyrics and translation of all songs side by side.

by amateur translators in Brazil can be described using a strategy which, different from Low, does not aim to give marks or advise how the translations should be done, but to describe the items that are more important for the Brazilian ‘market’ and how the translators deal with them. The strategy for the analysis of the translation of lyrics used here has four points based on the analysis of the comments fan-translators posted to explain their choices or to justify why they are suggesting changes for the translations posted on the virtual community *Morrissey – Letras Traduzidas* (2006-2012).

1. Meaning: Meaning is the most important feature of the lyrics because, if it is not reproduced in the translation of songs for understanding purposes, its translation has no reason to exist. Sometimes the meaning may not be there for some different reasons: a) there is a misunderstanding of the words in the lyrics; b) there is a misunderstanding of the meaning of sentences in the lyrics; c) implicit meanings are not very clear to the translator; d) there are different interpretations of the content of the lyrics, such as irony; e) there is an already accepted, pre-established understanding of the song.

The purpose of looking at the meaning of the lyrics in both languages is to discover how much of the meaning is kept in translation and discover if there is a pattern in the mistranslations and its causes, i.e. false cognates, words/concepts not present in the target culture and so on.

2. Fluency: Fluency has to do with how the translation sounds in the target language. Two main points seem to be relevant to secure fluency to a translation. The first one is the word order. Not all languages have the same structure, so the translator has to take into account if the order of the words used in the original is the ‘normal’ word order for that specific language. The idea is to check what type of language (written or oral) the translators chose to produce their texts. The second point deals with phonetic aspects of the language. Even if the song is not supposed to be sung, some phonetic elements when combined may produce cacophonous sounds or give the impression of another word/expression by the combination of the final sound of a word and the beginning of the other. In Brazilian Portuguese it is very common, as in ‘Me dá uma mão!’ (‘Give me a helping hand’) and ‘Me dá o mamão!’ (‘Hand me the papaya’), in which both sentences are pronounced exactly in the same way.

3. Style: Style can be defined as the broad particular way in which a lyricist writes, but it can also be identified in every lyrics once they can present their own singularities. The

main issues concerning ‘style’ are the choice of words (colloquial, formal, slangs, obscure etc) and how these words are combined in the text. Another question is the register the lyricist uses to deliver his message. Sometimes a song has two or more different voices that are differentiated by the use of distinct registers.

4. Sound: the ‘sound’ of the lyrics in this strategy does not look for the right vowel or consonant in translation to fit the same sound in the original but analyse if noticeable sounds like assonances or alliterations are kept in translation. The rhymes are also another issue that may be taken into consideration for the analysis of the lyrics. Although they are not essential for the purposes of the translation, they are part of the original lyrics’ features and can also be considered part of the lyricist’s style. This item does not have the intention to point out an absence in the existent translations, since it is quite predictable that most of them do not pay attention to rhymes, but to describe how the translator who tried to keep some rhymes carried out their task.

### **Summary**

This chapter presented an overview on popular music studies, introducing key concepts on audience, fandom and how they interact with artists, producing cult figures and myths contradicting the view that popular music is not a high art form. The notion of highly-involved listeners and the psycho-sociology of fandom explain the interest some fans develop in producing their own expressions of the artist’s work.

The section on translation studies introduced the translation of songs with a special attention to the translation of popular songs. The Pentathlon Approach, which prescribes how lyrics should be translated, served as template for our strategy to describe the translations by amateurs in Brazil.

This chapter serves as basis to the analysis that is carried out next. Chapter Three presents the Source Text, establishing lyrics as a genre whose specifications must be taken into account in translation. Then, the corpus of the present work is introduced, focusing on the main aspects of the Source Texts. The context of the translations explains the different treatments each media presents in their Target Texts.

## Chapter 3: Source Texts, Target Texts, Context of Translations and Methodology

‘So, the choice I have made may seem strange to you’  
(‘Alma Matters’, 1997)

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### 3.1 Lyrics as a genre

Pop lyrics are never present as an end product. Morrissey prefers to write the lyrics just after he receives the music and gets inspired by it. Oscar Hammerstein (2008:276) defends this method of working because, according to him, ‘if one has a feeling for music – and anyone who wants to write lyrics had better have this feeling – the repeated playing of a melody may create a mood or start a train of thought that results in an unusual lyric’. Hammerstein believes that lyrics written using this method are more likely to conform to the music they complement.

Although some lyrics ‘are assumed to have no intrinsic literary or artistic value, nor any relationship to the canon of English poetry’ (Alkalay-Gut, 2000:34), some scholars compare lyrics to poems. Usually, these studies tend to compare music styles to poetic movements: Alkalay-Gut (2000) compared rock to Victorian poetry, Perrone (2009) identified parallels between *Tropicalismo* and *poesia barroca*. In Brazil, the discussion about the lyrics’ literary value dates back to the 1970s. Campos (1977) states that in order to understand the extremely creative period Brazilian artistic life was having, literary compendium would have to enter in conversation with the music industry because, from 1967 on, everything or almost everything exists to end up in a record. In the same period, Silva (1976) recognised that the work of some lyricists should appear side by side with some of Brazil’s best poets.

Frith (2009:87), does not share the idea of lyrics being comparable to poetry, he believes that ‘songs are more like plays than poems; songs’ words work as speech and speech acts, bearing meaning not just semantically, but also as structures of sound that are direct signs of emotion and marks of character’. This means that non-verbal texts are part of the lyrics, and their performance are crucial to the understanding of the message. ‘It’s not just what they sing, but the way they sing it that determines what a singer means to us and how we are placed, as an audience, in relationship to them (...) it is the

sound of the voice, not the words sung, which suggests what a singer *really* means' (Frith, 2009:90). Most of Morrissey's fans (and his translators) tend to see him as a 'poet', but it is possible to comprehend from fans' comments on virtual communities that, in order to translate the lyrics, they prefer to hear the song a number of times in order to have a better understanding of them. 'Left alone on the page, they are far more sparse and scrappy. To make sense of them, you have to sing them in your head' (Lott, 2008). Morrissey tends to present new songs in concerts before he actually releases the song commercially. These unreleased songs reach his fans internationally through unauthorised recordings made in the concerts. The poor quality of these recordings does not give a real flavour of the song, but is enough to spread the lyrics among the fans. In February 2008, Letícia, one of the translators for a virtual community, commented that the translation she supplied was not in its best shape because she had not listened to the finished song yet, and she needed to listen to it in order to understand its mood. This type of comment and the fact that two of Morrissey's 'heroes' are the play writers Oscar Wilde and Shelagh Delaney supports the idea introduced by Frith. The official lyrics from the song Letícia translated appeared in the virtual community on 09<sup>th</sup> January 2009. Fernando's translation modified Letícia's translation only where the lines in the Source Text was different from the first 'original' Source Text. This second translation points out the fact that although some translators rely on performance to understand the message, they end up fixing themselves on the written text

### **Morrissey: biographical, textual analysis and interpretations**

Morrissey was born Steven Patrick Morrissey on 22 May 1959, in Manchester. He is the youngest son of Irish immigrants Elizabeth (née Dwyer) and Peter Morrissey<sup>30</sup>. Sean Campbell (2010) believes that the fact of being the son of Irish immigrants can be perceived in his lyrics's<sup>31</sup> sense of alienation.

Morrissey's school experience has allegedly left no particularly good memories. Music journalist Paul Morley (Berens, 1986:46) reveals that 'Morrissey was always laughed at

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<sup>30</sup> His birthday certificate is in one of the unnumbered pictures pages in Rogan's (1992) book, between pages 118 and 119.

<sup>31</sup> 'Never Had No One Ever' (1986) and 'Heir Apparent' (1997), respectively, are good examples of lyrics which present the feeling of not belonging:

'When you walk without ease	'I came back to my old city
On These	With fierce determination
Streets where you were raised'	And I couldn't find my way out of the station
	It's all changed'

in Manchester when we were kids. He was the village idiot. That's the ironic thing – now he is the poet of a generation. But in those days he was “that-one-in-the-corner, Steve the Nutter”.’

Goddard (2009:512) explains Morrissey's solitary and depressive appearance as the result of a succession of deaths in the family in a short period, and the subsequent divorce of his parents. These deaths also challenged the family's strong Catholic beliefs. During his late teens, Morrissey rarely left his room, and dived into literature, films and music. His period of reclusion gave Morrissey the necessary time and material to observe and collect the information about the music industry and its prominent figures in order to construct his future public persona (Morley, 2009:36-37). These aspects of Morrissey's life turned into recurrent themes of his lyrics. Melancholy, gender ambivalence and references to art are all part of Morrissey's appeal in Brazilian culture. The difficulty in translating these themes into a new culture and sometimes a different timeline requires the amateur translator strategies and techniques they usually have to infer through their experiences as readers.

Morrissey's work experience in a hospital laundry, a record shop, and in a clerical post with the Inland Revenue is defined as a 'brief spasm of employment' (Goddard, 2009:490). After a three-year spell of unemployment, Morrissey had his chance in the music scene when a young guitarist, Johnny Marr, heard about his abilities with words and knocked on his door proposing a writing partnership. It was the end of 1982. Together, Morrissey and Marr formed The Smiths, a band whose name tried to represent an ordinary person, in contradiction to other 80s acts that possessed extravagant names, such as *Orchestral Manoeuvres in the Dark* or *Spandau Ballet*. During the Smiths' five-year existence, the band became the most prominent artist on independent label *Rough Trade*, and their production exceeded their contemporaries in number and quality<sup>32</sup>. Morrissey's controversial interviews were also constantly present in the media, in which he made clear his discomfort with the monarchy, Margaret Thatcher's political views, animal treatment, education and the apparent brainless state of pop culture.

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<sup>32</sup> The first single was recorded in 1983, and the last in 1987. Between these years, the band released 4 studio albums, 1 live album, 3 compilations, and 20 singles. According to Goddard, the writing quality of the band was impressive. At the launch of Campbell's book (2010), at Waterstone Deansgate, Manchester, Goddard described the 80s independent music scene as the Smiths and the rest, making it clear the superiority of the band when compared to other acts.

With the end of the group (1987), Morrissey started a solo career marked by instability and polemic. His fidelity to his old beliefs<sup>33</sup>, the constancy of themes in his lyrics and politically incorrect statements<sup>34</sup> provoke contradictory reactions. Elements of the public and some critics praise him for his coherence through the years, while others accuse him of becoming obsolete and trapped in the past. In Brazil, Morrissey's fans and music critics praise him for his ability to keep defending his views, and for keeping himself loyal not only to his beliefs but also for maintaining his lyrics at the same level of drama and criticism without losing their poetic value<sup>35</sup>. In an environment marked by instability and promises that never come true, Morrissey's discourse of not fitting in appeals to the sector of the Brazilian audience who do not find national musical acts which provide a voice that reflects their discomfort with their surroundings.

### **Source Text**

The Smiths were an alternative pop group whose lyrics were centered on the lives of ordinary people, a feature which Morrissey more or less keeps to during his solo career. In an interview to The Herald Online of 22 May 2009, Hopps claims that Morrissey is "the greatest British lyricist ever." From his beginning, Morrissey's lyrics dealt with unrequited love and complex feelings of disappointment. Dave Haslam (1999:131) describes Morrissey's lyrics as

speaking directly and emotionally, soul to soul, to his fans (...). Morrissey's non-conformist attitudes and his willingness to articulate melancholia won over a huge constituency of music listeners. The music made a very personal appeal, something that reflected grimness, violence, loneliness.

Graphically, the lyrics present in the CD booklets reflect Morrissey's relationship with the written world. As opposed to other lyricists, Morrissey writes words such as 'love' or 'life' with a capital 'L', or entire lines in capital letters. The capitalization marks the importance these words or sentences have in the text. Stressing words or sentences may be easy in performance: it requires a higher pitch, or extending syllables or the addition of some repetition. The text would just be a written register of the performance. However, by listening to the songs it is noticeable that this is not the relationship

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<sup>33</sup> Morrissey's discourse about the useless of the monarchy, the notion of Englishness and the status of popular culture has not changed or, at least, adapted to serve their constant development.

<sup>34</sup> Such as cataloguing the Chinese as subspecies because of the lack of regulation for animal treatment in China.

<sup>35</sup> This fact can be confirmed in reviews on Morrissey's work in Porto (2012), Miranda (2012), Finatti (2009).

existent between Morrissey's lyrics in texts and in performance. The words or lines stressed through capital letters are not always stressed in performance. Another feature of Morrissey's lyrics is the inconsistent use of inverted commas to mark dialogues. The dialogues are extremely difficult to notice in performance because the singer usually uses a monotone voice. The use of inverted commas to mark the dialogues in the text helps to establish the characters' limits and personalities, but not all lyrics feature dialogues in inverted commas. The inverted commas became rarer with the longevity of the lyricist career. Alessandra Gomes (2008:187) recognises that the use of multiple voices incorporates the anonymous person to the micro-stories. In Morrissey's case, the multiple voices are not seen as the anonymous person, but as an intimate conversation between lyricist/*canteur* and every member of the audience. In Frith's (2009:80) words, 'the singer is reaching millions but pretends he is reaching only "you"'. The intimate relationship between audience and performer happens through the lyrics. According to Frith (2009:90), 'words are the reason why people buy records; instrumental hits remain unusual'.

The analysis of Morrissey's 252 lyrics makes it possible to divide them into four broad themes: depression, loneliness, love, violence. These four general themes have as background working class issues, Englishness, death and the passing of time. Stylistically, most of the lyrics are written in the first person, such as 'There's a Light That Never Goes Out' (TIALTNGO-ST, 1986), but there are also lyrics that tell the listener stories, such as 'Lifeguard Sleeping, Girl Drowning' (LSGD-ST, 1994). Direct speech dialogues are usually directed to the listener, such as in 'I know It's Gonna Happen Someday' (IKIGHS-ST, 1992), or to a particular addressee, such as in 'Back to the Old House' (BTTOH-ST, 1984).

The themes and opinions in Morrissey's lyrics are more or less constant throughout his career. Therefore, it is possible to feel in the lyrics a slight change in the intensity of the *canteur's* feelings or an even more slight change of mind. This fact can be explained by his maturity not only as a lyricist but also as a person.

Morrissey's lyrics have called the attention of critics and audience alike since the very beginning of his career for being confrontational, confessional, emotional, hilarious, and poetic; sometimes all at the same time. According to McCullough (1983), 'they are hilarious lyrics because they will suddenly touch on the personal'. In an interview for

William Shaw (1984), Morrissey was asked how much of his lyrics were real and how much of them were just an image of some kind. As an answer, he said:

The songs are completely personal. I flee from the word image because it implies something that you buy and take home in a box. No, we're naked before the world. We just rip our hearts open and this is how we are.

Jones (1984) claimed that 'virtually everything [Morrissey] had to say on anything, was uncommonly sensible, thoroughly engaging, often touching in its persuasive sincerity'. This deeply personal approach to writing lyrics was also defended by Vini Reilly (2006:01), who believes 'there's not a moment of untruth in Morrissey's life'. Rogan (2006:01) also points out that Morrissey's 'mordant wit, sarcasm and love of ambiguity are as powerful as his naked confessional writing'. These opinions about Morrissey's writing style may confound translators who identify the *canteur* as the singer.

Morrissey's lyrics are intimately connected with each other. Loneliness is the consequence of the lyrics' characters unrequited love. The loneliness expressed in the lyrics is responsible for the depressive feelings present in the songs. And, ultimately, the depression leads to a level of frustration which is expressed through violence. The lyrics usually do not show gratuitous violence. They are part of a context that justifies the behaviour or are inserted in order to bring into discussion a behaviour the lyricist wants to denounce. The words used to convey the messages are strong, and so are the images they draw in the listeners' mind.

### *Depression and Despair*

'Miserable' is an adjective that inevitably appears in many publications on Morrissey or The Smiths. Morrissey's fame for writing depressive lyrics is well documented in the press. Hopps (2009:185) believes that 'in Morrissey's lyrics, the darkness is continually turning into something living or personal'. The sentiment of depression is such a source of pain in the lyrics that it is sometimes falsely covered with humour (or black humour). Greco (2011:34) recognises that 'a listener would be immediately and painfully aware of the difficulty of decoding Morrissey's lyrics, particularly in terms of whether they express happiness or something more sinister'. Although depression and despair are not mentioned directly in the lyrics, their presence can be recognised in most of the songs. The most famous song dealing with depression and despair in Morrissey's catalogue is 'How Soon Is Now?' (1984). In this song, the *canteur* expresses the desire to go out and

meet someone who is able to love him. When the night is over, the *canteur* goes back home alone completely devastated.

Example 3.1(HSIN-ST; lines 16-19)

16 When you say it is gonna happen Now  
17 Well, when exactly do you mean?  
18 See I've already waited too long  
19 And all my hope is gone

The use of 'you' to refer to non-specific interlocutors is very common in Morrissey's lyrics. Usually, an undetermined subject is noted as 'they'. The use of 'you' works as a response to words of comfort some people use to give when an interlocutor has lost all the energy after attempting to achieve something for a long time without success. This writing style may remind the listeners/readers of their own experiences, engaging them with the songs. This hopelessness is a feeling that was present in very early lyrics, such as 'Jeane' (1983). It was released during The Smiths's era as a B-side to *This Charming Man*. In this song the lines 'no heavenly choir/ not for me and not for you' (J-ST, lines 32 and 33) make clear that both the *canteur* and his addressee are bound to live their lives without any 'magical' help. From those two lines it is possible to infer that life will be hard to the characters, and that nothing can change their situation. The main source of despair and depression in Morrissey's lyrics lies on the characters' loneliness. This aspect of the lyrics is noticeable in the opening lines of 'Last Night I Dreamt That Somebody Loved Me' (1987)

Example 3.2 (LNIDTSLM-ST; lines 01-04)

01 Last night I dreamt  
02 That somebody loved me  
03 No hope – no harm  
04 Just another false alarm

Depression and despair are not only stated by words. Morrissey makes use of images that suggest depression/despair. More than placing the lyrics into a specific location, the description of places plays with the listeners'/readers' own memories and experiences. The images offered can be understood in most western cultures, and can be connected to any situation the audience had experienced. This aspect of the lyrics appears clearly in the lyrics for 'Come Back to Camden' (2004). In this song, the *canteur* is talking to an absent addressee.

Example 3.3 (CBTC-ST; lines 07-12)

07 The tile yard all along the railings

08 Up a discoloured dark brown staircase  
09 Here you'll find  
10 Despair and I  
11 Calling to you with what's left of my heart  
12 For evermore

The situation in which the *canteur* speaks to an absent addressee is recurrent in the lyrics. It is the ultimate image of loneliness. The strongest expression of depression in Morrissey's lyrics is the desire to die, which appear at least once in every album. The desire to die does not appear as a desperate escape from reality, but as a natural conclusion to the events the lyrics describe. The best example is the closing lines of 'Asleep' (1987). The music resembles a lullaby, and the singer's voice shows no enthusiasm at all. In the lyrics, the *canteur* begs an interlocutor to sing him a song to make him sleep forever.

Example 3.4 (Asl-ST; lines 01, 03-04, 08-09, 23-27, 29)

01 Sing me to sleep  
03 I'm tired and I  
04 I want to go to bed  
08 Don't try to wake me in the morning  
09 'Cause I will be gone  
23 Deep in the cell of my heart  
24 I really want to go  
25 There is another world  
26 There is a better world  
27 Well, there must be  
29 Bye... Bye...

In brief, the lyrics dealing with depression and despair rely on images and 'personal' experiences to which Morrissey's audience could associate themselves with. Even the humorous lyrics present a hint of depression or despair. Morrissey's highly-involved audience are used to the level of depression and despair present in his lyrics. It means that the longer the lyricist has longevity as an artist the less he needs to say about depression and despair. Fans' comments on virtual communities let us know that the audience recognises the connection between songs<sup>36</sup>. So, it is possible to argue that previous lyrics are understood or used as a preparation to understand subsequent ones.

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<sup>36</sup> João Ricardo noticed the connection between 'First of the Gang To Die' (2004) and 'Scandinavia' (unreleased) when the *canteur* links his stories with blind asylums/homes. Antônio commented on the similarities between 'Hand in Glove' (1984), 'What Difference Does It Make' (1984), 'Accept Yourself' (1984) and 'You've Got Everything Now' (1984) on 'loosing the soil under one's feet feeling'.

## *Love*

For Morrissey, love is usually written with capital letter. Love was defined as a subject very early in Morrissey's career. Songs from the first album (*The Smiths*, 1984) already present the concept of love according to the lyricist, and how amorous relationships are represented in the lyrics. The first definition of love in a lyrics states that 'Love is just a miserable lie' ('Miserable Lie', 1984, ML-ST; line 14). In the following year, the *canteur* affirms his belief in love, in 'Rusholme Ruffians' (1985):

Example 3.5 (RR-ST; lines 11-13)

11 And though I walk home alone  
12 (I just might walk home alone)  
13 But my faith in Love is still devout

Then, in 1986, the lines 'Love is Natural and Real/ but not for such as you and I, my love' ('I Know It's Over', IKIO-ST; lines 42-43) seem to demonstrate that love is just an unreachable goal for the *canteur* and 'you'. Again, 'you' can be understood as an interlocutor inside the lyrics, but it can also be understood as a direct message to the listener/reader. Apart from a definition of 'love', the lyrics also inform the listener of the image the *canteur* has of himself. In early lyrics, the *canteur* was someone who desperately wishes to be loved without success. The lyrics for 'Unloveable' (1987) are a good example of this.

Example 3.6 (U-ST; lines 07-10)

07 I know I'm unloveable  
08 You don't have to tell me  
09 Message received  
10 Loud and clear

The notion of not being suitable for or deserving of love is stronger during the Smiths' era. This notion has slightly changed during the solo years. From 1988 on, 'love' is approached in two different ways. The first one goes on telling us that 'love' is yet an unreachable goal, although the *canteur* searches for it, like in the lyrics for 'That's How People Grow Up' (2009).

Example 3.7 (THPGU-ST; lines 11-14)

11 I was wasting my time  
12 Praying for love  
13 For a love that never comes from  
14 Someone who does not exist

The other way to approach love is a ‘real’ attempt of any kind of physical commitment, whose success or failure is not always clear in the lyrics. ‘My Love Life’ (1991) is an example of a very early solo career song where a direct order for love is made

Example 3.8 (MLL-ST; lines 01-06)

01 Come on to my house  
02 Come on and do something new  
03 I know you love one person so  
04 Why can’t you love two?  
05 Give a little something  
06 To My Love Life

This second approach to ‘love’ is not as frequent as the first one, and, when the *canteur* shares the result of this request for love, most of the time, this result does not point to a positive answer. In the rare occasions when the *canteur* receives a positive answer, the relationship does not have a continuation. In Morrissey’s lyrics, ‘love’ is not a real possibility, but a desire that is never fulfilled, a feeling that is never reciprocated and a quest that never has a happy end.

The great majority of the love songs are written in the first person. In the few lyrics about love, in which there are characters to deliver the message, Morrissey makes use of quotation marks to identify the change of characters and their speech<sup>37</sup>. This type of lyrics was more common during the Smiths’s years and the early solo career lyrics. ‘Girl Afraid’ (1984) is a song which shows a couple complaining about each other and doubting the partner’s feelings:

Example 3.9 (GA-ST; lines 04-08)

04 She says: “He never really looked at me  
05 I give him every opportunity”  
06 In the room downstairs  
07 She sat and stared  
08 “I’ll never make that mistake again!”

Although Morrissey said in his interviews that his lyrics ‘are very direct’ (in Jones, 1984) and ‘the words are basic because (I) don’t want anyone to miss what (I’m) saying’ (in Worrall, 1983), being in love is rarely stated clearly. Again, Morrissey prefers to describe places or situations, so that his audience is able to produce their own

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<sup>37</sup> This feature of the lyrics is not reproduced in other themes, where the speeches are noted without quotation marks or identification of characters. ‘Sheila Take A Bow’ (1987) is a good example of it.

meaning to understand how the *canteur* is feeling. The best example of Morrissey's description of being in love appears in 'First of the Gang to Die' (2004).

Example 3.10 (FOTGTD-ST; lines 01-06)

01 You have never been in love  
02 Until you've seen the stars  
03 Reflected in the reservoirs  
04 And you have never been in love  
05 Until you've seen the dawn rise  
06 Behind the home for the blind

The above lines describe a dreamer looking at the sky, seeing stars and beauty in the most ordinary moments and places. Unlike other lyricists who would prefer to describe their feelings using direct words, such as 'Love me tender,/ Love me sweet,/ Never let me go./ You have made my life complete,/ And I love you so. ('Love me Tender' by Elvis Presley and Vera Matson, 1956), Morrissey's descriptions, although sad, produce poetical approaches typical of his lyrics.

Another feature of Morrissey's writing style is the use of unusual, diverse vocatives to address the *canteur*'s subject of passion. As expected in pop songs lyrics, 'love' and 'my love' are the most common, but also appears words or expressions like 'sad veiled bride', 'handsome groom', 'angel', 'dear', 'fatty', 'honey', 'sweetie pie' and 'dearest love'. These vocatives are never used to ironic effect, but show how much the *canteur* cares. Most of the verbs used in love lyrics are in the present tense, giving the impression that they are written 'in the moment', or as if they are part of a conversation between the lyricist and the listener.

### *Loneliness*

Most of Morrissey's lyrics do not mention words related to 'loneliness'. The theme appears as a background where the lyrics' 'actions' take place. 'Loneliness', in Morrissey's lyrics, is usually related to unrequited love. Although at first the idea of loneliness may imply being physically alone, the contexts show a large number of people surrounding the character in the lyrics. The *canteur* is not nurturing loneliness isolated from other people. He looks for company and it is evident that, most of the times, he is successful in meeting people.

In 'How Soon Is Now' (1984), the lyrics describe a frustrated night out in a club, when the *canteur* hopes to find someone to love

Example 3.11 (HSIN-ST; lines 12-15)

12 So you go and you stand on your own  
13 And you leave on your own  
14 And you go home and you cry  
15 And you want to die

This same image of returning home alone was used in ‘Rusholme Ruffians’ (1985) after a fair, which appears above, under ‘Love’. The feeling of looking for company and not finding it is recurrent in the lyrics, which means this theme is much more perceived than talked about in the lyrics. The overall feeling is that loneliness came to stay and that it will never leave the *canteur*. Morrissey’s approaches to loneliness can be divided in three main categories. First, there is a sad impression that loneliness is a permanent status, such as in ‘I Know it’s Over’ (1986), where the *canteur* is brought to reality by a friend.

Example 3.12 (IKIO-ST; lines 29-32)

29 ‘Cause tonight is just like any other night  
30 That’s why you on your own tonight  
31 With your triumphs and your charms  
32 While they’re in each other’s arms...”

The second category presents lyrics in which the unchangeable loneliness is treated with some humour, like in the lyrics for ‘Please Help the Cause Against Loneliness’ (1988), a song written after The Smiths split and which was recorded by Sandie Shaw. A version of this song with Morrissey on vocals is only available on the internet in websites like *Youtube*.

Example 3.13 (PHTCAL-ST; lines 01-02, 05-06)

01 Please help the cause against loneliness  
02 Would you like to note my home address?  
05 I don’t mind what time you come around  
06 If it’s the daytime then I might be in bed

Finally, the use of irony to hide the *canteur*’s true feelings about loneliness started to appear with greater frequency more recently. The irony of the words is not always easily identifiable and can be questionable if the listener/reader is not able to make sense of them, or if they are not used to the whole repertoire of Morrissey’s lyrics. The chorus for ‘I’m OK by Myself’ (2009) exemplifies the use of irony to deny loneliness as a source of pain.

Example 3.14 (IOBM-ST; lines 21-29)  
21 After all these years I find I'm OK by myself  
22 And I don't need you  
23 Or your homespun philosophy  
24 No, no, no, no  
25 This might make you throw up in your bed:  
26 I'M OK BY MYSELF!  
27 And I don't need you  
28 And I never have, I never have  
29 Nooooooooooo! (4X)

The *canteur's* insistence on his loneliness suggests the opposite. The constant changes in the chorus call the listeners'/readers' attention instead of working as a simple repetition. The closing four lines (26-29) provide the final irony. Line 26, with its capital letters, is performed syllable by syllable. The repetition in line 28, and the emphasis on the negative (line 29) seem to reinforce the idea that the *canteur* still needs the object of his love, and that he is not OK by himself. These four last lines are sung giving the impression that the *canteur* is trying to convince himself that being alone (as he has ever been) is better than keep an unsatisfactory relationship. In line 21, the phrase 'after all these years' links this specific lyrics to all other lyrics in which the *canteur* makes his solitude visible. A vast catalogue of suffering because of solitude is not erased in a single song. Not many songs describe happiness for being alone. This is the main clue to deciphering Morrissey's irony in songs involving loneliness.

### *Violence*

Morrissey's lyrics show a tendency for using violence as the natural course of events. Violence is present since the first releases, but the theme became prominent from 1988 to 1992. During this period, one third of the lyrics deals directly with violence or introduces some kind of violence in their lines. Racism, implicit violence, outsider's issues and explicit violence are the most common types of violence described in the lyrics.

Lyrics dealing with racist issues are the main subject of controversy among Morrissey's songs. From the 252 available lyrics, 4 received the critics' disapproval for being racist. 'Bengali In Platforms' (1988) is an advice to a certain potential Bengali immigrant to cancel his/her plans because life is hard in the United Kingdom even for native people. 'Asian Rut' (1991) explores racial conflicts between an Asian boy who ends up assassinated by a group of three British boys. 'We'll Let You Know' (1992) presents a

*canteur* who claims to be ‘the last truly British’ (line 27) person the listener will have the chance to meet, but at the same time he admits to being able to beat people ‘unable to defend/ themselves’ (WLUK-ST; lines 16-17). Finally, ‘The National Front Disco’ (1992), whose title is inspired in one chapter of Bill Buford’s *Among the Thugs* (1990), describes the fascination of a ‘boy’ with the extreme nationalism of National Front supporters. None of these lyrics represents racism in the Brazilian fans’ eyes, but criticisms of contemporary issues among British citizens. Lines such as ‘England for the English’ (TNFD-ST; line 12), which is repeated twice in ‘The National Front Disco’, are put in the songs’ characters’ mouth. This particular song has two characters apart from the *canteur*. The *canteur*’s role is to describe the facts presenting the two sides of the story. According to Goddard (2010), the accusations of racism were due to the *NME*’s misinterpretation of Morrissey’s use of the Union Jack flag in the Madstock Festival, in London, 1992. The *NME* (1992) dedicated an entire cover to the event, explaining that the flag is synonymous to the British National Party. The *NME* exemplified their theory on Morrissey’s racism using extracts of the four above lyrics. However,

within a couple of years the same flag would be embraced by the UK music industry in celebration of Brit-pop. Neither Noel Gallagher of Oasis, who made iconic use of a Union Jack guitar, nor Thatcher-supporting Spice Girl Geri Halliwell, who performed at the 1997 Brit Awards in an equally iconic Union Jack dress, suffered the racist smear campaign leveled at Morrissey alone. (Goddard, 2010:341)

Lyrics associated with racism, apart from ‘Asian Rut’, do not narrate actual physical violence, but threats. Other racist declarations were attributed to Morrissey in recent interviews. Morrissey defended himself stating that they were taken out of context and do not represent his opinion on the issue. ‘It has been dumb-foundingly obvious for quite some time that Morrissey, the outsider’s outside, is by his very Morrisseyness entirely incapable of racism’ (Goddard, 2010:342).

The danger of being an outsider and the violence which usually accompanies an outsider is dealt with romanticism. The fascination outsiders and criminals exercise over the *canteur* is evident in lines such as ‘along this way outside the prison gates/ I love the romance of crime and I wonder/ does anybody feels the same way I do’ (SIAP-ST; lines 09-10, *Sister I’m A Poet*, 1988). The Kray twins are role models for the *canteur* in ‘The Last Of The Famous International Playboys’ (1989). The *canteur* explains his

imprisonment for murder ('And here's the list of whom I slew', TLOTFIP-ST; line 07) as an attempt at becoming more attractive to the famous Londoners' criminals, while confessing it was not his intention to assassinate his victims ('I never wanted to kill/ I AM NOT NATURALLY EVIL', TLOTFIP; lines 31-32). Other outsiders, such as prostitutes, both male and female ('Piccadilly Palare, 1990, and 'Maladjusted' 1997, respectively), drug users ('Interesting Drug', 1991; Sunny 1995), populate the lyrics. The violence surrounding these characters does not seem to have marked their lives negatively, because none of these characters show any sign of regret for their attitudes or believe there is another type of life for them. The linguistic treatment given by the lyricist in order to deal with outsiders promotes their humanisation.

The consequences of violence are implicit in some lyrics. In these songs, the *canteur* or the characters in the lyrics are not directly involved with acts of violence, and no violent action takes place in the lyrics. In 'Mute Witness' (1991), for example, a mute girl witnesses a crime in a park at 4am and volunteers to present her version of the facts. The *canteur* is not able to understand 'her silent words' (MW-ST; line 20) even when she is pointing to objects or trying to mimic the action. In 'The Operation' (1995) the *canteur* points out how the character of the song has changed.

Example 3.15 (TO-ST; lines 01-02, 07-09, 37-38)

01 You fight with your right hand  
02 And cares with your left hand  
07 Ever since  
08 You don't look the same  
09 You're just not the same, no way  
37 What the hell have  
38 They stuck into you?

The above lyrics do not illustrate the type of fights in which the character is involved in, but it is clear that the character has undergone some kind of physical experience that changed his life forever. The title of the song produces the impression that the character's behaviour change is related to some form of medical procedure in order to prevent him from acting violently in some situations.

Finally, the use of explicit violence surpasses all other types of violence. It goes from a character asking to be beaten ('Slap me on the patio', RATF-ST, line 09, 'Reel Around The Fountain, 1984) to latino gang fights. In 'First Of The Gang To Die' (2004), Hector

poses as the bravest member of his gang, but his bravery has a price. Hector's example is used to intimidate the *canteur*.

Example 3.16 (FOTGTD-ST, lines 29-33)

29 Hector was the first of the gang  
30 With a gun in his hand  
31 And the bullet in his gullet  
32 And the first lost lad to go  
33 Under the sod

More recently (in Morrissey's 2007 and 2009 albums) the violence is perpetrated by children who seek revenge for their parents. The drama of these lyrics, narrated by the children, lies on the *canteurs'* confused minds. Instead of producing a song in which the violent *canteur's* action is rejected by the audience, Morrissey manages to introduce a criminal with whom the audience tends to empathise.

Morrissey's treatment of violence does not intend to provide clear judgments over the character's actions, but brings an overview that may conduct his audience to formulate their own understanding of the facts and choose the side they judge more appropriate.

### **Performance**

The performance of a song can be understood as a physical rendition of its meaning, i.e., the sound of the musical notes, the sound of the singer's voice, the artists' movements. According to Bannister (2012:265), 'the importance of a singer/front person for the commercial success in popular music relates to discourses around individual "stardom"'. Vocals are the central and loudest feature in Popular Music, being consistent with a visual emphasis on the 'star'. 'Morrissey's power as a performer lies in his unorthodox manipulation of sound and movement: the abandon in dance, the unpredictability of gesture, the wayward microphone technique and the unbridled love of eccentric phrasing' (Rogan, 1992:16). Morrissey made use of public images of celebrities as cover stars to present his group, appropriating their images as part of his narrative. Since 1988, Morrissey became his own cover star, his face 'became the mask-like image and, like the previously used "cover star", became a sign open to interpretation and symbolic readings' (Connor, 2011:142). In live performance, the singer is the main subject of the audience gaze. The vocalist is commodified and sexualised, assuming a feminine position (Green, 1997; Mulvey, 1989). Being frontman and singer, 'Morrissey is framed by the gaze' (Hawkins, 2009:72). Morrissey's usual

exposed torso can be read as Morrissey offering himself to his audience. It also is a contradiction as the sexual and erotic photographs opposes his statements of celibacy and loneliness (Morrissey, 2013). Morrissey's use of objects in performance is his way of playing 'on notions of mystification by taunting the fan' (Hawkins, 2009:70). A bush falling out of Morrissey's pocket, the heard device, the protest boards during *The Queen Is Dead* tour are all part of Morrissey's strategy to produce authenticity. However, 'it is the perception and interpretation of the audience which determines authenticity (Moore, 2001:209-233). Nicola Dibben (2009) argues that pop artists tend to operate through complex channels of authentic emotional expression where the voice occupies a central position. 'The normative staging of pop voices provides aural intimacy with the star and therefore contributes to the notion of access to a 'real' person behind the star-image' (Dibben, 2009:331). Morrissey's public persona navigates between two poles: strength and independence, and extreme vulnerability.

Sometimes the great singers are not singers who have great voices, but they are just people who catch your attention (...). There is something very sexual in the singing voice, and it draws you in. And it doesn't mean you want to be physical with the person, but the person is pulling at your very being, and you heart and so forth. (Morrissey, 2009)

The differentiation between having a great voice and being a great singer suggests that the audience can become emotionally linked to a voice. This remark was first drawn by Barthes, to whom *pheno-song* is 'everything in the performance which is in the service of communication, representation, expression' while *geno-song* is 'the volume of the singing and speaking voice, the space where significations germinate "from within language and in its very materiality"' (Barthes, 1977:182). Located in the spectrum of the geno-song, the grain, according to Barthes is the physical presence of the voice. Barthes distinction between pheno-song and geno-song is idealistic, mostly because he seems to suggest that geno-song is extra-cultural. The main problem with Barthes classification is that traces of the artist are always left in the voice, even when disembodied because

The voice, as an abstract entity in the singular, is a construct; there is no singular voice, but rather different vocal expressions. And when we hear a voice, we simultaneously hear a body. The voice emanates from the body, and the body – with all its different characteristics – colors the voice. (Steinskog, 2008:02)

Morrissey's 'performances ghost his very presence, the effect of which spells out that special quality in pop music that creates empathy' (Hawkins, 2011:320). Morrissey's vocal performance is 'motivated by the significance of his words' (Hawkins, 2002:87), and according to AskerØi (2011:212), Morrissey intermittently fails when straining to reach top notes. 'In this way, the personal discrepancies of the vocal performance signify sincerity through detailed delivery of the words, which may be interpreted as sloppy singing – hence, contributing to his appeal' (AskerØi, 2011:212). The characteristic of the voice affects how the audience understands an artist. Morrissey's singing voice closely resembles his spoken voice. It is intentionally 'natural' and 'untrained'. This type of voice differentiates itself from the ordinariness of speech by means of a range of technical strategies, such as pitch slippage, straining and controlled exertion (Moore, 2001; Hawkins, 2002, 2009; Hopps, 2009). 'The specific use of expressive parameters, such as inflections of pitch, precise enunciation and vocal timbre, can suggest a detached self-irony' (Hawkins, 2002:84), which, in the context of the commercial pop scene, is what defines Morrissey's strong, independent voice. David Bret understands Morrissey as an interesting artist whose articulation discloses 'a complex individual' through a voice that is 'haunting and melancholy' and that of a man 'who has experienced every emotion' (Bret, 1994:01). According to Hawkins (2002) Morrissey has a remarkable ability to evoke empathic responses through his vocal style. Morrissey's style is based on hyperbole<sup>38</sup> and sentimentality<sup>39</sup> in two ways. On the one hand, his strategy is to parody, exaggerate and subvert, and, on the other hand, his strategy is to ascribe to a range of emotions that are calculatedly excessive and permissive.

'Discernible in the rounded vowels, the clear consonants of Morrissey's Northern accent, and the stretched diphthongs, is a croon (...). His croon has an immediacy that is empathic; something implicitly melancholic in his timbre heightens the emotive pull in the narrative' (Hawkins, 2011: 316).

Crooning is a singing style that resulted from the advent of the electric microphone (see Frith, 1986:107). Singers do not need to have potent voices anymore, and can produce subtle vocal sounds to produce meaning. Rogan (1992) describes Morrissey's style as 'pure Morrisseyspeak' in which 'single syllables are stretched to breaking point and

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<sup>38</sup> 'Hyperbole is a communicative device intended to evoke strong feelings, which in musical performance, becomes a discursive code for representing an artist's sensibility' (Hawkins, 2011: 311).

<sup>39</sup> Sentimentality is a 'literary device for inducing heightened emotional responses through a sympathetic contract with the listener' (Hawkins, 2011:311)

merge with otherworldly gargles, close microphone kisses and indecipherable phrases which, in their own way, probably say more than can be gleaned from the lyric sheet' (Rogan, 1992:16). In addition to indecipherable phrases, Morrissey's songs are filled with 'found sounds'<sup>40</sup>. Although they are an important part of The Smiths' sound, the amalgamation of timbre, individual style, and found sound 'are less responsible for musical meaning than that of the seemingly ineffable and cognitively intensive poetics of the musical-textual play' (Hiam, 2010:123).

Although performance plays a role in the understanding of the song, certain details of the musical sound affect understanding in different levels. The melody can produce a specific mood to which the lyrics and the audience can relate to. In the case of Morrissey, the mood the musical melody inspires is deliberately not followed in the lyrics. 'While The Smiths over the years earned an undeserved reputation for glumness, Johnny's guitar lines were resplendent in their optimism, as fresh as a walk at dawn on a cool spring morning' (Carman, 2006:43). The irony of Morrissey's musical esthetic lies exactly in playing with the dichotomy between instrumentation and lyrics content. Melissa Connor (2011:149) argues that 'Morrissey's lyrics are a primary source of understanding', and it is safe to say that most of his translators in Brazil share the same concept. Until this moment, no comment made clear that a word, line or expression was translated in a certain way because the translator was taking into consideration any other element but the written lyrics or lyrics presented in performance, despite the performance.

### **3.2 Context of Translations and Target Text**

Since the majority of the audience in Brazil has no knowledge of a second language, it is common to have access to translation of songs through different media. Although the record labels never provided official translations, they started appearing commercially in small magazines containing chords for playing acoustic guitar<sup>41</sup>. In these magazines, to each line of the lyrics another two are added. Usually the text is designed to present: the original lyrics in bold; a Brazilian adaptation to pronounce them (which resembles a

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<sup>40</sup> A found sound is the addition of different layers of voices, such the sound of children playin in the end of 'What Difference Does It Make?', laughs in 'Suffer Little Children', or the looping 'you are sleeping, you do not want to believe' in 'Rubber Ring'.

<sup>41</sup> The oldest of these magazines I was able to find dates back to 1974. It is called *Cifras* and was on sale on *Mercado Livre* (a Brazilian website such as *ebay*), and probably was not the first one published in Brazil.

phonetic transcription in the form of a phonetic simplification using alphabetical letters), in italics; the translation. Specialised media on the translation of lyrics appeared later on, during the 1980s.

The main purpose of the translation of lyrics is to provide a complement to the original, helping the audience to understand the artists' message. As a product, the translation of songs, at first, appeared as an additional feature in magazines, becoming a product on its own due to the success the section of translated lyrics achieved among the public, who used to buy them at newsagents. When the public moved to virtual media, the translation of songs were used as a way to encourage people to websites. Although these websites do not make any direct profit from the lyrics, as did the magazines, the number of hits promotes the website, helping to sell advertising space. This section intends to contextualize the translations of songs in the Brazilian market through the years, presenting the treatment each media provided for their audience. The different media appears individually and chronologically in order to provide a better understanding of the development of lyrics translation in Brazil. It starts with specialised press media in popular music in Brazil, mainly magazines, and finishes with the use of online virtual communities, and the level of interactivity they present. This section also presents the impact each media had or has among the customers of translated music.

The methodology used to select the sources of translations present in this work lies on qualitative and quantitative basis. The parameters are relevant content, credibility among their peers and among their public. The magazines were acquired during their publishing life span, and some of their pages were donated to me as part of this study. General websites and virtual communities were chosen based on their size, level of participation of their members and the relevance of the information provided.

## **Magazines**

Apart from the magazines with chords for acoustic guitar players, there was no national magazine specialised in music until the mid-eighties when Editora Abril decided to release the first and most influential music magazine for the Brazilian audience. The magazine was named *Bizz*, and had various designs and editorial policies until it established itself. The translations provided by the magazines constitute, along with the translations presented online, the corpus for this study.

## *Bizz*

The first edition was released in August 1985. The editorial project was based on research carried out among the attendees at Rock in Rio I, the first big Brazilian music festival, which took place in January 1985. The visual design was inspired by *Smash Hits*, a British magazine in which the reader has access to the lyrics of the best-selling songs of the period. 'The biggest-selling music magazine in Britain by far is still *Smash Hits*, a picture paper organized around the words of the latest charts entries' (Frith, 2009:90). *Bizz*'s editorial project intended to explore not only music but also cinema, fashion, videos, comics and technology. This first edition sold 100,000 magazines, subsequently the magazine established itself in the market selling an average of 60 to 70 thousand magazines per month, according to the magazine's website.

Although the public had the opportunity to read *Bizz* for the first time in August 1985, a number 0 edition was sent to journalists, advertising agencies and influential members of their target audience in July 1985. In this very first edition, the section of translated lyrics was already part of the editorial content. The translated songs featuring in this number 0 edition were U2's 'Pride' and Phil Collins' 'One More Night'. In another section, there is a review about Joy Division, in which the lyrics of 'In a Lonely Place' appears only in translation. In 1987, Brazil passed through extreme economic problems and the only two other publications dedicated to music (*Somtrês* and *Roll*) closed their doors. These other publications did not have the same impact as *Bizz* and their distribution did not cover the whole country. In that same year, *Bizz*'s editorial subjects were divided into new magazines (such as *SET*, dedicated to cinema) and it started to deal only with music issues. In 1990, when MTV debuted in Brazil, the magazine felt forced to change its discourse to a more adolescent language. The magazine then started to lose its credibility among serious pop music fans. In 1998, the publishing house decided to return to 'serious' music journalism and tried to regain the lost reputation, but it was too late. In July 2001, the magazine was relegated to sporadic special editions. The 80s nostalgia brought a cult feeling about *Bizz*, and in September 2005 it came to light again. This last attempt lasted only until July 2007, when the Magazine *Rolling Stone* entered the Brazilian market holding a superior reputation.

The translated lyrics section always called the attention of the audience. In the magazine's edition 08 (Feb 1986), there is an announcement that a special issue of the

magazine would be released to cover the demand of lyrics translations asked by readers. This edition was called *TOP HITS*, and was the starting point to a latter frequent publication dedicated only to translated lyrics, called *Bizz Letras Traduzidas* (Bizz Translated Lyrics).

### *Bizz Letras Traduzidas*

After the success of the *TOP HITS* edition, it was renamed *Bizz Letras Traduzidas*. There was never a *Bizz Letras Traduzidas* number 1. The first edition was numbered as 09-C (09 was the normal Bizz edition, and C for complement). Both editions were sold as complete different magazines, and not as a pack. The design of this magazine followed the pattern the translated lyrics used to appear on *Bizz*. This pattern was followed by all other publications of translated lyrics in Brazil. The page contains a huge photograph of the artist, sometimes covering the whole page, then the original lyrics and its translation, as it can be seen on figure 3.1. It was also common to appear credits information, such as photographer's name, album's title, and number of register in the record label, but never the translator's name.

Among the 23 issues I was able to collect from both *Bizz* and *Bizz Letras Traduzidas*, The Smiths appeared 30 times ('Panic' and 'The Boy With The Torn In His Side' appeared 03 times each), and Morrissey appeared 10 times. In none of them appear credits of who translated the lyrics. A careful analysis of the credits reveals that the journalists may be translating the songs themselves. The first *Bizz Letras Traduzidas* had only four names in its credits. 'Googling' their names, I discovered that nowadays three of them work as journalists and the other one is a musician.

### *Other publications*

Apart from *Bizz* and *Bizz Letras Traduzidas*, during the 1980s and the 1990s, other magazines also published translations, like *Capricho* (a teen magazine for girls) and sporadic publications with less visibility when compared to *Bizz*. The translations appearance in these magazines is the same as in *Bizz*, keeping a design to which the public is already used to: a huge picture, original lyrics and translation (Figure 3.1). The translation appears both after the original or side by side, where it is possible to compare line by line the content of the song. Usually, these other magazines, like *Clássicos do Rock* and *Hot!*, are special publications on a style of music. In both

magazines (1992) The Smiths and Morrissey appear along with The Cure, The Cult and Bauhaus. Although these bands are not in the same musical category, they were probably jointly categorised due to the ‘sad’ content of their lyrics and for attracting the same public in Brazil. Again, there is no identification of translators.

An interesting feature of translations in magazines is that they used to come along with footnotes to explain cultural aspects. Most of these cultural aspects are related to names, such as Keat or Yeats in ‘Cemetery Gates’. Although *Bizz*, *Bizz Letras Traduzidas* and *Capricho* are published by the same publishing house, they do not present the same translations for the same original songs, which means that the translations were not re-printed or that the publications had no contact with each other. The main difference in the translation of ‘The Last Of The Famous International Playboys’ (1989) for example is the register. This may be a strategy which take into account the public of each publication. The translation for *Capricho* (figure 3.1) presents more popular/easier words, such as ‘aprisionado’ as a translation for ‘imprisoned’ (line 01) while *Bizz* opted for ‘encarceirado’, and shortened sentences, such as the original ‘HAVE I FAILED?’ (line 36) which was translated as ‘Eu falhei?’ in *Capricho* and ‘Será que eu falhei?’ in *Bizz*. The latter adds not only colloquialism to the text with the use of ‘será’ but also an additional doubt to the question. ‘Será’, in this context, can be read as the opposite: ‘I know I got my intent’. It is left to the reader to decide the ‘real’ meaning of the sentence. The two publications of ‘Panic’ (1987), one in *Bizz* and the other one in *Bizz Letras Traduzidas* also presented differences, the last publication being more colloquial than the first one, which can be noticed by the use of ‘queimem’ instead of ‘incendeiem’ for ‘burn down’ (line 14), for instance.

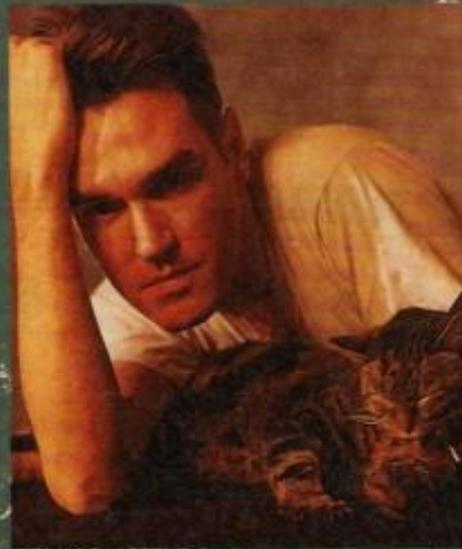
**MORRISSEY  
MOBBISSE**

**THE LAST OF  
THE FAMOUS  
INTERNATIONAL  
PLAYBOYS**  
(Morrissey - Steven Street)

Dear hero imprisoned  
with all the new crimes  
that you are perfecting  
I can't help quoting you  
cause everything that  
you said rings true  
now in my cell (well, I followed you)  
here's a list of who I slew

Reggie Kray, do you know my name?  
don't say you don't  
please say you do  
I am...  
the last of the famous  
international playboys  
and in my cell (well, I loved you)  
every man with a job to do  
Ronnie Kray, do you know my face?

don't say you don't  
please say you do  
I am...  
the last of the famous  
international playboys  
See, in our lifetime those who kill  
the newworld hands from Stordam  
and these are the ways  
on which I was raised  
they are the ways  
on which I was raised  
but I never wanted to kill  
I am not naturally Evil  
such things I do  
just to make myself  
more attractive to you  
**HAVE I FAILED?**



**O ÚLTIMO  
DOS FAMOSOS  
PLAYBOYS  
INTERNACIONAIS**

Cara herói aprisionado  
com todos os novos crimes  
que você está aperfeiçoando  
eu não posso evitar de repetir você  
porque tudo o que você disse  
soa como verdade  
agora em minha cela (bem, segui você)  
aqui está uma lista de  
quem eu assassinei

Reggie Kray, você sabe meu nome?  
não diga que não  
por favor, diga que sabe  
Eu sou...  
o último dos famosos  
playboys internacionais  
e em minha cela (bem, amei você)  
cada homem com um trabalho a fazer  
Ronnie Kray, você conhece minha cara?

Não diga que não  
por favor diga que conhece  
Eu sou...  
o último dos famosos  
playboys internacionais  
Veja, em nossa vida inteira  
aqueles que matam  
o mundo das notícias  
concede a eles o Estrelato  
e esses são os caminhos  
nos quais cresci  
eles são os caminhos  
nos quais cresci  
mas eu nunca quis matar  
Eu não sou por natureza um Demônio  
muitas coisas eu fiz  
apenas para me tornar  
mais atraente para você  
**EU FALHEI?**

Figure 3.1 Magazine *Capricho*

## Websites

In the late 1990s, the internet started to become popular in Brazil, and the search for lyrics and their translations migrated from the press media to the web. The main reason for the change was the speed at which it is possible to find content on the internet, but also it open the opportunities to interact with people who share the same musical taste.

The websites containing translation of songs may be divided into two main categories. In the first one are the websites built by fans, and in whose contents the translation of lyrics is inserted. The second category is the websites which are homepages of internet providers companies. Usually, translated lyrics are a subsection in the ‘music’ section of these homepages. In the next two subsections, these two categories will be presented in more detail.

### *Fan websites*

Fan websites generally present detailed information about the artist. Their contents may vary, but four sections are frequent: biography, discography, pictures/videos, and lyrics. In this last section, it is sometimes possible to find a translated lyrics subsection.

In Morrissey’s forums in Brazil, one of the most referred of these fan websites is “*The Smiths: It’s Time the Tale Were Told*”<sup>42</sup>, which is available since 1997. On the front page of this website, readers can choose the language (English or Portuguese) they want to access the site. The sections comprise ‘Main’ (biography and discography), ‘Pictures’ (of The Smiths and of the members of the band separately). In the Portuguese option, pictures of Morrissey’s concerts in Brazil and Andy Rourke’s signing section in São Paulo are available, ‘Multimedia’ (videos, references to The Smiths in movies, Special Releases, Bootlegs, Smiths-related books, and MIDI files), ‘Reviews’, ‘Lyrics’ (which can be chosen by album or by lyrics’ title). In the Portuguese version of the website, at the bottom of the every lyrics’ page, there is a link for its translation. These translations have the same design as the original, but they appear as a single text. The original text does not appear in the same page as the translation, so the reader cannot compare them easily. The translation stands as an text on its own, and not as a complement. Other section of the website comprises ‘Links’ (to other websites about The Smiths and Morrissey), ‘Games’ (puzzles with pictures, Hangman about song titles, quizzes),

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<sup>42</sup> url: [www.fifteenminuteswithyou.com/](http://www.fifteenminuteswithyou.com/)

‘About’ (author’s words and acknowledges), ‘FAQ’, and ‘E-mail’ (contact and a form about the readers’ opinion on the website).

The website’s owner, identified in the website as Douglas Yamaguti, is a Brazilian fan. The website gives no further information about him and the attempts to contact Yamaguti through email (in 2008) did not yield any reply. The translations on his website comprise only The Smiths era, and, it seems, were done by Yamaguti himself. In the ‘About’ section, he asks for and thanks any contribution on the translations. His translations present no adaptations on the content in order to domesticate the lyrics, but in the very bottom of the lyrics’ page there is always an explanation about the song, compiled from different books, which intends to explain to the reader the context of the song and its possible obscurities. Although the references are not cited, there is a list of books from which, he claims, those information were taken from, in the section ‘Multimedia’. These books comprise not only The Smiths biographies but also biographies of the people quoted in the lyrics (such as the Krays, Myra Hindley and Ian Brady, Oscar Wilde), literary books (such as Elizabeth Smart’s *By the Grand Central Station I Sat Down And Swept*, and Shelagh Delaney’s *A Taste of Honey*) etc.

#### *General Websites*

Different from fan websites, general websites do not present the same depth in the information provided. Their main purpose seems to be to fulfill a market need, providing what their public looks for: the translation.

The most famous and popular of these websites in Brazil is *Terra*, the homepage of a Brazilian internet provider company. This website has 5,242,849 followers on Facebook. The translation of songs is not easily accessed from their webpage. Under the tag ‘diversão’ (‘entertainment’), the reader must go to ‘música’ (‘music’), then ‘letras’ (‘lyrics’) and then write down the name of an artist/song to find it. The result of the search will show a list of songs in alphabetical order of Source Text. The songs will appear twice in case that song has already been translated. For THE SMITHS, the appearance is:

A Rush And A Push And The Land Is Ours  
A Rush And A Push And The Land Is Ours (tradução)  
(...)  
You’ve Got Everything Now  
You’ve Got Everything Now (tradução)

The readers can decide if they want to read just the original lyrics or the translation ('tradução') of a given song. In case they decide to look at the translation, the original lyric will appear side by side with the translation, as seen in Figure 3.2. So the reader can 'understand' what is written in each line or relate the meaning of each line with the sounds (s)he hears/reads.

On the original song page, it is possible to watch the video of the song, extracted from *Youtube* side by side with the text. In the translation page, since there are two texts, there is only space for a small bar where the reader can listen to the song. This bar can be seen right on top of the Target Text in Figure 3.2. In this site, it is possible to submit lyrics or translations to be published, it is also possible to correct lyrics or translations the reader considers inappropriate. In order to do so, the reader must click on the 11<sup>th</sup> link under the artist's picture (Figure 3.2). Only members can send translations or corrections. The site publishes the member's name at the bottom of the lyrics or translation published. It is possible to click on the person's name to send her/him messages or discuss something, if the person takes the time to answer. Any amendment sent to *Terra* is examined before it appears online. According to an email answered by *Terra* in 2009, there are no translators judging the validity of the corrections. They are, in their majority, students of journalism, design, or advertising who have an intermediary level of Spanish and English, 'especially good comprehension'. Their job is to access the corrections pointed out by other members and allow them to be published or not. The easiest way to access the translations on *Terra* is to 'google' the title of a song followed by the word tradução (translation). The first link is almost always the *Terra* website translation.

Another internet provider, *UOL*, also has a translated lyrics webpage, called *Vagalume*. The general appearance is the same as *Terra*, but there is also a section with biographic information about the artist. The lyrics also appear in alphabetical order and with a new entry of the translations and chords for playing instruments. The main difference between *Terra* and *UOL* is that the last one allows anyone to send corrections. No names appear in this site. The contributions are owned by the website. Although the readers are active contributors, they receive no credit for it.



Figure 3.2 Website Terra

Some independent sites are also trying to enter this market. One of them is called *letras.com.br*, which is owned by Petaxon Internet, a Brazilian company dedicated to music. Having learned from the major websites, *Letras.com.br* tried to innovate the way lyrics and their translations are presented. Instead of listing songs more than once to show the translations or chords, they list it just once, and, at the end of each title, it is possible to see 3 flags. The Brazilian flag means the lyrics are in Portuguese or was translated into Portuguese, the same happens with the American flag and the Spanish flag. So, if a given song like 'Carinhoso' has the three flags showing in full colour, it means its Portuguese lyrics were translated into English and into Spanish. All the reader has to do is to click on the flag and the lyrics and translation of the song appears.

The organization of the translated song page is not the same as in *Terra*. In *Letras.com.br*, the original text appears in black, and the translation in red. Instead of appearing side by side, the translation appear horizontally, which means that each line has its translation right below it, as it was in the magazines for guitar players.

The translators' names appear on the credits, and the readers can send them messages. As a new site, and in an effort to enter the market, *Letras.com.br* attracts their public giving points to each translation or lyrics sent. The lyrics or translations are judged by the public themselves, who vote on whether translations are correct or not. The readers also receive points for these activities, and these points can be exchanged for prizes. It is also possible to receive points by correcting translations, but these points can reach a maximum of 15% of the points for a whole translation. Although this system must seem a very good idea to fill the website with information, it is also problematic due to the number of errors in the translations. As people are very interested in receiving the prizes, some of them present 'machine translations' which are approved by readers who also do not know the 'real' translation but want to gain the points by approving a translation. So, *Letras.com.br* has the highest number of problematic translations of all sites dedicated to translation of lyrics. For this reason, this website is not used. However, it serves as an example of how lyrics translations can be treated in Brazil.

### **Virtual Communities**

Virtual communities are quite a new phenomenon in Brazil. In these social networks, people join in order to discuss common subjects or meet people they have not seen for a

long time. The possibility of interactivity is very broad, which gives the translation of songs in virtual communities a different dimension when compared to other websites.

The first popular social network website in Brazil is Orkut<sup>43</sup>, owned by Google and created in 2004. Besides having a personal page, members can also create or participate in ‘communities’ on subjects of interest to them. The ‘community’ *Morrissey – Letras Traduzidas* (Morrissey – Translated Lyrics) was created in 2006 after a discussion in another ‘community’ (*Morrissey Brasil*, 8318 members) over the content of Morrissey’s lyrics. Any person who has an Orkut account can access this community, but to post comments it is necessary to be a member. To date (Dec 2012), the community counts 1548 members.

Following this community since 2007, it was possible to notice its evolution. *Morrissey – Letras Traduzidas* was created by Carlos Farias who also posted the majority of the translations. When he deleted his page, his translations disappeared from the community, although the comments of other users still appear in the topics, giving an idea of his translations. New translations were supplied by other members. One of the members (Denis Otávio Ferreira), who posted a comment saying he had a file with all translations, promised to post them to a general website.

The posts on this virtual community can be deleted. Sometimes, a translator posts a translation and, after the comments of other members, deletes it just before posting it again with the amendments suggested. ‘Polite’ disagreements are not usual. The main cause of disagreements is different points of view about the interpretation of a song, but can also be about linguistic features in the Target Text.

The community presents some rules in its opening page. Everybody can open topics. The topic’s title is always the name of a song. The first posting must be the original lyrics. Then, the second is the translation. From the third posting on, everybody can post whatever they want: comments on the translation or original song, comments on curiosities about the recording process, their own emotions about the song etc, as can be seen in Figure 3.3. Rarely members open a topic asking for a translation they could not find, so the rules are applicable from the second comment on. These are just organizational rules and have no negative consequences if not adhered to.

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<sup>43</sup> url: <http://www.orkut.com/> last access on 02 Dec 2012

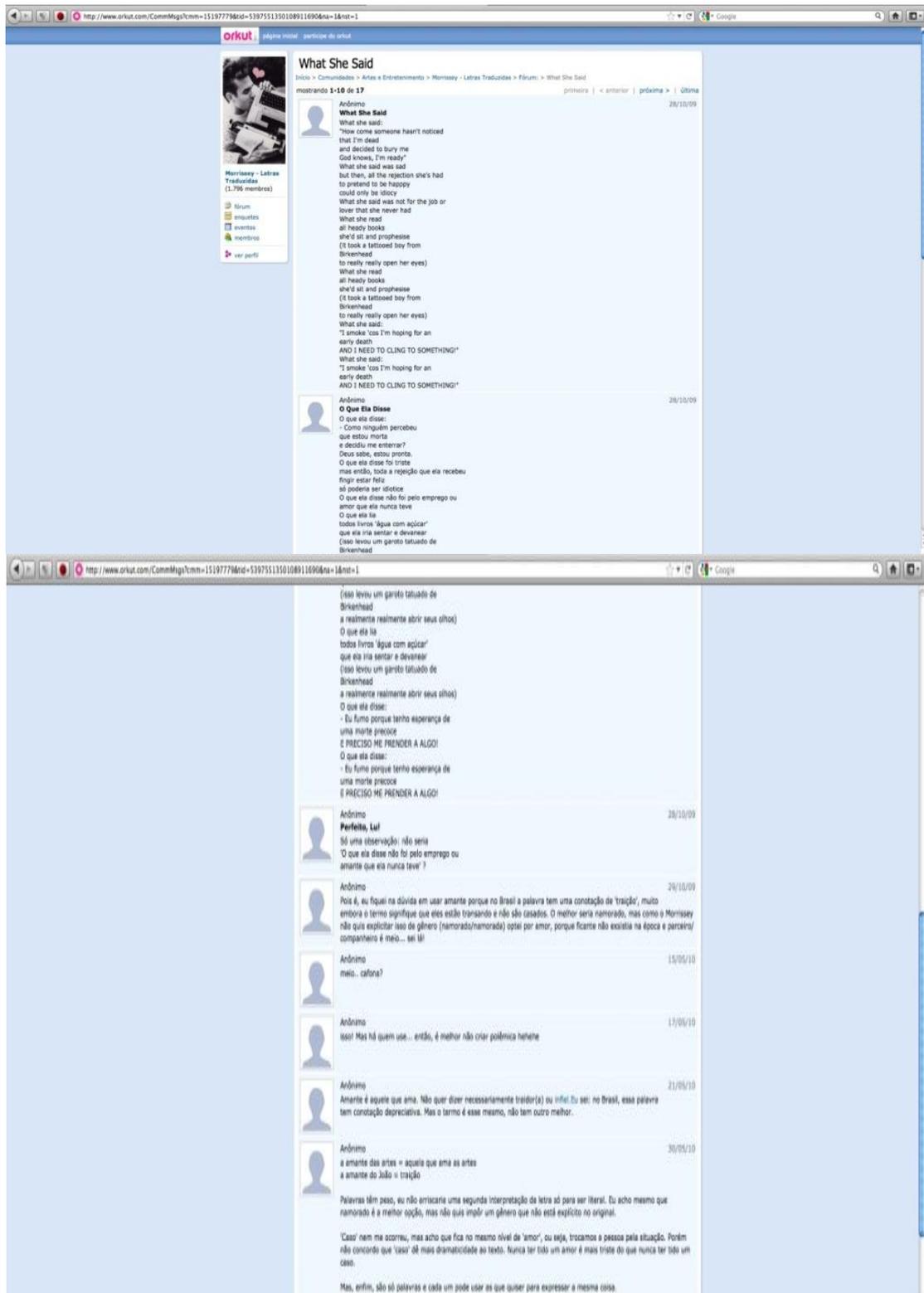


Figure 3.3 Virtual Community *Morrissey – Letras Traduzidas*

The community also has moderators, who can delete inappropriate or irrelevant comments. In total, four people ‘take care’ of the community: Ferreira is the ‘owner’. João Ricardo is a moderator, and works as a journalist. Lorena Gouveia is a moderator, and an English teacher. The other moderator is me<sup>44</sup>. All are Morrissey’s fans, were born and live in different parts of Brazil (Ricardo is from Paraná, Gouveia is from Rio de Janeiro, Ferreira is from São Paulo, and I am from Rio Grande do Sul) and they never met each other.

These descriptions of the media where the translations are available serve to understand the constraints the translators face to distribute their target texts. Multimodality is not applicable to this type of translated text because the design of the pages where the lyrics are published is not chosen by the translator nor are the pictures, colours or font styles on the pages. Apart from the fan website, all other publication follows a pattern that is used to any other artist. Rigid norms of publication can cause the deletion of Morrissey’s written style. The high level of interactivity and mobility present in the websites also need to be taken into consideration when analysing the possible mix of registers in the Target Text.

### **3.3 Method and statement of data**

The following study does not intend to be exhaustive, since the subject presents a good number of variables, themes and approaches. In order to produce a consistent, logical analysis of the practice of translation of lyrics on different media in Brazil, it is necessary to restrict this study to the most prominent aspects of translated lyrics in Brazil.

A qualitative analysis of the Target text intends to highlight the points where different media diverge in meaning or understanding of the original, the amount of different solutions presented to solve the challenges, and the level of domestication or foreignisation the translators adopted in their texts. In order to start an understanding of the translation of lyrics in Brazil, this thesis proposes three main questions.

The first question that refers to the processes applied by non-professional translators of lyrics in Brazil, and the possible parallel between them and other amateur translators is

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<sup>44</sup> I was added as a moderator since Ferreira knew I was a translator. I suspended my active participation in the community when I stated the PhD in order to avoid conflict of interests and secure a critical distance. My name still appears in the page’s credits.

firstly addressed in the early stages of the thesis, and was already answered in Chapter Two. The research was based on Deuze's (2006) notion of fan-translator as an active agent in the processes of meaning making and the absence of a final text. The qualitative analysis of the comments in section 3.5 serves as a platform to understand how the collective construction of meaning operates, at least for the participant group of the virtual community. The analyses carried out to answer the second part of the question provided a parallel between the translations for fansubbing and scanlation in legal, satisfaction and technical levels. The translators' procedures could be inferred through an analysis of the most common comments on translational practices provided by the virtual communities (presented in 3.5).

The second question concerning the strategies applied by amateur translator to render meaning to specific translational challenges is addressed taking into consideration that each of these aspects cannot be treated as a single issue. For that reason, they are presented in three separated chapters. Each of these challenges is addressed from a specific theoretical approach. Cultural references are analysed in the light of Aixelá's notion of culture-specific items, and Venuti's idea of foreignisation and domestication. The examples are divided according to Aixelá's categorization of CSIs, to which I added the notion of 'low arbitrary noun'. The question of ambiguity was divided into three main groups. Gender is addressed in the light of Keroubi's categories of gender translation, while questions of Vagueness and Lyrics with Multiple Meaning are approached through Santos strategies to the translation of ambiguity. These two approaches are necessary because, although not contradictory, in the Target Language gender is rarely unmarked, while vagueness can be reproduced. Finally, humor and irony in Morrissey's lyrics are explained in the light of Attardo's General Theory of Verbal Humor and Huntcheon's and Muecke's categorization of irony. The translation strategies are based on the categorization for the translation of humour and irony in Brazil provided by Rosas and Mateo. All these items are subdivided according to the type of challenges they pose. As most of the examples could not figure in the thesis, the most relevant of them was selected as a representative. Although this thesis does not intend to provide a quantitative analysis, a table with a general account on every item is presented following the examples when more than one strategy is adopted.

The third question refers to the media where the lyrics appear and the possibility of different translations or understandings of a song provide a more acceptable TT than

others. In order to answer this question, a comparative analysis of TT is carried out in section 3.4 following the main characteristics of TT based on an adaptation of the Pentathlon Approach.

As a unit, ‘what is addressed, even in the longest run is not even what translation is *in general*, but what it proves to be *in reality*, and hence what it may be expected to be under various specifiable conditions’ (Toury, 1995:32). This thesis adopts Toury’s three-stage methodology to study the translation of cultural facts. According to him, ‘translations are facts of target cultures’ (Toury, 1995:29). The first stage aims to contextualize the Source Text in the Target Culture system, with special attention to its significance and acceptability. The second stage compares the Source and Target Texts in order to identify shifts and the relationship between ‘coupled pairs’ of Source and Target Texts extracts. The comparative analysis, then, moves to specific translational challenges, where the same methodology is applied in chapters about cultural aspects, ambiguity, humour and irony. The third stage seeks to draw generalizations, reconstructing the process of translation for the examples provided. This stage is a continuous process throughout the next sections. Then, the identified regularities found not only in the general study of the lyrics but also in the study of the specific themes chosen are used to formulate generalisations on the practice of translating lyrics in Brazil. Although this study is primarily descriptive, the analytical chapters also provide explanation for the choices the amateur translators made. The main sources of explanation for the translators’ decision-making are the translation norms present in different media. Norms are described as ‘options that translators in a given socio-historical context select on a regular basis’ (Baker, 1998:164). These norms can be reconstructed by means of not only examining the texts based on the idiosyncratic translators’ preferences, but also by means of explicit statements the translators themselves or other participants in the translation process provided. The main source of statements about the amateur translation process are the comments posted in the virtual community, analysed in subsection 3.4.

The data available to this study comprises 252 Morrissey’s source texts. From these 252 lyrics, 67 were produced for The Smiths (1983-1987), and 187 were written for his solo career. All these lyrics appear in translation on major websites (internet providers’ websites, such as Terra and UOL), in a virtual community, and in websites maintained



phrase makes no sense to the Brazilian audience. The translations presented on fan websites tend to sacrifice meaning in order to ‘maintain’ the artist’s ‘original’ words intact. Besides that, the level of foreignising words and phrases is the highest among all types of media.

Concentrating only on *Terra*, which is the most famous and the most complete of the general websites, it is possible to say that the meaning is respected in the majority of the songs. The translators are less attached to individual words, but in their functionality as a line or stanza. In ‘Ouija Board, Ouija Board’ (1990), for example, the *canteur*’s plea to have a message from a dead friend is translated using words which the Brazilian audience is used to hear.

Example 3.18

(OBOB-ST; lines 06-07)	(OBOB-TT1; lines 06-07)	Back Translation
06 I have got to get through	Eu tenho que entrar	I have to make
	em contato	contact
07 To a good friend	Com uma boa amiga	With a good friend

The meaning is given using typical Brazilian expressions that represent the sentences in the source text. The meaning of Morrissey’s lyrics is kept even if sometimes the words used are not the usual rendition proposed by dictionaries. This characteristic of translations available on *Terra* brings a speaking atmosphere to the target text, matching the pop lyrics writing in Brazil.

The virtual communities, at first sight, tend to present varied strategies to render meaning to the lyrics. The first translations tend to be more literal, but the subsequent comments and suggestion rebuilt the meaning. The last version of the translation tend to be very close to the original meaning, although many times the meaning is explained through footnotes or links to websites.

b) Fluency analyses the target text as an independent text, discussing its functionality and naturalness in the target language. For the source text, Morrissey stated his preference for using simple words in an interview to McCornick.

We would never be obscure, we could never be obscure, because I use very fundamental language in my lyrics, but hopefully in quite a powerful way. (...) I mean things that are really quite simple words but things that people in daily life find so very hard to say (McCornick, 1984).

Although there is no clue of who translates the songs for the magazines, it is quite clear that the person (being it a journalist or a hired translator) who does the translations has some familiarity with the literary world. Usually, Morrissey's lyrics were translated using formal words in the magazines. The target text sounds natural in Portuguese even when the language used is not the language usually present in lyrics, but a literary one. Lyrics, in Brazil, normally use simple words and sentences, they imitate speaking discourse. But the Brazilian traditional lyrics language is not imitated in translation, mainly because the translators feel obliged to follow the rules for written texts in their translations. The phrase 'how soon is now' (1985), which was translated as 'O quanto é cedo agora?' (HSIN-TT1) by magazine *Bizz*, would never be sung in Brazilian Portuguese, or would even be said in a conversation. This kind of construction is found just in books. On the words level, however, the use of personal pronouns does not follow the grammar rules (usually used mainly in written), and were positioned in the beginning of sentences, adding some colloquialism to the Target Text, as in 'Reel Around The Fountain' (1983):

Example 3.19

(RATF-ST; line 47)	(RATF-TT3; line 28)
47 Shove me on the patio	28 Me empurre no patio

The naturalness of the target texts in translations was also secured by the addition of some colloquial expressions which were not present in the original text, but that pass unnoticed even if the reader knows the lyrics. Again, in 'Reel Around The Fountain' (1983), the addition of 'até aí' (then), not only gives the text a speaking-like discourse but also adds a tone of 'disagreement' stronger than in Source Text:

Example 3.20

(RATF-ST; lines 31-32)	(RATF-TT3; lines 25-26)	Back Translation
31 You're the bees knees	25 Você é a fina flor	
32 But so am I	26 Mas até aí, eu também sou	But, then, so am I

Even making use of these strategies, some aspects of formal language could not be avoided. In Brazilian Portuguese, the use of 'enclisis' are common in written texts, but not in speech, which is the case of lyrics. 'Próclisis'<sup>46</sup> are more common in speech while

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<sup>46</sup> 'Próclisis' is the use of personal pronoun in front of the verb (**me** dá um cigarro), while 'enclisis' is their use right after the verb (dá-**me** um cigarro). 'Mesoclisiss' is the use of the personal pronoun in the middle of the verb (dar-**me**-ão um cigarro).

‘enclisis’ and ‘mesóclisis’ are avoid at all costs in speech, and the speaker use to ignore them or to restructure the sentence to avoid them. In written texts, they not only appear, but also are very welcome. In ‘This Night Has Opened My Eyes’ (1984), the ‘enclisis’ is used in two lines:

Example 3.21

(TNHOMY-ST; lines 03-04)

03 Wrap her in The News of the World

04 Dump her on a doorstep, girl

(TNHOMY-TT1; lines 03-04)

03 Embrulhe-a com o News Of The World

04 Despeje-a sobre a soleira de uma porta, garota

In everyday speech, these ‘enclisis’ would probably not be used.

So, the target texts are a mix of written and colloquial language. It is noticeable that translators tried to give the target texts as much written style fluency as possible, but sometimes, the constraints of text style is so strong that the translators felt forced to sacrifice fluency to keep style.

The level of formality and issues of word order in fansites are also the highest among all media. The target texts do not resemble the Brazilian popular music lyrics, but they did not resemble poems either. The effort to produce a target text in which meaning is fully accounted for led the translators to add some words to their texts. In ‘Half A Person’ (1987), the *canteur* describes himself as ‘sixteen, clumsy and shy’ (HAP-ST; line 09). The translation of the age seems to have put a question into the translator’s mind. The number alone seems not to be enough to explain to the target audience it is related to the *canteur*’s age, so the translator decided to add the words ‘years of age’, which breaks the fluency of the line. The use of possessive pronouns also broke the fluency of the target texts due to their ambiguity in the target language. The translators decided to disambiguate the possessive pronouns, which ended up in redundant meanings. This issue is explained in Chapter 5.

The main difference between the translations present in general websites. virtual communities and the translations present in the magazines is that the translators for the general websites chose more informal words. The opening line of ‘Reel Around The Fountain’ (1984) presents a fixed expression whose counterpart is not widely used in Brazil. So, the translators were free to render meaning using their own words.

Example 3.22

(RATF-ST; line 01)

01 It's time the tale  
were told

(RATF-TT3; line 01)

01 Já é tempo de ser  
contada a história

Back Translation

It's already time to be told  
the story

(RATF-TT1; line 01)

01 É hora de contar a  
história

It's time to tell the story

The translation present in RATF-TT1 is more direct than the translation of the same line in RATF-TT3. As a fixed expression, the easier reading promotes fluency and allows the reader to experience the same level of naturalness proposed by the original. The translators for RATF-TT3 have the sensibility to adapt the sentence structure in order to make it more fluent. Of all non-professional translations available in Brazil, the ones present in this particular website are the most fluent and easy to understand than any other media.

c) Style looks for hints that individualise the author and how these individual writing features are translated in order to keep them for the target audience. The translations published in magazines have a very good fluency in Portuguese, and it is noticeable the different language used in the translation. The vocabulary used is mainly literary, but not exceptionally formal. This does not mean that the translation of Morrissey's lyrics use street-like language. It just means that Morrissey's lyrics received a more prose-like language than typically used in the translation of poems. This may be due to the fact that Morrissey uses some colloquial sentences or phrases in his texts.

Morrissey's use of capital letters in certain words or lines is fully respected in fans websites. The use of quotation marks (“ ” or ‘ ’) to present the characters' dialogues is maintained in translation although the Brazilian Portuguese grammar recommends to represent dialogues by placing a dash (-) before every character's speech. The use of formal words to render meaning tried to give the target texts a poetic feeling, which was not always present in the source text. The attempt to provide a target text to match a poetical idea of the lyrics forced the translators to use excessively formal words. The formal vocabulary used in translation is not always present in Morrissey's lyrics. The lack of informality, alliterations, and the tendency to foreignise the Target Text draws a huge gap between Morrissey's writing style and the translation of his lyrics by fans on private websites.

The fixed design of the general websites and virtual community do not allow the contributors to add any different feature than the one proposed by the form from where the lyrics and their translations are copied. Any different format proposed by the lyricists are impossible to reproduce. Lines in capital letters are also automatically transformed in the font style chosen by the website designer. Morrissey's preference to write 'important' words as a proper name, i.e. writing the first letter in capital letter, is also ignored in the websites.

d) Sound looks over poetic aspects of the text, such as rhymes, alliterations, assonances, parallelisms, word plays etc, and their application in the translation of the songs.

Rhymes were not followed in translation, but they appeared in some of the Target Texts. In 'I Started Something I Couldn't Finish' (1987), Morrissey rhymes 'gilded beams' (line 14) with 'means' (line 15) producing a couplet. In the translation present in the magazine *Bizz*, there is a rhyme between 'moldura' (gilded beams) and 'ventura' (venture, line 16) which is in the line below 'means', producing an ABA rhyme. Since no other rhyme was taken into account in this particular translation, it can be inferred that this rhyme happened by chance in translation, and was not produced intentionally. Alliterations or assonances were not translated as so. Some parallelisms were respected when parts of sentences were repeated, such as in 'Everyday Is Like Sunday' (1988).

#### Example 3.23

(EILS-ST; lines 08-09)	(EILS-TT1; lines 08-09)
08 Everyday is like Sunday	08 Todo dia é como domingo
09 Everyday is silent and grey	09 Todo dia é quieto e cinza

Otherwise, when the parallelism is a word with multiple meanings, sometimes the translation cannot keep its meaning or the translator simply cannot find a solution which privileges all meanings and forms. In the case of 'Pretty Girls Make Graves' (1984), the repetition of 'upon' in the first line ('Upon the sand, upon the bay') could not be kept in translation because the preposition used for 'sand' and 'bay' were not the same (Sobre a areia, na baía).

As a whole, it is possible to say that although the language used in magazines, fan websites and the virtual community is nearer to the literary language, the rare poetic features appearing in the lyrics were not treated as so, and the translators decided to keep their focus in the meaning and not in the form. Different from the other media, the

translations available on the general websites present a rhythm that contemplates the Brazilian speaking rhythm. Different to other media which produce translation that try to resemble poems, the translations available in the website assumed their vocation as speaking texts.

### **3.5 The comments**

The comments provided by the virtual community's members are a valuable source to understand the way the translation of lyrics for understanding purposes are carried out by amateur translators. The members' doubts, concerns, and praise towards the translations presented point to what constitutes an ideal translation for that specific group. Analysing the number of comments received in each category, it is possible to say that semantics is the fans' main concern, but it is noticeable that other aspects also receive some attention. In total, five different aspects have been identified on the basis of the comments.

a) Cultural allusions or references: the members ask about or explain the cultural references found in the lyrics, always posting a link to the website where they found the information. When the reference is a poem or a book, they usually indicate whether it is available in translation (indicating an online bookstore where it can be purchased, its price and so on) and their impression of the text, trying to establish a connection between the plot or some passage of the text and the lyrics, and their understanding of both. There are no evidence that the translators try to provide a translation taken from the books they point as the source of some lines, even when these books are available in translation. In the translation for 'The Last of The Famous International Playboy' (1989), Norton posted 'link about Ronnie Kray's Death: [http://news.bbc.co.uk/onthisday/hi/dates/stories/march/17/newsid\\_2524000/2524249.stm](http://news.bbc.co.uk/onthisday/hi/dates/stories/march/17/newsid_2524000/2524249.stm) (Nino, 16 Jan 07). Felix Vieira replied saying that he 'read on a website that those Krays quoted in the song were twins and gangsters in England in the 60s... The website said that they were seen among the high society e had bounds even with the royal family...but they were drug dealers, involved with robbery and manslaughter' (Felix Vieira, 28 Jan 07)

It is interesting to note that some translations use footnotes to explain cultural aspects or names, which are rarely adapted to the target culture. This practice seems to be inherited from the magazines and fan websites. The use of footnotes points out the translators'

and readers' preference for the maintenance of the cultural aspects in the text, as if it was a concept that, once understood, would become part of the readers' encyclopedic knowledge. That is the case of *Sweet And Tender Hooligan* (1987) in which the term 'hooligan' was kept untranslated, and received the explanation that 'hooligan can be a football supporter or a street fighter...I chose football supporter because I support Manchester [United]... (lol)...' (Eduardo, 08 Nov 07). Leticia answered to Eduardo's post saying that 'Hooligans were the famous English mob football supporters, always surrounded by violence and civil disturbance. There is no good translation for the word in our language, and the term is already current here' (Leticia, 08 Nov 07).

b) Semantic issues: since many of the 'translators' are not professional translators, some inadequacies or misreadings occur. Specific semantic issues are the most frequent comments regarding the translation task (not the song or its meaning as a whole). It usually has to do with set phrases, popular sayings, figures of speech or slang that, when translated very close to the original, cause some strangeness in the translation, and sometimes change the understanding of the song.

In the song 'Girl Least Likely to' (1988), for example, Carlos explained that the expression 'paving the ground' (GLLT-ST, line 02) 'was a metaphor... like "setting up the ground" in Portuguese (set things up in order that something good happens) (Carlos, 27 Oct 2008). To his comment, Leticia replied saying that she thinks 'that "paving the ground" is literally "covering the floor. It's a pile of paper that the girl has been rewriting (that's why they are recycled – she is reviewing everything) and they are spread on the floor. The idiomatic expression for "setting up the ground" is "paving the way"' (Leticia, 28 Oct 2008).

Some translators habitually place some marks in their translation, such as stars (\*), question marks (?) or numbers. The question marks mean that there are words or phrases missing, which the translator was not able to find an acceptable rendering. The stars or numbers usually mark problematic translations or doubts the translator has. All these marks signal that they are explicitly asking for help.

The search for the 'right' word shows the translators' preoccupation in providing the 'best' translation possible. This continuously online rebuilding of the Target Text is the main characteristic of amateur translation of lyrics on the internet in Brazil. The

possibility to propose different translations at no limit leaves the door open to have always an updated version of language used in the translation.

c) Syntactic issues: comments on syntactic matters are less frequent and also less friendly dealt with among the members. Usually the contenders are skilled members who have a strong knowledge of both source and target language. Probably, due to this factor, the discussion does not involve many members of the community and usually ends without a 'solution'. The arguments used by the members frequently involve grammatical uses of the source language and how they are best/commonly translated into Brazilian Portuguese. Some members also pay attention to stylistic features of the Target Text, pointing out small repetitions or redundancies as well as typographical problems. Syntactic issues not only show the translators' concerns on how the text is written but also the implications the syntax choices/mistakes can produce to the understanding of the Target Text. The lack/addition of commas, missing letters or misspellings can produce a Target Text whose meaning differs from the Source Text.

A small disagreement happened when Miguel expressed his opinion on Carlos's translation for 'Mama Lay Softly on the River Bank' (2009). 'Sorry for my honest, but your translations have a defect that I dislike: mix the pronouns. Sometimes you write "você" (third person singular), sometimes write "te" (which refers to the second person singular). Don't get angry, that's just my opinion' (Miguel, 22 May 09). Carlos replied criticizing Miguel's translational skill saying that he 'also dislike how you translated the title, using the verb in the present, and even worse, using the imperative! For the use of the pronouns... do you think it should be what? "o que a levou a isso?" I don't like the sound of "que" before "a". It was on purpose. But this is a democratic place, everybody can express their opinions and we go on friends, ok' (Carlos, 25 May 09)

d. Register: the members of the community are very keen on Morrissey and, being so, some of them strongly believe his words are written in a very high standard of language. Then, some translators choose different ways to show this quality of the lyrics in translation. One of them (Carlos Farias) decided to use a second person (tu) that is commonly used in religious texts. Although this personal pronoun is listed as the official second personal pronoun in Portuguese, it is used neither in speech nor in writing, except in a few regions of the country. Where 'tu' is used in speech, it is usually not accompanied by the expected verb termination, and it is never used in

formal writing. The unofficial but widely used second-person pronoun in Brazil is ‘você’, which in fact is a ‘title’. This choice of pronoun affects the use of verbs and other pronouns, such as personal or possessive pronouns.

Since the virtual community members believe that Morrissey uses language in a very special way, some words are not supposed to be in his vocabulary, not even in translation. So, the suggestions or solutions tend to use a high register word than its more popular counterpart. A translator wrote after being asked about the ‘correctness’ of his word choice:

Yes, it could be ‘favela’. But it has the same meaning as ‘cortiço’. I think ‘cortiço’ has more to do with Morrissey since he does not use to use these too popular words, and his vocabulary is very selective. I cannot imagine Morrissey using the word ‘favela’. It sounds unreal, that is why I used this more refined word. (Mateus, 15 May 09)

The word ‘pigsty’, in the title of ‘Life Is a Pigsty’ (2006), caused some argument following its translation. The word is, literally, the place where the pigs are kept to ‘live’, and it was translated exactly in that way, but using a higher standard word ‘pocilga’ instead of the popular ‘chiqueiro’. Someone suggested changing the translated title to something that in translation into English would literally be ‘life is rubbish’. This suggestion was refused by another member of the community who argued that “maybe it sounds aggressive, but I do not doubt Morrissey would use a word like that [pocilga] in Portuguese” (Rubens, 08 August 06). He probably understood that the suggestion to change the title in Portuguese came because of the use of ‘pocilga’ or ‘chiqueiro’ (pigsty), and not because of the meaning.

The concern in delivering the ‘right’ register to the Target Text has more to do with the image the highly-involved fan-translators have of Morrissey’s public persona than with the actual words used in the Source Text. The use of a high register is more common on the virtual community pages.

e) The fan as a theorist of translation: besides asking for ‘contributions’ to their work, some translators also explained the theory behind their translations, which is the most interesting feature of the comments.

Everybody here knows that translations line-by-line end up in a disaster. The best thing is to try to figure out the message in the interlines, what comes from the artist’s heart. So, instead of offering an almost literal translation of each

line, which always give the impression of either a bad translation or lyric, I tried to translate, with the precious help of two friends, the song 'I'm Playing Easy to Get'. (Danilo, 04 September 2005)

This same view is shared by many amateur translators: 'I made some free choices using the images and interpretations I have of the song... in the end of the day, I am a fan and not a professional (lol)' (Guilherme Araújo, 26 June 06). And: 'I never translate very close to the letter, when transposed into Portuguese the sentence gets strange (...) but I put the literal translation, and each one can interpret it as they judge better' (Mateus, 28 December 07).

These posts may show their knowledge about what is expected of a 'good' translation, but also may show the translators' uncertainties about their work. They know their translations are not perfect, and justify some 'guesses' as 'free translations', which expose their understanding of the lyrics. This fact is shown in a posting where the translator evaluates his own work: 'My translation subtracted a little the lyricism of the original lyrics' (Guilherme Araújo, 16 September 06).

This last post also shows a preoccupation with keeping the lyricism, which the translator (seems to) recognise to be difficult to keep in translation. The comments regarding the way in which the translations should be done or have been done seem to be a reflection of a common notion of how a translation must be done in this context. The translations which did not receive any 'contributions' were described in the postings as capturing the 'spirit' of the song, making sense and seeming to be written originally in Portuguese.

If it was possible to describe what fans expect of a 'good' translation of Morrissey's lyrics, I would say they expect syntax naturalness allied to lyricism written in a high standard register. It is also important to note that the translations which were described as 'seeming to be written in Portuguese' presented some popular words which probably did not call attention to themselves due to the naturalness of the text in translation.

## **Summary**

This chapter introduced the author and his work and the context in which the translations are presented. The general analysis of Morrissey's lyrics and translations showed that although the theories for the translation of popular music and the work of amateur translators discussed in Chapter 2 may be useful to explain the practice of some

translators, they do not cover all aspects of the translation of lyrics by amateurs in Brazil. The treatment given to the Target Text varies enormously according to the media in which it is published and the type of translators. Register and the use of formal words is higher the higher is the involvement of the translator with the lyricist. The necessity of explaining obscure passages is also higher in highly-involved listeners-translators. The constant retranslation, correction, or advice/praise seem to be crucial to achieve the translation most fans consider the 'best' rendition of the Source Text.

The following chapter inaugurates the second part of this thesis, where the analysis of particular translational challenges are carried out. Chapter Four is dedicated to the analysis of cultural aspects and strategies adopted by Brazilian amateur translators to deal with them.

## Chapter 4: Cultural References

**‘And no reason to talk about the books I read, but still, I do’**  
(Morrissey, ‘Sister I’m a Poet’, 1988)

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The identification and contextualisation of the cultural aspects are essential to the understanding of any text. The translation of cultural aspects are considered challenges because

the problems do not depend on the source text itself, but on the significance of the translated text for its readers as members of certain culture, or a sub-group within that culture, with the constellation of knowledge, judgment and perception they have developed from it. (Snell-Hornby, 1988:42)

Morrissey’s cultural references have a strong connection to England and Manchester, which cannot be easily translated. This chapter aims to investigate how amateur translators in Brazil deal with the cultural references present in Morrissey’s lyrics. After explaining what is considered to be ‘cultural’ in this work, the main cultural aspects presents in Morrissey’s lyrics and how they are translated are analysed. The analysis is subdivided in two main topics: the translation of ‘names’, and the translation of cultural items involving linguistic-related references.

Culture is poetically defined as ‘the lens through which we perceive and evaluate what is going on around us’ (Henslin, 1999:36), as something that can give each person reasons to live and to hope, which determines forms of conduct in order to augment the beauty and wisdom in the world (Quéau, 1998:460). In a sociological way, Alfredo Bosi (1992:16) defines culture as a set of practices, techniques, symbols, and values that should be passed to the new generations in order to grant the reproduction of a social coexistent status. His definition serves the purpose of this work especially when the cultural item refers to small pieces of information that characterise a country or its people, their worldview and popular imaginary.

The cultures involved here (Brazilian and British) are not so different that most aspects cannot be understood or cannot find a counterpart in each other; also both cultures are not so similar that all aspects can be entirely described as natural common features. Sharing the same Western, consumerist lifestyle, the population of both countries can

recognise each other's lifestyles, difficulties to achieve a better life, or the search for love and happiness.

#### **4.1 Englishness and Northernness in Morrissey's Lyrics**

Tony Parsons (1993) believes that one of Morrissey's

great themes is what it means to be English. Nobody else cares as much as he does about the shyness, the smug xenophobia, the humour, the pride and the capacity for embarrassment that are your birthright when you are English. And nobody else – *nobody else* – has written and sung it as brilliantly as Morrissey'.

However, Morrissey's relationship with the United Kingdom is marked by ambiguous feelings. In their lyrics,

The Smiths valorised different layers of English gentleness, respectability and politeness, but also looked beyond these positive features towards the darker side of English identity, like domestic violence in 'Barbarism Begins At Home' and institutionalised sadism in 'The Headmaster Ritual' (Kallioniemi, 2010:233).

Michael Bracewell (1998:227) explains this ambivalent approach when he describes Morrissey as 'the last representative of a nation in decline, for whom affairs of state are synonymous with affairs of the heart'. Nabeel Zuberi (2001:65) remembers that Englishness, in pop culture, lies in finding romance in the everyday, and that 'ordinariness' is often conflated with Englishness'. In this respect, Bracewell (1998:46) compares Morrissey to Philip Larkin and W. H. Auden who, 'with a mixture of bitterness, resignation and hatred, are mourning some evaluation of Arcady which has been destroyed by its modernising host culture. And yet none of them is a sentimentalist, or even a convincing patriot'. Other Britain artists became internationally famous, but their work have suffered some neutralisation: use of a mild accent, incorporation of foreign musical instruments etc, and a good example of this is The Beatles. In contrast, 'Morrissey's project was organically English at a time when popular culture was synthetically international' (Bracewell, 1998:219).

Fifteen years before Morrissey released his first single with The Smiths, Marshall McLuhan (1967:63) stated that 'time' has ceased, 'space' has vanished. We now live in a global village'. This explains why the extremely culture-specific nature of Morrissey's lyrics functions as tales whose narrative can be understood anywhere in the Western

world. The Brazilian audience may not recognise allusions to Birkenhead or any aspects of kitchen-sink drama novels or plays when reading the translations of songs where they appear, but the emotions these allusions produce in Morrissey's lyrics are easily understandable to his Brazilian audience and their cultural repertoire.

Being 'Northern' is a trademark of Morrissey's early lyrics. 'With formidable literary brilliance, Morrissey chose to make a creative virtue of his semi-suburban northern upbringing' (Bracewell, 1998:219). In Parsons (1993), Morrissey states that being northern 'affects the way you see the world, the way you deal with people'. The use of a particular kind of urban working-class Northern-ness iconography, not only in the lyrics but also in the albums/singles covers, reinforced the lyricist's connection with his 'village', and consequently with the world. The use of famous figures' faces such as Pat Phoenix or Viv Nicholson on the albums covers are clear links to a northern working-class life for those who watched 'Coronation Street' or were aware of the dramas lived by a Pools winner in 1961, but they mean very little to a foreign audience. For the Brazilian audience, the working-class resonance is not given by the faces on the covers, but by the picture's background. Although the design of poor environments was not and is not the same in Brazil and UK<sup>47</sup>, the target audience is able to recognise the message through clues, such as mud, dirt, solitude etc, present in the pictures.

Figure 4.1 (for 'Heaven Knows I'm Miserable Now', 1984) shows Pools winner Viv Nicholson 'returning to her childhood house after the death of her second husband, Keith' (Slee, 1994:15). The houses in the picture do not resemble a working-class community in Brazil, which prefers to selfconstruct their own houses: 'They typically buy or seize a lot, build a simple wooden or concrete-block house of one or two rooms, and move in' (Holston, 1991:451). The street's bad condition denounces poverty to Brazilian eyes. The picture used in figure 4.2 (for 'William It Was Really Nothing', 1984) was taken from an advertisement (from a magazine) aiming to reduce the consumption of alcohol among young people. The bareness of the room suggests poverty in Brazil.

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<sup>47</sup> The design of a favela house does not resemble the design of a council house

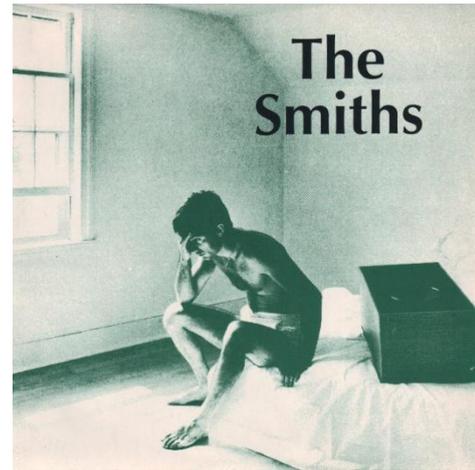
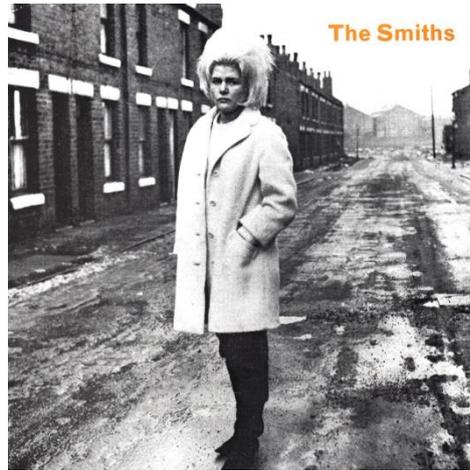


Figure 4.1 *Heaven Knows I Am Miserable Now* Cover    Figure 4.2 *William It Was Really Nothing* cover

Another feature of northern culture in Morrissey's oeuvre is, according to Bracewell (1998:221), his 'deft mingling of comedy and tragedy, but rendered unique by his Wildean understanding of paradox'. This trace of Morrissey's work is in assonance with Ênio Resende's notion of Brazilian's culture in which people laugh at their own failures (1992). The northern sense of humour pointed out by Bracewell can be noticed in the above album covers when related with the songs they serve as a package. After winning the lottery in 1961, Viv Nicholson lost her second husband in a car crash, had her money taken out of her bank account, was admitted into a mental home to escape from a third violent husband, in 1976 she had no money to bury her fourth husband, then she had to return to her former poor community. The title 'Heaven Knows I'm Miserable Now' (1984) is a sarcastic description of her feelings.

#### **4.2 The translation of culture-specific items (CSIs) in Morrissey's lyrics**

The definition of what constitutes culture-specific items is not consensual. Javier Aixelá (1996:57) states that 'there is a common tendency to identify CSIs with those items especially linked to the most arbitrary area of each language system – its local institutions, streets, historical figures, places names, personal names, periodicals, works of art etc – which will normally present a translation problem in other languages'. This tendency forgets to mention items whose level of arbitrariness is not so high, as can be the case of common objects that may exist in both cultures but may offer a gap between them due to their particular uses involved in the text. The translation of cultural references is a challenge because it seems that there are no fixed rules.

The skopos of a translation usually gives the translator a clue on the Target Text probable appearance. The intended audience or the type of publication are crucial factors to determine which and to which extent cultural aspects need to be translated. The strategy to render cultural meaning in literary texts (compiled by Aixelá, 1996, and Lincoln Fernandes, 2006) diverges slightly from the strategies used for subtitles (Pedersen, 2005). In general terms, all these can be separated in two main categories, conservation and substitution. The strategies used to translate cultural references for subtitles bear some similarities with the translation of songs for understanding purposes since the target text does not substitute the source text. The source text is still present along with the target text. The source cultural references cannot be deleted from the audience's eyes, so the translator needs to deal with them having in mind the audience will probably note whether some type of manipulation was carried out.

Morrissey's lyrics present a profusion of cultural references, most of them mirroring working-class issues. Cultural references in Morrissey's lyrics encompass Manchester working class issues to Londoner outcasts to universal stereotypes whose acceptance in society is not always assured. Morrissey's cultural references range from proper names, geographical sites and literary/cinema references to proverbs, wordplays, vocatives and low arbitrary nouns whose usage is not the same in both cultures involved or are inexistent in the target culture. All of these dimensions of Morrissey's cultural references are addressed here having in mind not only the translational strategies applied by the translators but also the implications their choices have for the understanding of the source text.

Considering all of Morrissey's lyrics as a single piece of work whose conductor line seems to be the marginals, it is possible to trace the cultural references present in them as part of the imaginary of common people's heroes (or anti-heroes), places and lifestyles. In translation, these references provoke the readers to discover the connection between them and Morrissey's lyrics. In a discussion forum on the virtual community *Morrissey Brasil*, one of the members asked the others about their favourite Morrissey's cultural references or influences. Most of the fans answered that they had read Oscar Wilde's books because of Morrissey, as can be seen in Figure 4.3.

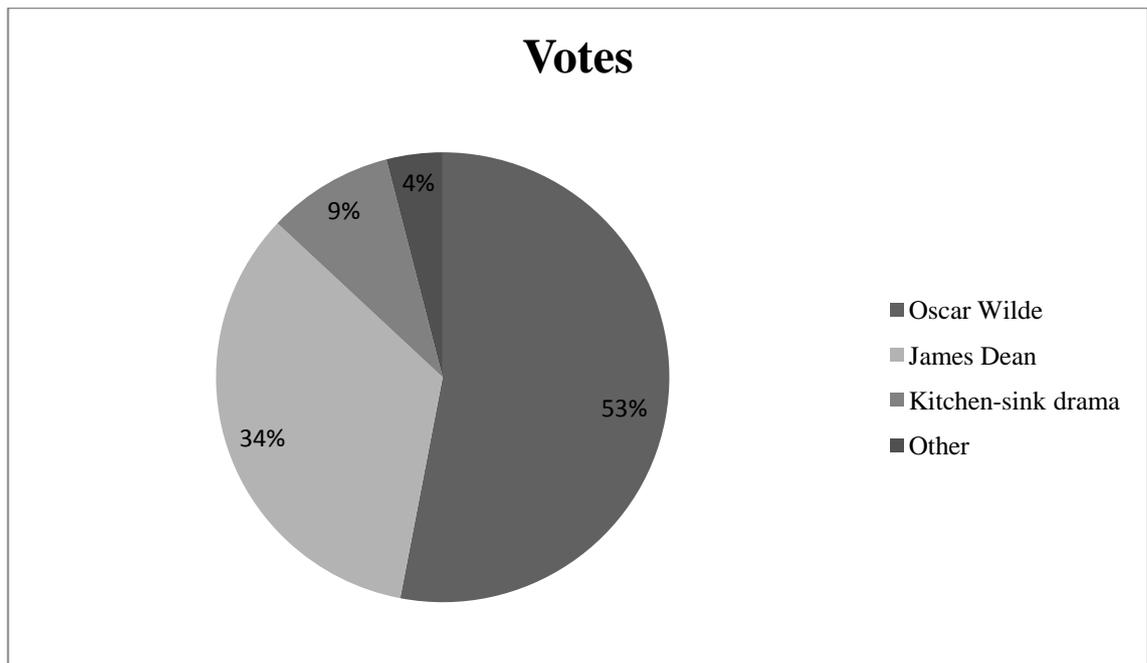


Figure 4. 3 Votes (Poll closed 16 May 2007)

Another literary reference mentioned was the Salford-born author Shelagh Delaney. Some of the lines Morrissey borrowed from books, films or lyrics are not easily noticed by the Brazilian audience who usually has access to them through translation or have no contact with them at all. Most of the time, these references are highlighted by international fansites, and some fans or the translators of the lyrics have made them available for monolingual fans in Brazil. The notion that the translator may serve as a mediator approximating the text to the reader (Schleiermacher, 1813) can be perfectly applicable to texts whose source texts are not accessed by the audience at regular basis. The audience, especially highly-involved music listeners, like fans, are much more aware of the source text than its translation. The absence, addition, or substitution of any word in translation that can be quickly spotted out, as in the case of proper names, such as cities, products, or people. Morrissey's fans are known among fans of other artists in Brazil for being of a 'shiite' type. The Brazilian audience and press borrowed the Muslim term to express that the fans of certain artists do not accept their favorite artist's works to be profaned by any form. This is the case of Morrissey's fans in Brazil. In a poll on the virtual community *Morrissey Brasil*, 87% of the answers pointed out that other artists covering The Smiths/Morrissey's songs are not welcomed. In another virtual community called *Fanáticos por Morrissey* this number increases to 94%. These

numbers explain why most of the fan-translators do not dare to present a target text which apparently does not correspond exactly to the artist's original words.

### **Proper names: places and people**

Morrissey's lyrics present an immense quantity of proper names. Although some of these reference world-famous people or places, some can be obscure to the target culture. This section presents the strategies non-professional translators used to render meaning of geographical places, names of people in different fields, mythical and literary characters, and literary quotations.

The below subsections discuss the application of the strategies for the translation of culture specific items for each of the different types of names presented in the lyrics. Among these translational techniques are the orthographic adaptations present in some of the translations of geographical names, the use of canonized translations of literary or legendary character's names, and previous translations of the quotations presented in the lyrics.

### **Toponyms**

Margarida Vilela and Bernardo Marques (1999) and Gilberto Castañeda-Hernandez (2004) agree that translating geographical names is not easy. Vilela and Marques (1999) analysed the translations of geographical names presented in atlas, schoolbooks and newspapers from 1897 to 1995. The different solutions presented for the same location in their study were explained as not being carried out by cartographers but translated from different languages, and had the location names adapted according to their own conceptions. In Brazil, the *Manual de Redação e Estilo* (Eduardo Martins, 1997), recognizes that there are no definite rules for the translation of toponyms. Since many names were already adapted into Brazilian Portuguese, these adaptations must be used. According to Martins, toponyms whose adaptation is yet to be carried out must retain the original spelling.

Vilela and Marques (1999) believe that toponymic terms receive four different treatments in translation. According to them, toponymic terms can be translated, untranslated, untranslatable or translated but the target term is not widely accepted

inside the target culture. Paulo Hernandes (2007) identified three strategies in the use of foreign toponyms in Brazil: translation, linguistic adaptation, and conservation.

Morrissey names 64 different toponyms in his lyrics. Among them, 27 are related to places outside the United Kingdom. Their vast majority appears in their consecrated form in English. The only exception is the Italian city of Naples, which appear in Morrissey's lyrics in its Italian spelling, Napoli (in 'Christian Dior', 2006). During Morrissey's earlier phase, these toponyms were very rare. Only three of them (Luxembourg, Belgium and Dublin) appeared during The Smiths' era (1982-1987), while twenty of them appeared with the new millennium and Morrissey's decision to move to Ireland, then the United States and after that to Italy.

Most of these 27 geographical names were translated or linguistically adapted into Brazilian Portuguese by all translators in all media they appeared. So, places like Belgium and Mars were rendered in their Portuguese counterparts as *Bélgica* and *Marte*, respectively. Other toponyms, such as Luxembourg or Munich, received typographic adaptations. These adjustments do not change the original name considerably. So Luxembourg was rendered as *Luxemburgo*, and Munich as *Munique*. These adjustments, however, are not followed as a rule. In 'On The Streets I Ran' (2004), the line 'take people from Pittsburgh, Pennsylvania' received mixed styles of translation. The translation presented in the website Terra kept the word 'Pittsburgh' untranslated even with the accepted orthographic adjustment in which *-burgh* should be rendered as *-burgo*. Castañeda-Hernandez (2004:06) explains that 'the "o" in *burgo* did not make it across the Atlantic. (...) Unlike their European counterparts, in Spanish these American towns keep their original names when rendered into other languages'. This seems to be the case of Brazilian Portuguese. Although the name of the city maintained its original calligraphy, the state 'Pennsylvania' was orthographically adapted to fit Portuguese spelling, being rendered as *Pensilvânia*.

References to the United States of America call the attention for their different appearances. The toponym 'America' appears twice (in 'America Is Not The World' and in 'Let Me Kiss You', both from 2004), while the abbreviation U.S.A appears once (in 'I Will See You In Far-Off Places', 2006). In Brazilian Portuguese, 'América' is the continent and not a country. More than a simple nomenclature, to deny the use of 'America' to refer to the United States is also a political statement. During the Cold

War, Brazil felt menaced by the United States to engage with their political, economical, and social ideas. The populist government initiated by President Getúlio Vargas (1930-1945, and 1951-1954) and followed by President João Goulart (1960-1964) was straightening relationships with the communist world, which was not seen with good eyes by the United States. The first attempt to subvert the Brazilian tendency to communism was imposing the country to enter the Second World War on the United States side. In order to convince the president to do so, the United States were ready to invade Brazilian Northeast coast (Contreiras, 2001). Later on, 'the United States was prepared to intervene with naval and airborne units if necessary in support of the military conspirators who toppled the civilian government of João Goulart' (Black, 1977:xi). An antiamericanism was easily found among great part of Brazilian intellectuals during the 1970s, 1980s. Morrissey's audience in Brazil grew up connecting the Brazilian dictatorial regime with the United States. The pop group Legião Urbana, major idols during the 1980s-90s, summarised a generation's feeling with the lines 'Quando nascemos fomos programados/para receber o que vocês/nos empurraram com os enlatados/ de USA, de 9 às 6'<sup>48</sup> (Russo, 'Geração Coca-Cola', 1984). Jardim (2003:35) states that, after 9/11 and the invasion of Iraq (in 2002), the Brazilian Institute of Opinion and Polls (Instituto Brasileiro de Opinião e Pesquisa – IBOPE) promoted a poll to measure the acceptance of North-American products in Brazil. The results showed that 15% of the Brazilian population started nurturing some antipathy, or increased their antipathy, towards North-American products, while 11% confessed their admiration decreased after the beginning of the war. Unfortunately, this was the first poll on the matter, and no previous percentage for rejection to North-American products was available, nor was questioned if the population presented a rejection to those products before the above-mentioned events.

Although 'America' is not used to refer to the country, it is a well-known fact that it is the toponym used in English speaking countries to refer to the United States. An example of this is the screenwriter Glória Perez, who named one of her famous soap operas as 'América', in 2005. The author does not explicitly advertise a bad feeling

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<sup>48</sup> Back translation: 'When we were born, we were programmed/ to receive what you/ shove on us with 'canned' movies/ from USA, from 9 to 6'. 'Canned movies' is a Brazilian expression to refer to television movies which are sold in lots to foreign audiences. The song title in back translation is Coke Generation. In the 70s-80s, to call someone 'Coke' meant that person had no personality and was always changing his/her mind.

towards the United States and its people, but the plot may have reinforced the feeling the United States have no right to call themselves ‘America’.

This scenario explains why ‘America’ was translated as ‘Estados Unidos’ (United States) in ‘America is not the world’ and in ‘Let Me Kiss You’, both from 2004. The abbreviation ‘USA’ in ‘I Will See You in Far-off Places’ (2006) was translated using the most popular translated abbreviation in Brazilian Portuguese ‘EUA’ (for Estados Unidos da América), whose more erudite form is EEUU. The tendency of using the translated words adopted by the translators abandoned the untranslated form (USA), which is also popular in the mass media in Brazil.

Cities in the United Kingdom and not so famous cities in other parts of the world, as well as specific places as parks, hotels, neighbourhoods etc, remain untranslated. Newmark (1988:72) states that although toponyms are translated to facilitate pronunciation, ‘there is now a slight tendency to restore original spellings’. This view is shared by Castañeda-Hernandez (2004) to whom even ‘if a translation is available, but is not widely acknowledged, it is sometimes preferable to leave the place’s name in its original language’. This is the case of some cities, such as Trondheim (in ‘Scandinavia’, unreleased) and places, such as Piazza Cavour (‘You Have Killed Me’, 2006).

In ‘I’m Playing Easy to Get’ (2005), a candid love song (Goddard, 2009:188), the use of some streets in Los Angeles puzzled the fan-translator for some time because the information is quite obscure and the lyrics give no clue as to what it refers to. The mystery was revealed when a fan in the forum ‘Morrissey-solo’, an American fansite<sup>49</sup> explained the streets were near to Morrissey’s house during his Los Angeles years. The fact that the streets’ names appear with no references to what they refer to was sufficient to arise a discussion in a virtual community about how they would be best translated. The main question was which definite article should be used to render the idea of what the names ‘Cole’ and ‘Cahuenga’ refer to. The absence of a definite article in the target text gave the first translation the idea that those names referred to people.

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<sup>49</sup> Morrissey-solo is an international forum where fans post information, mainly in English, and where many information posted in Brazilian fansites and virtual communities borrow their information from. [www.morrissey-solo.com](http://www.morrissey-solo.com). Last access on 25 October 2013.



industrial landscape; while ‘South’ meant prosperity and a better chance of employment. The available translations render the psychological status of the *canteur*, but the background environment, which silently contributes to it, was not transferred to the idea the audience has of north or south of England, or wherever this person locates the songs.

Among all northern locations, Manchester is placed in a distinguished position. The city is not mentioned as many times as London. From all sixty-four toponyms, only nine mentions Manchester, while London is named more than sixteen times. The city’s name appears in only two songs (‘Suffer Little Children’, 1984, and ‘The Headmaster Ritual’, 1985) and can be implied in ‘Heir Apparent’ (1997) when the *canteur* returns to his ‘old city’. The meaning of the city to the lyricist was made clear in a good number of interviews that was made available in translation to the Brazilian audience. Three out of the other four references of the city deserve some attention.

In ‘Miserable Lie’ (ML-ST, 1984), in which Morrissey sounds like a demented punk (Rogan: 2002:24), appears the question: ‘What do we get from our trouble and pain?/ Just a rented room in Whalley Range’. The lyrics never appeared in the Brazilian magazines, being translated only by fans. The translation in a fan website present a footnote in which the translator tries to explain the location. The information presented let the readers know that Morrissey shared a flat for a small period with Linder Sterling in Whalley Range, and that the neighbourhood is a kind of bohemian place inhabited by students and artists, but also low budgeted aspirants of artists.

Rusholme is another neighbourhood quoted in the lyrics. This reference appears in the title of a song from 1985. The rockabilly ‘Rusholme Ruffians’ (RR-ST), describes a fairground where all sort of events take place: love attempts being rejected, money being robbed, desperate demonstrations of sexuality, people being stabbed etc. The toponym ‘Rusholme’ is maintained untranslated, and the lyrics gives no clue if Rusholme is a city, a neighbourhood or the park where the action happens. Phil Gatenby (2007:39) locates the scene in the Platt Fields Park, right after the curry mile, which he recommends due to its ‘great variety of Asian Cuisine’. Rusholme is not only the home of Asian restaurants and takeaways, but is also home of many Asian immigrants. The Plat Fields still hold some fairs along the year, and the police can be seem patrolling it many times a day. This information does not appear in any translation of the lyrics or in

any guide to Morrissey's references to the city. The Brazilian audience is led to believe that the turmoil of events are due to the fair (which is the topic of the song), specially for the use of the word 'ruffians' whose archaic feature minimises the danger present in its meaning.

In another rockabilly, 'Vicar In A Tutu' (1986), the *canteur*, while stealing some lead off the roof of the Holy Name Church (of Jesus), sees the vicar dancing in a tutu. This church, founded on 15<sup>th</sup> October 1871, is located where now is the heart of the University of Manchester, on Oxford Road, but its neighbours changed considerable since its foundation. The Holy Name Church was at first surrounded by Irish immigrants workers, who were reallocated over time to new houses away from the city centre. The name of the church, whose translation can be easily done by the use of a dictionary, was translated by fans for online sources. The translator for the *website Terra* named the place as 'Igreja do Santo Nome' (Saint Name Church), while it appears on the *virtual community Morrissey – Letras Traduzidas* as 'Igreja do Nome Sagrado' (Sacred Name Church). Both 'saint' and 'sacred' appear as a possible meaning for 'holy' in bilingual dictionaries in Brazil. The missing information is that The Holy Name Church is a catholic church. Officially, the United Kingdom is a protestant country. In this case, stealing from the non-official church is a smaller sin than stealing from the official church. In Brazil, although the constitution states that there is no official religion, the number of Catholics comprises 73.8%<sup>50</sup>. In the last decades, Brazil sees a huge mass of protestant churches becoming popular, especially among the poorer population. These protestant churches movement a lot of money and had been calling the attention of the media, which started to explore the field. Members of these congregations are still seen with some reserve, and they are, most of the time, classified as ignorant, manipulated people. The mention of stealing things from a catholic church, and the behaviour of the vicar – who dances in a tutu, and makes sermons which are the opposite of his attitudes – may have a bigger impact in the Brazilian audience than among British fan.

The association of cities and their population with stereotyped characteristics is present in many songs. In 'What She Said' (1985), a song which 'push the group into a quasi-heavy metal territory' (Rogan, 2002:121), a dreamer girl is brought back to reality by 'a

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<sup>50</sup> According to Brazilian national census 2000.

tattooed boy from Birkenhead'. The toponym was kept untranslated, and the idea of a brutalised persona is given by the tattoos, but the Northern industrial suburban dock city disappeared in translation. The same happens in 'Panic' (1987), a song with eight toponyms references, in which the only toponym translated is London. The idea of covering cities in different corners of UK<sup>51</sup> is rendered in translation. However, the lines stating that Grasmere may inspire some hope, but it is not safe there does not give the right dimension of the city's lifestyle. Grasmere is a village in the Lake District. It is a popular tourist destination and was poet William Wordsworth's home for fourteen years. Domesticating the cities and purpose a Brazilian city in the molds of Grasmere or London seems to harm the idea of 'loyalty' to the lyrics and its author, and no amateur translator seems to be ready to pay the price of 'innovating'.

Places in London were very frequent during a phase of Morrissey's work. 'Maladjusted' (1997), 'whose insistent musical refrain adds a claustrophobic ambience' (Rogan, 2006:238) to the lyrics, describe the characters of the lyrics according to the places where they are originally from or where they are living or working during the song's action time. In 'Maladjusted' (M-ST, 1997), a fifteen-year-old prostitute wonders about life while heading to a client's address.

Example 4.2 (M-ST; lines 12-14)

12 As the Fulham Road lights stretch and invite into the night  
13 From a Stevenage overspill we'd kill to live around  
14 SW6 with someone like you

In this passage, a road, a city and part of a postal code describe the girl's itinerary. The locations, however, received different treatments in translation. The road in line 12 was kept untranslated. The city in line 13, completely unknown for the Brazilian audience, was understood as a pun with the lyricist's first name (Steven) plus the word 'age', whose new word was understood as meaning an epoch of his life in which an overspill took place. The city, located 50km (30 miles) north of central London, and its industrial origins was completely deleted from the target text. The information added depends highly on the reader's knowledge of the artist's life before fame. The region SW6, which is the postcode for Fulham District in London, is a neighbourhood whose properties reach high prices. This information can be inferred by the lyrics context. The postcode system in Brazil does not say much about the status of where the person lives. It is

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<sup>51</sup> Dublin is included in the list probably because it is the hometown of Morrissey's parents.

given by city zones. Thus the translator decided to render meaning by translating the postcode SW6 as ‘área sudoeste seis’ (southwest six area). The prestige of the zones is not a fixed concept. In Porto Alegre, south is the most prestigious zone, as well as in Rio de Janeiro (where the most expensive homes in the country can be found), but that is not the case in São Paulo where the South zone is the home of the poorer part of the population. Even with the domestication of the British postcode system into a Brazilian zone system, readers from different cities may understand ‘zone southwest’ according to their local experience, i.e. meaning richer or poorer places.

In brief, the main techniques used to translate toponyms, as can be seen in figure 4.4, are the conservation of the toponym, followed by its translation.

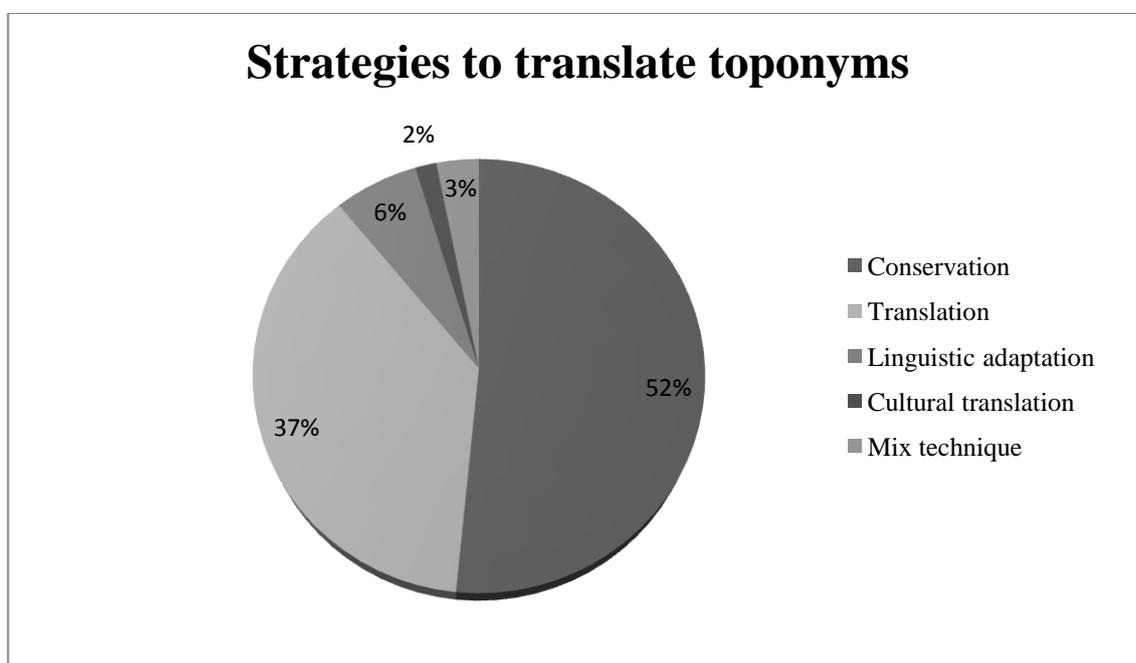


Figure 4.4 Strategies to translate toponyms

Although the three most used techniques are also very popular among professional translators, the use of mixed techniques, i.e. translating just part of the toponym and maintain the other part, and the expression of a political statement is an exclusive technique of Morrissey’s Brazilian fan-translators.

## People

The translation of proper names has been seen as a transferrable task. Vendler (1975:117) states that ‘proper names have no meaning (in the sense of ‘sense’ and not

of ‘reference’), which is borne out by the fact that they do not require translation into another language’. This assumption is challenged by Tymoczko (1999:223) who believes that

indeed, a naïve or inexperienced translator (...) may look forward to the proper names in a text as islands of repose - unproblematic bits to be passed intact without effort into the new linguistic texture being created – translated in the sense of carried across the language gap without alteration, in the sense that a saint’s relics are translated from one resting place to another.

She does not mention if amateur translators are naïve or inexperienced, but they are aware that the names quoted in the songs have meaning and are part of the understanding of the song. This subsection seeks determine the strategies adopted to render meaning to proper names in lyrics in translation.

Darlington (n/d) states that ‘in Britain the choice of names is very influenced by class. A boy called Jason or Wayne or Darren or a girl called Sharon or Tracy or Michelle is almost certainly from a working class family’. Although it is difficult to make final considerations linking names and social class, it is possible to say that some names are more common among certain class groups. In this case, it is possible to say that Morrissey’s small collection of random names for characters, such as Sheila and William, have some connection with the working class. Three of these names appear in a song about a typical suburban man. In line 12, the character Dave expresses his love through words: ‘I love Karen’, ‘I love Sharon’ in the window screen’ (‘DD-ST, 1995). In translation, both ‘Karen’ and ‘Sharon’ are maintained in the target text. Working class families in Brazil adopted these names for their daughters in a low scale. The preferable foreign names adopted by the working class in Brazil received some phonological adaptations to meet their pronunciation. Among Brazilian working class, Diana became Daiana or Daiane and Michael is spelled as Maicon. In this song, the characterization of the girls and their lover is completely understood in Brazil.

Fernandes (2006) proposed ten translational procedures to render proper names. Of these ten, amateur translators of lyrics adopted three.

### *Transference*

Fernandes (2006:50) explains the procedure of copying a proper name saying that ‘the names are reproduced in the translated text exactly as they appear in the source text

without suffering any sort of orthographic adjustment'. Under transference, it is possible to find a small collection of anonymous characters, but the category also includes actors and directors, sportsmen, legendary or historic characters, and criminals and their victims.

The citation of actors is quite recent in Morrissey's lyrics, starting during his solo career. There is not a great profusion of actors, and they usually appear in decontextualised scenarios. Patric Doonan<sup>52</sup> is cited in 'Now My Heart Is Full' (NMHIF-ST, 1994). He appears right before the names of Graham Greene's characters in *Brighton Rock*. Both actor and the characters are not famous in Brazil, so Patric Doonan was taken as just another name in a list. The name was copied, but its meaning remained obscure to the Brazilian audience since no explanation was given to this date about him. The same happened to Claude Brasseur<sup>53</sup>, cited in 'At Last I Am Born' (ATIAB-ST, 2006). The actor was the final stage in the *canteur's* 'evolutionary' life ('look at me now/ from difficult child to spectral hand to Claude Brasseur – oh blah, blah, blah'). The Italian directors Pasolini<sup>54</sup> and Visconti<sup>55</sup>, and the actress Magnani<sup>56</sup> appears in 'You Have Killed Me' (YHKM-ST, 2006) in a game where the *canteur* compares himself and his interlocutor with the Italian celebrities. These names are copied in the target texts, but the virtual community translators added footnotes to clarify the references and also added their own reviews on the directors' and actress's works.

Criminals such as twins Reggie and Ronnie Kay (TLOTFI-ST, 1991), and Moor's Murderer Myra Hindley (SLC-ST, 1982) had their names transferred into Brazilian Portuguese, as well as her victims Lesley-Ann, John and Edward. The impact provoked by these names in Brazil does not match their impact in the UK. These criminals are not

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<sup>52</sup> Patric Doonan (1925-1958) appeared in thirteen movies from 1948 to 1955, and never played the lead roles. He committed suicide in 1958.

<sup>53</sup> Claude Brasseur (1936 - ) is a French actor, from a family of actors, and godson of Ernest Hemingway. He worked in more than one hundred movies and received some awards for his works.

<sup>54</sup> Pier Paolo Pasolini (1922-1975) was an Italian film director, poet, writer and intellectual. Among his activities, he distinguished himself as a poet, journalist, philosopher, linguist, novelist, playwright, filmmaker, newspaper and magazine columnist, actor, painter and political figure. Among his most notable works is *Accatone*, which is mentioned in Morrissey's lyrics. Pasoline was killed in Ostia, near Rome.

<sup>55</sup> Luchino Visconti (1906-1976) was an Italian theatre, opera and cinema director, and screenwriter. He died of a stroke in Rome.

<sup>56</sup> Anna Magnani (1908-1973) was a multi-awarded Italian actress whose work is a reference in Italy. She died from pancreatic cancer in Rome.

famous in Brazil, and many of Morrissey's fans have just a vague idea of the crimes they perpetrated.

All sportsmen nominated in the lyrics refer to football<sup>57</sup>. William Shankly<sup>58</sup> is mentioned in 'Frankly Mr. Shankly' (FMS-ST, 1986). He was one of the Britain's most successful and respected football managers, managing Liverpool between 1959 and 1974. His name is mentioned in a song about trying to be famous in the music and film industry, and might have been chosen more for phonological reasons than for his involvement with the media. His name was copied in the target text, but comments on the virtual community are not sure about Shankly's identity. Some stories circulate among fans connecting fictional 'Shankly' to Rough Trade's CEO at the time, Geoff Travis.

Another football player cited is Roy Keane<sup>59</sup>. Although the connection is recognised by the fans, the translators had some difficulties in rendering meaning since the name does not appear in its original form. Morrissey introduces the name as a wordplay in order to describe his character. The song 'Roy's Keen' (RK-ST,1997) presents the *canteur* observing Roy working. The lyrics makes clear that Roy is not very clever, putting his foot on the bucket or being unable to notice things 'under his nose'. The chorus goes as

Example 4.3 (RK-ST, lines 09-11)

09 Roy's keen, oh Roy's keen  
10 We've never seen a  
11 Keener window-cleaner

Both translators from the websites where the lyrics appear in translation decided for rendering the explicit meaning, leaving the wordplay to be explained in a footnote. The translators decided for a rendition of the word 'keen' (a pun for the surname Keane). The translator for the *website Terra* chose the word 'talentoso' (talented) while the translator for the virtual community decided for 'vivo' (smart). The irony is rendered, the first name is copied, but the wordplay with the surname is deleted. Fernandes

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<sup>57</sup> Other sports included in Morrissey's lyrics are Boxing and Car racing, but no names are mentioned in the lyrics.

<sup>58</sup> William Shankly (1913-1981) was a Scottish football player and manager, who lead Liverpool from the bottom of the second division to one of the major clubs in England, winning three league championships, two FA Cups, and one UEFA Cup.

<sup>59</sup> Roy Maurice Keane (10<sup>th</sup> August 1971- ) is an Irish football manager, who started his career in football as a midfielder player. At the time of the song was written, Roy was playing for Manchester United, where he remained from 1993 to 2005.

(2006:53) states that ‘it usually occurs when such names are apparently of little importance to the development of the narrative’ and ‘are not relevant enough for the effort of comprehension required for the readers’ (Aixelá, 1996:64). The connection with the midfielder is kept by the use of his first name. The source text pun is explained in the comments that follow the translation in the *virtual community Morrissey – Letras Traduzidas*.

### *Substitution*

According to Fernandes (2006:52) a substitution occurs when ‘a formally and/or semantically unrelated name is a substitute in the target text for any existent name in the source text’. A substitution is not a copy or a direct translation of the source text. This strategy was not very popular among Morrissey’s translators, and presented only four examples. The publications *News Of The World* (TNHOPM-ST) was rendered as ‘newspaper’ while *The Peoples’ Friend* (PFTLT-ST) changed its editorial content to ‘self-help book’, and ‘Lord’ (PPPLMGWIW-ST) became ‘God’.

The most interesting of the substitutions appears in a song about the death of Manchester United players in an air crash when the team was coming back home after a match for the European Cup, the ballad ‘Munich Air Disaster 1958’ (MAD-ST, 2004). The song remembers the players while the *canteur* wishes to be with them ‘where mother nature makes their bed’. Line 03 refers to the dead players as the ‘unlucky boys of Red’. The capitalised ‘Red’ was rendered in the *website Terra* as ‘Vermelho’ (red), which establishes a connection with a football club from Porto Alegre nicknamed ‘Colorado’ (another word for ‘red’ in Portuguese). In order to avoid this connection, the translator for the virtual community opted for a substitution. The optional name ‘Manchester United’ is not an unrelated name in the source text, but a supercategory. The ‘nickname’ Red (in fact, the nickname is Red Devils) was substituted by the proper name ‘Manchester United’, facilitating the understanding of the cultural reference for the target audience. Manchester United is very famous in Brazil not only by its name but also by its nickname. The reduction of this nickname (from Red Devils to Reds) in the lyrics is not popular in Brazil, reason why the translator decided to make the name explicit.

### *Direct Translation*

The translation of a name obeys some conventionalities. According to Fernandes (2006:55), ‘conventionality’ is ‘commonly used with names of historical/literary figures and geographical locations’. However, these conventionalities do not seem to obey any rule. In Brazil, the name ‘William’ used to be translated as Guilherme, such as in Guilherme Tell (William Tell), but this translation does not apply to William Shakespeare, whose name is transferred in translation.

The use of historical or legendary names differs from names of unknown characters whose background cannot be inferred unless the reader knows about the link Darlington believes to exist between names and social classes because, regardless the origin of their names, the adjectives their names inspire is clear in the lyrics. This is also what differentiate legendary and historical characters from ‘famous’ people whose biography not always gives a clue to their connection with the lyrics. Morrissey cites twelve historical characters. Five of them involve the royal family and the UK government. Other governors, such as Caligula (HKIMN-ST, 1985), Cleopatra (SGABTO-ST, 1986) and Hitler (OP-ST, unreleased) were also cited in the lyrics. In translation, these names are transferred, but this strategy does not work for all historical/legendary references. Names such as Joan of Arc (BSA-ST, 1986) and Jack the Ripper (JTR-ST, 1993) were replaced by conventionalised forms, respectively Joana D’Arc and Jack, o estripador. The translation of both names is unanimous in all two magazines, three websites, and on the virtual community *Morrissey – Letras Traduzidas*.

Figure 4.5 shows the percentage each technique was used. Transference is the most used because of all 73 names 50 are related to people, real or a character, whose spelling is acceptable in Brazil, such as Hitler, Wilde or Susan.

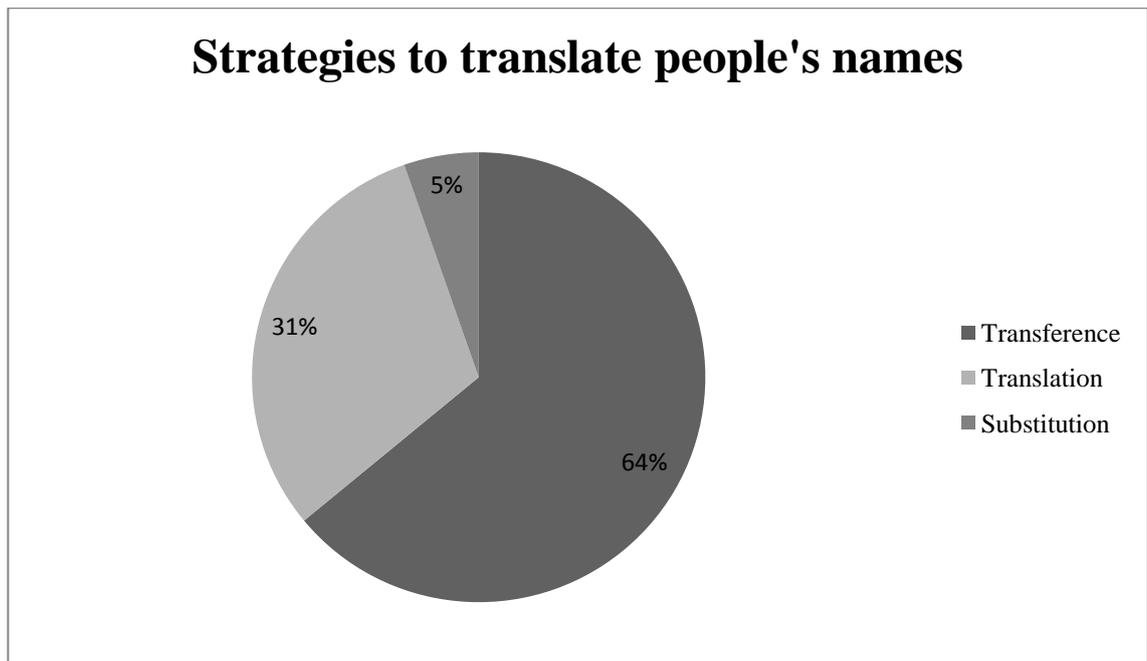


Figure 4.5 Strategies to translate people's names

Translation was used in names whose accepted translations are current in the country, usually historical names, such as ‘Joana D’Arc’ (Joan of Arc) or ‘Antônio e Cleópatra’ (Anthony and Cleopatra). The low number of substitutions signs that the translators avoid this technique, just using it when they cannot find a better rendition to a given term.

#### **Allusions and quotations**

The allusions and quotations present in Morrissey’s lyrics corroborate with the sense of Englishness for which the lyricist is famous. The use of allusions to other types of art, such as literature and films, adds information to the lyrics and fills the gaps the lyricist is not able to insert in his texts. These allusions and quotations can be divided into two types. The first type encapsulates quotations from Morrissey’s ‘heroes’. These ‘heroes’ include Oscar Wilde and James Dean. The second type, and in great profusion in the lyrics, are allusions that have some connection with working-class forms of expression.

According to Newmark (1981:147), ‘a translator should not reproduce allusions, in particular if they are peculiar to the source language, which his readers are unlikely to understand. If the allusions are peripheral to the text, they should be omitted’. Lyrics have a limited space to deliver their message. No allusion is used on a peripheral basis.

Allusions, as pointed out by Mohammed Albakry (2004:03), ‘are part of the prior cultural knowledge taken for granted by the author’. The challenge in translating allusions, according to Mahmoud Ordurari (2007:01), is due to their ‘particular connotations in the source language and the foreign culture, but not necessarily in the target language and domestic culture’. The effectiveness of an allusion depends highly on the readers’ ability of recognise it and relate it with the text. ‘So, a familiar allusion requires less thought than an unfamiliar one; an allusion of great significance for the interpretation of the text requires more attention’ (Ritva Leppihalme, 1992:185). A familiar allusion for both source and target cultures are Robin Hood stories. In Brazil, Robin Hood is famous for stealing from the rich to give to the poor. His outlaw attitudes are forgiven because he is fighting for justice. In ‘First of the Gang to Die’ (FOTGTD-ST, 2004), Morrissey alludes to Robin Hood while singing about Hector, a member of a Los Angeles gang who dies with ‘a bullet in his gullet’.

Example 4.4 (FOTGTD-ST; lines 33-35)

33 And he stole from the rich and the poor  
34 And not very rich and the very poor  
35 And he stole our hearts away

In the song, Hector is an anti-hero everybody ends loving. This allusion does not need any extra effort from the translator because it is part of the target culture imported repertoire. In another level, quotations of Shakespeare are also recognisable. ‘King Lear’ (1992) is the title of a song that alludes to *King Lear*. The translations for this song translated the word ‘king’, but transferred the ‘name’ Lear, as *King Lear* is translated in Brazil, *Rei Lear*. Although Shakespeare’s plays are not popular with the majority of the Brazilian population, the titles of his plays are relatively known. The use of a Shakespeare line, however, had to be highlighted by the translator. ‘Cemetery Gates’ (CG-ST, 1986) is a song in which the lyricist ‘replies’ to the UK media accusation of plagiarism in his lyrics. Not only the change of style but also the use of inverted commas denounced the borrowed line. The lyrics do not mention Shakespeare, but Keats, Yeats and Wilde. The first translation of the song appeared in the magazine *Bizz Letras Traduzidas* (CG-TT2). Short footnotes were added to explain who the authors were, but Shakespeare allusion was translated without any interference from the translator. Differently from Newmark’s advice to omit the allusion, the translator left (consciously or not) the allusion to be discovered by the target audience, as it happens

for the source audience. In comparison, the lines in the play and the lines in the song differ slightly.

Example 4.5 (*Richard III*, Act V, Scene 3, Lines 3712-3)

3712 Ratcliff, my lord; 'this I. The early village-cock  
3713 Hath twice done salutation to the morn; ...

Example 4.6 (CG-ST, lines 15-17)

15 You say: "ere thrice the sun hath done  
16 salutation to the down"  
17 and you claim these words as your own

The marked change in the writing style in the quotation was not considered in translation, given the impression that the words in quotation were just the reproduction of an interlocutor speech.

Example 4.7 (CG-TT2, lines 15-17)

15 Você diz: "aqui três vezes o sol prestou  
16 saudação à aurora"  
17 e você reclama sua autoria

Other sources of translation adopted the same procedure, but the translator for the *virtual community Morrissey - Letras Traduzidas* opted for rendering the quotation using archaic Portuguese words. This choice approximates the change in writing style present in the target text to the one present in the source text.

Alluding to Shakespeare may be a case in which the readers' encyclopedic knowledge could make the connection between the alluded text and the text in which it is used. Understanding the transculturality present in certain allusions seems to be part of the reader's job. Highly-involved listeners, and especially fans, use to search for information about their idols and the imagery that surround them. The target culture appropriation of this imagery helps with the understanding of the allusions. Wolfgang Iser (1994:198) explains that transculturality explores how cultures in the modern world 'are extremely interconnected and entangled with each other'. However, the access to information between possible intercultural communities is not completely available. Besides, the understanding of a combination of cultural factors depends more on individual ability to render meaning out of them than on the availability of transcultural information.

That is the case for Morrissey's main source of allusions, the Salford-born writer Shelagh Delaney. In 1958, her first play, *A Taste of Honey*, was first staged in London.

Her connection with the northern working-class, and her affiliation with the kitchen sink drama produced an enormous impact on Morrissey's writings. In an interview, Morrissey (in Pye, 1986) confessed this influence: 'I've never made any secret of the fact that at least 50 per cent of my reason for writing can be blamed on Shelagh Delaney who wrote *A Taste of Honey*. This play was translated into Brazilian Portuguese in 1965, but no other translation/edition has been available to the public since then. Shelagh Delaney's works are quoted or alluded to in ten of Morrissey's songs, from 1983 to 1994. Lines such as

Example 4.8 (RATF-ST, lines 19-20)

19 I dreamt about you last night

20 And I fell out of bed twice

are direct quotations from *A Taste of Honey*, whose original lines appear in the first act as: 'I dreamt about you last night. Fell out of bed twice'. The available translations of the song do not mention the allusion or refer to the pre-established translation of the play. Although fans are aware of Morrissey's substantial use of Delaney's writings in his texts, it is not part of Brazilian foreign repertoire due to the weak penetration of her text in Brazil. For this reason, the audience cannot recognise the lines in which Delaney's text is alluded.

Although Lawrence Venuti (1998:12) recriminates that 'the popular aesthetic requires fluent translations that produce the illusory effect of transparency'. The translations of Morrissey's allusions and quotation of other texts produce the illusion of a fluent, native text, but the source text intertextuality is virtually deleted. The allusion may be translated as if it was just part of the text or it might have received a pre-established translation, but the understanding of the allusions for both source and target audience diverges considerably. The reader's encyclopedic knowledge is not part of a translator's work. And it is possible to say that even to people who share the same encyclopedic knowledge, this information may not be used equally. So, the meaning people with the same encyclopedic knowledge produce may be affected by other intra- or extra-textual factors.

Quotations used just two of Aixelá's techniques to translated CSIs, as demonstrated in Figure 4.6.

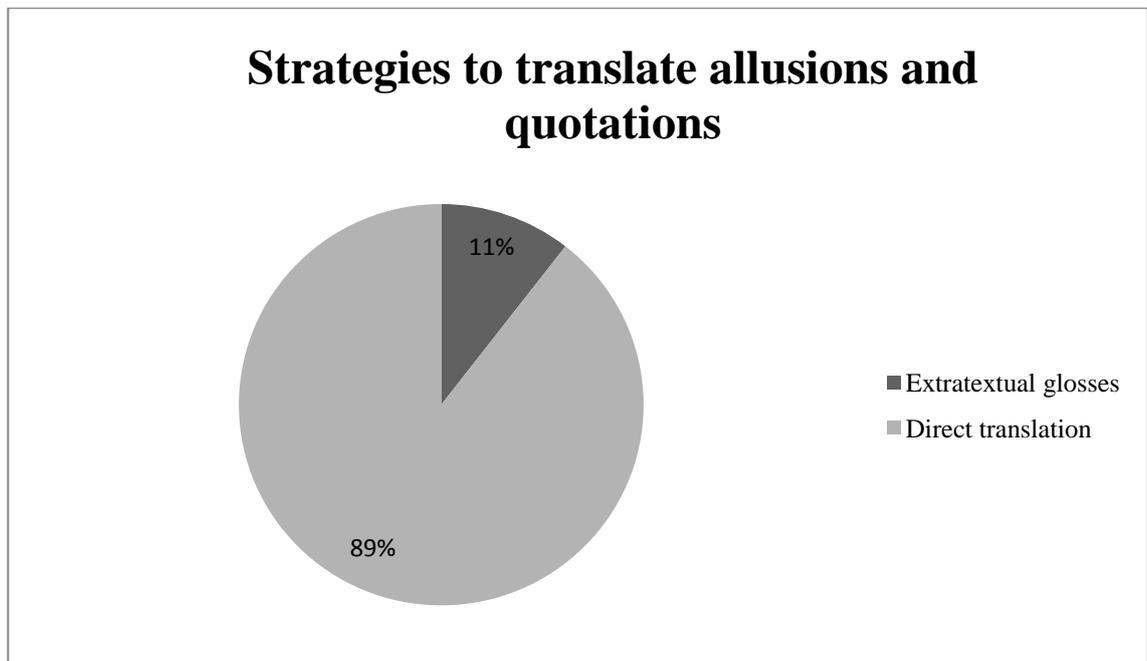


Figure 4.6 Strategies to translate allusions and quotations

Commonly, extratextual glosses appear in the form of footnotes. Magazines present short footnotes about literary authors, see (CG-TT2), while virtual communities and fansites opt for long footnotes followed by urls where the reader can confirm the information. This technique was used to translated ‘Spring-Heeled Jim (SHJ-ST). The footnote says that ‘the title is a joke relating to Spring Heeled Jack, a character from the British folklore that, supposedly, existed in the Victorian age and was able to jump to extraordinary highs. This character used to jump out of a sudden in front of people, scaring them for his demonic features. You can check on him here: [http://en.wikipedia.org/wiki/Spring-heeled\\_Jack](http://en.wikipedia.org/wiki/Spring-heeled_Jack)’. The huge number of direct translations is because not all allusions are clear enough for the translator or audience. The allusion to Anthony and Cleopatra (SGABTO-ST) opening a crate of Ale may sound out of place, but according to most fans in *Morrissey-solo* it refers to an episode of TV series entitled Carry On Cleo, which is not known in Brazil.

### 4.3 Language-related references

Delabastita (1996:130) describes the effects pairs of words can produce according to their type of linguistic structure. They can be classified as assonance, consonance, alliteration, proverbs, rhymes, anagrams, polissemies, idioms etc. The main problems Morrissey’s lyrics pose for his translators regarding this type of culture-specific items are idioms/sayings, puns and wordplays. In a small degree of occurrences, some

apparently easy-to-translate words have culture-specific components whose meaning diverges in each culture. Kramersch (1993:210) proposes four steps for better dealing to cultural-specific items. Three of them are related with pre-translation work. The first step recommends the translator (1) to reconstruct the context in which the text was produced and received in the source culture; then (2) to establish a reception context in the target culture, and finally (3) to examine how the involved cultures perceive each other. The fourth step aims to fill the gap between source and target culture. According to Paraná & Almeida (2005:72), the more profound is the conscience on the recipient's own culture; the better is the chance of rendering familiar an obscure element of the text. Fans seem to be ready to accept cultural differences. Due to the high level of their commitment with the artist, fan-translators may be ready to accept and understand the cultural differences present in the lyrics more than other 'readers'. It seems that the higher the fan's exposure to Morrissey's entire catalogue of lyrics/translations, the higher their ability to accept cultural differences present in the texts. This may be due to the fact that the high exposure to isolated cultural-specific item helps the 'readers' to incorporate such feature to their repertoire.

### **Proverbs**

The use of proverbs in songs is not so uncommon.

Poetry and song tend to follow certain rhythmic structures, so the poetic and balanced synthetic structure of some proverbs can be appealing. In addition they pack a great deal of information into a short statement and poets and song writer often have verbal economy as a goal (Dabaghi, Pishbin & Niknasab, 2010:810).

These scholars list aphorisms, fixed expressions, idioms, sayings as proverbs. This terminology is adopted here. Wolfgang Meider (1985:119) has defined proverb as 'a short, generally known sentence of the folk which contains wisdom, truth, morals, and traditional views in a metaphorical, fixed and memorable form and which is handed down from generation to generation'. A more open concept of a proverb is given by Mollanazar (2001:53), who defines proverbs as 'a unit of meaning in a specific context through which the speaker and hearer arrives at the same meaning'.

Among all types of proverbs, the use of idioms is very frequent in Morrissey's lyrics. Idioms are, according to the OED, 'a group of words whose meaning is different from the meaning of the individual words'. Cruse (1986) and Palmer (1981) believe that the

meaning of idioms are best represented by simple definitions because they are mostly dead metaphors. On another line of thought, Gibbs (1992:485-6), contrary to the dead metaphor view, states that ‘idioms have a complex figurative interpretations that are not arbitrary determined but are motivated by independently existing conceptual metaphors that provide the foundation for much of our everyday thought and reasoning’. Idioms, here, comprises not only fixed expression and conceptual metaphors, but also proverbial phrases. Some of the idioms Morrissey uses in his lyrics have straightforward translations. That is the case of the opening lines of ‘Let Me Kiss You’ (2004).

Example 4.9

(LMKY-ST; lines 01-04)

01 There's a place in the sun  
 02 for anyone who has  
 03 the will to chase one  
 04 and I think I've found mine

(LMKY-TT1; lines 01-04)

01 Há um lugar ao sol  
 02 para qualquer um que tenha  
 03 a força de correr atrás dele  
 04 e eu acho que encontrei o meu

The idea of finding a ‘place in the sun’, which means finding a desirable position, is present in both cultures. This song was translated only by fans, and it appears on websites and virtual communities. All translators opted for rendering the meaning through literal translation. This strategy allows the target audience to have a similar type of experience proposed in the target text. Both audiences share similar experiences reading the above lines of the song because both cultures share the same meaning for that given idiom. Other idioms present in the lyrics, however, have no resemblance with any idiom in the target culture. These idioms appear, for example, in ‘Reel Around The Fountain’ (1984). This is the opening song for The Smiths’ first album. Just some lines after quoting one of Shelagh Delaney’s lines (already presented on page 88), Morrissey presents two culture-specific items.

Example 4.10 (RATF-ST; lines 24-26)

24 Two lumps, please  
 25 You’re the bee’s knees  
 26 But so am I

In line 24, the *canteur* asks for ‘two lumps’. In the lyrics context, a lump is a square piece of sugar. This format of sugar is not available in Brazil, whose population prefers granulated sugar. *Magazine Bizz* produced the first translation of this song to the Brazilian audience. The translator opted to domesticate the culture-specific item. Venuti (1995, 1998) baptized the practice of acculturating the target text as ‘domestication’. ‘Domesticating’ means to transform all cultural references that characterise the source

culture into cultural references representing the target culture, which may not correspond entirely to the meaning present in the source text. The solution presented by this first translator was to substitute ‘lumps’ for ‘teaspoons’. The Brazilian audience is aware of the use of lumps instead of teaspoon in foreign countries because they appear in many films or series. Interestingly, the translator decided to add a footnote explaining that the original text mentions lumps and not teaspoons. The subsequent translations (i.e. *website Terra* and virtual community) preferred to naturalise the culture-specific item. Aixelá (1996:63) describes ‘naturalization’ as a strategy in which ‘the translator decides to bring the CSI into the intertextual corpus felt as specific by the target language culture’. In other words, to naturalise is to use a translation of the culture-specific item whose meaning is not part of the target audience repertoire, but it can help them to have an idea of the culture-specific item. Using this strategy, the translators rendered ‘lumps’ as ‘sugar cubes’. Their choice introduces a new element but, at the same time, maintain Morrissey’s ‘words’ intact. Lumps are not the only available type of sugar in the UK. This specific item was chosen for a reason. Naturalisation allows translators to maintain it without foreignising their texts.

The idiom ‘the bee’s knees’ (line 25) has not equivalent in Brazil, so it cannot be naturalised. *Magazine Bizz* presented what the translator called in a footnote an ‘approximated expression’ of the idiom. The expression chose in Brazilian Portuguese is ‘fina flor’ (‘fine flower’). This expression is a little out-of-date now but, during the 1980s, it was a popular expression to mean a sophisticated, high-class person. The original idiom (‘the bee’s knees’) means ‘an excellent person or thing’ (OED). The strategy used is called ‘limited universalisation’. Aixelá (1996:63) justifies its use by translators who feel that the ‘culture-specific item is too obscure for the readers or that there is another more usual possibility and decide to replace it’. The Brazilian expression was maintained in all available translations. This preference may be due to a lack of a better expression. There are many other options, but most of them are slangs that would provide solutions that would sound even more dated than the expression ‘canonised’ by the magazine.

The translation of proverbs, when recognised by the translators, is not as problematic as the translation of modified proverbs. Gibbs (1994:309) affirms that ‘there are occasions when people do tap into an idiom’s foundation’. Morrissey uses to adjust fixed expressions to fit his needs. These modifications seek to adapt them to rhyming

schemes or to fit an intended wordplay. A good example of this is the song ‘Trouble Loves Me’ (1997).

Example 4.11 (TLM-ST; lines 35-38)

35 Show me a barrel  
 36 and watch me scrape it  
 37 faced with the music  
 38 as always I’ll face it.

The first two lines (35-36) present the foundation of the idiom ‘scrape (the bottom of) the barrel’. The original idiom refers to a disapproving way of having to use whatever objects or people one can get, because there is not much choice available. The last two lines (37-38) refer to the idiom ‘face the music’. This idiom is an informal way of accepting and dealing with criticism or punishment for something someone has done. This lyrics was translated just by fans. In all available translations, the first idiom was recognised as such, but the meaning was understood as the Brazilian idiom ‘raspar a rapa do tacho’ (to scrape the bottom of a pan). This idiom means ‘to use what is left of something’. The translators carried out the same type of modification in the target idiom that Morrissey did in the source idiom, as can be seen in example 4.12.

Example 4.12

(TLM-ST; lines 35-36)	(TLM-TT2) comment	Back Translation
35 Show me a barrel	Me mostre um tacho	Show me a pan
36 and watch me scrape it	e deixe-me rapá-lo	and let me scrape it

The translator for the website *Terra*, which has an audience composed not only for Morrissey’s fans, opted for using the target idiom’s meaning and not its words, introducing elements of foreignisation to TLM-TT.

Example 4.13

(TLM-ST; lines 35-36)	(TLM-TT1; lines 39-40)	Back Translation
35 Show me a barrel	39 Mostre-me o que sobrou	Show me what is left
36 and watch me scrape it	40 e observe-me utilizá-lo	and watch me use it

The deletion of the words of the idiom aiming to facilitate the audience’s understanding of the message may have technically reached its aim. However, the translator’s lack of experience in identifying Morrissey’s writing style and in searching the right idioms from the lyricist’s lines produce a target text distanced from the source text, which is a characteristic of most amateur translations.

Lines 37-38 were translated on website *Terra* and virtual community *Morrissey – Letras Traduzidas* having in mind the same strategy. Both sources of translation presented the

same lines. The first line (faced with the music) was translated literally, while the second (as always I'll face it) was rendered ignoring the idiom and providing only its meaning (como sempre enfrentei os fatos – as I always faced the facts).

The examples show the fan-translators' deal with idioms in different ways according to the media where they are published. They recognise the idioms but they are not always able to render both idiom and its meaning in the target text. In these cases, they prefer to sacrifice style over meaning. The translator for the magazine seemed to be more aware of Morrissey's stylistic features, but they were felt the necessity explain their choices every time their text does not reproduce the lyricist's exact words.

The 31 identified proverbs were translated using three different strategies: Aixelá's strategy of naturalisation, and limited universalisation; and Venuti's idea of domestication and foreignisation, as seen in Figure 4.7.

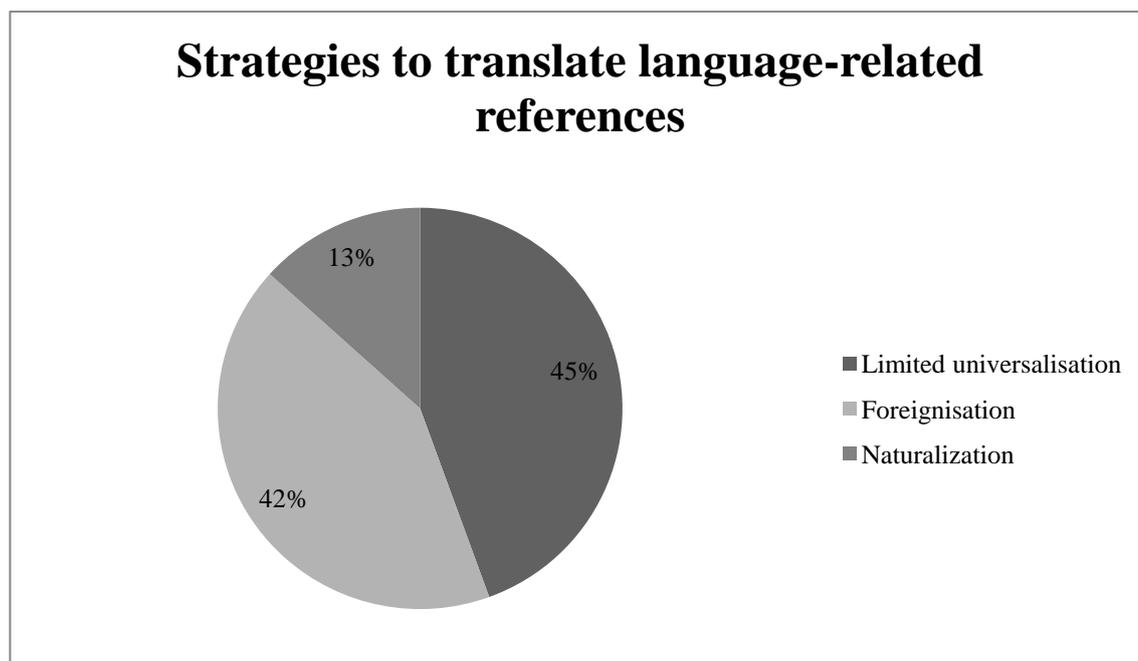


Figure 4.7 Strategies to translate language-related references

The number of limited universalisation is almost the same as foreignisation. This fact signs that the choice between both strategies may depends on the media in which the TT is published.

### **Wordplay**

The use of wordplays and puns is common in popular forms of expression. According to Dirk Delabastita (1996:128), 'wordplay is a general name for various textual

phenomena in which structural features of the language(s) are exploited in order to bring a communicatively significant confrontation of two (or more) linguistic structures with more or less similar form and more or less different meaning'. Of all types of wordplay, Morrissey seems to prefer puns. 'The word "puns" designates those kinds of wordplay that exploit the ambiguities of words or phrases' (Low, 2011:59) Obviously, not all ambiguous words or phrases are puns. Low also explores the humorous side of puns, however it is possible to say that 'wordplay is not a subcategory of humour (but they) often create some amusement, a smile or even laughter' (Vandaele, 2011:180) especially because puns, like irony, can also be used as a form of criticism. Morrissey's wordplays and puns circulate for both humorous lines and criticism. Wordplays, according to Delabastita (1993 and 1996:134), can be translated in eight different ways. He also points out that usual translation strategies are hard to apply on wordplay. This is so because 'being so 'overdetermined' as they are, puns hamper the easy compromise between source vs target, word-for-word vs free, form vs function, content vs expression, and so on, and often bring the customary and approved negotiation strategies to a grinding halt' (Delabastita, 1997:11). Pereira (2002) discovers that in Brazil, the main strategies for translating wordplay are omission (which is Delabastita's 4<sup>th</sup> strategy: from pun to zero); recreation (which is Delabastita's 1<sup>st</sup> strategy: from pun to pun); and domestication, which was not accounted by Delabastita. By domestication, Pereira means the exchange of a wordplay for a culture-specific item, usually allusions to highly recognisable intertextual items of the target culture.

Hofstadter (1997:394) recognizes that 'to translate something witty requires a witty translator'. Some of Morrissey's wordplays are difficult to translate because they require more than a witty translator; they also depend on the translators' ability to recognise them and render the wordplay, even when some of them relate with the lyricist's life. In 'Now My Heart Is Full (1994), Morrissey produces a wordplay to create the name of an imaginary place.

Example 4.14 (NMHIF-TT; lines 20-22)

20 Dallow, Spicer, Pinkie, Cubitt  
 21 every jammy Stressford poet  
 22 loafing oafs in all-night chemists

After listing Greene's characters in *Brighton Rock*, Morrissey positions them as part of a selection of poets from Stressford. This place's name is a wordplay that refers to Stretford, a borough of Manchester to which Morrissey's family was transplanted to a

council house around 1969 (Rogan, 1992:47). Although Morrissey's exact address in Stretford (384 Kings Road) is known among fans in Brazil, the borough was never mentioned. It is not possible to precise if the translators of this lyrics were aware of the wordplay, but none of them tried to find an (invented) word in which the words 'stress' and 'Stretford' are favoured. 'Stressford' was copied in translation. The extratextual information presented in this wordplay may also not be clear for the source audience, but in translation the wordplay could have been made clear if the translators decided to render 'stress' as its Brazilian counterpart: 'estresse'. Delabastita's fifth strategy to translate wordplays mirrors Aixelá's strategy of transferring words from one language to another by means of small linguistic adaptations.

Omission was adopted as a translation strategy for the wordplay present in line 15 of 'This Is Not Your Country' (1997). According to Goddard (2009:446) the song was 'originally entitled "Belfast"'. The song is a political statement on the 'then-unresolved troubles in Northern Ireland and their coverage by the mainland UK media' (Goddard, 2009:446).

Example 4.15 (TINYC-ST; lines 14-16)

14 And I'm stopped and repeatedly questioned  
15 born and braised  
16 but this is not my country

The idiom that originated line fifteen is 'born and bred', which means that someone was born and grew up in a particular place with a particular background and education. The change proposed by Morrissey have to do with being born and being subject to intense 'heat', which can be read as a constant state of social ebullition. Northern Ireland issues are known in Brazil, but the Brazilian audience cannot easily access the intensity of the Northern Ireland population's problems. This lyrics was translated only by fans, in the website Terra. The translator for this song transformed the wordplay of the idiom in the idiom. Line 15 was translated as if it was originally 'born and bred' in the source text, and no effort was made to explain the wordplay present in the source text. Most wordplays were treated the same way: the translation for the title 'Friday Mourning' ignored its phonetic similarity with 'morning'. Although in the written words' level this similarity is not relevant, lyrics are written to be sung, and the pronunciation of both 'mourning' and 'morning' are exactly the same. The translator for the virtual community *Morrissey – Letras traduzidas* recognised the wordplay, and the first suggestion of a translation tried to render both meanings. The translation's suggestion

was, in back translation, ‘Friday Morning Mourning’, but some days later she changed her translation to what professional translators would call a ‘draft’ format. This new title showed only the textual meaning. To the title was added parenthesis to explain the wordplay.

Example 4.16 (FM-ST; title)	(FM-TT2; title)	Back Translation
Friday Mourning	Luto de sexta-feira (trocadilho com Manhã (morning) de sexta-feira)	Friday Mourning (wordplay on Friday Morning )

The translator’s inability to sustain her translation, in this case, had nothing to do with peer pressure, whose comments showed the virtual community members were happy with her solution: ‘beautiful translation’; I confess that I never tried to translate this song, but Lorena’s translation moved me. Perfect!’ . It seems more plausible that she decided to be ‘faithful’ to the original words (or to the lyricist) than to meaning. The wordplay ‘mourning/morning’ cannot be reproduced in Brazilian Portuguese, but its idea could be rendered by the addition of the second meaning. That was the strategy adopted by website Terra’s translator, but their translation was not so successful than the first translation in the virtual community. The adoption of parenthesis brings the two meanings to the fore but its conformation compromises textual fluency.

Example 4.17 (FM-ST; title)	(FM-TT1; title)	Back Translation
Friday Mourning	Luto (ou manhã) de sexta-feira	Friday Mourning (or morning)

The translation of dual meaning words posed challenges that affected localized lines. However, some wordplays extend to subsequent lines, and this feature demands the translator a high capacity of playing with his/her own language. ‘King Leer’ (KL-ST, 1991) is a song based on wordplays. Some of them are based on alliteration (such as ‘it’s not your style/ to dial’), but the majority of them are based on literal interpretation or misinterpretation of phrases. The song is about a person who is trying to impress a target lover while tries to disqualify this possible lover’s boyfriend. The opening lines establish a wordplay with the words ‘one knee’.

Example 4.18 (KL-ST; lines 01-04)

01 Your boyfriend, he  
 02 Went down on one knee  
 03 Well, could it be  
 04 He’s only got one knee?

The second line usual interpretation gives the audience account of the boyfriend's intention of marrying his girlfriend<sup>60</sup>. The *canteur*, however, disqualifies his interlocutor's boyfriend interpreting the first two lines literally, i.e., that his opponent lost one of his legs. This wordplay proved to be very challenging and provoked two different interpretations. The translation on the website *Terra* seems to have understood the wordplay, but had problems in rendering its meaning in perfect Portuguese. The second line presents a semantic repetition, which is not welcome in Brazil.

Example 4.19

(KL-ST; line 02)	(KL-TT1)	Back Translation
02 Went down on one knee	Ajoelhou-se em um joelho	Kneeled himself on one knee

Although the line can allude to the idea of proposing marriage to someone, the wordplay on 'went down' as 'descending a level' is deleted. The repetition of the word 'knee' in translation does not prevent the disappearance of the wordplay or helps the reader to make sense of the lines as a chunk of meaning. The translation present in the virtual community proposes an interpretation based on the part of the phrasal verb 'go down on somebody', which means 'to perform oral sex'. The second line reads as 'te chupou apoiado em um joelho' (suck you standing on one knee). Although it is possible to say that this second translation is able to make the four lines make sense, and the small 'joke' about the knee is maintained, the wordplay is deleted along with the original meaning.

Obviously, not all wordplays were challenges to fan-translators. Some of them received very straightforward renditions, especially when both cultures share the same type of wordplay. These are the cases of 'The Queen Is Dead' (TQID-ST, 1986), where line 04 refers to the Queen as 'her very Lowness' instead of 'her Highness'; 'In The Future When All is Well' (ITFWAIW-ST, 2006), in which lines 16-17 see the *canteur* surprised for 'Living longer than I had intended/ something must have gone right?' instead of the usual phrase 'something must have gone wrong' when something unplanned happens; or the title 'Noise is the Best Revenge' (NITBR-ST, 2004) used instead of 'silence is the best revenge' to ignore someone's statements, criticism or disapproving actions.

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<sup>60</sup> In 1991, gay marriage was not yet allowed in the United Kingdom. So, it is possible to infer that this boyfriend is dating a girl, and that the 'canteur' is trying to seduce her.

The translator's amateur character is evident when a bigger challenge, such as complex wordplays, appears in a text. It is evident that some translators are aware of the wordplays, but they are not ready to deal with them. That may be the main reason why wordplays which are not shared between the audiences, were strategically deleted. Again, the individual written word has preference over the meaning of a phrase or sentence.

The main strategy used to render meaning in Morrissey's 31 wordplays is to omit them, as seen in Figure 4.8.

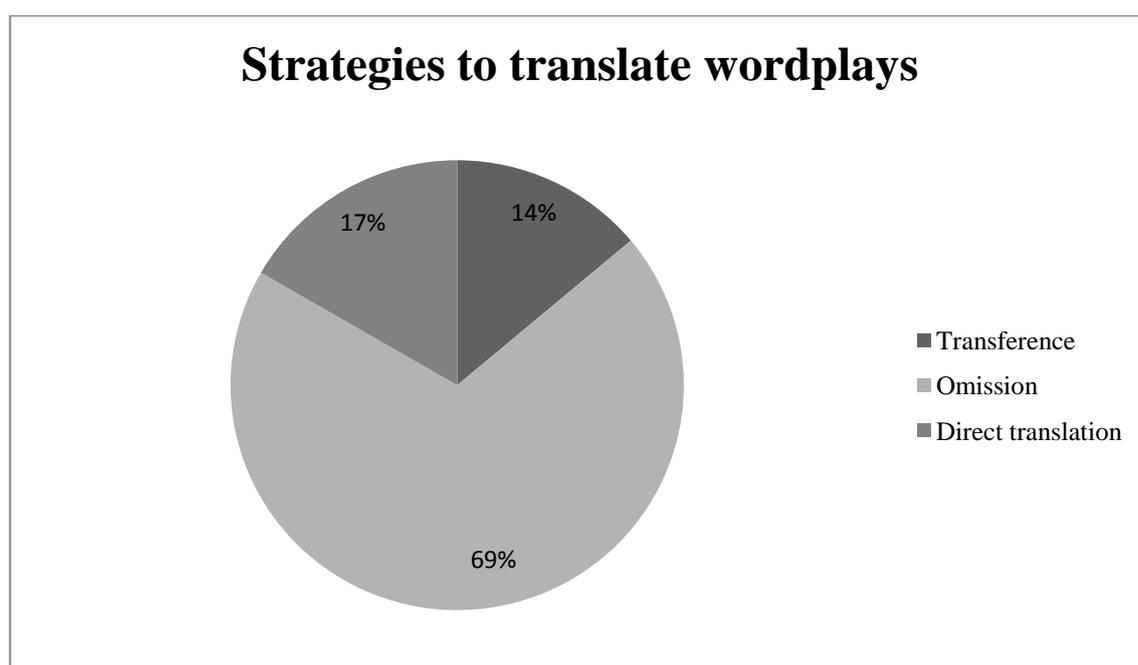


Figure 4.8 Strategies to translate wordplays

Any other strategy was adopted when ST pun or wordplay was had resonances with its counterpart, as the alliteration 'gift of the gab' (KL-ST) being translated as 'bela lábia' (KL-TT1).

### Low Arbitrary Nouns

Aixelá (1996:56) recognizes that culture-specific items 'are usually manifestations of a surface nature, outside the structure of the text'. These outside structures are names of objects or situation/habits that are not found outside the source culture. The list of culture-specific items in Morrissey's lyrics contains 28 examples, and some of them may pass unnoticed by the translators. It happens because these words do not have the same specific meaning for both cultures. The translation of these items can be categorised as deletion, even when the translators made use of this strategy

unconsciously. One of these culture-specific items has relation to school life. When a student decides to join a university in Brazil, the accommodation is not part of the package. The universities do not offer accommodation, although some universities left some of their buildings to receive students who cannot pay for private accommodation. In these cases, the accommodation is free, and the houses are administrated by the residents, who choose the students they want to receive. In Brazil, this type of accommodation has a bad reputation. These accommodations are known as ‘Student Houses’. There is no offer of rooms to students in the private sector, and renting a house/flat is too expensive for most students. The huge majority of Brazilian students has to go on living with their parents, so they try to be admitted to universities in the cities they live or cities nearby. A reference to a student accommodation received many interpretations in translation. In ‘Handsome Devil’ (HD-ST, 1984), they are the scenario for a romantic encounter.

Example 4.20 (HD-ST; lines 24-25)

24 and when we’re in your scholarly room  
 25 who will swallow whom?

A scholarly room alludes to the room students hire during the university term. In Brazil, students’ rooms do not change much when they enter the university. Most books are kept in the house bookshelves, the term files are kept in the computer desk drawers, and the backpack is hidden inside the wardrobe. Students in Brazil do not have a bedroom full of books, and they usually do not prepare for exams or study in their rooms. The usual place for studying is the dining table, which is usually in the same room as the family bookshelves. The first translation of ‘Handsome Devil’ was carried out by magazine *Bizz* in the late Eighties<sup>61</sup>. The translator transferred the focus of the culture-specific item, from the room to its occupier.

Example 4.21

(HD-ST; line 24)	(HD-TT4; line 24)	Back Translation
24 and when we’re in your scholarly room	e quando estivermos em seu quarto de garoto estudioso	and when we’re in your studious boy room

Fans-translators did not change the focus of the culture-specific item, but the location of the meeting changed considerably. The word room was maintained, however it did not refer anymore to a bedroom in a university. The translator for the virtual community understood ‘scholarly’ as an office at the university department building.

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<sup>61</sup> Personal collection, without date specification.

Example 4.22 (HD-ST; LINE 24)	(HD-TT2; line 38)	Back Translation
24 and when we're in your scholarly room	38 e quando estivermos em sua sala acadêmica	and when we're in your academic room

The translation presented in the website *Terra* added a socio-economic status to the character. The chosen location is in the student's house, but in a room reserved and decorated to serve as a place to study, which is not common for the great majority of university students in Brazil.

Example 4.23 (HD-ST; line 24)	(HD-TT; line 38)	Back Translation
24 and when we're in your scholarly room	38 e quando a gente estiver no seu quarto de estudo	and when we're in your study room

The impossibility of rendering the exact meaning for the phrase 'scholarly room' led the translators to domesticate it. This domestication although produced the same understanding of the lyrics, placed the action in different, and at certain point public, places. The boldness of the characters is accentuated in translation. Sex is not a taboo in Brazil, where young adults are allowed to have sex in their rooms but not in common areas of the house or in public places as an office at the university. Domestication and omission were the strategies used in this specific case.

Another service that are not share between both cultures is the health public service offered in 'out-patients', which was quoted in 'Stop Me If You Think You've Heard This One Before (SMIYTYHTOB-ST, 1987)

Example 4.24 (SMIYTYHTON-ST; line 23)  
23 Friday night in Out-patients

'Out-patients' is a sector in a hospital where patients receive diagnosis and treatments for diseases with no need of being hospitalized. In Brazil, this service has no specific name. The hospital is divided into two parts: the 'emergency' shows a huge identification; and the sector with 'clinics', which is subdivided into specialisations. Any non-urgent procedure, being it a chemotherapy session or an exam to start exercise is carried out in the clinics. In the lack of a specific denomination, and the unspecific description present in the dictionaries, 'out-patients' was understood as the 'emergency'. This word was used in all available translations. The strategy of adopting an absolute universalization, used when 'the translator cannot find a better known CSI or prefer to delete any foreign connotations and choose a neutral reference for their reader' (Aixelá, 1996:63), does not interfere with the idea of spending a Friday night

under health treatment instead of having fun. The same strategy was used to render meaning to a product. In the song ‘King Leer’ (KL-ST, 1991), the *canteur* tries to surprise his prospective lover offering a drink.

Example 4.25 (KL-ST; lines 05-08)

05 I tried to surprise you  
06 with vodka  
07 or Tizer  
08 I can’t quite remember

According to their website, Tizer is an exclusive UK soft drink made of a mix of carrots and Safflower, launched in Manchester in 1924. Tizer is not as popular as other soft drinks, and cannot be found among many supermarkets or restaurants. Being sold exclusively in the UK, Tizer does not have any resonance among the Brazilian audience. It is not difficult to find the product’s webpage on the internet or a description of it on Wikipedia, but none of these sources is able to provide an equivalent for the target audience. The solution found by the translator for the virtual community was to substitute the culture-specific item by means of absolute universalization.

Example 4.26

(KL-ST; line 07)	(KL-TT; line 07)
07 Or Tizer	07 ou Tubaína

‘Tubaína’ is the commercial name of a guaraná soft drink whose main public is among the lower working class population. This soft drink is not sold in all regions of Brazil, and its reference is obscure to fans from other Brazilian states. Aiming a bigger audience than virtual communities and composed not only by Morrissey’s fans, website *Terra* presented a solution in which the trademark was substituted by its category.

Example 4.27

(KL-ST; line 07)	(KL-TT1; line 07)	Back Translation
07 Or Tizer	07 Ou refrigerante	Or a soft drink

This substitution leveled the product to the same category of the one cited in the previous line (vodka). The added parallelism is welcomed in Brazilian Portuguese, so the disappearance of the word ‘Tizer’, although felt by the readers, was not demanded back.

The translation of low arbitrary nouns led non-professional translators do adopt translational strategies that they did not experienced in any other culture-specific item. The difficulty some translators presented in understanding the meaning of some low

arbitrary nouns diverted the target text from the source text, but the domesticated target text works perfectly to the target audience. The adaptations the translators provided were accepted because they promoted a more fluent text than the translations whose main preoccupation was to reproduce the lyricist's words in translation.

The most used strategy to render meaning to low arbitrary nouns was omission, as presented in Figure 4.9. Items such as corned beef (PFTLT-ST) had no place in translation. Domestication and absolute universalisation were joined due to their similarities in concept. This category was responsible for many allusions to 'violence' (in the quotation of The National Front, the slogan 'England for the English', or hooligans) which have no counterpart in Portuguese or cannot be understood in its entirety. The domestication of these terms produces a partial deletion of its meaning.

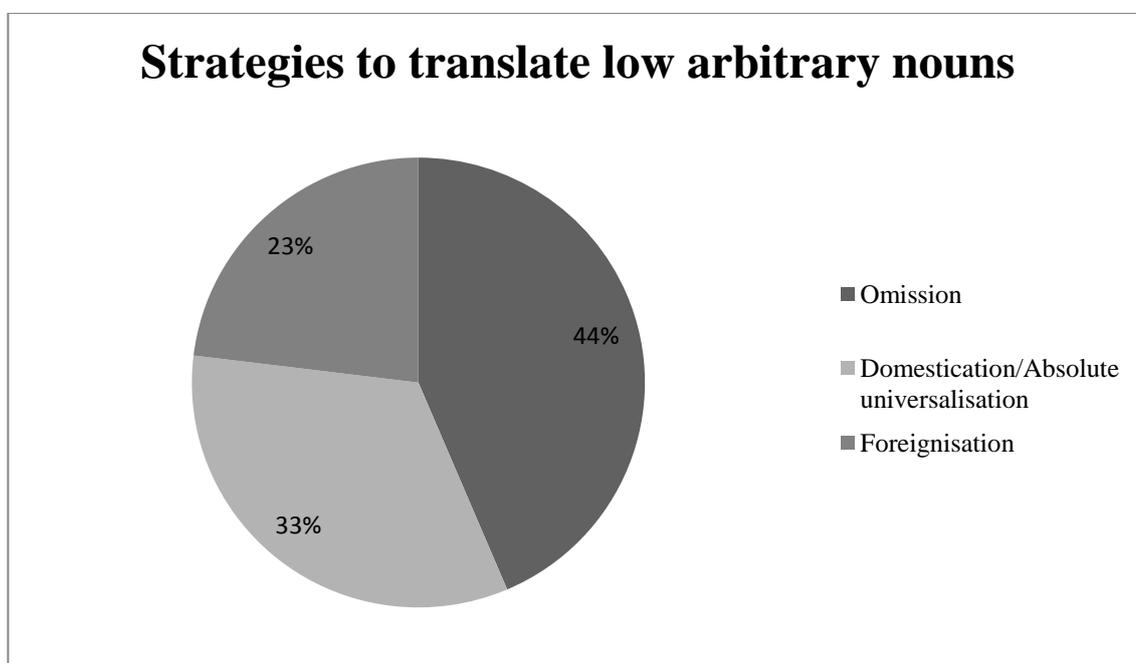


Figure 4.9 Strategies to translate low arbitrary nouns

### Vocatives

'Popular songs are frequently written in the mode of direct address, of intimate conversation, in which the speaker and the person spoken to are identified as 'I' and 'you' (Horton, 1957:569). This intimate conversation can also be noticed by the way these interlocutors address each other. The general idea about Morrissey's lyrics being miserable, sad and, sometimes, hard to his 'opponents' is not reflected in the majority of the vocatives and addresses in his lyrics. The number of insulting vocatives is low. One of those insulting vocatives appears in 'America is Not the World' (AINTW-ST, 2004),

in which the Estonian population confronts North-Americans using the words ‘Hey you, big fat pig’ (line 23). This type of address, where the culture-specific item shows some transparency, was translated literally. To call someone a ‘big fat pig’ in Brazil (‘porcão gordo’) is as insulting as it is in English. Transparent culture-specific items ‘are stylistically acceptable and easily understandable for their readers in target language’ (Aixelá, 1996: 68). Vocatives such as ‘my love’ or ‘my dear’ have transparent meaning, even when used ironically. The same cannot be said of forms of address whose literal meaning has little to do with its metaphorical, intended meaning. In this category, Morrissey makes use of two types of vocatives. The less frequent of both are vocatives alluding to animals. In ‘Now My Heart is Full’ (1994), the *canteur* states his feelings for a person.

Example 4.28 (NMHIF-ST; line 24)

24 Ah, but Bunnie I loved you

Bunnies are not used as a vocative in Brazil. An approximate equivalent would be ‘kitten’, the only vocative referring to an animal in use in Brazil. This vocative is used for both sexes, and the word is adjusted to fit male or female interlocutors. The ‘absolute universalisation’ would be the possible translational strategy to render meaning in this case. However, the translators for the virtual community and the website *Terra* were not able to identify Morrissey’s stylistic feature of capitalizing words he considers important. Vocatives are not capitalized in Brazilian Portuguese, unless they reproduce a person’s name. That seems to be the reason why ‘Bunnie’ was maintained untouched in translation. Although ‘Bunnie’ is not a name, it is the way the *canteur* introduces its interlocutor. As a nickname, this vocative was kept untranslated like other names in Morrissey’s lyrics.

The vocatives related to ‘sugar’ are more frequent in Morrissey’s lyrics, but are not so common in Brazil. Vocatives such as ‘sweetness’ or ‘honey-pie’, which appear in Morrissey’s lyrics sounds out of place if translated literally. Native vocatives related to ‘sugar’, such as ‘docinho de coco’ (‘coconut candy’) sounds out of date and out-fashioned to target culture ears. The title ‘Sweetie-pie’ (SP-ST, 2006) posed a challenge to translators, who did not have an equivalent to render the meaning. In the impossibility of using a similar imagery, the translators opted for a vocative referring to ‘belove’, which is commonly used in its shorted familiar version: ‘bemzinho’ (‘little

beloved’). This vocative is more frequent among adults than among teenagers, being adequate to Morrissey’s audience in Brazil.

The twenty-four different vocatives used in the lyrics were translated through six different strategies, as shown in Figure 4.10.

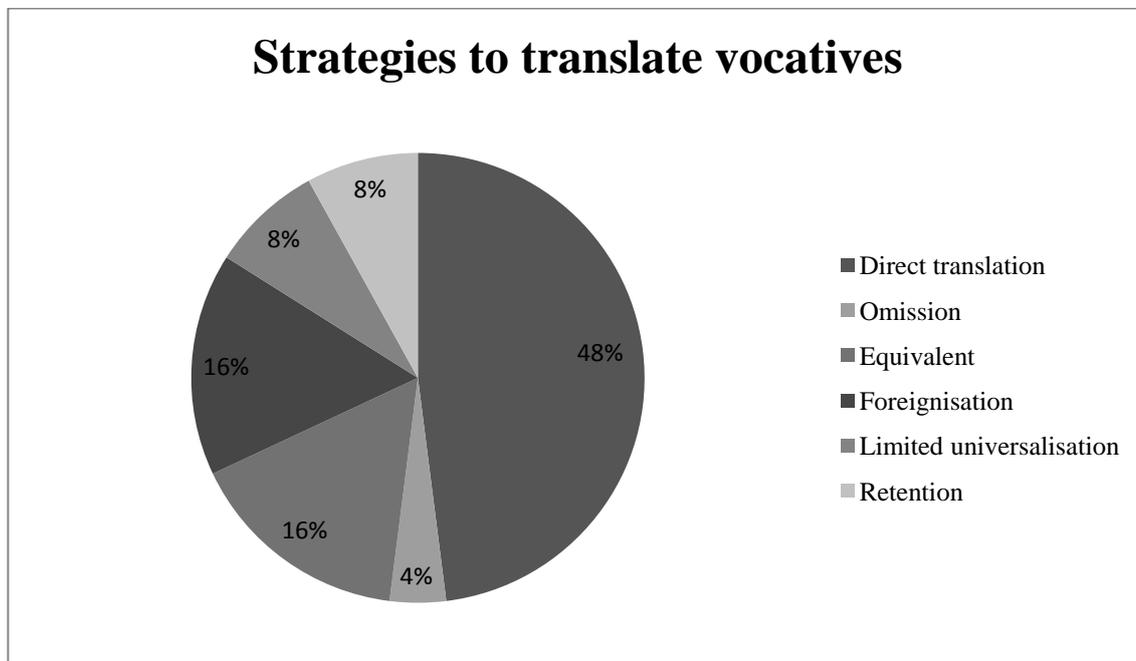


Figure 4.10 Strategies to translate vocatives

Although Figure 4.10 makes us believe that many translations are a direct translation, a retention or a foreignisation, which most of the time is a literal translation, the work produced on the equivalents and on limited universalisation proved to be differentiated. The translation of vocatives, differently from other culture-specific items, asked the translators not only some creativity. This recreation was possible because the translators went beyond the words’ superficial meaning. The idea that fan-translators produce mainly foreignising renditions of texts due to their inability to rework the source text does not find resonance in the translation of Morrissey’s vocatives.

### Summary

This chapter shows that the translation of culture-specific items, such as allusions to other forms of art or the implications that some culture-specific items have to the source culture, are (almost) completely deleted from the translations. Sharing the same Western culture, and the modern availability of information was not enough to provide the translators with material to render the same meaning the lyrics have for their first

intended audience. However, the fan-translators were able to incorporate the lyrics to their own understanding, half-domesticating, half-foreignising the texts. If the names presented in the lyrics were not able to reproduce the same meaning because the audience is not able to recognise them, the reading audience seems to have built their own idea of their significance to the meaning.

Although the translators for the magazine provided idioms and proverbs mirroring the Brazilian usage, the insecurity about the acceptance of their translations (apparent by the use of footnotes providing the literal translation of the culture-specific item present in the lyrics) was noticeable. The fan-translators were unable to produce translations reflecting the wordplay, in both meaning and spelling. If a witty statement needs a witty translator, as defended by Hofstadter (1997), it is possible to say that amateur translators are not completely ready for the task yet. If on the one hand they were not able to provide good wordplays, on the other hand they dealt with the vocatives very wisely. The absence of gender in Morrissey's vocatives, and the absence of an equivalent to many of them led these same translators to find solutions that did not compromise the verisimilitude of them.

The encyclopaedic knowledge Morrissey asks of his audience may be unclear even to a native audience. The attempt made by members of virtual communities *Morrissey – Letras Traduzidas*, and *Morrissey Brasil* to provide the maximum information they can find to help building the encyclopaedic knowledge through footnotes or comments seems to minimise the lack of information inside the target text.

The following chapter analyses how ambiguous words, sentences or texts are translated in the light of existing studies in order to identify patterns or a system in the amateur translator's practice.

## Chapter 5: Ambiguity

**'I'm a twenty-digit combination to unlock'**

(Morrissey, 'I Keep Mine Hidden', 1987)

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Katie Wales (2001:15) explains that 'linguistics would see ambiguity as a linguistic universal, common to all languages, one of the inevitable consequences of the arbitrariness of language, i.e. the lack of one-to-one correspondence between signs and meaning'. Ambiguity is generally conceptualised as words or sentences that can be understood in more than one way. It is a feature present in ST that can, on the one hand, lead readers, listeners or translators to different meanings from the one intended by the author. That is the case of ambiguous statements not intentionally introduced by the author. On the other hand, ambiguity can lead readers, listeners and translators to different levels of understanding of the text, such as ambiguities that are deliberately proposed by the author; these can be understood fully or in part by their interlocutors. The recipient of ambiguity in literature, according to Wales (2001:16), is not expected 'to be deceived or misled, or amused or irritated, but to hold the different interpretations in mind, and to give them equal serious meaning value'.

This chapter aims to describe Morrissey's use of ambiguity and the strategies adopted by translators in dealing with it. To achieve this aim, the chapter addresses Morrissey's types of ambiguity, i.e. gender, vagueness and multiple meaning, how they are understood in translation (or in Brazil, since the translations are provided according to the translators' interpretation of the text), and the techniques used in each type of ambiguity.

As any piece of art, the meaning of Morrissey's lyrics shows a level of vagueness that invites his audience, and his translators, to fill the eventual textual gaps according to their understanding of them. When his audience and translators are not guessing probable meanings for textual gaps, they have to deal with words, phrases, or sentences that have multiple meanings. This type of ambiguity produces different texts according to the audience's ability to recognise messages with multiple meanings and to build texts with multilayered meanings. The most frequent type of ambiguity in Morrissey's lyrics is related to gender issues. The use of gender-neutral nouns, such as 'friend', 'teacher' or 'lover' invites the audience to produce their own concept about the lyrics'

characters. If ST intends an openness of meaning, the translation of such features is rarely a possibility.

Translating ambiguity is a challenge because it has to do with the meaning the translator is able to apprehend from ST, and how much of this meaning makes sense in the target culture. Nerlich & Clarke (2001:13) state that ‘meaning depends on the information people can take out of an utterance, rather than the information that is already in it’. Translators can be identified as professional readers because they tend to see a text on its different levels. In practice, translators tend to render in a second language what they were able to read in the source text, and from that starting point, what it is possible to transfer into TT. Non-professional translators have different relations with their ST. Usually, non-professional translators translate texts they admire and which they consequently understand well. Just like any highly-involved audience, fan-translators have a broader knowledge of their chosen subject. This additional background may bring a new perspective to TT, especially when dealing with ambiguous or vague references.

## **5.1 Gender**

The translation of gender poses a particular challenge to Brazilian translators because of Morrissey’s high use of neutral-gendered words and the low number of such words in TL. In Morrissey’s lyrics, different genders are attributed different behavioural and psychological trends. There are few instances where the characters’ description differs from previous ones. The shallow depth of female characters and the multilayered personalities present in male characters in Morrissey’s lyrics is a subject still to be explored, but this is not the aim of the present work. According to Kelly (1987) and Low (2003, 2005, 2008), the translation of lyrics should respect or retain a good proportion of the original meaning. In summary, no translator should judge an author’s point of view, but make this author’s text available for a target audience, who can decide by themselves the validity of the author’s ideas. The next section therefore comprises a description of gender treatments in Morrissey’s work aiming to discuss their translation.

## Female characters

The *canteur*'s relationship with female characters changed slightly during Morrissey's career. During The Smiths era (1982-1987), girls were synonymous with 'sexual aggressiveness', which was never described as a positive characteristic, as can be noted in the final lines of 'Pretty Girls Make Graves' (1982):

Example 5.1 (PGMG-ST; lines 24-27, 32)

24 She wants it Now  
25 And she will not wait  
26 But she's too rough  
27 And I'm too delicate  
(...)  
32 I lost my faith in Womanhood

According to Sheila Whiteley (2010:117), 'the theme of such early songs as "Pretty Girls Make Graves", "Heaven Knows I'm Miserable Now", "Wonderful Woman" and "Rusholme Ruffians" is an apparent revulsion towards women, which appears to be at odds with Morrissey's early endorsement of feminist texts'. The message that female characters were unreliable, arrogant, egocentric or heartless was frequent and sometimes less subtle, as in 'Lifeguard Sleeping, Girl Drowning'<sup>62</sup> (LSGD-ST, 1995), where the *canteur* asks 'who does she/ think she should be?' (lines 03-04), and later describes the female character saying 'she was... nobody's nothing' (line 21). The description only started to change from 2004<sup>63</sup> on, but female characters' previous image was already fixed in the lyricist's highly-involved audiences' mind. In the song 'The Public Image' (TPI-ST, 2004), the *canteur* complains that he 'had a love and she was very kind/ But she was no match for the Public Image' (lines 31-32). The blurred line between *canteur* and artist is clearly exploited by Morrissey in many lyrics. This strategy ended up trapping the artist in his own 'words'. The impression an artist is able to make by repeating a character's style, intonations and themes 'carries the meaning of her or his image just as much as the "inert" element of appearance, the particular sound of his/her voice or dress style (...) They will usually only sum up an aspect of that image' (Dyer, 1979:162).

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<sup>62</sup>The title 'Lifeguard Sleeping, Girl Drowning' is, according to Goddard (2009:222) 'strongly reminiscent of Stevie Smith's famous 1957 poem 'Not Waving, But Drowning', a cultural reference not used in the previous chapter.

<sup>63</sup> 2004 is the date of Morrissey's comeback album after a five-year gap without a record deal.

The non-professional translators' translation of Morrissey's female characters is based on their knowledge of Morrissey's *canteur* 'bad treatment' toward female characters. The translators tended to be crueller to female characters than the original author was. The opening lines in 'Lifeguard Sleeping, Girl Drowning' (1994) describe the female character's attitude as follows.

Example 5.2

(LSGD-ST; lines 01-02)	(LSGD-TT1; lines 01-02)	Back Translation
01 Always looking for attention	01 Sempre querendo atenção	Always wanting attention
02 Always need to be mentioned	02 Sempre precisando aparecer	Always needing to show off

In brief, female characters, whose descriptions were not very favourable in the lyrics, were translated so that the unfavourable description is enhanced. Positive feminine descriptions, which are quite rare in the lyrics, are maintained in translation, as in 'Happy Lovers United' (HLU-ST, 2010).

Example 5.3

(HLU-ST; lines 10, 26)	(HLU-TT1)	Back Translation
10 And she is so clever	10 E ela é tão inteligente	And she is so intelligent
26 Cause she is so kind	26 Porque ela é tão amável	Because she is so kind

The word 'clever' presents a slightly formal equivalent in Brazilian Portuguese when compared to ST, which is a characteristic of most translations. In both lines, the female character receives a favourable description in the same level as the ones the author proposed.

### Male Characters

Morrissey's portrait of what constitutes a man has more layers than his perspective on women. Masculinity is a staple of Morrissey's lyrics. 'In his own quiet way, Morrissey has redefined manhood' because 'his songs have captured the angst of male adolescence and turned his sensitivity into strength, he has stirred an affection in men of every sexual orientation' (Keeps, 1992). Unlike female characters, male characters always have a double characterisation in Morrissey's lyrics. On the one hand, brutalised men, whether criminals or poorly educated suburban working-class characters, show their power and failures in everyday situations. On the other hand, the *canteur*'s fragility and insecurity becomes representative of male inner feelings. This approach to masculinity is not new to Brazil, where articles on the new sensitive man were already spreading in

the country<sup>64</sup>. A good example of the dynamics between both genders appears in ‘I Know It’s Over’ (IKIO-ST, 1986), a lovesong in which the *canteur* suffers for a lost love. The lines in which the *canteur* gives advice to a newly wedded couple present a summary of the man-woman relationship.

Example 5.4 (IKTO-ST; lines 10-13)

10 Sad veiled bride, please be happy  
 11 Handsome groom, give her room  
 12 Loud, loutish lover, treat her kindly  
 13 Although she needs you more than she loves you

The failure to establish a relationship is one of the *canteur*’s characteristics. Another characteristic is the *canteur*’s association with working-class issues. Although the phrase ‘working class’ is used in just one song (‘On The Streets I Ran’, OTSIR-ST, 2006), working-class men are described in many songs using different strategies. One of these strategies is to characterise working-class men through their clothes, or the lack of them. This strategy was used in songs such as ‘Hand in Glove’ (HIG-ST, line 14), ‘This Charming Man’ (TCM-ST, lines 09-10), or ‘Our Frank’ (OF-ST, lines 13-14). The male first-person narrative captures the power inside the apparent weakness. During his solo career, Morrissey has presented numerically fewer third-person male characters as compared to his work with The Smiths, preferring to characterise men in the first person. This new approach to manhood has sometimes led the audience to confuse the *canteur* with the singer. The most frequently used strategy to describe a male in the first person is to expose his inner failures, which appears in songs such as ‘How Soon Is Now?’ (HSIN-ST, lines 01-04), ‘Seasick, Yet still Docked’ (SYSD-ST, lines 01-03), or ‘I’ve Changed My Plea to Guilty’ (ICMPTG-ST, lines 01-03).

The translation of male characters does not present many variations. Male working-class characters are described in translation using almost the same semantic fields as in ST. The description of a group of English boys in ‘Asian Rut’ (AR-ST, 1991) is rendered literally into Brazilian Portuguese.

Example 5.5

(AR-ST; lines 23-24)

23 Tough and cold and pale  
 24 Oh, they may just impale you on railings

(AR-TT1; lines 24-25)

24 Valentões e insensíveis e pálidos  
 25 oh, eles podem simplesmente te empalar nas grades

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<sup>64</sup> As early as 1982, the economist and now politician, Aloizio Mercadante was commenting on Brazil’s new man’, highlighting the masculine affection and care in contemporary Brazilian men.

In AR-TT1, only the adjective ‘cold’ was not translated literally. Its translation as ‘insensitive’ (insensível) made explicit the original word’s meaning. This explicitation of meaning does not affect the character’s description.

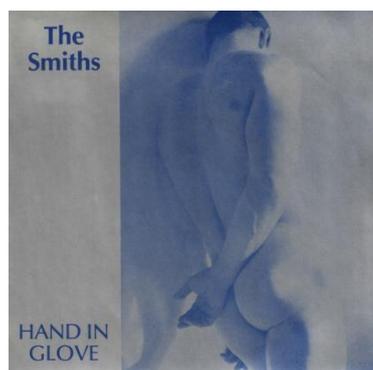
### **Neutral-gendered characters**

According to Coulter (2010:176), ‘one of the most beguiling traits of Morrissey’s songwriting is that the identity of the narrator and narrated are often not disclosed. The sexual preference of the narrative cannot, therefore, be presumed’. There is a profusion of characters whose gender is not explicit in Morrissey’s lyrics. The use of nouns to present the characters reveals the ambiguity of their genders. Although the English language makes it possible to refer to people without stating their genders, the perception of Morrissey’s characters in the lyrics by audiences in countries whose grammar does not have a neutral gender tends to be more explicitly hetero-normative. The analyses of Morrissey’s lyrics shows his effort in erasing the characters’ gender: no clue about a possible gender can be found among the lines. His verses are usually direct conversations in which the *canteur* dialogues with an ‘anonymous’ person. These anonymous people are usually addressed as ‘you’ or using a vocative that neutralises their gender. The title ‘Honey, You Know Where To Find Me’ (HYKWTFM-ST, 2009) is a good example. Both vocative and pronoun connotes either sex.

Coulter’s view on the impossibility of identifying the *canteur*’s gender is not widely accepted among scholars, critics and fans. Nadine Hubbs (1996:269) states that Morrissey’s ‘narratives suggest a gay viewpoint in some instances, and a straight viewpoint in others, but every instance is fraught with ambiguity’. Whiteley (2010:110) describes Morrissey’s writing style saying that ‘the cryptic phrases, with their erotically nuanced subtext, are enigmatic’. Whiteley (2010:110) assumes that ‘such songs nevertheless express a homoerotic longing which is clearly at odds with his Catholic upbringing’. On the virtual community *Morrissey Brasil*, Marcos Garcia (2006) replied to Rodrigo’s question about homoeroticism in the lyrics with some impatience: ‘For God’s sake, read the lyrics’. If Garcia’s answer embodies some certainty about the

homoerotic content of Morrissey's lyrics, the question<sup>65</sup> that led to his answer seems to represent the power of Morrissey's writing in providing ambiguous characters.

The controversy about homoerotic desire in Morrissey's songs originated with The Smiths' first single cover, in 1983 (figure 5.1). The lyrics for this first song do not specify a gender, but the cover image may give a clue about the lyrics if the audience understands that the album's cover is part of the artist's intended message.



Example 5.6 (HIG-ST, lines 05-11, 30-31)  
05 Hand in glove  
06 we can go wherever we please  
07 and everything depends upon  
08 how near we stand to me  
09 and if people stare  
10 then the people stare  
11 I really don't know and I really don't care  
(...)  
30 Yes I know my luck too well  
31 and I probably never see you again

Figure 5.1 Hand In Glove cover

If the use of a naked man to illustrate a love story that seems to be ill-fated called attention to potential homoerotic desire in the lyrics, the lines of subsequent songs added fuel to the debate on homosexual desire in Morrissey's lyrics. In The Smiths' debut album (*The Smiths*, 1983), at least two songs have lines which can be understood as a statement of homosexuality. In the following examples, the context of the first line is a bicycle with a puncture on a hill, while the second is an answer to a female character who is trying to seduce the *canteur*.

03 Will nature make a man of me yet? (TCM-ST, 1983)

05 I'm not the man you think I am (PGMG-ST, 1983)

The translation of neutral-gendered nouns, which is more complex than specific genders, depends highly on the translators' point of view on Morrissey's use of gender ambiguity. The translator's subjectivity in the translation of gender in Morrissey's lyrics results from the fact that the lyricist 'has always refused to talk about the homoerotic connotations and references in his songs' (Whiteley, 2010:110). Due to its complexity,

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<sup>65</sup> The question was about a line in 'Dear God Please Help Me' (DGPHM-ST, 2006) in which the *canteur* describes a lover's physical approximation. This line caused some furore among international fans, who asked Morrissey directly (on the website true-to-you.net) if that was his coming-out song. Morrissey's evasive answer was the subject of much heated debate among the virtual community's members.

the translation of non-gendered characters is analysed in more detail in the following section.

### **Translation of Gender**

Sherry Simons (1996:18) states that ‘gender is not normally considered a “significant” element of language for translation. Because grammatical categories belong to the structural obligations of a language, they are, like the other elements which constitute the mechanics of a language, meaningless’. Ascribing meaning to a gendered object may not pose a challenge to translators because word categorisations follow well-established conventions. The translation of gender can be a challenge when both source and target languages do not represent gender in their pronouns in the same way. This is the case of Brazilian Portuguese and English. The pronoun ‘they’, for example, may refer to a group of girls, or boys, or a mixed-gender group, a fact that poses a challenge to translators. In comparison with English, Brazilian Portuguese lacks a neutral personal pronoun and has a scarce number of non-gendered adjectives and nouns. This linguistic characteristic forces the translators to choose between genders when a neutral-gendered word is not available in the target language. Pronoun translation is better explained under ‘vagueness’. Schäffer (2010:94) explains that the practice of translating certain sentences with words and pronouns using the masculine form is not carried out without some resistance, creating some uneasiness among translators.

The main discussion among Brazilian scholars concerning the translation of gender does not concentrate on how gender is translated, but on how to engage in a political agenda of inclusion. The new trend in the translation of gender in Brazil seems to involve the disambiguation of gender taking into account a feminist approach. Schäffer (2010) points out that, although they deny using a feminist approach, professional Brazilian translators try to introduce both genders whenever possible to translate a ST’s non-gendered word. According to her, the noun ‘children’ is supposed to be translated as ‘sons and daughters’ instead of the general form ‘sons’, which emphasizes just one of the genders. Schäffer (2010:111) states that ‘multiplicity is not always embraced, being most of the time disguised and silenced’.

Although the use of both possible genres seems to be an honourable attempt to avoid any type of gender discrimination, it is unlikely that a literary translator could actually adapt an entire text using this practice. Not all sentences in a ST refer to a general idea

of a human being but to a specific person in a specific context. That is the case of many of Morrissey's songs. The use of neutral-gendered pronouns sounds natural in ST. In translation, however, the maintenance of gender neutrality as exposed by Schäffer would score few points in Low's Pentathlon Approach item concerning naturalness because it does not sound natural in a song<sup>66</sup>; even if this translation is carried out for the purposes of understanding.

Non-professional translators dealing with Morrissey's lyrics in Brazil may not follow feminist theories, and they do not seem to be concerned with Brazilian grammar conventions either. Instead, these translators tend to affiliate themselves with agendas that were not present in the source text, or with causes that the artist himself defends<sup>67</sup>. Translational strategies vary according to the media where the translated lyrics appear. It seems that the more private the media where the translations appear, the more these agendas come to the fore. The translators for the magazines tended to maintain a certain neutrality when needed, while the translations present in major websites opted to consider romantic relationships as heterosexual. The translations available on social networks do not present any regularity, as can be seen in Figure 5.2.

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<sup>66</sup> In the song 'The Slum Mums' (TSM-ST, 2004) the opening line 'six different children from six absent fathers', according to Schäffer, should be translated as 'seis filhos e filhas diferentes de seis pais ausentes' (six different sons and daughters from six absent fathers). This translation does not mirror the way a Brazilian native speaker would refer to their children of both sexes: 'six sons from six absent fathers'.

<sup>67</sup> Morrissey defends causes such as vegetarianism, and animals' rights. These causes are explored in lyrics such as 'Meat Is Murder' (1985), videos such as Interesting Drug (1990) etc. Fans defend causes such as homosexual issues, as demonstrated by comments on Morrissey's forums. Some of these comments appear in this chapter.

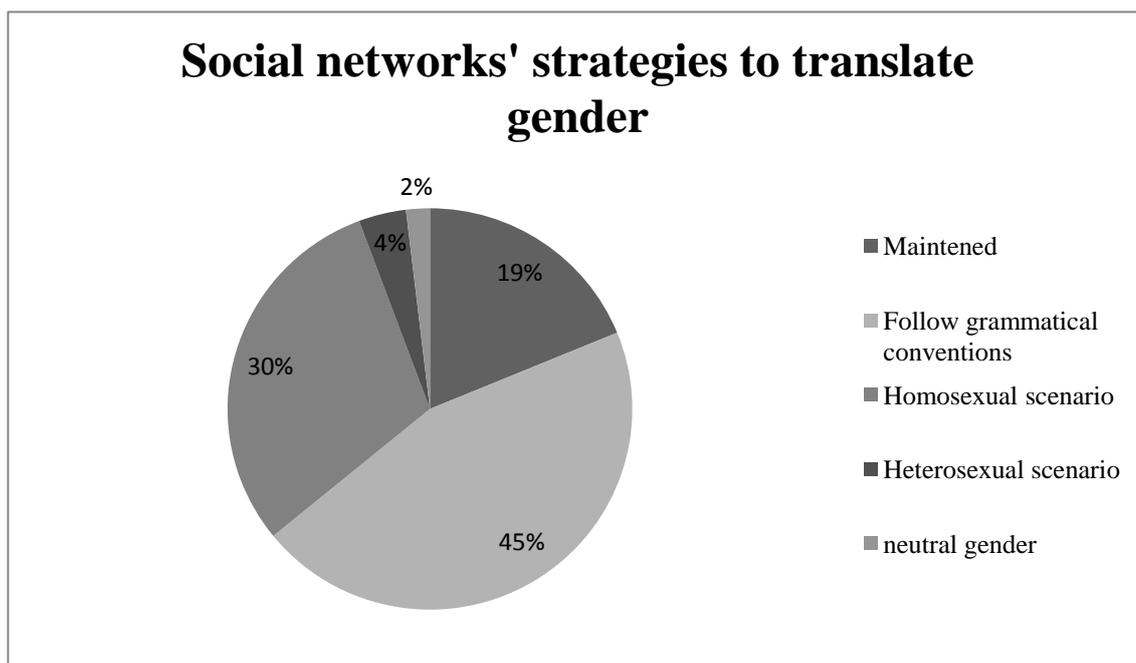


Figure 5.2 Social networks' strategies to translate gender

The main techniques used to deal with ambiguous gender in the lyrics follow Karoubi's (2007 and forthcoming) categories for gender translation.

The use of proper names or pronouns facilitates the translation because, most of the time, the names used bring with them the gender they are associated with. In these cases, the translation maintains the same gender as the original. The translational strategy related to gender preservation seeks to preserve the source text's gender in the target text, even when this practice makes the target text ambiguous or contradicts the recipients' expectations. The translation of pronouns in the singular case is very straightforward. 'She' is always translated as 'ela', while 'he' is always translated as 'ele', as seen in the examples below.

Example 5.7

(WW-ST, line 01)

01 Here her head, she lay

(WW-TT1; line 01)

Aqui sua cabeça ela deitou

Back Translation

Here her<sup>68</sup> head she lay

Example 5.8

(TKIAL-ST, lines 01-02)

01 He can't dance or sing

02 He can't do anything

(TKISAL-TT1; line 01)

01 Ele não pode dançar ou cantar, ele não pode fazer nada

<sup>68</sup> 'Her' is just one of the possible translations.

In the first example, the use of the past tense contradicts the Brazilian tradition whereby the most common verb tense in pop music is the present because it helps in the elaboration of a visual narrative (Coelho, 2003:04). Marked genders are also translated preserving ST gender. English gendered nouns, such as ‘men’, ‘grandmother’, or ‘hero’, have gendered counterparts in Brazilian Portuguese, and are translated accordingly: ‘homens’, ‘avó’, and ‘herói’. Non-gendered nouns, such as professions, are mainly translated according to stylistic explicitation. Karoubi (forthcoming:18) believes that

in this translation strategy, while there are no textual, contextual, or intertextual evidence to determine the gender of gender-indefinite ST segment, under the influence of the target stylistic (poetic) conventions or grammatical rules, the translator simply replaces the ST segment with a corresponding TT segments to which a specific dummy gender is *generalized* [italics author’s own].

The neutral gender in Brazil is male. The question of whether this type of generalisation promotes an archaic patriarchal target society is not the focus of the present thesis.

### **Professions**

Although there are no exclusively male or female professions in Brazil, it is possible to say that some professions see a vast majority of elements from a certain gender. That is the case of elementary school teachers, who are mainly female<sup>69</sup>, and bus drivers, who are mainly male<sup>70</sup>. The translation of words for professions, however unmarked, carries this stigmatised mark of a gender. Nissen (2002) introduces the idea of a social gender, in which ‘it seems appropriate to assume that the choice of pronoun is based neither on grammatical nor natural criteria as such, but more likely on a stereotypical classification (...) according to which certain professions relate to either female or males’. With this in mind, it was supposed that most translations would follow one of these two strategies: (a) when the target culture does not present a majority of professionals from a certain gender, the male noun would be used, but (b) when the target culture presents a vast majority of the words related to professionals from a certain gender, this gender would be applied as a generalisation. In fact, most of the professions were translated as a male generalisation. In ‘I Like You’ (ILY-ST, 2004), the ‘magistrates’ who envy the *canteur* and his lover’s relationship are translated as males.

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<sup>69</sup> According to Carvalho (1998:03), only 2.6% of primary school teachers are male in Brazil.

<sup>70</sup> The number of female bus drivers increased from 0.2% in 1978 to 1.4% in 2008 (Folha de São Paulo, 2010).

Example 5.9 (ILY-ST; line 21)	(ILY-TT1; line 16)	Back Translation
21 Magistrates who spend their lives	16 Magistrados que dedicaram suas vidas	(Male) magistrates who dedicated their lives

In Brazil, most magistrates are male<sup>71</sup>. For this reason, the translators decided to associate the word ‘magistrate’ to a male character. However, two professions received different treatments. In ‘On The Streets I Ran’ (OTSIR-ST, 2006), the word ‘palmist’ was considered as a female on the website *Terra*, while the translator for the virtual community *Morrissey – Letras Traduzidas* preferred to see the ‘palmist’ as a male character.

Example 5.10 (OTSIR-ST; lines 21-22)	(OTSIR-TT1; lines 27-28)	Back Translation
21 And when the palmist said	27 E quando a vidente disse	And when the (female) fortuneteller said
22 ‘One Thursday you will be dead’	28 ‘Você vai morrer na quinta-feira’	‘You are going to die on Thursday’
	(OTSIR-TT2; lines 28-29)	
	28 E quando o vidente disse	And when the (male) fortuneteller said
	29 ‘Você vai morrer na quinta-feira’	‘You are going to die on Thursday’

In Portuguese a ‘palmist’ is a ‘quiromântico’ (male palmist) or ‘quiromântica’ (female palmist), but these words are not popularly used. So, the translators had to use a noun which was able to substitute the word ‘palmist’ without a considerable loss of meaning. The word ‘fortuneteller’ (vidente) was chosen because it is the most popular noun for people who can tell the future. In Brazil, usually a palmist is a female who offer her services on the streets, most of the times a gypsy. That may be the reason why the translator for the website *Terra* decided to use the definite article ‘a’ (for females) to identify the fortuneteller’s gender. The translator for the virtual community chose to present a male fortuneteller by the use of the definite article ‘o’ (for male). This choice contradicts the fact that 63% of fortunetellers in African religions in Brazil are female (Santos, 2008:19).

The use of a social gender, however, was not very popular among the translators, but it may be a consequence of the translators’ agendas. It is the case of the profession

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<sup>71</sup> According to a survey carried out by the Associação de Magistrados Brasileiros (Brazilian Magistrates Association) in 2005, 77.6% of the magistrates are male. According to the same survey, the typical Brazilian magistrate is male, white, 50.2 years old, married, with children, is not an only child, has higher education than his parents, and graduated from a Federal University. The result of the survey was published by Souza (2005).

‘hairdresser’. In Brazil, most hairdressers are female<sup>72</sup> and a great number of male hairdressers are homosexuals. According to Teles (2011:12), heterosexual hairdressers prefer to be referred to as ‘barbeiros’ instead of ‘cabeleireiros’. The translation of ‘hairdresser’ opened a discussion on the sexuality of the character. At this point (1991), Morrissey’s supposed homosexuality was in vogue in Brazil, and the translations showed their translators’ beliefs about the gender of Morrissey’s characters. The word ‘hairdresser’ (HOF-ST, 1991) was translated as a male character by both translators for magazine *Bizz Letras Traduzidas* (in 1991) and website *Terra* (in 2008), while the social gender related to hairdressers in Brazil is female. The absence of clues in the text about the character’s gender did not produce translations where both genders are privileged. Usually, professionals are not the main characters featured in the lyrics, and the impact of the choice for their genders within the text is not as strong as the gender choice for the main characters.

In brief, professions are translated taking into account seven strategies, as seen in Figure 5.3.

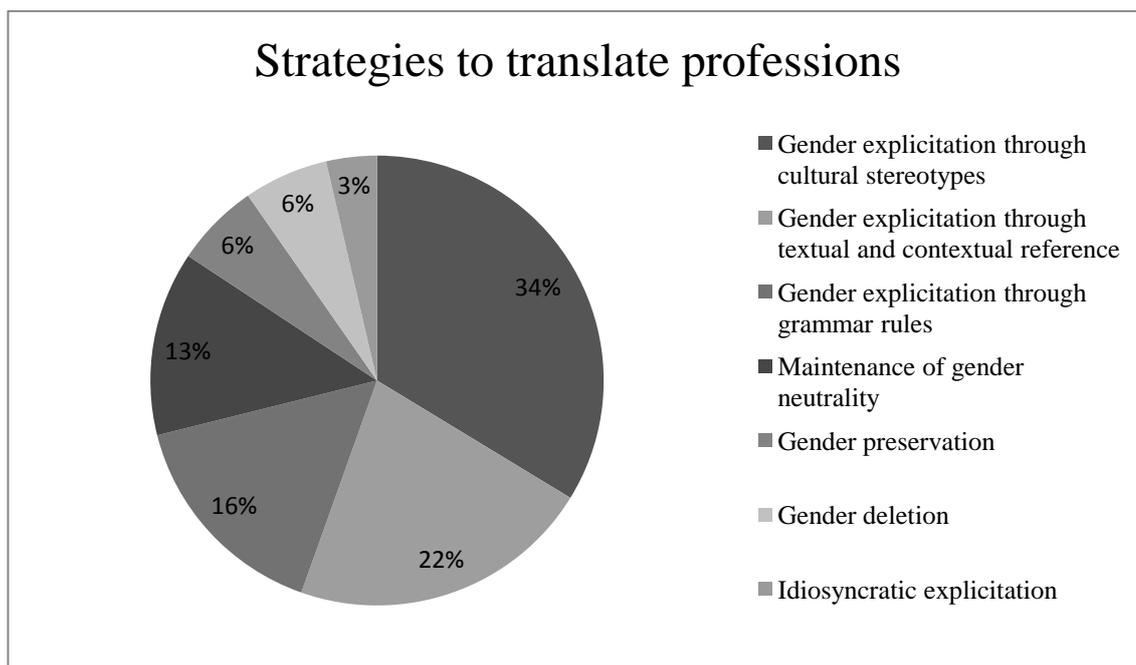


Figure 5.3 Strategies to translate professions

<sup>72</sup> According to Dweck & Sabbato (2006:104), 72.2% of Brazilian hairdressers are female.

## Friends

It is possible to say that the more blurred the relationship between character and *canteur* the less specific the gender of the interlocutor. The word most frequently used to characterise a relationship is 'friend'. In Morrissey's lyrics, a 'friend' can be just a friend or a prospective or recent lover. In 'Ouija Board Ouija Board' (OBOB-ST, 1990), the *canteur* is trying to contact a dead friend. This friend is identified in translation using the female noun in Brazilian Portuguese ('amiga') because later in the lyrics this friend's gender is revealed in line 09 ('Well, she has now gone') as female. This translation makes use of a translational strategy called gender explicitation through textual and contextual reference. In this strategy 'the explicitation of a gender-definite ST segment is realized through referring to a textual referent elsewhere in the ST, which plays a gender specifying/stereotyping function' (Karoubi, forthcoming). Sometimes, gender is not explicated by a pronoun, but it can be inferred by the characters' attitudes or vocabulary. The friend whose death must be avenged in 'Asian Rut' (AR-ST, 1991) is understood in Brazil as a male friend. In a situation where someone decides to avenge a person's death, the death of a female victim would be avenged by her family (namely brothers and cousins), while the death of a male victim would be avenged by his peers (probably gang members). That may be the reason why both available translations (on the website *Terra*, and virtual community *Morrissey – Letras Traduzidas*) present the same translation, i.e. a male friend ('amigo').

In the lyrics where the word 'friend' suggests a relationship more intimate than a normal friendship is supposed to be, the translations tend to give the impression that the *canteur* is the lyricist telling his personal experiences. The assumption that Morrissey's lyrics are completely autobiographical, combined with the lyricist's refusal to confirm any sexual preference, has led his translators to assume all kinds of relationships (male and female, male and male, female and female) in their interpretation of the text. The song 'Best Friend On The Payroll' (BFOTP-ST, 1995) tells the story of an employer who has hired his best friend as a home assistant and sees the relationship getting closer every day. Although there are no explicit words about a sexual relationship between them, it can be inferred from the story. The type of work provided, i.e. cooking and organizing the house is a stereotypically female activity in Brazil, and since the voice singing the lyrics is male, it is expected that this friend is female. However, the only two

translations for this song preferred to translate the ‘employee’ as a male friend (‘amigo’).

Example 5.11

(BFOTP-ST; line 07)

07 The best friend on the payroll

(BFOTP-TT; line 07 and BFOTP-TT2; line 09)

07 (09) O melhor amigo na folha de pagamento

Register is the main difference between the two translations. The translator for the virtual community opted for informal words, which gives the target text a sense of identity with the Brazilian tradition of lyrics.

Karoubi (forthcoming) called this strategy idiosyncratic explicitation. In this strategy ‘the translator, based on an entirely arbitrary and idiosyncratic manner, replaces the ST gender-indefinite with a TT segment that explicitly specifies the opposite gender of what is expected in TC with regard to the target stereotypical system of gender assignment or on the basis of the textual, or inter-textual clues’. Translators may have considered that the clues about this character’s possible gender were already provided by Morrissey’s entire catalogue of lyrics and cover images. Fred Maus (2001:384) states that ‘many gay listeners hear the result as evoking familiar aspects of their subculture; meanwhile, listeners who do not want a gay interpretation can hear, instead, descriptions of intriguing, if odd, situations with straight or sexually unspecific characters’. Popular music has historically been dominated by heterosexual figures, so ‘the addressee is assumed to be of the opposite sex of the singer’ (Murphey, 1989:187). Over recent years, however, the addressee has become unisex. Murphey’s study (1989) discovered that 53.44% of pop songs written in English present no gender reference of speaker or addressee. Thus, ‘the listeners can, or must fill in the genders from their own psychological stock of preferences’ (Murphey, 1989:188). In Morrissey’s case, a considerable proportion of his Brazilian translators seem to have chosen to engage in an archaic, traditional approach to gender in popular music, as shown in Figure 5.4.

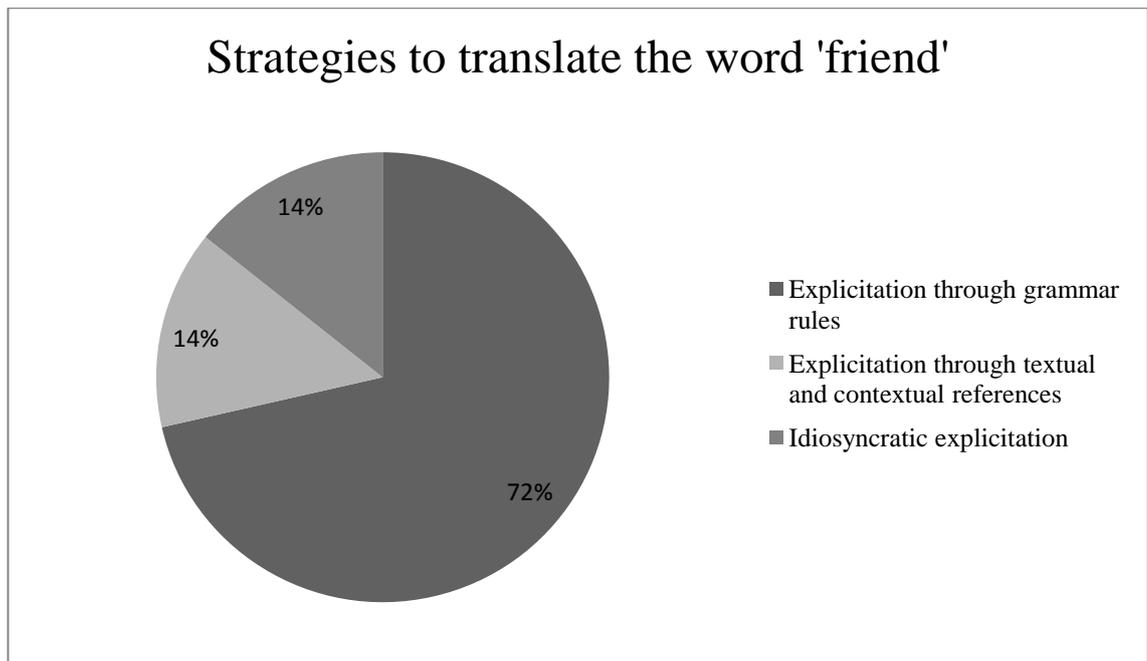


Figure 5.4 Strategies to translate the word 'friend'

### **Vocatives**

The fact that a vocative also represents a way of hiding the addressee's gender has attracted the attention of Morrissey's translators in Brazil. The vocatives used to address 'enemies' are mostly clear to the audience. Vocatives such as 'Mr. Policeman' (MB-ST, 1990), 'gringo' (IHTWTWYS-ST, 2004) or 'Ganglord' (GST, 2006) are identified as male addressees because of gender marks like 'man', '-o' and '-lord'. The translation of these types of vocatives relies on gender preservation to convey meaning, being successful in keeping the same gender in TT. Other sources of clues to a character's gender may be found outside the source text. This strategy involves gender explicitation through inter-textual reference. In this case, the 'gender explicitation of a gender-indefinite ST textual segment is realized with reference to its inter-textual referent which has a gender specifying/stereotyping function elsewhere in the culture, context, or other texts of the source/target language' (Karoubi, forthcoming:17). Songs such as 'Billy Budd' (BB-ST, 1994), or 'Now My Heart is Full' (NMHIF-ST, 1994), present direct references to characters in Herman Melville's and Graham Greene's books. These characters' genders are not only revealed through translation, but also have their sexual characteristics transferred from the original texts to Morrissey's lyrics, and then to TT. 'Billy Budd' is the title of a short story and the name of its main character. Billy is a sailor whose beauty and politeness provoke jealousy in his peers. Some of them placed

Billy in an ambiguous situation, which led him to be accused of sodomy. Billy is judged, sentenced, and hanged. The vocative ‘Hey, Billy Budd’ is preserved in translation, and no substitute from the target culture is used to produce the same effect created by his reference in ST. The lines in which the *canteur* identifies himself with the book’s character when ‘he’ faces a difficult situation appear in the translation as if the difficult situation is happening because the *canteur* and Billy are having an amorous relationship.

Nouns and adjectives relating to people’s status or feelings are the most frequent types of vocatives in Morrissey’s lyrics. Usually non-gendered, these vocatives open the way for any interpretation their translators decide to bring to their TT. Very few of these vocatives can be conveyed as a non-gendered counterpart in Brazilian Portuguese. ‘My love’ is the only case of a source text non-gendered vocative rendered as a non-gendered vocative in all Morrissey’s lyrics translations in Brazil. The vocative ‘meu amor’ can be used for both men and women. The noun ‘amor’ is grammatically gendered as male, so the possessive ‘meu’ (my) accompanies the noun’s gender. The strategy of gender preservation, in this case, preserved the ambiguity. Other vocatives in the same vein such as ‘my dear’ or ‘darling’ are used to refer to female interlocutors. The vocative ‘darling’, for example, appears only in the last lines of a song, but the clues of its gender are given by the title (‘Girl Least Likely to’, 1988) and by the presence of the pronoun ‘she’ in lines 03, 33 and 35.

Example 5.12

(GLLT-ST; line 54)	(GLLT-TT1; line 63)	Back Translation
54 Oh, Darling, it’s all for you	63 Oh, querida, isso é tudo por você	Oh, darling, this is all for you

Another member of the virtual community decided to post a second translation of the lyrics. In his translation, the last line is translated as ‘Querida, é tudo por você’ (Darling, it’s all for you), which only adjusted the line to make it closer to the original. The translational strategy of gender explicitation through textual and contextual reference is used again with the vocative ‘my dear’. The vocative discussed here appears in a song where a mute girl tries to give evidence of a crime she witnessed. In ‘Mute Witness’ (1991), the vocative ‘dear’ was used twice, receiving the same gender in translation.

Example 5.13

(MW-ST; lines 26-30)	(MW-TT1; lines 26-30)
26 “Now dry your tears, my dear”	“Agora seque suas lágrimas, minha querida”
27 Now see her mime in time so nicely	Agora veja-a fazendo mímicas tão bem

28 It would all have been so clear	Teria sido tudo muito claro
29 If only she had never volunteered	Se ao menos ela nunca tivesse se oferecido para ajudar
30 “Your taxi is here, my dear”	“Seu táxi está aqui, minha querida”

The words ‘her’ (line 27) and ‘she’ (line 29) present in the extract are enough to justify the use of a female vocative in Brazilian Portuguese: ‘querida’. The vocative chosen is the same used in ‘Girl Least Likely To’, presented above, as a translation to ‘darling’. Although both words can be interchanged in the source language, the lyricist decided to use different words, which was not followed by his translators. Both vocatives, ‘dear’ and ‘darling’, appear in ‘Girl Least likely To’ (1988). Both vocatives received the same translation (‘querida’ - female ‘dear’) on the website *Terra*, and on the Virtual Community *Morrissey – Letras Traduzidas*.

Example 5.14

(GLLT-ST; lines 39 and 53)	(GLLT-TT3; lines 39 and 59)
39 When you shine in the public eye, my dear	39 Quando você brilhar ao olhos do público, minha querida
53 Oh, Darling, it’s all for you	53 Querida é tudo por você

The insistence on using the same vocative may be due to a lack of frequently used options in the target language. This lack of options may explain why the vocative ‘Baby’ in ‘Girlfriend In A Coma’ (1987) was retained in untranslated form. ‘Baby’ has gradually been incorporated into Brazilian female teens’ vocabulary, and, as in the source language, it applies for both genders. This specific vocative is translated differently in both available translations. The maintenance of the word ‘Baby’ demonstrates an inability to find a vocative that can produce the same effect in the target language as found in the source language. Otherwise, the maintenance of the vocative produces an ungendered vocative.

Example 5.15

(GIAC-ST, line 19)	(GIAC-TT3; lines 19-20)	(GIAC-TT1; line 23)
19 bye bye Baby goodbye	19-20 Adeus, adeus, Baby adeus	23 Adeus, adeus garota, adeus

The translation of ‘Baby’ as ‘garota’ (‘girl’) on the website *Terra* produces disambiguation through a word that is the expression of a sex. The clue to the female character is present in the text, so there was no need to reinforce the gender in this particular word. This vocative established a difference between the translations present on the virtual community and the website. The translators for the virtual community tend to stick to the singer’s words even when they have to introduce neologisms, while

the translators for the website tend to experiment more, feeling freer to change words when they think it is necessary.

The translations of vocatives that appeared in magazines tend to involve gender explicitation. The vocative ‘you little charmer’ present in ‘Hand in Glove’ (1983, line 22) is translated as ‘feiticeirazinha’ (‘little enchantress’) because that is the expected gender for a man’s lover in Brazilian songs. This same vocative is translated on the virtual community *Morrissey – Letras Traduzidas* and website *Terra* as ‘pequeno charmoso’ (male ‘little charmer’). This sounds like a foreignising choice since no Brazilian uses ‘pequeno charmoso’ as a vocative. This vocative, which is not used by native speakers, sets the character as male. It is also important to note that the translation present on the website *Terra* is a perfect mirror to the one on the virtual community. Although there are no dates to indicate which translation first introduced the target vocative, it is very probable that both translations were carried out by the same person, and posted in different media. Other vocatives in print received the same treatment. The only exceptions are the three translations of ‘Panic’. The magazine *Bizz* published two different translations of this song (April 1987 and April 1998) while Magazine *Hot!* published it once (1992). The vocative ‘honey pie’ (line 09) is translated as ‘doçura’ (‘sweetness’) in 1987 and 1992, and as ‘querido’ (male ‘darling’) in 1998. These two target vocatives produced three different translations.

Example 5.16

(P-ST; line 08) 08 But Honey Pie, you’re not safe here	(P-TT1; line 08) 08 Mas doçura você não está seguro aqui	Back Translation But sweetness you are not secure here
	(P-TT3; line 09) 09 Mas doçura você não está salvo aqui	But sweetness you are not safe here
	(P-TT2; line 07) Mas, querido, você não está a salvo aqui	But, darling, you are not safe here

In the text published in 1987, the vocative can be used in the target culture to address both genders, being used predominantly to refer to females; but the word ‘safe’ is translated as ‘seguro’, whose ‘-o’ refers to a male character. The same can be said about the translation printed in 1992, but the word ‘salvo’ is not the appropriate word, unless used as a locution (a salvo), which was done in 1998. This locution can refer to both genders, but the use of ‘querido’ (male ‘darling’) makes clear this character is male.

The main strategy used to translate vocatives based on adjectives when there is no intra-textual clue is the use of extra-textual referents. This strategy was applied to define the gender of a fat lover in ‘You’re The One For Me, Fatty’ (1992). In contrast to a previous strategy in which the referent was in another artist’s work, this time the referent is taken from the official video for the song. In the video, a slim man takes a fat woman for a day out in the park. Since the main sources of translation were not all launched at the same time, and have slightly different translators, their target texts also were slightly different.

Example 5.17

(YTOFMF-ST, lines 01-02)

01 You’re the one for me, Fatty

02 You’re the one I really, really love

(YTOFMF-TT1; lines 01-02)

01 Você é o único para mim, gordinho

02 Você é o único que eu realmente amo de verdade

(YTOFMF-TT3; lines 01-02)

01 Você é a única para mim, gorducha

02 Você é a única que eu amo de verdade, de verdade

(YTOFMF-TT2; lines 01-02)

01 Você é a única para mim, gordinha

02 Você é a única que eu realmente amo

The vocative ‘Fatty’ was first translated as a male character on the website *Terra*. This translation was still available 14 years after the video release, which means that translators for the website *Terra* did not take into account all Morrissey’s releases. The translations changed when website *Terra* decided to change its layout including videos alongside lyrics. When the discrepancy between images and TT became evident, the translation was ‘fixed’. The virtual community *Morrissey – Letras Traduzidas* was created in 2006, so the translation of the vocative mirrored the video, as explained by its translator (Miguel Veiga) in a comment after his translation. Some members commented on the possibility that this song was a joke at the expense of Catral Smyth, a male singer who provided some backing vocals to Morrissey and had gained some weight. The translator replied that whoever the songwriter had in mind when he wrote the song the video showed a girl as the ‘Fatty’, so he used that information to decide the character’s gender for his translation.

The translation of genres in vocatives utilised eight different strategies to render meaning, as illustrated in Figure 5.5. The translation of gender proved to be more complex than the simple decision of applying a suitable translational strategy that helps to produce the same effect of ambiguity provided in the source text. A great number of

translators opted for disambiguating gender. The gender chosen to represent the characters in the lyrics depends not only on grammar obligations but also on the sexual agendas the translators defend or believe that the lyricist defends.

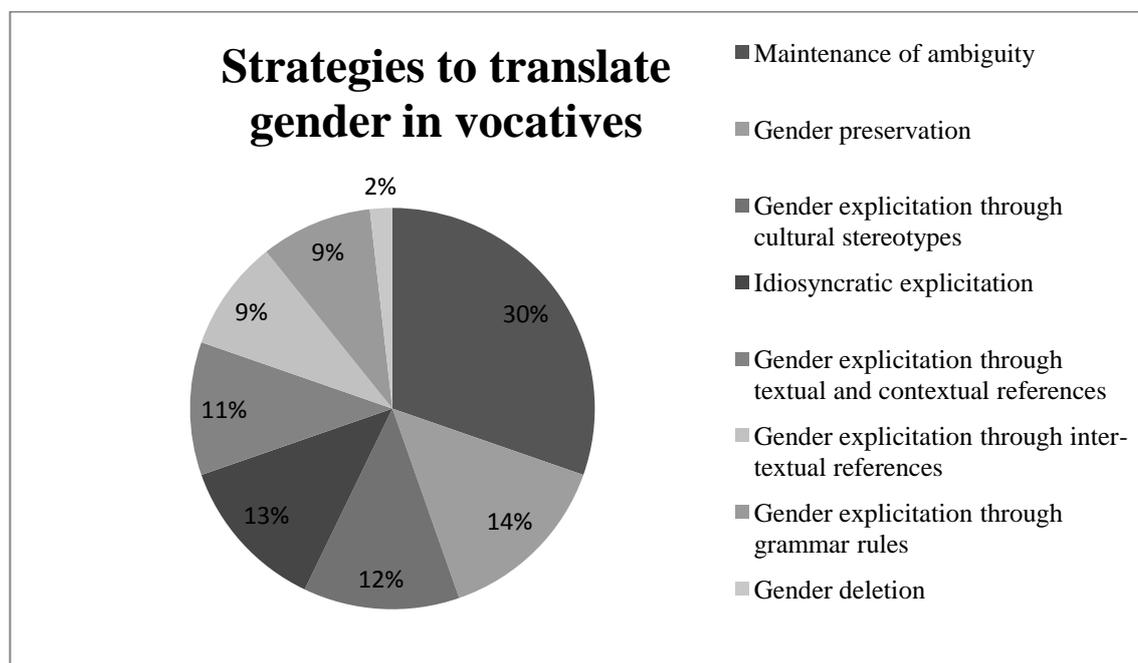


Figure 5.5 Strategies to translate gender in vocatives

## 5.2 Vagueness

Usually, ‘vagueness’ is conceptualised as the type of ambiguity that presents ‘more than one possible interpretation (i.e. [is] polysemous)’ (Zang, 1998:16), or which ‘can be thought of as the opposite of precision or well-delimited definition, but as such it can encompass least underspecification, imprecision, and ambiguity, and perhaps also redundancy’ (Santos, 1997:44). For the purpose of this work, ‘vagueness’ is understood as sentences, phrases or words whose meaning is not clear either in source or target texts for various reasons: the source text may have no counterpart in the target language that can render the precise meaning, or ST has polysemous definitions in the target language, leading to unclear different meanings.

Hopps (2009:07) believes that ‘one thing in particular that makes Morrissey’s lyrics so peculiarly coy is that they frequently flaunt and are *about* their own secrecy’. This secrecy gives his lyrics a universal character because their lack of precision provides the audience with tools to read the lyrics according to their own interpretations. The main source of vagueness in Morrissey’s lyrics are the imprecise subjects/characters. The use

of ‘they’, ‘anyone’, everybody’, ‘someone’, ‘some (people, men)’ is present in the vast majority of the songs, leaving it open to the audience to decide who the lyrics are addressed to or who the characters are. That is the case in the chorus of ‘Alma Maters’ (1997), whose character and location are left completely concealed.

Example 5.18 (AM-ST; lines 08-14)

08 You see  
09 To someone  
10 Somewhere  
11 Oh yeah  
12 Alma matters in mind  
13 Body and soul  
14 In part and in whole

This ‘someone’ may be understood as the *canteur*, but the listeners may also understand this ‘someone’ as themselves or as any character they may connect the lyrics with. Less frequent than vague subjects or characters is the use of verbs implying movements that carry an emotional status. The compactness of meaning present in verbs implying movement imposes a dynamic rhythm to the lyrics, but they fail to reflect precisely the movements or the emotions these verbs encapsulate.

The translation of ‘vagueness’ is seen as a challenge because ‘if there is no corresponding vague term in the target language, the translator has a problem, or, at least, s/he may have to choose on grounds which are not objective’ (Santos, 1997:43). ‘Vagueness’ is part of all linguistic systems, and dealing with it is part of the speaker’s competence. Edward Keenan (1978:160) believes that ‘human language must be imprecise in order to permit efficient communication’. The translators’ challenges lie in finding a corresponding meaning to convey a referent that may not be present in the target culture because the source and target cultures happen to have different types of imprecision. Santos (1997:45) advises that ‘such cases (...) can be straightforwardly “solved” by translators’ footnotes’. Although translator’s footnotes can be considered a translational strategy, their use relates more to the translators’ impossibility to render meaning, and their desire to explain the word or phrase rather than provide an equivalent. Santos (1997: 46) believes that contrastive vagueness is not a challenge because ‘in every actual context it is evident for the user of the dictionary (or translator) which one of the classifications (translations) to use’, while the real challenge arise from ‘grammatical vagueness’. This type of vagueness involves the polysemy (or family resemblance) of grammatical categories.

## Indefinite Pronouns

Language, being an imprecise tool of communication as Keenan (1978) states, can transfer gaps from source to target texts. These gaps – the vague words, phrases or sentences present in Morrissey’s ST – are maintained in translation when they have to do with pronouns, whether definite or indefinite pronouns. These pronouns mark the subject of the lyrics or an important character. The level of imprecision presented in the lyrics varies considerably. There are lyrics in which it is possible to figure out who the lyrics may be addressing, but in others the character is kept in mystery. In ‘How Can Anybody Possibly Know How I Feel’ (2004), the personal pronoun ‘they’ is used five times without clarification of who ‘they’ are.

### Example 5.19

(HCAPKHIF-ST; lines 08-22)

08 So how can anybody say

09 They know how I feel

(...)

12 They said they respect me

(...)

22 When they are they

(HCAPKHIF-TT1; lines 08-23)

08 Então como alguém pode dizer

09 Que sabe como me sinto?

13 Eles disseram que me respeitam

23 Quando eles são eles

In the above lyrics, the word ‘they’ (‘eles’ or ‘elas’) seems to stand for the critics, music journalists, and scholars who have been trying to explain the lyricist’s feelings and intentions in his lyrics, but it may also refer to a general feeling of not being understood. The first time ‘they’ appears, in line 09, it does not refer to anyone in particular. So, in translation it was deleted because ‘alguém’ (‘anyone’, line 08) refers to a person in the singular, and ‘they’ was, probably, understood as part of this set of people who express their opinion on how the *canteur* feels. The second ‘they’ (beginning of line 12) was translated as ‘eles’. This personal pronoun is the Portuguese counterpart of the English third person plural pronoun, but in Portuguese there is a ‘female they’ (‘elas’) and a ‘male they’ (‘eles’). ‘They’, in this song, follow the tendency presented in the gender section where the translators use male generalizations to render meaning to non-gendered characters. The same happen in the fourth and fifth ‘they’ (line 22), where the translator kept the coherence with the translation present in previous lines. It is important to note that the third ‘they’ (the second in line 12) was deleted in the target text. This action was carried out mainly because Brazilian Portuguese high register avoid repetitions of any kind. The inflexion of the verb ‘respeitar’ (to respect) as ‘{eles/elas} respeitam’ ({they} respect) already marks the subject of the verb as the third

person plural. The translational strategy involved here is, according to Santos (1995:03-04), vague (A, B) -> A', B'. This strategy<sup>73</sup> is used 'where the source language is unable to influence the translation, and so, no consistent pattern can be expected. (...) the translator's choice should be the less marked'. In order to produce a less marked translation, the translator allowed the verbs to work as a marker which indicates the pronoun without making it explicit in the text.

The use of indefinites such as 'every', 'some', 'any' or 'no', to which 'one' can be added, is also present in many lyrics. Some of these indefinites appear in lyrics whose main subject is related to politics. In 'Interesting Drug' (ID-ST, 1990), the audience is told that 'there are some bad people on the rise' (line 01); and in 'I Will See You In Far Off Places' (2006) the *canteur* recounts human role in life.

Example 5.20

(IWSYIFOP-ST; lines 01-16)

(IWSYIFOP-TT1; lines 01-19)

01 Nobody knows what human life is  
(...)

01 Ninguém sabe o que é a vida humana

15 Destiny for some is to save lives

18 O destino para alguns é salvar vidas

16 But destiny for some is to end lives

19 Mas o destino para alguns é exterminar vidas

In line 01, 'nobody' is translated using a non-gendered indefinite that maintains the vagueness present in ST. This possibility was not discussed in Santos's studies, for whom 'most ambiguities produced by speakers are unnoticed and irrelevant from a communicative point of view, therefore causing no problems for a translator' (Santos, 1997:51). That seems to be case of 'some' (lines 15 and 16), whose translations are also indefinite, but this time the translator chose a 'male some' ('alguns') instead of a 'female some' ('algumas'), using the same translational strategy in which a vague (A, B) is translated as A' or B', opting for the least marked option.

The great majority of unidentified characters are kept vague in the target texts. The lack of definition does not compromise the understanding of the text when compared with the source text. The vagueness present in the source text can be passed to the target text with no loss of original imprecision when applied to subjects or characters because both source and target languages share a system of indefinite pronouns. The tendency of utilising the male gender as the stereotypical or unmarked pattern accords with Portuguese grammar rules.

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<sup>73</sup> Vague (A, B) -> A', B', where A and B stand for different meaning. So a vague word with two meanings in the source text is rendered as only one of them in the target language.

Contradicting Santos, maintenance is the most used strategy to render meaning to indefinite pronouns in lyrics translation. The only other strategy is almost four times less applied, as shown in Figure 5.6.

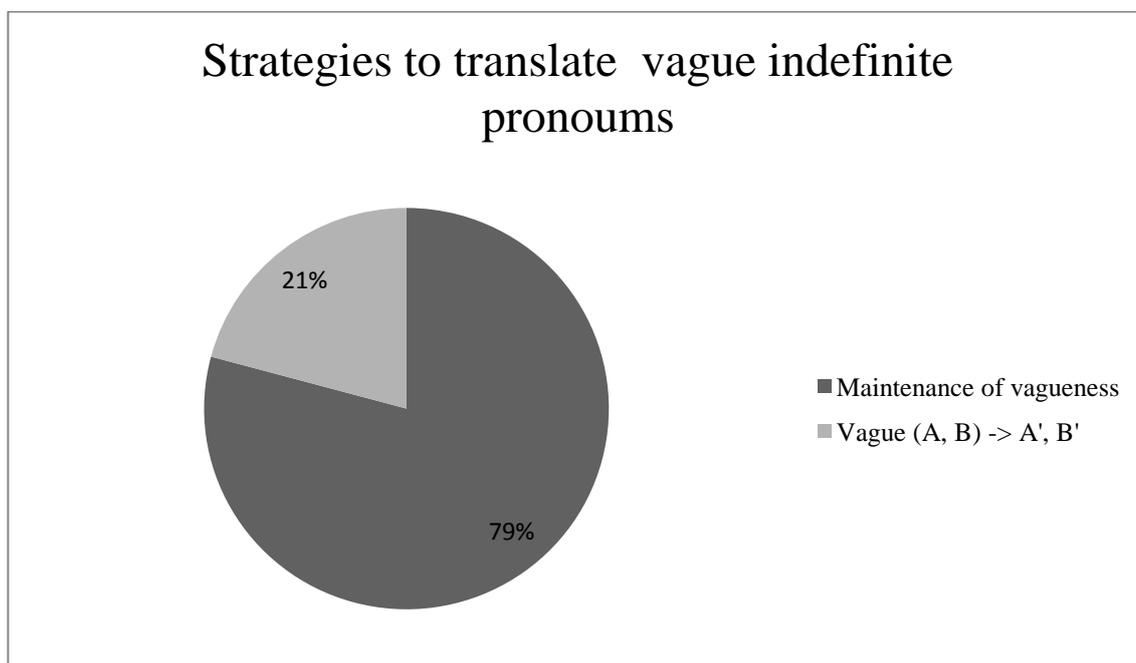


Figure 5.6 Strategies to translate vague indefinite pronouns

### **Verbs of movement**

Morrissey's lyrics include a huge profusion of verbs of intense movement, such as 'run', or 'fight'; but they also present verbs which encapsulate a timid movement combined with a type of emotion. These verbs are less frequent, appearing in songs where the main concern is not the movement but the intention behind the action. Leonard Talmy (1991) refers to such verb occurrences as 'event conflation'. Here, the denomination adopted follows Santos's (1995) idea of compactness. According to her (Santos, 1995:07), 'compactness in one language will tend to be expressed by only one of the two conjuncts in its translation, except if the two (or more) meaning pieces are equally crucial for the understanding'. In their attempts to render meaning, amateur translators tend to abandon compactness in the name of clarity. The verb 'to nod', for example, more than just an up-and-down head movement, means agreement or understanding, and a form of greeting. These two meanings were used in Morrissey's lyrics.

Example 5.21

(IDOYA-ST; line 02-04)

02 A nod was the first step

03 You knew very well

04 What was coming next

(IDOYA-TT1; lines 02-04)

02 Uma afirmativa foi o primeiro passo

03 Você sabia muito bem

04 O que estava por vir

The song ‘I don’t Owe You Anything’ (1984) tells the story of a person who comes to ask someone to go out, receives a no, but persists in his intention to take his interlocutor out. The word ‘nod’ (line 02) is their first contact. This word makes us assume that there is a head movement, which invites the lyrics’ character to approach the interlocutor. In translation, ‘nod’ was rendered as ‘afirmativa’ (‘affirmative’). The translators’ choice reproduces the character in the lyrics acceptance of contact, but fails in showing how it was delivered. An affirmative can be given in writing, vocally, by signs, or through body language. A ‘nod’ is an affirmative through body language. The use of the body to express the acceptance of contact is important because Morrissey’s lyrics tend to give great importance to any type of physical contact or activity. The failure to render both meaning and movement produces a vagueness that was not intended in the original. Santos (1997:50) states that ‘as soon as there is no equivalent grammatical operator, style marker, or even part-of-speech, the translator must choose which parts of the meaning conveyed should be preserved’. In this particular case, the translators chose to delete the way the acceptance of contact was made, privileging only the message. The same word, however, was not rendered in the same way when it appeared in ‘Pregnant For The Last Time’ (1991).

Example 5.22

(PFTLT-ST; lines 17-18)

17 And the doctor said

18 “Don’t nod your head until June!”

(PFTLT-TT2; lines 17-18)

18 E o médico disse

19 “Não movimente a cabeça até Junho!”

The verb ‘to nod’, in the song’s context, is an advice given by a doctor to a pregnant woman, suggesting that she should suspend any sexual activity until a given date. In contrast to the previous translation, the translator privileged movement instead of the message it contained. In translation, ‘nod’ became ‘movimente’ (move). To ask someone to avoid moving her head seems an unusual advice for a pregnant patient when there is no evidence of her having any problems with her neck. In translation, line 18 reads as out of place and bearing little relation with the idea of avoiding sexual relations. Although the translational strategy to render the meaning in compact form (A, B) can be done using A’ + B’, A’, or B’, the choice between A’ and B’, when A’ + B’ is

not available, does not present any pattern when A and B relate to movement and meaning.

Another interesting compact verb used in the lyrics is ‘to frown’. This verb encapsulates a movement of the eyebrows in order to express ‘seriousness’, ‘angriness’, or ‘worry’. Brazilian Portuguese lacks any compact equivalent verb that could express ‘to frown’. The translators for ‘Trouble Loves Me’ (1997) decided to translate it by referring to the emotion that frowning conveys.

Example 5.23

(TLM-ST; lines 39-40)

39 In the half-light

40 So English... frowning

(TLM-TT2; lines 46-47)

46 À meia-luz

47 Tão inglês... preocupando-se

In line 40, ‘frowning’ is translated as ‘preocupando-se’ (‘worrying himself’). Again, the compactness of the verb is translated using the implied meaning of the action. The translators’ seem to prefer to transmit the meaning more frequently than the action. The translators do not prefer to render the verb’s emotional meaning over movement, but they choose between them according to the aspect they consider to be more important for the understanding of the lyrics. Their choices, sometimes, do not privilege Morrissey’s tendency of favouring economy in his lyrics by using words whose compactness allow him to say more using less words.

In brief, the translation of verbs of movement were translated 76% of the time as ‘compact (A, B) -> A’+B’, A’, B’, leaving 14% to ‘vague (A, B) -> A’, B’.

### **Personal Pronouns**

Although English personal pronouns present an unmistakable mark of whom they refer to (as in she – her – hers – herself), the same cannot be said of Brazilian Portuguese pronouns. The pronoun ‘se’, for example, can refer to ‘yourself’, ‘herself’, ‘himself’ and ‘itself’. These types of pronoun are usually disambiguated through context, or by use of low-register forms of the pronoun. Regarding pronouns, the translators rather than the author are responsible for imposing the ambiguity and vagueness on the character’s identity. The ambiguity or vagueness concerning the pronouns’ referent is due to the translators’ decision that Morrissey’s lyrics should make use of high register in translation, which is the main linguistic characteristic present in translations offered for magazines, fansites and virtual communities.

Morrissey's use of object, possessive, and reflexive pronouns resulted in an important source of ambiguity in translation. There are few reflexive pronouns present in the lyrics. These pronouns are not translated using the same word every time they appear in the lyrics. In 'Accept yourself' (1984), the reflexive is translated using high and low registers (in different media). Since they appear not only in the title of the song but also in the chorus, it was expected that the same words used in the title would appear repeated in the chorus. The analyses showed that the translators try to produce a coherent text, but did not attempt to retain the parallelism between title and chorus in translation.

Example 5.24

(AY-ST; title)	(AY-TT2; title)	Footnote
Accept Yourself	Aceite-se*	Aceite a si mesmo

Although sharing the same title with AY-TT1, the translator was unsure about the words chosen, and decided, by means of a footnote, to elucidate 'Aceite-se' as 'Aceite a si mesmo' because the meaning would be kept. These two possible translations were not taken into consideration by any of the translators when the title was introduced in the text in line 05.

Example 5.25

(AY-ST; line 05)	(AY-TT1 and AY-TT2)
05 When will you accept yourself?	05 Quando você vai se aceitar?

This third existing translation reflects the need to adjust the phrase into the grammatical verb tense present in the source text. Because of its format (verb + reflexive), the title is understood as an imperative, while in line 05 it appears in the future tense in order to make a suggestion. The repetition of the words is lost in translation and what is supposed to be a stylistic feature of Morrissey's lyrics (i.e. a play with words in order to extract different meanings from them) is not made available for his Brazilian readers.

The least ambiguous of the personal pronouns are the object pronouns<sup>74</sup>. The translators dealt with these pronouns in a way that leaves no ambiguity about their referent in the sentences. The only exception appears in 'Reel Around The Fountain' (1984).

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<sup>74</sup> English subject personal pronouns are not particularly ambiguous when translated into Portuguese, and the translators participating in the present study did not produce any ambiguous target subject pronouns out of the source subjects pronouns.

Example 5.26		
(RATF-ST; lines 09-12)	(RATF-TT2; 08-09)	Back Translation
09 Slap me on the patio	08 Me dê um tapa na varanda,	
10 I'll take it now	vou recebê-lo agora	I will receive it/you now
11 Fifteen minutes with you	09 Quinze minutos com você	
12 Well, I wouldn't say no	- bem, eu não diria 'não'	

The target language oblique pronoun ‘-lo’ is used to refer to any masculine word. In the above lines, ‘tapa’ (slap) is a masculine word, and the subject personal pronoun ‘you’ may refer to a male or a female character. In this case, if the translator or the reader decides to perceive ‘you’ as a male character, the oblique pronoun used in line 08 may refer to ‘slap’ or to ‘you’. The lines preceding and following ‘-lo’ allow the reader to identify it with any referent they were able to make sense of in the lyrics, according to their expectations and interpretations of Morrissey’s work.

The most ambiguous pronouns in translation are the possessives. Again, the main issue is to establish to whom these pronouns refer. While in English the possessive pronouns have a different word for each of the subjects they refer to, in Portuguese some possessive pronouns may refer to more than one subject, and assume the gender of the possessed object. This characteristic of the target language may lead the readers to some misunderstandings of the message because sometimes it is impossible to determine who is the owner of the object, action or feeling. On some occasions, it is possible to figure out the subject for the possessive pronouns by means of contextual clues. But other times, TT gives no clue to the subject. The song ‘Ganglord’ (2008) provides the best example of this kind of occurrence.

Example 5.27	
(G-ST; lines 05-10)	(G-TT1, lines 08)
05 Ganglord, the police are	
06 kicking their way into my house	
07 And haunting me, taunting me	
08 Wanting me to break their laws	08 Querendo que eu quebre suas leis
09 And I am turning to you,	
10 Oh, to save me	

The possessive pronoun in line 08 makes clear that the laws which are supposed to be broken are the police’s laws. In translation, the possessive pronoun ‘suas’ is the feminine plural pronoun used to refer to nouns owned by ‘you’, ‘he’, ‘she’, ‘it’ or ‘they’. So, in translation, the laws to be broken can be understood as the police’s or the ganglord’s laws. The understanding of this line depends highly on the readers’ interpretations of the lyrics.

Many times translated pronouns invited the readers to come to their own interpretation of the lyrics. The presence of ST side by side with the translations, and the readers' probable knowledge of the lyrics may make the pronouns less ambiguous, but then the reader-listener must know that 'their' refers to 'they' and not to 'you'. Although some reader-listeners may not be able to understand the lyrics just by reading them, they may have some small knowledge about possessives in English from their school days.

There are three main strategies to translate personal pronouns, as demonstrated in Figure 5.7. The massive maintenance of the personal pronouns refers to the ones that have a counterpart in Portuguese. The scarce ambiguation of English pronouns are due to translators' desire to use the pronouns written form in detriment of the popular and less prestigious spoken format.

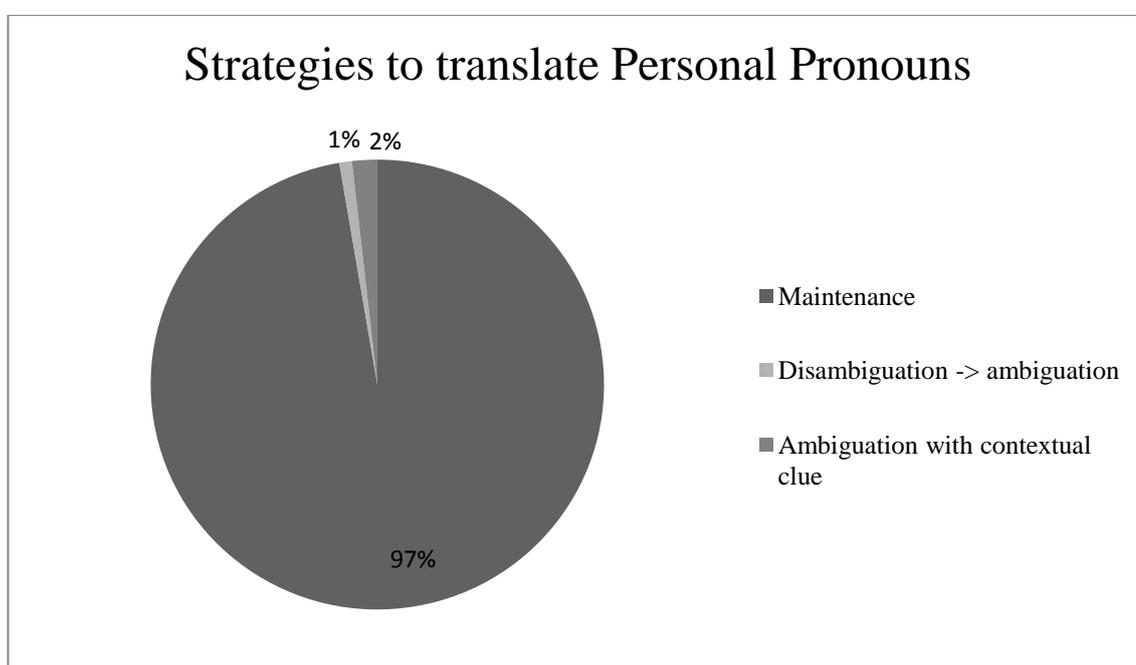


Figure 5.7 Strategies to translate Personal Pronouns

### Other vagueness

There are some isolated examples of vagueness, such as the preposition 'by' and performative pauses. Although prepositions are not particularly challenging, there is a particular preposition (by) whose original vagueness when used to express the proximity to a place resulted in the target texts having different locations. In 'I Want The One I Can't Have' (1985), the preposition 'by' is used to express the place where

the *canteur* invites his interlocutor to meet him. This preposition received three different translations.

Example 5.28

(IWTOICH-ST; line 34)	(IWTOICH-TT3; line 43)	Back Translation
34 Just meet me in the alley by the Railway station	43 Apenas me encontre no beco próximo à estação de trem	near
	(IWTOICH-TT4; line 41)	
	41 É só me encontrar no beco lá na estação de trem	there at
	(IWTOICH-TT1; line 41)	
	41 É só me encontrar no beco perto da estação de trem	close to
	(IWTOICH-TT2; line 46)	
	46 Simplesmente me encontre no beco do lado da estação de trem	beside

In translation, the place set for the lyrics characters' encounter varies considerably. The vagueness presented in the source text is retained in the target texts, but in translation this vague location varies from inside the train station to its nearby places. The difference in register present in IWTOICH-TT3 and the IWTOICH-TT1 does not compromise the meaning. In Brazilian Portuguese, 'próximo' (near) is slightly more sophisticated than 'perto' (close to), which is the colloquial term. Translations IWTOICH-TT2 and IWTOICH-TT4 establish the exact location where the meeting may happen, disambiguating the source text. It is difficult to say which clues were used to determine that 'by' should be 'beside' or 'inside' the train station, but the words chosen may be due to the options presented in the translators' dictionaries, and the translators' interpretation of where the meeting should take place.

The inconsistency of the translated preposition, however, disappears when this same preposition is translated in the same media. In 'Rusholme Ruffians' (1985), 'a boy is stabbed/ and his money is grabbed' in a place whose location is described using the preposition 'by'. This time, both websites *Terra* and *Muuzik* used the word 'próximo' (near), while the virtual community *Morrissey – Letras Traduzidas* presented the same translation used to render meaning to 'by' in previous target texts: 'ao lado' (beside).

Example 5.29

(RR-ST; line 02)	(RR-TT1; line 02)
02 by the big wheel generator	02 próximo ao gerador da roda gigante

(RR-TT2; line 02)  
02 próximo à roda gigante

(RR-TT3; line 02)  
02 ao lado do gerador da roda-gigante

The different positions offered in translation do not compromise the understanding of the lyrics or set the locations in complete diverse places; they just move the action some metres from each other.

Sometimes, the words used are not the only source of understanding to which the translators can refer for the production of their target texts. Morrissey's lyrics do not present regular punctuation, just as the lines do not represent the pauses produced in performance. These factors influence the way the translators read the lyrics. In 'The Boy With The Thorn In His Side' (1986), the pauses<sup>75</sup> present in performance led the translator for magazine *Clássicos do Rock* to understand the lyrics differently from other translators.

Example 5.30

(TBWTTIHS-ST; lines 17-18)	(TBWTTIHS-TT1; lines 17-18)	Back Translation
17 and after all *	17 e depois de tudo,	and after all,
this time *	essa vez	this time
18 they don't want to *	18 eles não querem	they don't want to
believe us *	acreditar em nós	believe us

The vocal pause was understood as a graphical pause, so the translator added a comma to the target text. This additional comma introduced a new ambiguity to the lyrics, in which 'they' do not believe the *canteur* for the first time, while in the original 'they' still cannot believe him. The interpretation proposed by TBWTTIHS-TT1 made no impact in the subsequent translations because the magazine is not the most popular source for translated lyrics. The fans and the fan-translators have another interpretation of the lyrics, so the text printed in *Clássicos do Rock*, until this date, was never brought into discussion in the fan forums, or copied on the online sources of translated lyrics.

The readers may not have noticed the ambiguity of place caused by the preposition 'by' and the different interpretations resulting from the vocal pauses. However, the above examples reveal the ambiguity the translators faced before deciding which of the interpretations they believe constitutes the best meaning for the lyrics.

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<sup>75</sup> The performed pauses are marked here using \*.

Morrissey's vagueness is mainly maintained in translation. Most ST ambiguous words are translated as ambiguous words, even when they do not make sense, as in the case of AM'S chorus. In fact, much of the vagueness found in TT is the product of the target language restrictions or a result of the translator's choices.

### **5.3 Lyrics with Multiple Meanings**

Unlike the verbs that encapsulate more than one vague meaning in the target text, sentences with multiple meanings provide more than one meaning in the source text, and are used intentionally in order to produce different interpretations. Some of the ambiguous words or sentences in the lyrics are provided by the translators, whose interpretations of the texts provide the variety of meanings they are able to apprehend or convey.

Eva Kittay (1987:80) describes 'purposive ambiguity' as a word, phrase or sentence which presents more than one meaning, a type of ambiguity she believes is more common in interaction with friends and family. Morrissey's lyrics are marked by their power to establish 'intimacy' with his audience. The sense of familiarity and intimacy present in the lyrics may explain the higher use of sentences with multiple meanings. Nerlich & Clarke (2001:12) recognise that 'one of the main characteristics of "poetic" language used in the widest sense of this term is the use of purposive ambiguity, which embraces the use of irony, metaphor, intentional double readings and other uses of polysemy'. Irony and metaphors are dealt with in depth in the next chapter, while intentional double readings and polysemy are analysed here. Jean Boase-Beier (2006:88) believes that multiple meaning 'does not arise out of words or structures which suggest two or more meanings. Some of the most striking instances arise from actual linguistic gaps in the text', because they allow the establishment of ambiguity in the text instead of producing a clue as to which of the meanings should be adopted in translation. Although Boase-Beier (2006:86) believes that 'ambiguity may be removed intentionally in literary translation because it is seen as a fault, or its implicatures may be missing', she advises that the translator should retain the multiple meaning, oscillate between the multiple meanings, or adopt either the dominant or a contextual meaning.

Morrissey's lyrics present mainly two types of multiple meanings. The first type deals with verbs or words which can be understood in more than one way. In translation, this

characteristic of ST may also result in verbs or words that have multiple meanings in the target language. The second type of texts with multiple meanings in Morrissey's lyrics depends highly on the listener-reader's understanding of it. The translators' readings and renditions of texts with multiple meanings are, according to Vološinov (1973:86), 'the product of the reciprocal relationship between speaker and listener, addresser and addressee'. The amateur translators' constant exposure to the lyricist's work may provide translations for sentences or texts with multiple meanings that are better accepted among other fans than the translations provided by people less 'involved' with the artist.

### Words and verbs with multiple meanings

The multiple meanings of a word or verb may be arise from a linguistic connection, from their membership of the same semantic field, or may have to do with their polysemic character. A good example of this is the translation of 'cry'. Usually, this word is made clear through context. In the song 'Let Me Kiss You (LMKY-ST, 2004), 'cry' is used as a verb, in a sentence in which the *canteur* asks for some comfort. The context makes it clear that 'cry' refers to the semantic field of 'tears' and not to 'shouting'. Accordingly, the translations presented in all media produced the same translation: 'chorar'. However, the context in which the noun 'cry' appeared in the song 'These Things Take Time' (1984) presented a level of vagueness that allowed its translators to interpret 'cry' in both semantic fields.

#### Example 5.31

(TTTT-ST; line 14) 14 And the hills are alive with celibate cries	(TTTT-TT1; line 22) 22 E as colinas estão vivas com choros celibatários	Back Translation cries ('tear' semantic field)
	(TTTT-TT2; line 14) 14 E as colinas estão vivas com gritos celibatários	cries ('shout' semantic field)
	(TTTT-TT3; line 14) 14 E as Colinas vivem com gritos de celibato	cries ('shout' semantic field)

Of all three available translations, two understood the 'celibate cries' as 'shouts', while one understood the phrase as 'rolling tears'. The two media which were supposed to have more highly-involved listeners than a general website opted for 'cry' as 'shout'. This seems to indicate that this is the meaning broadly accepted by Morrissey's die-hard

fans, while the general public seems to have a different idea of the word. It is impossible to say if the lyricist intentionally provoked the ambiguity faced by the Brazilian translators. The translators decided to disambiguate using Santos's (1995) notion of compactness where a vague (A, B) word could be translated both as A'+B', A' or B'. The adoption of this strategy may be due to a complete lack of context to explain the line.

Verbs with multiple meanings are more frequent than nouns with multiple meanings. In translation, the most ambiguous verbs are the verbs 'to be' and 'can'. The main issue about these verbs is that they have two meanings in Portuguese. The verbs 'can' and 'may' are both translated as ways to express the ability to do something and also the possibility of doing something. The translator therefore has to decide between them. Usually, the contexts in which these verbs appear provide enough clues to decide which of the two meanings the lyricist intended. On a few occasions, the verb 'can' seemed to mislead the translators. One of these occasions happens in the translation of 'Ask' (1986), a song which encourages its listeners to aim for freedom and fulfilment.

Example 5.32

(A-ST; line 21)

21 Nature is a language –  
can't you read

(A-TT1; line 43)

43 A natureza é uma linguagem –  
você não sabe ler?

Back Translation

can't (Don't you  
know how to read?)

(A-TT2; line 31)

31 A natureza é uma língua –  
Você não consegue ler?

can't (Aren't you  
able to read?)

A-TT2 give the reader the notion the lyrics character is not able to read the message because it is not made clear enough. A-TT1 implies that the lyrics are actually suggesting illiteracy. 'Nature' is obviously not a written language, so its reading does not depend on literacy, but on how to decipher it. In this particular case, the dominant meaning (Boase-Beier: 87) is used in A-TT2. The translators' strategy consists in using the meaning whose dominance is given by the word 'nature'. Another source of variance is the translation of the word 'language'. In Brazilian Portuguese, there are two different words to designate 'language'. One is part of a set of communication tools, such as body language, and it is called 'linguagem', while the other is embedded in grammatical rules and can be spoken, written etc, such as German; this is called

‘língua’. The above translations confused the concepts, which are part of a specific jargon for professionals in the communication field.

Of all verbs, the most challenging seems to be the verb ‘to be’. This verb has two translations in Portuguese: ‘ser’ or ‘estar’. The first translation restricts the verb to a permanent state, such as in the sentence ‘John is Mary’s son’ (John é filho da Mary). The second meaning brings an ephemeral status to the verb, such as in ‘it is raining’ (Está chovendo). The decision on which of these two meanings better suits the target text is usually clear from the context, as in the examples above. However, sometimes a status can be permanent or ephemeral, such as in the sentence ‘Peter is sick’ (Peter é / está doente). Peter’s sickness may be something that will be cured after some time, such as a cold, or may be something that he will have to learn how to deal with for his whole life, such as haemophilia.

Verb ‘to be’ appears in many songs, and the translators of Morrissey’s lyrics were usually able to differentiate between the two meanings, except in the case of ‘Heaven Knows I’m Miserable Now’ (1984). The opening line suggests a moment of happiness that has already finished. Happiness is an ephemeral event, but it can be considered permanent if encapsulated in a determinate period of time, such as in the sentence ‘I was happy in my childhood’. The translators were aware of this possibility, and had to decide which of the meanings they considered more adequate.

Example 5.33

(HKIMN-ST; line 01)	(HNIMN-TT1; line 01)	Back Translation
01 I was happy in the haze	01 Eu estava feliz na bruma	was (ephemeral)
of a drunken hour	de uma hora embriagada	
	(HKIMN-TT2; line 01)	
	01 Eu estava feliz no torpor	was (ephemeral)
	de um momento ébrio	
	(HKIMN-TT3; line 01)	
	01 Eu estava feliz	was (ephemeral)
	durante a embriaguez	
	(HKIMN-TT4; line 01)	
	01 Eu era feliz na bruma	was (permanent)
	de uma hora bêbada	
	(HKIMN-TT5; line 01)	
	01 Eu estava feliz na névoa	was (ephemeral)
	de uma hora alcoólica	

The favourite choice was for the ephemeral status of the event because ‘happiness’ is not sustainable. This choice is in accordance with the dominant context (Boase-Beier: 87) in which being happy gives way to feeling miserable, which is the theme of the lyrics’ next line. However, the option adopted in KNIMN-TT5 provides a poetic solution, in which there is a sense of solidity in the happiness that is lost in the subsequent line. The improbability of the duration of happiness is denied by the use of ‘era’ (‘was’, permanent status), emphasising Morrissey’s use of opposite, contradictory images.

The translation of terms with multiple meanings involves the translators’ attempts to produce translations that make sense based on their context, whether this context is presupposed or text-based. The unintentional vagueness present in words and verbs with multiple meanings is not present in the translations, but the resulting TTs provide a variety of different interpretations of the original that, if does not provoke some confusion among the fans, at least divides the readers in groups according to their affiliation to a certain translation or meaning. These groups may arise from the readers’ beliefs (possibly constructed beliefs) about what constitutes Morrissey’s themes, words and imagery. The frequency of use of each strategy to render meaning to multiple meaning words or verbs is presented in Figure 5.8

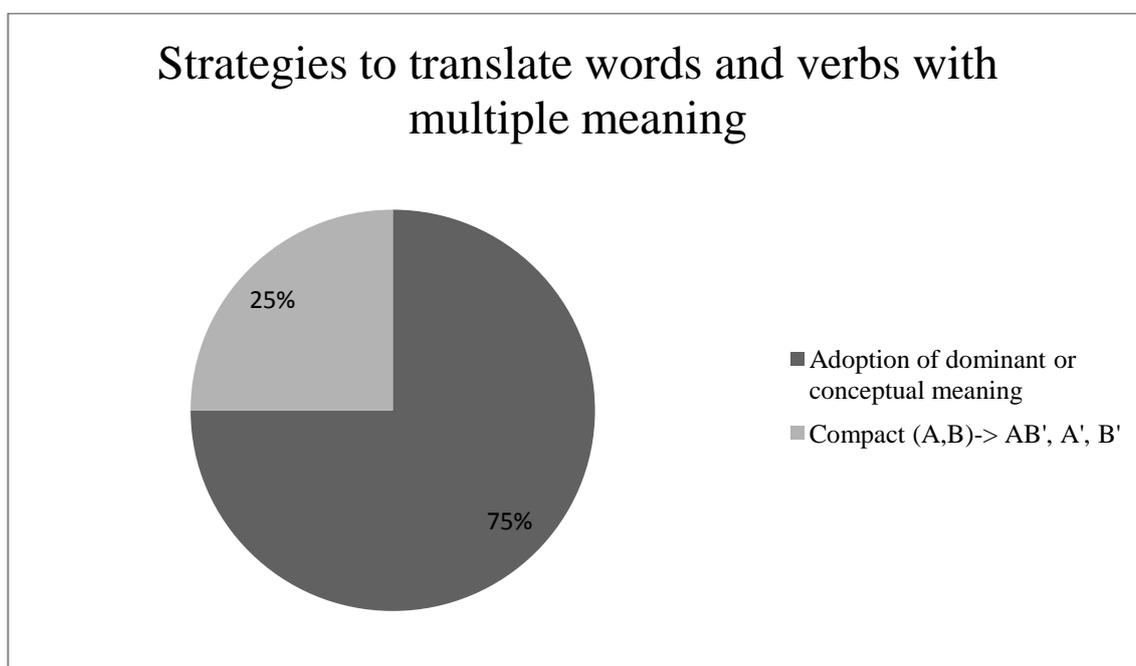


Figure 5.8 Strategies to translate words and verbs with multiple meaning

## Interpretations with multiple meanings

Apart from polysemic words, some lyrics involve interpretations with multiple meanings of the song as a whole. This means that the lyrics, whether sung or read, provide more than one interpretation of their plot, narrative or sections of text. The translation of this type of vagueness depends highly on the translators' ability to perceive the possible multiple meanings, find equivalent sentences, words or phrases, and, sometimes, convince their readers of the multiple meanings they were able to find. In some translations, the vagueness is maintained more thanks to ST characteristics than the translators' effort in conveying it. 'Girlfriend In A Coma' (GIAC-SR, 1987) stands as the best example of the phenomenon.

All four translations available in Brazil present a literal translation in which the source text can be followed almost line by line. The effect of the translation of the lyrics in this way can be seen in the fans' comments right after it. Most of the members of the virtual community *Morrissey – Letras Traduzidas* could not move beyond the literal meaning, and believed that the *canteur* is suffering because his girlfriend is in a coma. Some comments tell how much comfort they get from 'knowing that they are not alone in their pain', which is derived from a relative being in the same position previously. A very small proportion (9%) of the fans believe that the capital letters, the sentences between parentheses, and the insistence in knowing if the person will survive may be a sign that the *canteur* is, in fact, responsible for the girl's coma. In some of the source media where the lyrics are found, the capitalisation was deleted. Such a modification affects the understanding of the text, which is the only source where the capitalisation can be noticed. In performance, words such as 'murdered' (line 05), 'strangled' (line 16), and the last mention of 'serious' (line 25) are stressed by means of stretching their syllables.

The verb 'can', apart from providing localised vagueness, i.e., in the lines in which they appear, helps to suggest uncertainties about the *canteur*'s intentions/actions. In the song 'Driving Your Girlfriend Home' (1991), the *canteur* is giving a ride to a girl who keeps giving him the directions to her home and questioning her relationship with someone not mentioned in the lyrics. The lyrics make clear that the *canteur* drives in silence, leaving his passenger with no answers. The verb 'can' appears at the end of two stanzas.

The first appearance (line 12) is a silent answer to the question from the *canteur*'s interlocutor on how she let herself get involved in a situation she tried to avoid.

Example 5.34

(DYGH-ST; line 12)	(DYGH-TT1; line 12)	Back Translation
12 And I can't answer	12 E eu não posso responder	can't

The second time the verb 'can' appears, it is again a silent answer to his interlocutor's question on how she end up so involved with a person whose sense of humour is getting worse each day.

Example 5.35

(DYGH-ST; line 24)	(DYGH-TT; line 25)	Back Translation
24 And I can't tell her	25 E eu não posso contar para ela	can't

Both translations present the same rendering: 'não posso'. These words have multiple meanings in Portuguese, and were, very possibly, chosen in order to keep the meaning open so as to facilitate for the readers' own interpretation of its meaning. The first possible meaning comes from a literal rendition of the words: the *canteur* cannot answer because he does not know the answer. The second meaning seems to suggest that the *canteur* does know the answers to the questions but is not keen to answer them because he does not want to make her suffer. The third possible meaning is that the *canteur* has the same feelings for his interlocutor's lover, and for that reason, is not able to answer the questions because they are also his own questions. The interpretation of the verb 'can', in this case, determines the starting point and context in which the 'conversation' takes place. Although the translations allow for multiple interpretations, the source text is also not very clear about the *canteur*'s position. The disambiguating translations for 'can', i.e. 'saber' (to know) or 'conseguir' (to be able) are not used in order to provide a translation that is as obscure as the source text. The technique, described by Boase-Beier (2006:87), utilised in this type of translation is 'the sense of oscillation' between meanings. While reading the lyrics, it is possible to perceive the nuances of the text and change one's understanding of it at different times, before ending with no clear idea of which of the possible meanings makes more sense.

Apart from 'words' which have the power to change the lyrics meaning, some of Morrissey's lines have provoked strong debate about his intentions when writing them. The main accusation has involved the alleged racism in some of Morrissey's lyrics. A title such as 'The National Front Disco' (1992) provoked a furore in the UK media, especially in the *New Musical Express*. The music newspaper opened a huge debate on



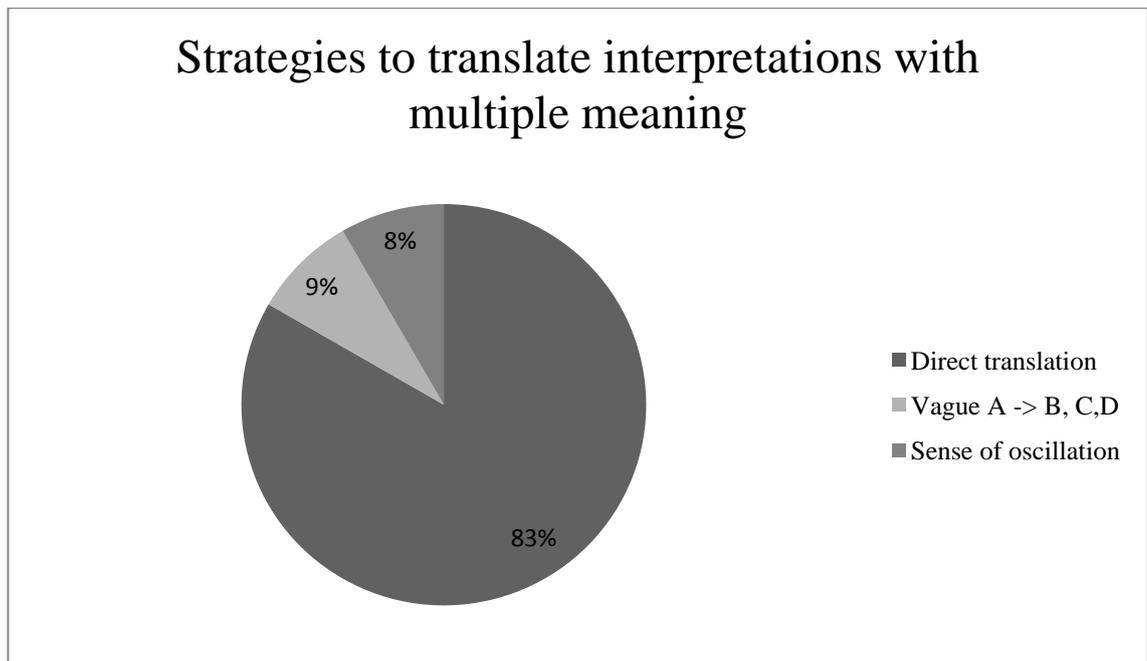


Figure 5.9 Strategies to translate interpretations with multiple meaning

If direct translation stands as the favourite translational strategy used by non-professional translators, it is also clear that they are ready to use other techniques in order to provide a translation that meets their interpretation or desire to play with the text. Texts with multiple meanings proved to be a type of translational challenge that caused translators real difficulties in producing versions with meanings as vague as the originals. The translational strategies discussed above involved the retention of the multiple meanings where this was linguistically possible. Some strategies also resulted in interpretations or altered meanings for songs whose original ambiguity could lead the listener to negative perception of the lyrics.

### Summary

This chapter showed that the translation of the ambiguity present in Morrissey’s lyrics turned out to be less problematic than could be expected. The translation of gender presented a mixture of strategies. These different strategies and different translations may not convey the lyricist’s first intention of leaving the meaning open to his listeners’ interpretation. But the translators presented their own interpretations of the characters featured in the lyrics, which ultimately is the lyricist’s wish. It can be argued that the original text did not reveal the gender, but the target readers seem to be aware of Morrissey’s practice of using non-gendered characters. It is therefore possible to say that the readers know they can simply choose the gender they believe the lyrics are

describing or the gender that fits better their own sexual preferences. The translation of secondary characters obeyed Portuguese grammatical rules in which any generalisation on gender should be compulsorily marked as male. This practice does not provoke any reaction from fans because this structure is part of their language grammatical rules.

The ambiguity provoked by vagueness in ST is successfully transposed into TT. The main issue seems to be words that have no equivalent in Brazilian Portuguese. To produce their translations, the translators relied on their understanding of the word and on the vocabulary available in the target language to produce the best possible translation based on their belief of what constitutes a good translation for Morrissey's lyrics (see chapter 3). The vagueness arising from pronouns was resolved by using target language pronouns that serve for both genders, or by opting for hiding the pronoun leaving the subject's gender to be discovered through the accordance between verb and subject, because Portuguese requires different verb forms for each subject. The pauses produced in performance were not taken into consideration by the vast majority of translators who produced an interpretation different from what is expected from a Morrissey's lyrics.

As a whole, in the case of songs with multiple meanings, one particular meaning tended to be selected. Most of the time, the debate they provoked had nothing to do with a supposed mistranslation but with the interpretations their readers express. The disagreements indicate that the translators achieved their aim and rendered a TT as open to multiple meanings as TT. Usually, this effect is achieved through a literal translation whose rendition enables the reader to move between the possible meanings or to adopt the meaning they are able to apprehend. Again, ST that do not have a counterpart in Brazilian Portuguese are translated on the basis of their translators' interpretations of them.

Target language constraints result in an additional layer of ambiguity. The techniques the translators used to resolve such ambiguities are based on the translators' attempts in providing a target text with the most plausible meaning taking into consideration the text as a whole. Most of the time, the discrepancies found when comparing the work of different translators indicate their dissatisfaction with these translations, and their ongoing work to find a translation that meets the translators' (and the fans') expectations about the level of ambiguity present in Morrissey's lyrics.

The following chapter focuses on the translation of irony and humour in Morrissey's lyrics. It explores Morrissey's types of irony and humour and the ways in which the amateur translators understand and deal with them. It also compares the British and Brazilian types of humour and irony in order to establish whether the translators retain or abandon their native understanding of these notions.

## Chapter 6: Humour and Irony

‘He can hold a smile for as long as you require (even longer)’  
(‘Roy’s Keen, 1987)

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The aim of this chapter is to identify patterns in the translation of humour and irony in Morrissey’s lyrics. To achieve this goal, this chapter is divided into two parts: humor and irony. The first part deals with humorous lyrics. In order to understand the amateur translators work on the subject, a concept of humour is established. The concept is followed by the introduction of the main theories of humour, which help to understand the types of humor present in ST. In order to understand the strategies used to produce the translations, the principal theories dealing with the translation of humour in Brazil are introduced. The data analyses are based on the presence of recurrent techniques described in the existent literature in the Source and Target Texts. The second part of the chapter deals with irony. The structure is very similar to the one applied in the first part. The existing theories on irony are introduced to explain ironic ST. The next stage introduces theories on the translation of irony in Brazil and their application on TT.

In his study of film music humour, Miguel Mera (2002) questioned if funny music was really funny. It may be pointed out that a smile is probably the last thing on someone’s mind when the subject is Morrissey’s lyrics, but this stereotyped image is not shared by everyone. Dave McCullough (1983) described The Smiths as having ‘hilarious lyrics’, and John Peel (1987) said that

in more than one occasion I actually laughed out loud at a Smiths’ lyrics and I don’t often do that. I don’t laugh loud on anything much. I think they are very funny lyrics, I cannot understand why people assume that what they do is essentially miserable. I suppose it is because there are lots of references to kinds of death and pain and so forth in the lyrics but again it is done in the sense of the likes of the book *The Loved One*, it’s sort of ironic really.

As we can notice by Peel’s remark, it is not an easy task to differentiate what is miserable from what is very funny in Morrissey’s lyrics. For this reason, some of the examples analysed may not represent the reader’s notion of what is funny because the level of humour of a statement can be understood differently from person to person, and it may not even be present for some people. For the purpose of this work, the notion of an ideal reader is applied in order to choose the examples. The ideal reader is a concept formulated by Jonathan Culler (1975:124), and it is based on acceptability.

Acceptability is not ‘the immediate and spontaneous reactions of individual readers but the meanings which they are willing to accept as both plausible and justified when they are explained’. Rogan’s (2002, 2006) and Goddard’s (2009) interpretations of Morrissey’s lyrics are used as the basis of an ideal reader.

The difficulty in identifying a common ground of what is a humorous statement is not exclusive to Morrissey’s lyrics. Salvatore Attardo (1994) points out the difficulty in defining humour because identifying or producing humour is a competence held by speakers, who can recognise linguistic structures of a given language, and determine how much of the subtlety present in a humorous text listeners/readers can achieve. Despite this fact, Attardo (1994:04) notices that ‘linguists, psychologists, and anthropologists have taken humour to be an all-encompassing category, covering any event or object that elicits laughter, amuses, or is felt to be funny’. This simplistic definition seems to cover many subcategories of humour, such as satire, jokes, or puns, and may serve our purpose, but at the same time it is a very broad concept. Attardo (1994) also presents a ‘Semantic Field of Humour’ in which humour is just one of the four poles embracing other ‘situations’ in which laughter can be involved. These four poles are: wit, ridicule, fun and humour, while other terms circulate among them according to their affiliation. Despite of its name, ‘comic’ seems to be the word which sustain the axes, as can be seen in Figure 6.1.

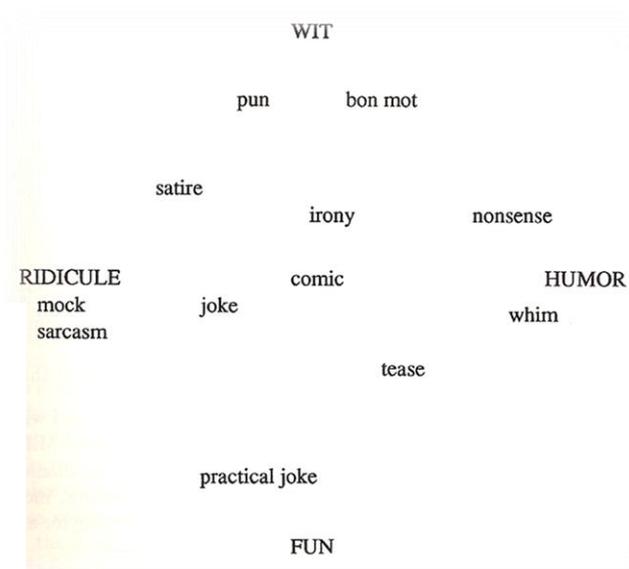


Figure 6.1 The Semantic Field of Humour (Attardo 1994:07)

The analysis of Figure 6.1 allows us to define humorous terms according to their interaction with and position among other terms. Irony is defined as a midterm between humour and ridicule (a little closer to humour than to ridicule), and somewhat wittier than 'funny'. Rosas (2002:74) recognises irony as a resource used in the construction of humour. Irony can be a funny and intelligent remark, but it can also be an aggressive and prejudicial statement. This view is shared by Hutcheon (1994:09), for whom irony is 'the mode of the unsaid, the unheard, the unseen', since irony is based on what can be inferred from the text and not on a superficial reading of it.

In this thesis, it will be considered as humour every line that causes amusement, the type of text which not only puts a smile on the reader/listener's lips but also the texts that may provide some strangeness (such as black humour).

Irony will be considered as any line that implies something else, which is not always the opposite of what a superficial reading may suggest. This 'something else' may or may not be apparent in the text. Ironies which are not apparent in the text may be references to a localised event contemporaneous to the lyrics' composition, and shared by the listeners, who can understand the irony. It may also be due to a possible intertextuality between different lyrics, or the lyricist's established public persona.

## **6.1 Humour**

Theories about humour date back to Plato, for whom humour is 'a mixed feeling of the soul' (Piddington 1933:152). In a more recent, influential formulation, humour was described by Bergson (1901) through a sociological perspective in which (i) laughing is a human activity, and therefore (ii) it is a social activity, and (iii) it requires the participants to have an intellectual rather than emotional outlook.

This intellectual face of humour has been explained using Noam Chomsky's (1965:03) notion of speaking competence: if a speaker is able to recognise a certain set of grammatical rules, then they are able to identify whether a text is funny or not. Once it is possible to recognise humour as a text per se, with no need of other marks beyond the words, it also becomes possible to establish the mechanism through which humour is achieved. Raskin (1985:99) developed the Semantic Script Theory of Humour (SSTH) where a humorous text is characterised by two conditions: (i) the text is compatible, fully or in part, with two different scripts; (ii) the two scripts are opposite.

According to Attardo (1994:198-200) ‘a script is an organised chunk of information about something (in the broadest sense)’, and it ‘contains information which is typical, such as well-established routines and common ways to do things and to go about activities’.

Apart from the script, SSTH presents two other mechanisms of humour: the speakers must share the same encyclopedic knowledge necessary for the understanding of the ‘joke’, so it can reach its objective; and the speaker must be able to produce a semantic network, so that it is possible to connect ideas, which will help to understand the ‘joke’.

The moment when two scripts meet, i.e. the moment when one script is left behind in order to open the way for the new one, is called the ‘trigger’. The trigger can be a word, a phrase, a sentence, or any other graphic or spoken sign that makes clear that there can be a second meaning in the text, which produces humour. This second meaning is known as Script Opposition (SO) because the trigger makes the audience believe that the first script is not the ‘right one’. A brief analysis of ‘The Loop’ (1991) will serve here to illustrate the notions of trigger and script opposition. The song has only two verses, which are almost exactly the same but for their last line and the change of ‘if’ (line 05) to ‘when’ (line 13), so they will appear side by side in order to facilitate the comparison.

Example 6.1 (TL-ST; lines 01-16)

01 I just wanna say	09 I just wanna say
02 I haven’t been away	10 I haven’t been away
03 I’m still right here	11 I am still right here
04 Where I always was	12 Where I always was
05 So one day, if you’re bored	13 So one day, when you’re bored
06 By all means call me	14 By all means call me
07 Because you can do	15 Because you can do
08 But only if you want to	16 But you might not get through

According to the first script the *canteur* is ready to help, showing all his support to another person. The trigger (‘but you might not get through’, line 16) changes the script to conform to the encyclopedic knowledge that Morrissey’s established public persona embodies such a miserable and sad individual who cannot help anyone to become happy or escape boredom. This second script reveals an opposite text compared to script one, and this is what makes the song funny: the assumption that ‘depressive’ Morrissey would cheer someone up.

Another important aspect of a humorous text is the violation of Grice's Cooperative Principles. These principles aim to guarantee the effectiveness of the message. Humorous texts, according to Attardo (1994), depend on the interchangeability of two scripts, and, in order to achieve that, some principles must be relaxed to be compatible with both scripts. It is important to let the listener/reader know just what can be useful to both scripts. The maxims of quality, quantity, relation, relevance, and manner must be violated or redesigned in order to serve a humorous text. Gaps or information in excess in the first script may be the key to understanding the second script and achieving humour.

In 1991, Attardo and Raskin revised SSTH, and broadened it into the General Theory of Verbal Humour (GTVH), where they presented five other Knowledge Resources (KR) apart from the Script Opposition. They are:

1) Language (LA): this is the concretization of the humorous text. 'It is responsible for the exact wording of the text and for the placement of the functional elements that constitute it' (Attardo, 2001:22). It means that the same joke can be told in different registers or using different words or changing some small elements<sup>76</sup> to serve different purposes, but still maintaining humour.

2) Narrative Strategy (NS): this Knowledge Resource has to do with the joke's narrative organisation, which can be in the form of a question/answer, narrative<sup>77</sup>, conversation, visual etc. This Knowledge Resource cannot be understood as genre (in the sense of literary theory), since humorous texts are always a narrative: it simply helps to classify the type of strategy adopted to produce humour.

3) Target (TA): the target is the group, people, institution etc that appears in the humorous text. In the case of jokes, the target is usually stereotyped types, like Portuguese people and blond girls who are supposedly not very intelligent. In this Knowledge Resource, ideological targets are also included. Any group or institution that does not have a clear constituency, but can be the subject of the joke, like marriage, comprises an ideological target.

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<sup>76</sup> Jokes with no fixed elements are jokes that have a defined structure of which parts can be changed, like the "How many xxxxx does it take to screw in a light bulb?" type of joke. Humour is achieved because the listener/reader recognises the situation, making the 'original' joke still funny.

<sup>77</sup> Narrative is understood as a 'text relating a story, told by a narrator, with realistic illusions and that can be recursive' (Attardo, 2001:80).

4) Situation (SI): this Knowledge Resource is what the text is about, like crossing the road, changing a light bulb etc. It also includes all other ingredients of the text, like instruments, participants, or activities that help the listener/reader to compose the scripts. Situation is, basically, a list of everything mentioned in the text.

5) Logical Mechanism (LM): this is the logic inside the text, how humour is achieved through the text. Logical Mechanism ‘presupposes and embodies a “local” logic, i.e., a distorted, playful logic, that does not necessarily hold outside of the world of the joke’ (Attardo, 2001:25). This Knowledge Resource can range from straightforward juxtapositions to figure-ground reversals, false analogies, or chiasmic arrangements.

According to Attardo & Raskin (1991), humorous texts can be analysed through these six Knowledge Resources, and their application can also produce a great number of jokes and humorous texts. Knowledge Resources are organised in a hierarchical order from the broadest aspect to the narrowest (Figure 6.2), since one parameter determines that below and thus constructs the text. For example, the choice of the Script Opposition happy/sad will reduce the possible Target, and so on.

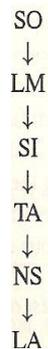


Figure 6.2 Hierarchical Organization of Knowledge Resources (Attardo, 2001:28)

Although SSTH and GTVH were designed as theories for the analyses of jokes, Attardo also uses them to analyse other types of texts such as plays and novels, where they were quite effective, so they will be used here to analyse the lyrics.

Like lyrics, humorous texts can also be divided into lines whose function is to prepare or to detonate humour. The most famous of these lines is the punchline which acts as a ‘disrupting element’ (Attardo, 2001:83), embodying the trigger, switching scripts, and forcing the reader/listener to reread the text according to the Logical Mechanism the text presents. Before the punchline, there may appear jab lines whose main difference is

their position in the text and their function. Jab lines appear in the middle of the text. They do not have the power to change the scripts, but they can, like the punchlines, bring some amusement and catch the reader/listener's interest in the 'joke'. A sequence of thematically linked punch and jab lines is called a strand. Inside the same text, it is possible to establish a set of substrands. These strands/substrands may be completely independent from the punchline, i.e. may not contribute to any of the scripts, functioning like a supporting role. Repetition comprises lines which had previously appeared in the text, but also lines which present any repetition of sound patterning.

### **Humour in Morrissey's lyrics**

According to Morrissey (The Smiths Documentary video, nd), 'virtually every song has serious messages, serious implications, but it is all done with great humour'. This humour has many forms of expression. After analysing Goddard's (2009) words to describe Morrissey's lyrics, it was possible to distinguish seven ways in which humour can be conveyed in the lyrics. They are presented here in alphabetical order. (i) Black humour.<sup>78</sup> The lyrics Goddard included in this category are very controversial. Some of his choices were not very easy to engage with because of the song's dramatic weight. Goddard's choices lie in the exaggeration of sadness, which is present in 'I know It's Over' (IKIO-ST, 1986), for example, or the sour description of female characters in 'Lifeguard Sleeping, Girl Drowning' (LSGD-ST, 1994). Goddard's list does not cover the character's emotional outburst in 'Girlfriend in a Coma' (GIAC-ST, 1987) insisting on seeing his girlfriend at the hospital when discovering she would survive. (ii) Camp Humour<sup>79</sup> was used to designate lyrics in which the narrator adopts a frivolous approach to life, as in 'Hairdresser On Fire' (HOF-ST, 1990) in which the *canteur* is not worried about the problems his hairdresser is facing (although knowing the hairdresser has no space in his diary, the *canteur* shows up at the exact moment when the hairdresser is informed by an angry client he is going to be sued), caring only about finding a way to have his hair cut. (iii) Caricature describes lyrics whose main objective is to provide a picture of a character or a group of people.<sup>80</sup> Usually, this kind of lyrics is used in order to ridicule a certain type of people. 'Dagenham Dave' (DD-ST, 1992), for example, is a caricature of a young suburban/working-class man whose typical attitudes serve to turn

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<sup>78</sup> Black humour lyrics include 'I Know It's Over' (IKIO-ST), 'Is It Really So Strange?' (ITRSS-ST), 'Lifeguard Sleeping, Girl Drowning' (LSGD-ST) and 'That's How People Grow Up' (THPGU-ST).

<sup>79</sup> Camp humour lyrics include 'Hairdresser on Fire' (HDOF-ST) and 'I Can Have Both' (ICHB-ST).

<sup>80</sup> Caricatural lyrics include 'Dagenham Dave' (DD-ST) and 'The Lazy Sunbathers' (TLS-ST).

him into a pathetic character. (iv) Comical<sup>81</sup> and humorous<sup>82</sup> lyrics are very diverse in their content, ranging from the complaining ‘Our Frank (OF-ST, 1991) to the light-hearted ‘You’re The One For Me, Fatty’ (YTOFMF-ST, 1992), from blasphemy in ‘I Have Forgiven Jesus’ (IHFJ-ST, 2004) to the character’s urgency in trying to find another person to die in his place when his time comes, in ‘On The Streets I Ran’ (OTSIR-ST, 2005). (v) Euphemism<sup>83</sup> is used as a keyword for a song talking about violence on dance floors, especially the drug-related deaths during the period. According to Goddard (2009), the euphemism lies in using the words ‘disco dancer’ when the lyricist was supposed to be trying to talk about more complex subjects such as the regularity of such deaths. (vi) Self-satire<sup>84</sup> is the term used to describe lyrics in which the lyricist makes fun of himself. Although Goddard (2009) cites just two songs as self-satire, it seems that many other songs may be classified as such. Self-satire also appears in some lines of ‘The Queen is Dead’ (TQID-ST, 1986), when the *canteur* ‘laughs’ about the accusation of not knowing how to sing, saying ““that’s nothing -/ You should hear me play piano”” (lines 12-13). And, finally, (vii) Sit Com<sup>85</sup> was the denomination given to texts in which a funny story is told. In ‘King Leer’ (KL-ST, 1991), the *canteur* does all that is possible to seduce a person who already has a boyfriend. All his efforts are always met with scorn.

There is also a great number of alliterations and assonances in the lyrics. These sound repetitions are used to ridicule a character<sup>86</sup>, to make fun of Morrissey’s own abilities as a songwriter<sup>87</sup> or to impress a rhythm to the text<sup>88</sup>.

### **Translation of Humour**

Now that elements of humour and Morrissey’s type of humour have been described, the translation of his texts will follow the principles recommended for the translation of

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<sup>81</sup> Comical lyrics include ‘Billy Budd’ (BB-ST), ‘Death at One’s Elbow’ (DAOE-ST), ‘Heaven Knows I’m Miserable Now’ (HKIMN-ST), ‘Ouija Board, Ouija Board’ (OBOB-ST), ‘Our Frank’ (OF-ST), ‘The Queen Is Dead’ (TQID-ST), ‘Satan Rejected My Soul’ (SRMS-ST), ‘Vicar In A Tutu’ (VIAT-ST), ‘What She Said’ (WSD-ST), and ‘You’re The One For Me, Fatty’ (YTOFMF-ST).

<sup>82</sup> Humorous lyrics include ‘All You Need Is Me’ (AYNIM-ST), ‘Certain People I Know’ (CPIK-ST), ‘I Have Forgiven Jesus’ (IHFJ-ST), ‘I Know Very Well How I Got My Name’ (IKVWHIGMN-ST), ‘Late Night, Maudlin Street’ (LNMS-ST), ‘On The Streets I Ran’ (OTSIR-ST), ‘This Charming Man’ (TCM-ST), ‘You’re Gonna Need Someone On Your Side’ (YGNISOYS-ST).

<sup>83</sup> The only song related to euphemism was ‘Death Of A Disco Dancer’ (DOADD-ST).

<sup>84</sup> Goddard (2009) classified ‘Disappointed’ (1990) and ‘Shakespeare’s Sister’ (1985) as self-satire.

<sup>85</sup> Sit com lyrics are ‘King Leer’ (KL-ST) and ‘Mute Witness’ (MW-ST).

<sup>86</sup> As in lines 07-08 of ‘First Of The Gang To Die’ (FOTGTD-ST)

<sup>87</sup> As in lines 01-04 of ‘Cemetery Gates’ (CG-ST), a song about plagiarism.

<sup>88</sup> As in lines 19-21 of ‘The Ordinary Boys’ (TOB-ST)

humorous texts. Diana-Elena Popa (2005:49) and Marta Rosas (2002:88), agree that any translator of humour has to have in mind that:

1. The translation of humorous texts is a complex phenomenon which must take into account the transference of situational, cultural, and linguistic contents from source language to target language, but should not forget the skopos of the translation.
2. Even when all the above aspects are respected in translation, it does not necessarily result in a successful<sup>89</sup> translation.

Translations that are not ‘successful’ in their different aspects may be due to differences between communicative, pragmatic, cultural, linguistic, and textual systems but may also have to do with individual translators’ issues (Nord, 1991). Witte (1994:74) states that humorous texts which tend to impress their own cultural frame into a foreign culture, which is termed *culture shock*, make their translators ‘anticipate the possible effects different translation alternatives may leave upon the target receptor’. According to Popa (2005:52), ‘a culture shock generally annuls all laughing provoking aspects, hence preventing the joke from achieving its translation skopos’.

According to Rosas (2002), in Brazil, the most common features explored in humorous texts are: (i) cultural and linguistic aspects; (ii) representation of reality and logic (or their absence); (iii) nonsense and broken expectations; (iv) violation of cooperative principles; (v) inappropriate register; (vi) irony; (vii) political correctness; (viii) stereotypes; (ix) reactivism; (x) linguistic coincidences; (xi) semantic, syntactic and phonetic ambiguity; and (xii) inadequate words. These classifications will be explained when they appear for the first time in the examples presented in the next sections.

The theory of skopos seems to be the most popular for the translation of humorous texts, since the reason for the text has preference over its mode, i.e. the words are not as important as providing the same level of humour presented in ST. In order to achieve the skopos, a translator may have to produce a different text, with different subjects, implying cultural and linguistic transferences. Therefore, the main objectives in translating humour, according to Leibold (1989), are (i) to keep its function; (ii) to establish criteria to determine what can be altered and what must be preserved in

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<sup>89</sup> A successful translation is a TT that is received and accepted as such by its audience.

translation; and (iii) to search for alternatives which permit an effect similar to that which the source language/source culture provoked.

Rosas (2003) claims that when there is a shared knowledge between a source language or source culture and a target language or target culture members, it is possible to have a 'literal' translation, but a functional translation, based on skopos theory, must be used when there is linguistic correspondence (any syntactic, morphologic, semantic, or phonetic correspondence) missing.

Young (2007) proposes a checklist of items in order to help not only translators but also students of translation to secure the quality of their translations of humorous texts. His checklist maintains all of Attardo's Knowledge Resources, but also includes other external factors, such as (i) Time Frame Considerations (TFC), whose concern is to be aware of the 'factuality' of the humorous event and its possible understanding by the target audience; (ii) Social-class and Educational Considerations (SEC), which aims to make the target text adequate to its intended audience; (iii) Cultural Awareness Decision (CAD), which calls the attention to the fact that not all cultural aspects must be translated since some of them are already known in other parts of the world, so they can be maintained in translation; (iv) Publication Background Information (PBI), which shows some concern about the adequacy of the translation for the ideology of the publishing house.

### **Cultural and linguistic aspects**

A component of the lyrics that will not receive special attention in this work is song titles, because titles are only a sentence, a set of words, or only one word<sup>90</sup> that may not be long enough to produce humour due to a lack of context. Many of Morrissey's titles are very long<sup>91</sup> and, sometimes, say as much as the text of the lyrics. One of these titles plays with the *canteur's* solitude. 'Please Help The Cause Against Loneliness'

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<sup>90</sup> 'Meat Is Murder', 'Hand in Glove', and 'I Like You' are examples of short titles. 'Asleep', 'Suedehead', and 'Tomorrow' are examples of one-word titles.

<sup>91</sup> Examples of long song titles are 'A Rush And A Push And The land Is Ours', 'How Could Anybody Possibly Know How I Feel', 'If You Don't Like Me, Don't Look At Me', 'I Know Very Well How I Got My Name', 'I Started Something I couldn't finish', 'It's Hard To Walk Tall When You're Small', 'Last Night I Dreamt That Somebody Loved Me', 'My Life Is An Endless Succession Of People Saying Goodbye', 'One Day Goodbye Will Be Farewell', 'Please, Please, Please, Let Me Get What I Want', 'Stop Me If You Think You've Heard This One Before', 'Such A Little Thing Makes Such A Big Difference', 'The Last Of The Famous International Playboys', 'The More you Ignore Me, The Closer I Get', 'The Teachers Are Afraid Of The Pupils', 'The World Is Full Of Crashing Bores', 'There's A Place In Hell For Me And My Friends', 'We Hate It When Our Friends Become Successful', 'You're Gonna Need Someone On Your Side'.

(PHTCAL-ST, 1988) is one of Morrissey's first solo lyrics. The humorous title is translated using the notion that people tend to be sympathetic to fair causes. Since source and target cultures share the same inclination to help humanitarian causes, the translation of this title is based exclusively on its linguistic aspect. According to Sírío Possenti (1998:43), the only type of joke that cannot be 'repeated' is the one based strictly on linguistic aspects. The translation of humorous statements based on linguistic aspects can be, according to Rosas (2002:64) carried out literally. The translators adopted this strategy.

Example 6.2

(PHTCAL-TT2; title)	Back Translation
Por favor, ajude a campanha contra a solidão	Please, help the campaign against solitude
(PHTCAL-TT1; title)	
Por favor ajude a campanha anti-solidão	Please help the campaign anti-solitude

The literal translation, according to Rosas (2002), is considered efficient because both Source and Target Cultures share the same knowledge about campaigns to help different causes. Although the message is conveyed perfectly and uses all the words in ST, the translator for PHRCAL-TT1 decided to cut the sentence by two words, making use of a prefix of negation (anti-), building a sentence to which the audience is accustomed. The same structure is used in campaigns to prevent the use of drugs (campanha antidrogas) in Brazil, which contributes to highlighting the uncommon subject of the campaign. All external factors described by Young are perfectly adapted in the above translations, there was no written objection in the fora expressing dissatisfaction or cultural shock with the concepts present in the title, proving that humour worked in both translations.

The translators for the magazines were very particular in changing various verb tenses in order to make TT more natural for their audience. In 'Hairdresser On Fire' (1991), magazine *Bizz Letras Traduzidas*' translator chose to translate 'Is it real?' into a conditional 'seria real?' (Would it be real?, HOF-TT2). A conditional interrogative sentence introduces an extra uncertainty which is normally used in Brazilian Portuguese, but the most common spoken usage would be 'será que é verdade?'. So, the introduction of a conditional tense works as a naturalisation into the written language and not a normal register for lyrics. When conditional is used in ST, magazine translators tend to use them with very small changes in word order. In 'Heaven Knows I'm Miserable Now' (1984), the line 'Calígula would have blushed' was translated as a conditional as in 'Faria Calígula corar' ('it would make Calígula blush', HKIMN-TT4)

or in ‘Faria até Calígula corar’ (‘it would make even Calígula blush’, HKIMN-TT5). HKIMN-TT4 is older than HKIMN-TT5. A previous translation made this last translator more comfortable not only to change the word order, but also to add an intensifier (‘even’). This addition indicates an attempt to take naturalness a step further than proposed by KNIMN-TT4. The effort made in HKIMN-TT5 enhances irony in TT. Another important feature of magazine translations was the use of higher register than ST, conferring a written language flavour to TT. In ‘We Hate It When Our Friends Become Successful’, the phrase ‘it’s really LAUGHABLE’ was translated as ‘é realmente RISÍVEL’ (WHIWOFBS-TT1). ‘Risível’ is the perfect equivalent to ‘laughable’, but it is not a common word in speech. In brief, it is possible to say that magazines tend to use a language closer to a native speaker’s natural choices but they prefer to use written language to standard spoken language. In order to achieve this, the translator tends to modify word order or verb tenses, which many times deletes humour.

### **Nonsense and broken expectation**

Repeating a sound produces amusement for its cacophonous effect, but also for the meaning added by the repetition. This feature can be noticed in ‘Frankly, Mr. Frankly’ (1986), although its repetition of sound is also a repetition of words.

Example 6.3

(FMS-ST; line 09)  
09 Fame, Fame, fatal Fame

(FMS-TT2, 3, 4; line 11)  
11 Fama, fama, fatal fama

(FMS-TT1; line 11)  
11 Fama, fama, fama fatal

FMS-TT1 places the adjective in the usual position for a text in Portuguese. This change removes the pause in the repetition of ‘fame’, but adds an extra jab line, once the word ‘fatal’ begins with the same syllable as ‘fame’, so the beginning of the word brings an expectation of repetition, which is broken by a completely ‘opposite’ word. Broken expectations are the combination of words or meanings that, somehow, are incongruent or unexpected (Rosas, 2002:67).

### **Stereotypes**

According to Rosas (2002:78), this type of humour aims to ridicule its target. Among the favourite stereotypes in Brazilian humour are professions, religions, social classes, physical deficiencies, gender, and nationalities. The translation of humour involving

stereotypes depends on how much these stereotypes are recognised and accepted (which does not mean the audience agrees with them) in the target culture. The song ‘Pregnant For The Last Time’ (PFTLT-ST) is the best example of this. Goddard (2009) describes it as a comic song. This song lyrics were never made available on lyrics sheets, but all sources of Morrissey’s lyrics present the same text.

The ironic description of the female character places these lyrics as a caricature of a girl who has a ‘busy’ love life. The lyrics are structured in three substrands in which the repetitive structure prepares the audience for the jab lines at the end of each strand, which, in the case of songs, can be marked by the chorus. The chorus also presents a repetitive structure in which identical lines open way for the jab lines, closing with the repetition of the line ‘We’re so glad that you have finally decided’ (PFTLT-ST, lines 03, 12 and 31). The closing line seems to change its meaning at the end, constituting the punchline. The change of ‘last time’ to ‘very first time’ (line 30) is the trigger to the change in the last line’s meaning. In performance, ‘have’ (line 31) is three times longer than in line 03 or 12, implying that some action was effectively carried out, although it is not clear in the text what the girl decision was.

There are two translations available for ‘Pregnant For The Last Time’, both of them online. Both translations seem very similar, but the small discrepancies between them make a considerable difference in the understanding of the text. PFTLT-TT2 is more literal than PFTLT-TT1, but the description provided by PFTLT-TT1 is less impartial than PFTLT-TT2. Instead of reproducing the original ‘images’ to let the audience construct their own texts, PFTLT-TT1 translator interpreted those ‘images’, and used those interpretations to produce his TT.

ST Language is cyclic, filled with repetitions, which are all reproduced in translation, however the repeating sound ‘new’, ‘you’ and ‘to’ present in the chorus is not reproduced in the Target Text. The narrative form is respected as a Narrative Structure, and the Target seems to be the stereotype of a desperate/unintelligent female and her sexual urges. The use of stereotypes is pointed out by Rosas (2002) as a common classification of humorous texts. The stereotype pictured in the lyrics is shared between both Source and Target Cultures, which also makes possible to keep the lyrics’ Logical Mechanism, an alternation between reproach and envy, which helps the Script Opposition system within the text. The Situation remains in the same semantic field but

the meaning varies from one source of translation to another. PFTLT-TT2 literal translation contributes to its loss of meaning. Similarly, PFTLT-TT1 fails to render an ambiguous text, presenting a medical point of view instead of the multiple meaning involving pregnancy, sex and a medical procedure. Some cultural aspects make no sense for the Brazilian audience, such as ‘The People’s Friend’ (line 11), for example. The translator for the virtual community translated it as ‘O Amigo das Pessoas’ (The People’s Friend), a literal translation that gives the impression that the narrator is talking about real people, friends of the character’s partner, people this character dislikes and that finally does not have to pretend liking anymore because the partner is not there anymore. PFTLT-TT1 presents the term ‘revistas de auto-ajuda’ (self-help magazines), which is not what the magazine ‘People’s Friend’. Self-help publications are known in Brazil as having a not very intelligent public, which characterises the character in the lyrics as such. Unfortunately, the idea of a magazine which is usually present in a doctor’s waiting room was not present in translation, deleting this humorous aspect.

In the chorus, Script Opposition is achieved by the use of two different words: ‘nerve’ and ‘chance’ in the verse ‘If ever we had the nerve/chance to’ (PFTLT-ST; lines 09 and 22). Both words were translated using different terms. ‘Nerve’ is considered as ‘energia’ (energy) in PFTLT-TT2, which can mean to have the ‘strength’ to do something, but can also be understood as having the ‘patience’ or the ‘will’ to do something. The translator for PFTLT-TT1 chose the word ‘coragem’ (courage), which is closer to ST’s meaning. The informal usage of ‘nerve’ was not conveyed in the available translations because both ‘energia’ and ‘coragem’ are less informal and less used in the text situation than ‘cara de pau’ (literally, wooden face). This phrase holds the (false) disapproving tone which is absent from the available translation, modifying the register of the humorous statement.

The expression ‘nod your head’ was potentially used as an euphemism for ‘having sex’. Although this example was already analysed under Ambiguity, it is important to note that the euphemism present in OFTLT-TT1 is a medical jargon which adds some humour to the target text.

#### Example 6.4

(PFTLT-ST; lines 15-16)  
15 And the doctor said

(PFTLT-TT1; LINES 20-21) Back Translation  
20 E o médico fala:

16 "Don't nod your head  
until June"

21 "Repouso absoluto  
até Junho!"

"Absolute rest  
until June!"

The use of the medical jargon 'absolute rest' seems to complement the 'exames pré-natais' (prenatal tests) as a translation for 'pokes and prods' (PFTLT-TT1; line 14), but loses its sexual connotations. The changes in meaning proposed on the website *Terra* seem to reinforce the idea that differences in cultural aspects of a humorous text can be solved using one of the categories described by Rosas. In the case of this song, the stereotype was used to cover culturally-related humour when the Source Text would be difficult to understand. Both translators decided to adopt one of the two possible meanings of the song, subtracting the reader the chance to make their own inferences, taking away an important aspect of the song: the possibility of a double meaning.

### **Inappropriate register**

According to Rosas (2002), the use of unexpected words, such as the sudden appearance of a swearing word inside an extremely polite discourse produces humour among Brazilians. This strategy is adopted in 'Frankly, Mr. Shankly' (1986), the funniest of Morrissey's song, according to Goddard (2009).

The lyrics describe a character whose ambition is to be famous, and who is leaving his job. The Target of this song, a person wishing fame for fame's sake, is present in the Target Culture. The absence of a word revealing the character's gender does not prevent the reader from believing this person is a young male individual. This happens not only because the song is sung in a first person perspective by a young male singer, but also due to the swearing vocabulary used during the 'conversation'. This unilateral conversation<sup>92</sup> is one of Morrissey's Narrative Strategies of telling a story. In this case, the character is talking to his boss. Part of the humour in the text lies in the repetition of the vocative 'Frankly, Mr. Shankly', and the sound repetition of '-kly' within this phrase. Humour is also apparent in the use of inappropriate words (like swearing and four-letter words), which is described in Rosas (2002) as a possible strategy to achieve humour in Portuguese due to a radical shift in register.

Rosas (2002) describes inappropriate register as the mixture of lower and higher registers in the same speech. The use of swearing is listed both in inappropriate register, due to the change of register in the text, and in inappropriate words. Inappropriate words

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<sup>92</sup> This type of narrative strategy is also used in songs like 'Girlfriend In A Coma', 'The Hand That Rocks The cradle' etc.

are used instead of another word by mistake, misspelling or witty purposes. In the case of this song, swearing is related to a change of register. The use of swearing is different in Source and Target Texts. Line 20 presents ‘such *bloody awful* poetry’. This phrase was translated in two different ways among its four translations.

Example 6.5

(FMS-ST; line 20) 20 (I didn't realise you wrote such <i>bloody awful</i> poetry)	(FMS-TT1; line 25) 25 (Não sabia que o senhor escrevia esse lixo de poesia)	Back Translation (I didn't know you [respectful] wrote this rubbish of poetry)
	(FMS-TT3; line 26) 26 (Não percebi que você escrevia uma poesia tão ruim)	(I didn't realise you wrote such a bad poetry)

‘*Bloody awful*’ was translated as ‘lixo’ (rubbish) in FMS-TT4, FMS-TT2 and FMS-TT1 while FMS-TT3 shows ‘tão ruim’ (such a bad). Both translations are more polite than ST. None of the translators dared to swear or to use four-letter words as an adjective to try to find an equivalence for the character’s anger. The use of parentheses may be taken as the expression of the character’s thoughts. Their use as a technique to achieve humour appears in both Source and Target Texts, but the intensity present in the Source Text is not rendered in translation. Another change of register appears in line 22 (‘flatulent pain in the arse’). The word ‘arse’ presents two different translations in four media.

Example 6.6

(FMS-ST; line 22) 22 You are a flatulent pain in the arse	(FMS-TT4; line 27) 27 Você é uma dor flatulenta no rabo	Back Translation You are a flatulent pain in the tail
	(FMS-TT3; line 29) 29 Você é uma dor flatulenta no traseiro	You're a flatulent pain in the bottom

FMS-TT4, FMS-TT2, and FMS-TT1 presented ‘rabo’ (literally ‘tail’), which is a low register for that part of the body; FMS-TT3 displayed ‘traseiro’ (bottom), which can be considered a light word used to avoid the four-letter word. The translators’ choices demonstrates that they were reluctant to use swearing, so they decided to use lighter words than the original. This decision makes his text less ‘funny’ and less ‘dangerous’ than all other translations and the Source Text.

In brief, the translation of stereotypes is based on three main strategies, as presented in Figure 6.3.

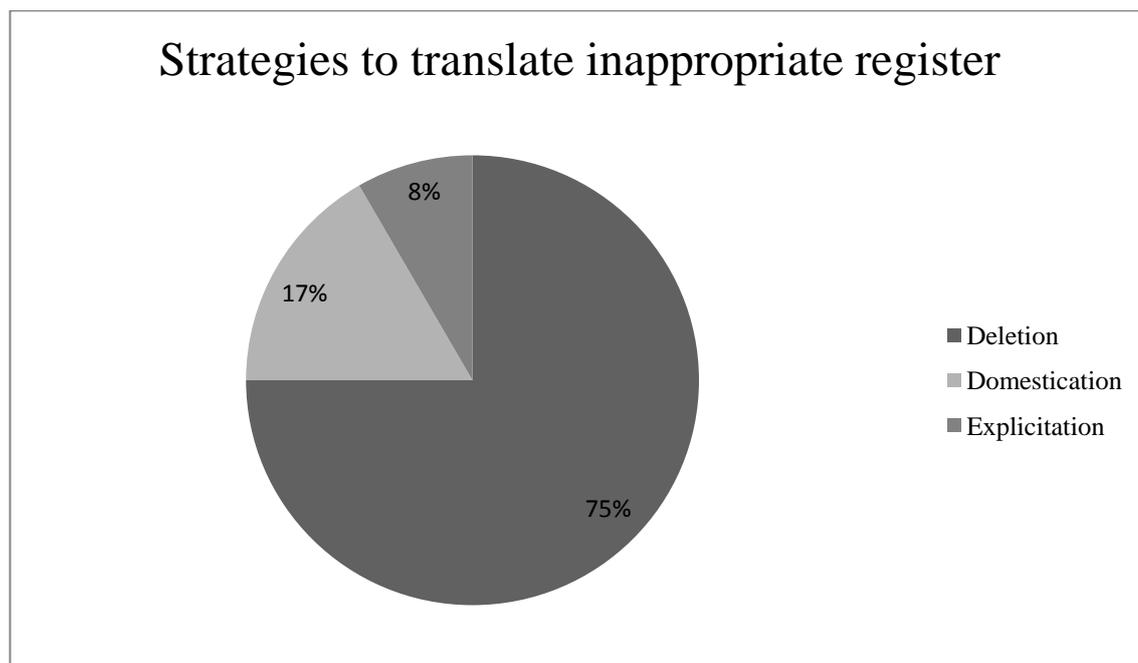


Figura 6.3 Strategies to translate inappropriate register

The high number of humour deletion may be due to fan-translators' vision of Morrissey as a 'serious' person, whose lyrics are the vehicle to important, philosophical issues. The attempts to produce humour through explication or domestication ended up privileging a different type of humour or leaving behind a possible second meaning.

### **Representation of reality and logic**

Rosas (2002:66) describes representation of reality and logic as an 'image which escapes from usual', and whose trigger is not based on phonology, typographic errors, morphology or syntax, showing no challenge to translators. A good example of this type of humour can be found in 'On The Streets I Ran' (2006), an indie rock melody with urgent vocal arrangements, as if the *canteur* was trying to escape death at that exact moment the lyrics are being sung. This aspect is enough to describe 'On The Streets I Ran' as having black humour lyrics – although Goddard (2009:311) describes this song as having 'flashes of humour and [a] fine histrionic finish'. The humour lies in the Situation and in the Target. Although the Situation is based on previous knowledge of Morrissey's themes, the lyrics per se are humorous in their urgency in finding a substitute Target, which, primarily, is the *canteur* himself. Self-mocking lyrics are



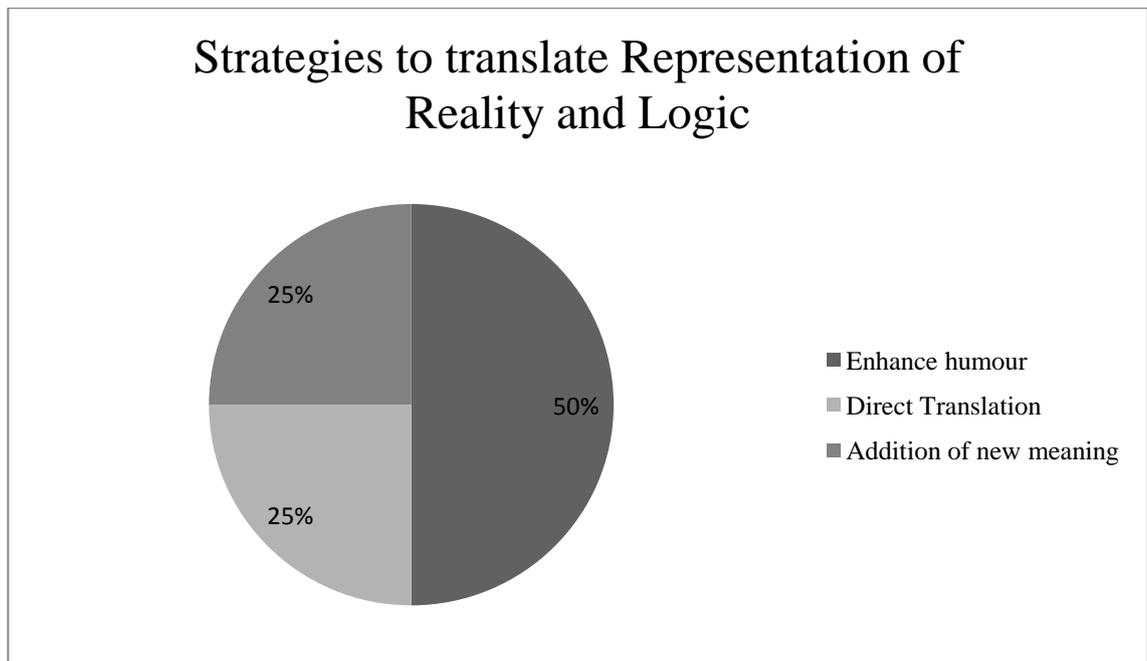


Figura 6.4 Strategies to translate Representation of Reality and Logic

#### **Deleted humour**

The four translations of ‘Frankly, Mr. Shankly’ (1986) share the characteristic of being less humorous than ST. Although the Target, Narrative Structure and Logical Mechanism are the same for both Source and Target Languages, Language and Situation are different for many reasons. Most of the time, differences in the Situation lie in misunderstandings on Language. All four translations are not so informal or colloquial than ST. The lack of informality not only reduces humour, but also introduces elements (Situation) which are not part of the original lyrics.

Examples of deleted humour due to difference in Language can be found in at least five lines. Line 06 (‘I’ve got the 21<sup>st</sup> Century breathing down my neck’), in particular, proved to be a challenge for the translators, and they found three different solutions for it. All these solutions have the same meaning, which can be summarised as having something ‘steaming’ at someone’s neck. This literal translation gives the notion of the proximity of the new century, but this analogy is not used in Brazilian Portuguese. Most people would say ‘Eu tenho o século 21 nos meus calcanhares’ (I’ve got the 21<sup>st</sup> century on my heels). From the three terms used in translation, ‘soltando o bafo’ (releasing the breath, FMS-TT4) seems to be the nearest in meaning to ‘breathing down’, while ‘ofegando’ (gasping, FMS-TT3) brings the idea of physical tiredness, and ‘bufando’

(puffing, FMS-TT1) is more related to being angry than to have someone/something so close that it is possible to feel his/her/its breath.

Humour is lost when the translators insert a new element which is not to be part of the Target Text Situation. The word ‘position’ was not translated as the most usual word: ‘cargo’. Instead, three translators chose ‘posição’, which is not exactly a false friend, but was the easier choice.

#### Example 6.8

(FMS-ST; line 01)	(FMS-TT4; line 01)	Back Translation
01 Frankly, Mr. Shankly this position I held	01 Francamente, Sr. Shankly esta posição que tenho mantido	Frankly, Mr. Shankly this position I've been keeping

‘Position’ is a polysemous word in Portuguese, and its usage meaning ‘job’ is not the first one to come to mind. The audience can infer it when the word is used as such, but ‘posição’ would not be a native speaker’s first choice for ‘position’. The above translation understood ‘position’ as ‘postura’ (position/posture), which means to stand for one’s principles and to act accordingly. FMS-TT3 presetted the word ‘career’, in line 2, which could help to make clear the meaning of ‘position’, but this does not happen because ‘career’ is used as a rendering of ‘way’ in ‘it pays my way’ (line 02), which was translated as ‘ela compensa a minha carreira’ (it is good to my career). So, the word ‘position’ can be taken as if the character’s attitude was an advantage to his career. Once the word ‘position’ is misinterpreted, the phrase ‘pays my way’ suffers from lack of continuity. The two remaining translations were translated literally, which makes no sense in Portuguese.

Apart from introducing new elements, translators also deleted some in TT. One last line is not in the lyrics sheet, but it is sung very clearly in the record and in live performances, reason why this last line does not appear in all translations. In the two translations in which this line was reproduced, it appears in different forms. In FMS-TT3, the last line is part of the text, while in FMS-TT1 it is presented in parentheses. This line was not only subtracted in two translations, but its meaning was lost in another two. The self-mocking line ‘Oh, give uz money<sup>93</sup>’ (line 25) was not recognised as a sentence said by a northern low class speaker.

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<sup>93</sup> The line is transcribed as heard in Morrissey’s pronunciation.

Example 6.9

(FMS-ST; line 25)  
25 Oh, give uz money

(FMS-TT3; line 32)  
32 Oh, nos dê dinheiro

Back Translation  
Oh, give us money

(FMS-TT1; line 31)  
31 Oh, nos dê nosso dinheiro Oh, give us our money

The above solutions bring different meanings to ST. In FMS-TT3, the *canteur* is asking for money, any money, for his group of people, while in FMS-TT1 the *canteur* is asking for the money which is due to them. In both translations ‘uz’ was understood as first-person plural, instead of its use as a first-person singular.

The main reason for the deletion of humor can be visualised in Figure 6.5. Misinterpretation was the main reason of deleted humour. The other two reasons can be blamed also on misinterpretation or the translators inability to make sense of the humour in the text.

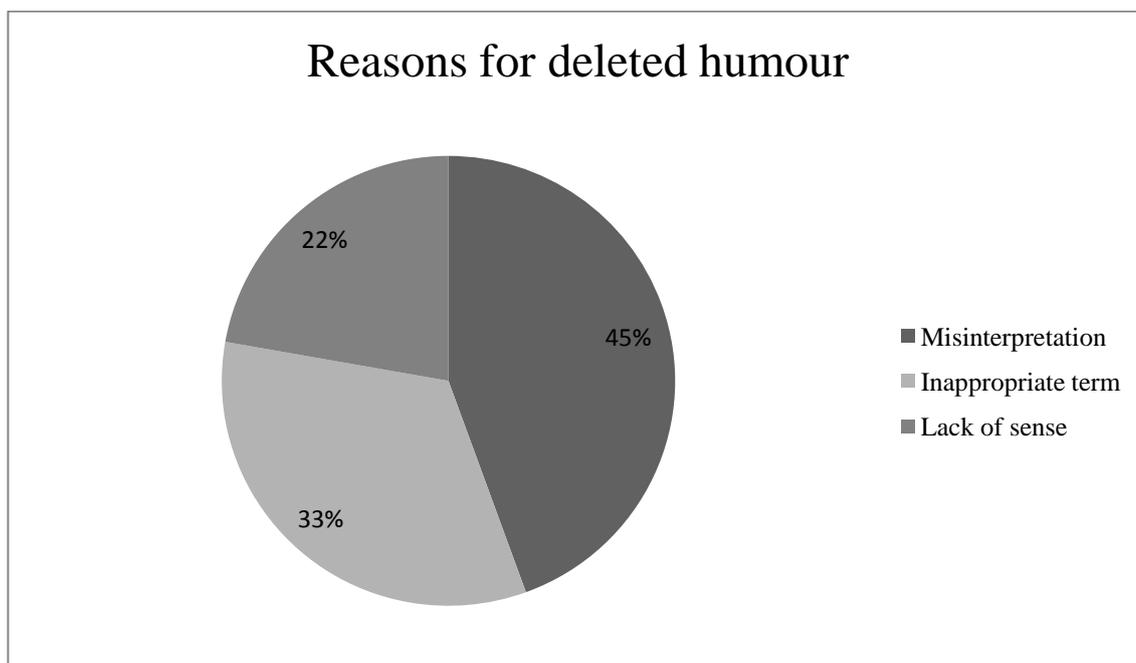


Figura 6.5 Reasons for deleted humour

As a whole, it is possible to say that the translation of humour in Morrissey’s lyrics are marked by instability. Most of the time, the humorous statements are deleted or modified. These modifications do not necessarily use the same strategy to produce humour as the ones applied in ST. The exclusive analysis of TT does not permit to infer whether the absence of humour in translation is due to the translators’ inability in recognise them or their inability in rendering them.

## 6.2 Irony

Since irony is the art of implying something different from what the expressed message means, and as written lyrics cannot count on tone of voice to give a clue about the existence of irony in them, irony must be discovered through textual hints.

Linda Hutcheon (1994:156) describes five general categories of signs of irony. (i) various changes of register, such as when a very trivial subject is discussed using words of a high register to impress a false importance or to make fun of certain people; (ii) exaggeration and understatement; (iii) contradiction and incongruity; (iv) literalization and simplification, the use of the most superficial meaning to highlight the second meaning to other participants; and (v) repetition and echoing mention.

While Hutcheon describes irony through textual signs, Muecke focuses on the role of the *eiron*<sup>94</sup>, and on how this *eiron* presents irony. Muecke (1969) adopts this strategy because he says it is impossible to classify irony, but he suggests four modes of irony: (i) impersonal irony<sup>95</sup>; (ii) self-disparaging irony; (iii) ingénu irony; (iv) dramatized irony. In a later study, Muecke (1970) extended to six the modes of irony, excluding mode (iv) dramatized irony and adding: (iv) sarcasm. Sarcasm is a component of Attardo's semantic field of humour (Figure 6.1), and defended as 'related to the art of irony' (Muecke, 1969:52) since 'the effect of sarcasm is not the same as the effect of direct language' (Muecke, 1969:51), (v) self-betrayal, and (vi) simple incongruity.

These concepts, modes and categories presented here do not cover all the aspects of irony, and do not intend to discuss the subject in depth, but aim to introduce irony so that a common ground is established from where it will be possible to distinguish the different uses of irony in the lyrics and the way they are translated. Although Muecke claims that irony is difficult to separate into categories, it was possible to identify some tendencies in Morrissey's lyrics when irony is used.

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<sup>94</sup> Eiron is the person who produces the irony, which some scholars like Hutcheon, Muecke and Mateo prefer to call 'ironist'.

<sup>95</sup> Impersonal irony makes use of twenty main techniques: 1) praising in order to blame; 2) blaming in order to praise; 3) pretended agreement with the victim; 4) pretended advice or encouragement to the victim; 5) the rhetorical question; 6) pretended doubt; 7) pretended error or ignorance; 8) innuendo and insinuation; 9) irony by analogy; 10) ambiguity; 11) pretended omission of censure; 12) pretended attack upon the victim's opponent; 13) pretended defense of the victim; 14) misrepresentation, or false statement; 15) internal contradiction; 16) fallacious reasoning; 17) stylistic signaled irony; 18) understatement; 19) overstatement; 20) irony displayed. These techniques will be explained in more detail when they appear in the lyrics.

## Irony in Morrissey's lyrics

There are three principal forms of irony in Morrissey's lyrics: irony can be spotted in a sentence, as a whole situation presented in the lyrics or related to a given context. Ironic sentences are more frequent, and they are usually positioned towards the end of the lyrics, adding a sense of humour to irony, which can be characterised by the use of Script Opposition. The *alazon*<sup>96</sup> of this irony is usually the *canteur*, which is mainly 'I', this *canteur* being the *eiron* and the *alazon* at the same time. This feature can be found in 'Wide To Receive' (1997), a song in which the *canteur* lists people he 'likes'.

Example 6.10 (WTR-ST; lines 07-10)

07 and I don't  
08 get along with myself  
09 and I'm not too keen  
10 on anyone else

These lines are quite ironic when compared to lyrics such as 'Miserable Lie' (ML-ST, 1983) in which the *canteur* complains that 'nobody looks at me twice'. In Morrissey's lyrical world, being left behind is a far more common subject than dislike statements. When Morrissey presents lyrics telling an ironic story, the *canteur* is someone else, who acts reprehensibly. Sometimes, the lyricist makes use of the pronoun 'I', but the text makes it clear that this 'I' is not the *canteur* speaking but refers to a collective, as in "Girl Afraid" (GA-ST, 1985). This song presents the inner feelings and fears of a couple. They are always mentioned as 'she' or 'he', but in the last line ('I'll never make that mistake again') 'I' is not 'she' or 'he' or the *canteur*, but both partners and everybody else who feel any resemblance of the song with their own lives. This type of irony is not always funny, it flirts with criticism and contains some aggression. Ironic lyrics that depend on the context in which they were written are more difficult to be recognised as such. They are usually connected to the lyricist's own life, comments he has made or criticisms he has received, and to which he responds in the form of a song. The irony in the lyrics has the intention to irritate his interlocutor, which can be funny if the listener knows the context in which the lyrics were written. If the context is not recognised, the lyrics may sound very menacing and full of violent images and words. These violent expressions are exaggerated for the situation to which they are a response to (Hutcheon, 1994:156, self-disparaging irony: used when much less or much more

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<sup>96</sup> Alazon is the person at whom the irony is aimed, which is also referred as 'victim' by the same scholars of footnote 94.

information is given in order to achieve two or more meanings for a single statement or image). In Morrissey's lyrics, violent expressions sound like one of those false promises of violence that everybody uses but nobody takes seriously. A good example is the song 'Sorrow Will Come In The End' (1997), where the lyricist menaces his former drummer, Mike Joyce (who sued him and Marr for a higher share of the Smiths copyright money), after losing the court case, saying that

Example 6.11 (SWCITE-ST; lines 30-33)

30 a man who slits throats  
31 has time on his hands  
32 and I'm gonna get you  
33 so don't close your eyes

This bullied-child kind of reaction becomes ironic if the audience's acknowledges that Morrissey's established public persona is famous for 'destroying' his enemies by the use of sharp words and not sharp objects.

The use of irony in 'self-disparaging' form, in which the *eiron* is present and gives his audience hints of the irony such as tone of voice, winking an eye etc, is the most common in Morrissey's work. This mode of irony, according to Muecke (1969:87), is guided by the *eiron*, where 'he understates or overstates himself, assuming such qualities as ignorance, deference, complaisance, cooperativeness, naivety, over-enthusiasm, eagerness to learn, and inability to understand'. In Morrissey's case, he uses it to present a narrator who depreciates himself. Some naivety for believing in people is also present, although this character cannot be taken as ingénu. The *canteur* uses irony to present himself because he knows his miserable public persona, who has no friends, no love of any kind, no job, and whose attempts to change the situation always fails due to his infinite shyness, is laughable. Another mode of irony used by Morrissey is 'Sarcasm'. This mode is used frequently to denigrate the *alazon* of his irony, wheather a person or an institution. The sarcasm usually is noted by the use of sentences that seem part of the common sense, but its opposite real meaning is implied by the context of the song or by a careful reading of the lines.

The use of unconventional ideas also marks Morrissey's work. When these unconventional ideas are combined with irony, the lyricist presents them using 'impersonal irony', saying things as if he was not saying something completely unusual. The technique used is to 'pretend advice or encouragement', as when he wants to help

God in 'Dear God Please Help Me' (DGPHM-ST, 2006). This type of irony is never part of a humorous situation, but part of the drama in which the lyrics are involved. In the case of 'Dear God Please Help Me' (DGPHM-ST, 2006), line 19 "Dear God, if I could I would help you" shows the dimension of the *canteur*'s loneliness and impotence.

Exaggerations (Hutcheon, 1994:156) and repetitions (Hutcheon, 1994:156, 'the repetitions may be instantaneous - two or more words repeated side by side - or sentences that are repeated as a jargon, borrowing the meaning from the first time they were mentioned') are also present, and their appearance marks a desire to ridicule some action or character in the lyrics. The author mainly uses 'praising in order to blame' or 'blaming in order to praise' (a technique under Muecke's 'impersonal irony', which is when the presence of the *eiron* is not noticed as a person, as it is his words and not any other sign that stress the irony). These features are very traditional forms of irony, and can be funny, although sometimes a black sense of humour is necessary for the reader.

### **Translation of Irony**

According to Marta Mateo (1995:174), irony is more easily translatable when it is based on humour. The author believes that irony is a shared understanding between *eiron* and *alazon* where both must understand the context, culture, and intention of the irony because the main focus of any irony lies in the relationship established between two possible meanings: what the text means and what message is implied. Even when irony is not intentionally expressed, or the *alazon* is unaware of the irony, as soon as it is expressed, both *eiron* and *alazon* recognise the ironical statement. If not, the irony does not achieve its intended effect and creates ruptures or misunderstandings in the conversation.

If we understand translation as a process of transference of meaning, and have in mind that irony possesses a 'complex nature, which includes the speaker's intention, the background knowledge of speaker and listener, the assumptions and presumptions implicit in the text, the connotations of each word' (Mateo, 1995:174), then the translation of irony requires special techniques. Mateo points out thirteen ways of translating irony. These techniques will be used in this study to describe the work done by amateur translators.

## Adjectives

Morrissey's ironic lyrics have attracted the attention of his fans and translators. Some of them have commented on this feature describing it as 'dry humour' or as a 'very characteristic' one. This special 'characteristic irony' is never explained, but they all seem to agree with the description.<sup>97</sup>

In 'There Speaks a True Friend' (1992), irony appears in the final lines of the song. In the lyrics, the *canteur* is talking to a friend about their relationship. The irony is present in the way the character describes this friend (a true friend) and in the final lines.

Example 6.12 (TSATF-ST; lines 02-05 and 19-23)

02 There speaks a true friend  
03 There speaks a friend for life  
04 You told me all the things  
05 That you think are wrong with me  
(...)  
19 You say I don't deserve to live  
20 Oh where would I be  
21 Without my friends to help me?  
22 I just can't imagine where I'd be, can you?  
23 NO?

Rogan (2006:265) describes the song as 'another of Morrissey's sarcastic tirades against false friends'. In both available translations, 'true friend' was translated literally, since it can be understood as an ironic statement in Brazilian Portuguese, but the context in which this phrase appears has different connotations. TSATF-TT1 used 'amigo de verdade' in the standard order (i.e. noun + adjective), while TSATF-TT2 opted to invert their positions. This new word order may mean two things. (1) a different meaning. Some adjectives have two meanings. To differentiate which one is in use, they are placed in different positions in a sentence. The adjective 'old' is a perfect example for this. If used in front of the noun 'camera' it means the person always uses the same camera (*velha câmera*, 'old camera'), but if used after the same noun it means the state of the object (*câmera velha*, 'old camera'). (2) reinforcement of the word power. This happens when the adjective cannot be understood in more than one way. Adjective + noun can be a mark of irony, but it is also used in poetic texts to add a special climate to the narrative. This new position can intensify the irony due to its uncommon usage in

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<sup>97</sup> Comments: 1. Reading Lorena's translation, I think this song has the ironic humour so peculiar to Morrissey (Rodolfo comment on Lorena Gouveia's translation of 'Satan Rejected My Soul', 29 Sep 2006); 2. (...) without mentioning the tone of irony, so typical of Moz (Jair's comment on the translation of 'Ask', 26 Apr 2007).

the Target Language, but ‘de verdade’ (true) is also an intensifier of irony, since the ‘usual’ translation for ‘true friend’ would be ‘amigo verdadeiro’.

Example 6.13

(TSATF-ST; line 02)	(TSATF-TT2; line 02)	Back Translation
02 There speaks a true friend	02 Assim é que fala* um verdadeiro amigo	That’s how a true friend speaks

Line 02 in TSATF-TT2 is colloquial and extensively used in everyday conversation to express impersonal irony through praising in order to blame. TSATF-TT1 presents ‘there’ as an adverb indicating place: sometimes it is translated as ‘here’ and in another line as ‘there’. The use of an adverb weakens the irony presented in the ST when compared to TSATF-TT2 mainly due to the inconsistency of this repetition. The use of ‘here’ and ‘there’ alternately makes the reader believes that the subject of both sentences is different. ‘Here’ presupposes the subject of the sentence is the *canteur*, while ‘there’ implies a distance that connects the subject to a third person. This confusion is not intended in ST and puts both *eiron* and *alazon* on the same level, giving the impression that the *canteur* is as bad a friend as the one he is criticising.

The asterisk in example 6.13 signals a footnote where the translator explains his choice of words, pointing to an online dictionary to support it. It reads: \* I was in doubt in relation to this “there”, so I asked Letícia about it. Then, this “that’s how” is a suggestion of hers. Besides that, it is possible to check this meaning out here: <http://www.thefreedictionary.com/there>, João Ricardo, posted on 19 April 2010).

The irony present in the adjectives in ‘Sweet and Tender Hooligan’ (SATH-ST, 1987) are obviously an antiphrasis that works perfectly in Portuguese. In this case, all translators used Mateo’s technique in which ST irony becomes TT irony through literal translation. This technique is mainly used when the irony in the Source Culture has the same effect in the Target Culture. In the translations available, these adjectives appear in front of the noun, which adds an extra weight to the irony, highlighting the contrast between them. This reinforced irony in the translations may not be a translator’s choice but forced by the repetition of the word ‘hooligan’ in the second line; as an attempt to keep the same effect/structure in TT as presented in ST, as seen in example 6.14.

Example 6.14

(SATH-ST; lines 01-02)	(SATH-TT2; lines 01-02)	Back Translation
01 He was a sweet and tender hooligan	01 Ele era um doce e meigo hooligan	He was a sweet and tender hooligan

A second adjective which calls attention in 'Sweet And Tender Hooligan' (1987) is 'mother-me' (line 24). This adjective is used to qualify the hooligan's eyes. The four translations available present three different techniques. In two of them (SATH-TT2 and SATH-TT3), the ST ironic adjective is completely deleted from TT (Mateo 12<sup>th</sup> technique). SATH-TT4 interpreted the adjective 'mother-me (eyes)' as 'begging', applying Mateo's technique 2, in which ST irony becomes TT irony through 'equivalent effect' translation. This technique did not have the same effect in both Source and Target Cultures. The use of a different irony to maintain the author's style or intention using an approximate meaning aims to produce a similar ironic effect. SATH-TT1 presented a partially literal translation using just the first half of the adjective: mother, taking it as a noun, which does not convey completely the intended meaning, describing the eyes as mother's eyes.

Another strategy is to render irony by means of literal translation. The translator for the fansite *It's Time The Tale were Told* translated the title 'Some Girls Are Bigger Than Others' (SGABTO-ST, 1986) using the literal meaning of 'bigger': the opposite of 'small'. In the lyrics, the author refers to the fatness of the girls (and their mothers).

To say that someone is 'big', in Brazil, means that this is an important person. So, the irony and euphemism was removed due to the use of a literal translation. The translator's tendency to use the most common translation for each word not only reduced the irony, but also brought new meanings to some lines, bringing a feminist discourse to Morrissey's agenda. However, when irony is achieved using shared concepts of irony, like in 'She said: "Eh, I know you, and you cannot sing"/ I said: "That's nothing, you should hear me play piano..."' (TQID-ST, 1986), the translator render humour perfectly because shared linguistic and cultural aspects allow the trigger and the punch lines to work at the same level in both Source and Target Texts, as stated by Popa (2005) and Rosas (2002).

The main techniques used to translate adjectives is summarised in Figure 6.6. It can be inferred that the translation of most adjectives functions as carriers of irony. The number of 'successful' translations are twice as big as the translations which were unable to reproduce irony.

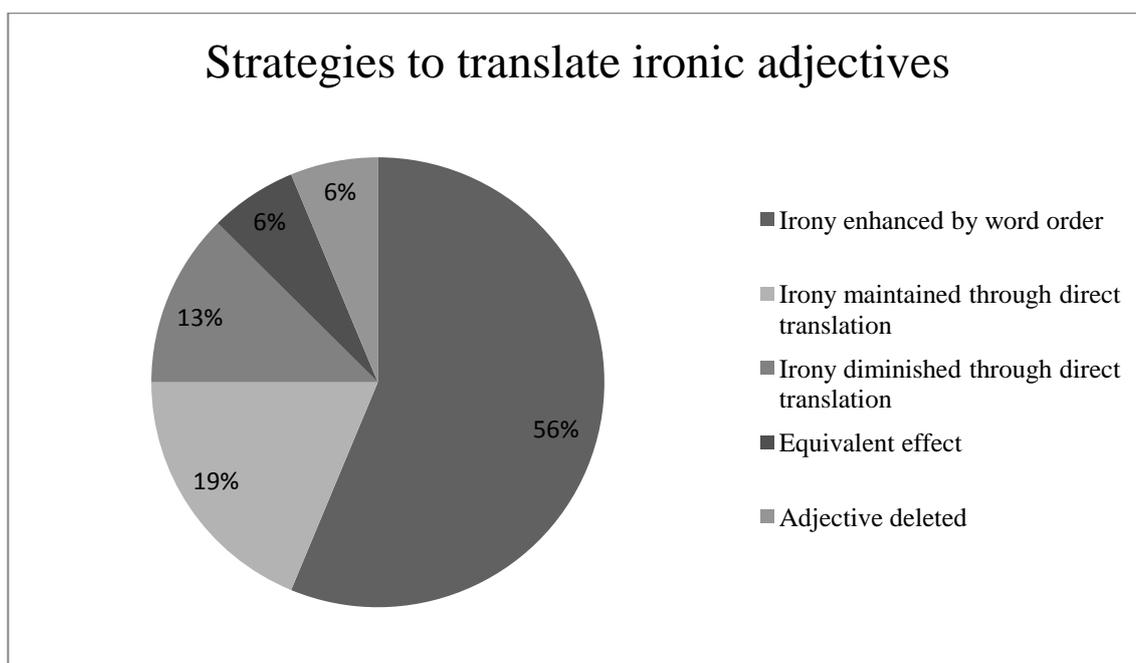


Figura 6.6 Strategies to translate ironic adjectives

## Repetition

According to Hutcheon (1994) the use of contradiction or incongruity leads the interlocutor to understand something else. The repetition of ‘tried’ (lines 15-16) in ‘There Speaks A True Friend’ (1992) is a mark of irony. The insistence in confirming the attempt to become a better person is almost a confession to the contrary. Although the verb ‘tentar’ (try) was repeated in both translations, translators found different solutions for the word ‘really’.

### Example 6.15

(TSATF-ST; lines 15-16)  
 15 Because I tried, I tried  
 16 I’ve really really tried

(TSATF-TT2; lines 14-15)  
 14 Porque eu tentei, tentei  
 15 Tentei realmente

Back Translation  
 Because I tried, I tried  
 I really tried

(TSATF-TT1; lines 16-17)

16 Porque eu tentei, eu tentei      Because I tried, I tried  
 17 Oh, tentei mesmo, realmente      Oh, I really tried, surely

In TSATF-TT2, the repetition of ‘really’ was deleted (Mateo’s 12<sup>th</sup> strategy) because repetitions are not welcome in written Portuguese. TSATF-TT1 presented different words. This technique eliminates the irony and gives a sensation of tiredness which is not present in the Source Text, because the words used do not reflect everyday speech patterns, unless the person is trying to show their tiredness with the situation. ‘Mesmo’ is a colloquial way to express ‘really’ as an intensifier for the verb, ‘realmente’ is an adverb of manner whose register is higher than ‘mesmo’, mostly used in written

language. The use of both words together does not bring irony, but strangeness (Hutcheon's category iii) because they are never used together, being more frequent the use of 'truly' (de verdade) instead.

Another ironic repetition is the vocative 'sweetness' in 'Bigmouth Strikes Again' (1986). The song is described as 'Morrissey's tongue-in-check bid for sainthood' and it is said to have 'satirized the singer's treatment by an unforgiving music industry' (Goddard, 2009: 32). Rogan (2006: 68) explains that 'Morrissey's mock martyrdom is amusingly topical, given his heretical comments in the tabloids'. Morrissey, in an interview for *Melody Maker*, said that he 'would call it a parody if THAT sounded less like self-celebration, which it definitely wasn't. It was just a really funny song. Whenever I heard it on the radio it made me laugh' (Leboff, 1987). In Brazil, this song was never understood as related to the music industry, as can be seen from the footnote printed along with *Bizz's* translation<sup>98</sup>. 'Bigmouth Strikes Again' appears in translation in all media forms: virtual community, fansite, website and magazines. While 'sweetness' may be a normal vocative used for loved ones, it is used ironically in ST through repetition and contextual adjacent words, but any Brazilian speaker would recognise these marks as an exaggeration or reinforcement of the already present irony by the use of 'sweetness' as a vocative. In Brazil, vocatives showing affect are used mainly by couples, by comic characters or preceding a lie<sup>99</sup>. That being so, the literal translations (Mateo's technique 1) presented in BSA-TT1, BSA-TT2, and BSA-TT3 added an irony that is stronger than in ST. This option was not noted in Mateo's study. Although the technique used was a literal translation, the effect of the irony is enhanced in Portuguese. The translation of this vocative was fully discussed under 'cultural references'.

The second repeated word in the above song is the noun 'bigmouth'. The word generated three different translations but none of them seems to render the level of irony proposed in ST.

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<sup>98</sup> Back translation of the footnote: the song probably refers to an interview Morrissey conceded to *Melody Maker* in 84, which had a big negative resonance in the newspaper's letters section. In that interview, he lamented the fact that Margaret Thatcher had escaped unscratched from an attack weeks before, in an English hotel (*Bizz*, 1986)

<sup>99</sup> Vocatives showing affection towards a person who the interlocutor has not close relation is present in some parts of Brazil, but it is usually received with suspicion.

Example 6.16

(BSA-ST; lines 11-12)	(BSA-TT2; lines 11-12)	Back Translation
11 Bigmouth, bigmouth	11 Desbocado, desbocado	Foul-mouthed, foul-mouthed
12 Bigmouth strikes again	12 O desbocado ataca de novo	The Foul-mouthed boy strikes again
	(BSA-TT3; lines 14-15)	
	14 Ø	Ø
	15 Grande boca ataca de novo	Big mouth strikes again
	(BSA-TT1, lines 14-15)	
	14 Linguarudo, linguarudo	Gossip boy, gossip boy
	15 O desbocado ataca outra vez	The foul-mouthed boy strikes again
	(BSA-TT5, lines 11-12)	
	11 Linguarudo, linguarudo	Gossip boy, gossip boy
	12 Linguarudo ataca de novo	Gossip boy strikes again
	(BSA-TT4, lines 11-12)	
	11 Ø	Ø
	12 O desbocado volta a atacar	The foul-mouthed boy strikes again

‘Desbocado’ (foul-mouthed) is normally used for people who normally say a great amount of four letter-words or swear without reason. ‘Grande boca’ (Big mouth) is ungrammatical and has no meaning in TL, while ‘boca grande’ is used to express a person who says more than he or she should, and would convey ST’s meaning a little better. The third choice was ‘linguarudo’ (gossip boy), which is used to designate people who spread gossip. BSA-TT1 is inconsistent, presenting both ‘linguarudo’ (gossip boy) and ‘desbocado’ (foul-mouthed boy) as a translation for ‘bigmouth’. This may be due to a correction made by a user who changed the text in one line but forgot to do the same in the next. The translations leave the impression that the character of the song said too many bad things about certain people, but with deviant meanings, for there is no clue in the text to make us believe that the character had been swearing or spreading gossip, instead, he seems to ironically confirm his comments by denying them in the form of self-reproach.

Although repetition is not welcomed in Brazilian Portuguese, most translations benefit their texts by their use, as demonstrated in Figure 6.7. There were few cases in which translators deleted the ironic repetition, or in which the repetition deleted irony.

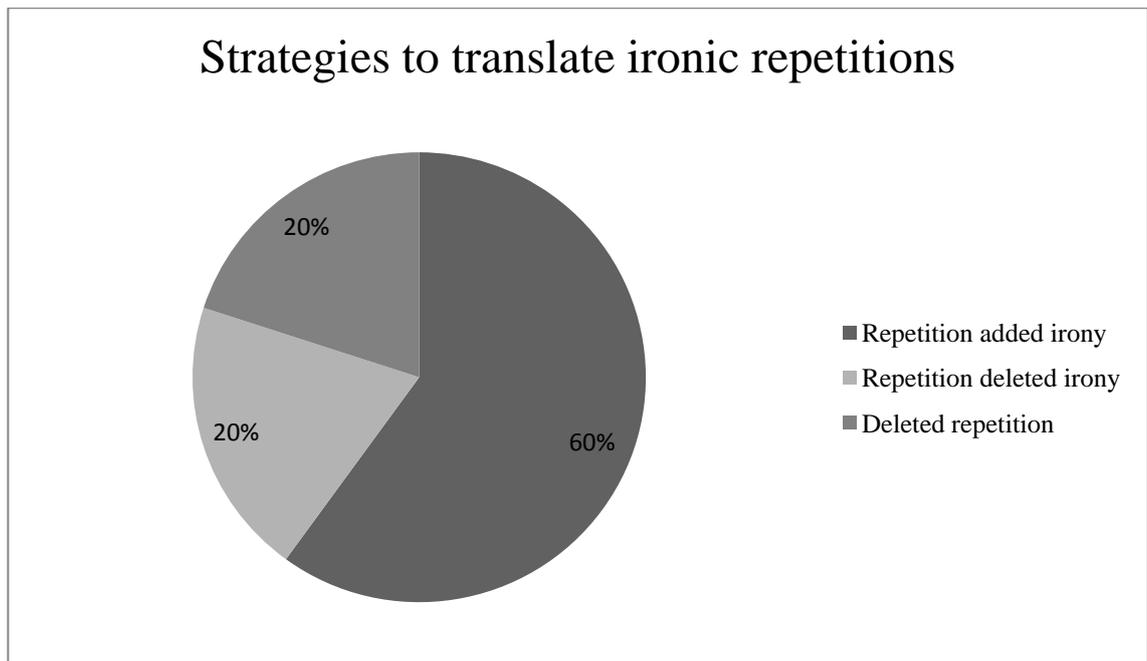


Figura 6.7 Strategies to translate ironic repetitions

### Exaggeration

Exaggeration is easily found in Morrissey’s lyrics, and so is it in Latin American Culture. In order to provide exaggeration, the translators could not only provide a literal translation, because in the new context, the original exaggeration does not sound particularly over. An example of Morrissey’s exaggeration can be seen in the last seven lines of ‘There Speaks a True Friend’ (1992). The *canteur*, after listing all the bad things his friend has said to him and asking for help without answer, decides to make fun of his own situation. Both available translations are very similar, but the interjection ‘oh’ calls the attention in TT.

#### Example 6.16

(TSATF-ST; lines 20-21)

20 Oh, where would I be

21 Without my friends to help me

(TSATF-TT1; 22-23)

22 Oh, onde eu estaria

23 Sem meus amigos para me ajudar

Brazilians do not habitually use ‘oh’ as frequently as the British. ‘Ah’ is much more common to express surprise or disappointment, but neither translator chose it. The advantage of using ‘oh’ in the translation is that the expression brings drama to the text, but this drama is understood as an exaggeration (Hutcheon’s category ii), and for that reason helps to make irony clearer to readers. The literal translation in this case would be ‘ah’; ‘oh’ is a calque, and a foreignising sign, which enhances the irony in TT.

The exaggeration of feelings expressed in ‘Bigmouth Strikes Again (1986), received an additional word in order to provide the same level of exaggeration a native speakers would impress in their speech.

Example 6.18

(BSA-ST; lines 13-14)	(BSA-TT4; lines 11-12)	Back Translation
13 I’ve got no right to take my place	11 e eu não tenho mais direito de assumir meu lugar	I don’t have the right to take my place
14 With the human race	12 entre a raça humana	among the human race anymore

The word ‘no’ (line 13) was also translated as the example above (don’t... anymore) in BSA-TT2 and BSA-TT1. The negative was reinforced by the addition of ‘mais’ (anymore), which adds a new ‘drama’ to the sentence in translation. BSA-TT3 chose to use a double negative, which is a common practice in Brazilian Portuguese oral speech, and gives the text a colloquial tinge. In this case, ‘no’ was translated as ‘nao tenho nenhum’ (I don't have no)<sup>100</sup>, which is a perfect combination in oral speech double negatives. Mateo (1995) described this strategy as ST irony being enhanced in TT through a word or expression, where the addition of a word or the increased intensity of a word may be necessary to make the statement more comprehensible for the Target Culture.

The first lines of ‘Bigmouth Strikes Again’ (1986), example 6.19, also present some exaggeration in the ‘menaces’ due to the incongruity between the vocative and the following sentence. The opposition between the vocative and the rest of the sentence is so clear that we can even deduct a tone of voice producing the irony. The incongruity between meanings (vocative and sentence) is kept in translation, but the word choices were able to reinforce the opposition between sweet and harsh words.

Example 6.19 (BSA-ST; lines 02-03)

01 Sweetness, sweetness I was only joking  
02 When I said I’d like to  
03 Smash every tooth in your head

The word ‘smash’ (line 03) received three different versions. ‘Arrebentar’ (break, for wires, chords etc) was the preferred translation<sup>101</sup>, although it is as popular as ‘quebrar’ (break, for solids) in colloquial speech. The surprise is the use of ‘esmagar’ (smash),

<sup>100</sup> The literal back translation of the line would be ‘I don’t have no right to take my place’, which is agrammatical in English.

<sup>101</sup> It appeared in BSA-TT2, BSA-TT1, and BSA-TT4.

which is the most common translation of ‘smash’ but ‘esmagar’ evokes more violence than its equivalents. ‘Esmagar’ means, in the context of the lyrics, to press an object until it turns into powder, while the other translations mean ‘to break’. The use of ‘esmagar’ is not commonly used to refer to teeth, which enhances the irony in Portuguese. The word used for hard objects such as stones and teeth is ‘esmigalhar’, which means to break into very small pieces (smithereens).

Figure 6.8 demonstrates that translators made an effort to produce ironic exaggeration by enhancing the ST exaggeration to meet the produce the same ironic experience in TT. Direct translation was the least favourite strategy. It was used when the level of exaggeration could be understood in the target culture.

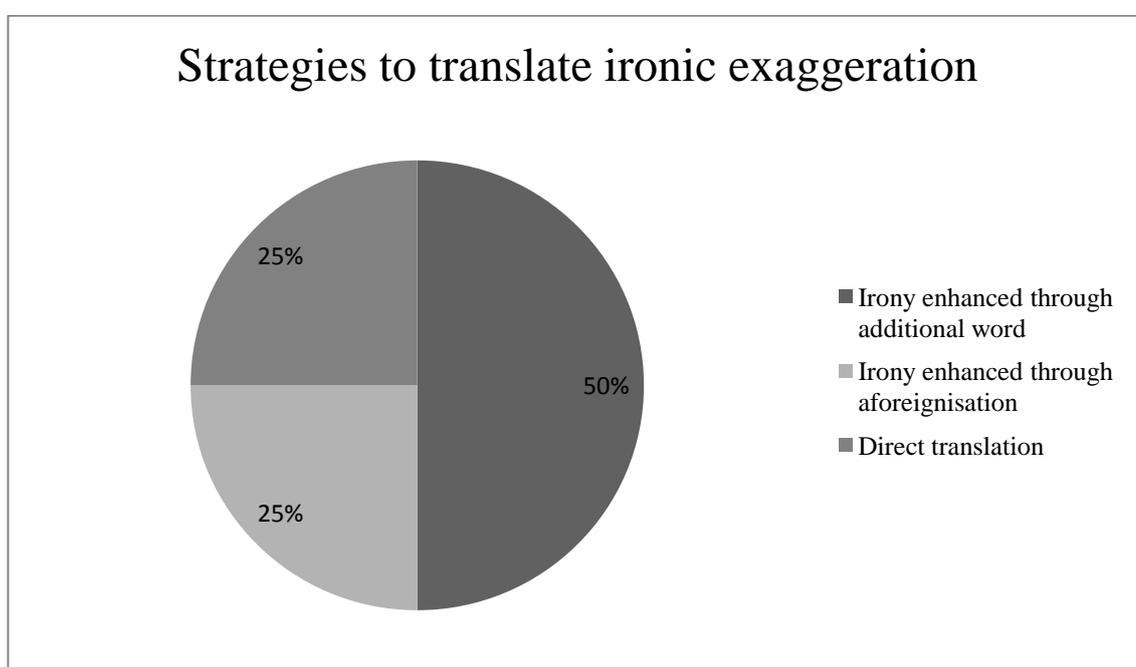


Figura 6.8 Strategies to translate ironic exaggeration

### Quotation marks

The use of quotation marks signals alternate speech, but it also signals when a word or sentence is intended to be understood as irony. This clue is also used in Brazilian Portuguese to stress irony in written texts. The translation of quotations was based on the idea that ST’s irony becomes TT’s irony through literal translation. In ‘Sweet and Tender Hooligan’ (1987) the word ‘accident’ (line 10) appears highlighted, as can be seen in example 6.20. Interestingly, in translation, these quotation marks are kept in only two sources, on the fansite *It’s Time The Tale Were Told*, and Website *Terra*.

Example 6.20		
(SATH-ST; lines 09-10)	(SATH-TT1, lines 10-11)	Back Translation
09 Poor old man	10 Pobre homem velho	Poor old man
10 He had an “accident”	11 Ele tem um “acidente”	He had an “accident”
with a three-bar fire	com um aquecedor	with a heater

Although other translations present approximately the same vocabulary, the omission of the quotation marks minimises the irony and implies that the old man’s death was really an accident instead of the hooligan’s action. The translation of irony, when it comes to be related to written marks, such as quotation marks and parenthesis, are better rendered through literally translation because both Source and Target Cultures share this form of producing irony. This strategy, however, does not work when the quotation is embedded into culture-specific items. That is the case of the closing line of ‘Sweet and Tender Hooligan’ (1987).

Example 6.21		
(SATH-ST; line 40)	(SATH-TT3, line 30)	Back Translation
40 “in the midst of life	30 e “no meio da vida estamos	and “in the middle of life we
we are in debt ETC”	na morte”	are in death”

This closing line is taken from a burial ceremony, but it is slightly changed to serve the hooligans’ cause. Morrissey changed the word 'death' to 'debt' in his lyrics. Since mentioning 'death' after all the murders the hooligan committed would not help him in his defence in court (example 6.21). The change made was recognised by the translators, and three quarters of them thought it was a mistake in the booklet of the album, and translated the line as the original religious quotation. The burial ceremony in Brazil has no fixed ritual, which makes the quotation more difficult to understand in TT. Although the original text conveys the same level of menace in Portuguese: i.e. be nice to me now (freeing the hooligan) and he will owe you something, and he will be nice to you, or condemn him now, and you may suffer an ‘accident’ later. The use of ‘death’ instead seems to remind the jury how suddenly a person can die, maybe in an ‘accident’ like the ones the hooligan is being accused of having committed. The translational technique used was to change the meaning of the irony in order to keep the author’s intention (Mateo’s technique 3), i.e. the ST irony becomes TT irony through different means from those used in ST.

## Self-mocking

The understanding of Morrissey's self-mocking lyrics or lines depends mainly on the audience's ability in recognising the context in which they were written. That is the case in example 6.22. 'Bigmouth Strikes Again' (1986).

### Example 6.22

(BSA-ST; line 22)	(BSA-TT1; line 27)	Back Translation
22 and her hearing aid started to melt	27 e seu aparelho para surdez começava a derreter	and her device for deafness started to melt

Morrissey used a hearing aid on The Smiths' second appearance on Top Of The Pops on 26 January 1984 performing 'What Difference Does It Make?', and he was seen using it throughout the year. The above translation is the only in which 'hearing aid' was called 'aparelho *para* surdez' instead of the most used 'aparelho *de* surdez'. The translation means that the device is made in order to make someone deaf, so Joan of Arc is using the device because she does not want to hear anything. This fact provides a new irony. If the audience or reader ignores the self-reference in the translations which translated 'hearing aid' as 'aparelho de surdez' (hearing aid) the irony is lost. The only footnote in the virtual community *Morrissey – Letras Traduzidas* explained the inspiration for the song, and gave no clue about this 'historical' detail. The need for contextualization can be felt by the comments following the translation in the website *Terra*. The users' comment they like the song, but they are 'disappointed' by the translation they read.

Lollipop (05 April 2010): the song in translation is rubbish!!!

Rah (24 May 2010) Woow, I love this song!! But its translation sucks.

These comments prove that the irony as a whole is lost. In this case, the lyricist's intention works in Portuguese like a headline in an old newspaper: it may make sense in the days following its release but, after a time, it is impossible to make the necessary connections to recreate sense. The irony is based on impersonal irony (Muecke, 1969:68) because the *eiron* 'pretended agreement with the victim', denying whatever was said previously, and accepting his 'fate'. 'Bigmouth Strikes Again' is built on exaggeration, incongruity, and repetition. These three types of irony comprise three out of five signs of irony described by Hutcheon in a single song.

Maybe due to a more or less similar culture, most translators preferred to use literal translations to convey meaning because the words could be rendered perfectly using this technique. However, the words may not render meaning as it is understood by a native

speaker audience, due to the cultural context in which they are inserted. A literal translation causes little strangeness, but the presence of ST where the words can be 'confirmed' seems to help not very accurate translations to be accepted and reproduced, especially due to the negotiation taking place on some websites and virtual communities.

### **Summary**

This chapter showed how irony and humour pose challenges to amateur translators. Mateo's category in which ST irony becomes TT irony through literal translation is the most frequently used technique when ST is ironical from beginning to end. The same technique was used when the lyrics have an ironical situation but it was not recognised by the audience because the irony is completely dependent on the context in which the lines were written. A closer look into different media where the lyrics in translations appear showed that irony and humour were treated slightly differently from each other. Even when the translations were very similar among themselves, small changes gave the translations, or the group of translations in each media, their own profile or character.

Magazine translations tend to look more like a literary text or a poem than lyrics. Humour and irony rendered through this type of language may be due to what Young (2007:985) calls Social-class and Educational Considerations (SEC). This external factor influences translation because it has the target audience in mind. Magazine readers spend money on them, which means that they have a little more money and care more than those who look for translated lyrics on the internet. *Bizz* is proud to be the first magazine for a young public. According to Alex Antunes (Meneses and Basso: 2008), *Bizz's* ex-editor, its public consisted of young magazine buyers with a higher spending power. An economically-privileged public has higher education when compared to the average rate of education for magazine readers' age group. So the words used try to mimic this public's way of writing. This strategy may be due to its pioneering initiative on selling translated lyrics.

The translations on the fansite lose some of the irony and humour because the translator opted for a far more literal translation than other media. In brief, the translations presented in the chosen fansite lack the flexibility to convey humour/irony in ST to its readers as if they were written in the Target Language. The impression of a translated

text is very strong among these fansite-translated lyrics. Irony and humour can be felt but they are not explicit, so the reader cannot say whether this is the lyricist's style of leaving things unsaid, the translator's style of leaving the meaning to be discovered by the readers, or an unintended effect created by the translator.

The virtual community presents a different treatment of humour and irony since any misunderstanding concerning meaning can be discussed and amended in subsequent posts. The line 'He had an "accident" with a three bar fire' in 'Sweet and Tender Hooligan', presented in the 'irony' section, received a comment 'correcting' the notion of 'three bar fire' being a type of weapon, explaining that it is in fact an 'aquecedor' (heater). Comments were also used to explain the Source and Target Texts, as in the case of the title 'At Amber' (1990). The virtual community translators tend to use more difficult words than necessary, but differently from the magazines, there is no consistency in this use, freely mixing colloquialisms and written high register. They also try to render humour/irony even when this has to happen outside the text, explaining the lines or terms which they could not make clearly using the space of the comments.

The translations presented on major websites such as *Terra* treated irony and humour using very natural and direct words in spoken Portuguese. The opportunity to be anonymous (by choosing a nickname) or to 'amend' TT with no need of identification may have led to a freedom that is not present in other media. The naturalness of a spoken speech present on the website when translating irony is in accordance with the Brazilian tradition of producing irony in lyrics. The naturalness in rendering irony and humour is the keynote of the website translations. This fact may be because it is writing in what is called a 'Português Padrão Culto' which does not overuse high registers or low registers or literary styles. It reflects the way people write their notes, modern short stories, or even comics in newspapers.

The analyses of the translation of irony and humour passages in Morrissey's lyrics carried out by amateur made it possible to notice that all these amateur translators discovered a strategy to render humour and irony that were particular to the media where they were presented. It is important to say that even not sharing the same strategies, the translators work to convey humour and irony according to the expectations of their public.

The next chapter will present a summary of the findings, introducing an account of the main strategies used by amateur translators of lyrics in Brazil, highlighting their specifications as a genre.

## Conclusion

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This chapter provides the summary of the discussions in the previous chapters, findings, and suggestions for future research work.

The study draws a comparison on data from media as diverse as magazines, websites designed by fans and internet providers, and virtual communities. The aim of the study has been to examine the practice of amateur translators of lyrics for the purpose of understanding in Brazil by applying Toury's descriptive approach for translation studies. Toury's notion of norms through which patterns of behaviour can be traced is present in the collective translation produced by fans in the media selected. This study tries to rationalise the translation of songs for understanding purposes, and identifies patterns in the translations presented by different translators and media. Although these patterns are based on the translation of one artist's lyrics, they cover the principal sources of translated lyrics in Brazil.

The importance of this thesis is twofold. As far as I am aware, this is the first investigation that: 1) has investigated the translation of lyrics for understanding purposes from an academic perspective, taking into account the existing theories on song and literary translations, and 2) describes the main techniques amateur translators apply to produce their texts. The recent engagement of scholars in the examination of amateur translation, and also the renewed interest in the translation of songs are united in this thesis, producing new possibilities of study.

In the following section, I present a summary of findings of amateur translators' practice focusing on the Research Questions introduced in Chapter One. Finally, I present a number of possible subjects of study in the field of lyrics translation that could not be addressed here due to the limitation of space.

### **Discussion of findings**

The present thesis proposed to discuss the amateur translation of lyrics in order to inaugurate a new way of thinking amateur translations. As an initial work, we proposed to investigate and answer three questions.

1. What are the translational processes applied by non-professional translators of lyrics for understanding purposes in Brazil? Is there any parallel between other non-professional/fan-translators and the practice of translating lyrics for non-singable purposes in Brazil?

This question was answered through extensive observation and analysis of the changes presented in the TT, and by compiling the clues some translators give to justify their translations on the virtual communities. Unlike the easily identified modifications presented on virtual communities, the process to find new translations on general websites included to check every line from every song in a weekly basis. The description of the amateur translators' procedures starts with the dynamics between translators and readers.

As part of the community to whom the translations are produced for, the amateur translator feels inclined to produce TTs that present as much meaning as they are able to provide. The transference of meaning depends highly on the level of understanding these translators have not only of both Source and Target Languages but also of the 'subject' they chose as ST. Being an expert in the 'subject' to be translated is not a premise in any other field of Translation Studies. The amateur translators engage in their works because they are not satisfied with the translation supplied by official sources. The amateur translator of lyrics believes that there are much more to say in the Target Texts than it can be provided in its translations.

Apart from the translators for the magazines, virtual communities, general websites and fansites tend to present the same structure of procedures.

1) The production of a first draft. By the comments provided in the virtual community, it is possible to infer that this first draft is not produced directly on the computer, but in a piece of paper that can be carried around. This draft receives improvements on register, meaning and writing style. Some of the amateur translators believe that Morrissey's writing style is based on highly poetic and emotional words. The first translation supplied tends to demonstrate this characteristic. This draft is sometimes shared with a friend or another fan. Although it is obvious that fans want to contribute to the understanding of the lyrics by providing their own translations, it is also observed that the level of confidence of these translators is not very high. Apart from seeking to improve their confidence, to share the first draft with a friend gives them the

opportunity of improving the Target Text in the mould ‘expected’ in the media where the translation aims to be published. The first draft is never meant to be the final product even when published. The first draft is the basis for further translations, which will carry the first translator’s signature until it is deleted from the webpage where it is published.

2) The research for meaning. By the comments posted after a translation, it is noticeable that the translator carries out extensive research about the probable meaning of words and cultural references. References to dictionaries, books, films are common to explain a meaning that was not possible to render inside TT. The main source of word meaning is the dictionary. Although the first draft is written on a piece of paper, amateur translators use online monolingual dictionaries to check their word choices. Bilingual dictionaries are not quoted in the comments but the analysis of the TTs makes clear that they are used. A monolingual dictionary is used to check fixed expression when a literal translation seems not to make sense. The comments confirming the use of a monolingual dictionary, explaining that the term used was based on it, points out the translators’ lack of confidence in using of this type of dictionary.

More important than the research of words or fixed expressions is the attempt to provide meaning to culture-specific items that found no resonance in the Target Culture. The addition of footnotes is the main technique to provide meaning to culture-specific items. The footnotes were introduced for the first time in the magazine *Bizz* in the middle 1980s<sup>102</sup>. As described in Chapter 3, the footnotes introduce explanations of word choices, cultural aspects and signal a cry for help to other translators in order to find a translation in accordance to the community’s expectations. The footnotes presented in the magazines aim to clarify cultural aspects. The translations presented on fansites or virtual communities use the footnotes not only to explain culture-specific items, but also to give information such as external facts about the artist, the recording process or explain the references in more detail. The use of footnotes to ask for help is the most common on the virtual community; the graphic sign is used to call attention to the word in question. The fansite uses the footnote to give the translator’s own interpretation of the lyrics and its connection with the historical moment in which they were written. Footnotes are also used to highlight external links where the reader can find themselves

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<sup>102</sup> A copy of the translations where footnotes appear can be found in Volume II.

the explanation about people, books and historical facts. The importance of the footnotes is paramount to the understanding of the lyrics in the Target Language. More than in any other genre, the translation of lyrics for understanding purposes relies on footnotes to construct meaning.

3) The reconstruction of TT. Fansites, virtual communities and general websites are marked by the possibility of continually reconstruction of TT. The forum attached to the virtual community is the place where the translations of Morrissey's lyrics are discussed. There, the members can suggest new translations for words, lines or sentences, add information that could be added as footnotes. These comments serve to produce new translations where all the suggestions are taken into account. The reconstruction of TT is faster on general websites where the changes are made online before passing from a moderator who judges the appropriateness of the suggestion. The same happens in fansites where the suggestions are sent to the site's owner. As discussed in Chapter 3, the main focus of the revisions lies in providing clarification about cultural references and allusions, register, and 'correcting' semantic and syntactic issues. The reconstruction of TTs works as a revision that professional translators perform before submitting their texts to the editor for publication. The collective revision of TT seems to seek a translation that is 'unanimously' accepted by their producers and consumers.

Unlike other genres of translation and the work of other amateur translators, the translation of lyrics for understanding purposes really does not present a final TT. The longevity of a fansub is much longer than the online translated lyrics. This is so because the amateur translator of lyrics does not have to master any software, which multiply the number of lyrics translators. The published drafts keep changing from time to time, providing an always new light over TT, or modernising its language. These reconstructions mark the appropriateness of ST by the target audience. This allows the amateur translator to domesticate certain culture-specific items (especially low arbitrary ones, described in Chapter 4) in an environment where any translation that does not reproduce ST word by word is not welcome. This same feature is not shared with fansubbs, which is said to prefer keeping untranslated all culture-specific items.

2. What are the main strategies non-professional translators of lyrics in Brazil use to render meaning to specific translational challenges? This thesis concentrates on humour and irony, ambiguity, and cultural references present in ST.

The translation of particular issues shows that amateur translators tend to provide as much information as possible according to their access to the source of meaning. The translation of cultural aspects shows that amateur translators are not ready to modify proper names even when these names do not help to render meaning. Toponyms are adjusted not only to Brazilian Portuguese spelling but also to serve political views. Transference is the main technique used. While allusion to literary texts is most lost in translation, the recreation of proverbs and their adaptation to the Target Culture provide naturalness and fluency. The main difficulty amateur translators present is the use of wordplays and puns. The amateur translators present some difficulties in reproducing them because they try to avoid loss of meaning. Instead of sacrificing meaning, they opt for providing a literal translation and explain the wordplay in a footnote or in brackets, so that the readers have access to meaning and appreciate the lyricist's writing style. The main work of recreation is done in low arbitrary nouns and vocatives, where the translators feel free to domesticate TT.

Ambiguous passages are most of the time disambiguated. The work with gender followed the grammatical gender when dealing with professions whose gender is not almost exclusive to a given gender. When dealing with gender of potential lovers or objects of love, the amateur translator provides different solutions. Magazines and general websites display a more conservative approach in which a male singer addresses female interlocutors while the translators for the virtual community tend to disambiguate gender according to their sexual agendas or the agenda they believe Morrissey defends. Vague references to people are generally kept but vagueness was added when the ST presented object pronouns. Object pronouns are gender-marked in the Source Language but not in the Target Language. The addition of unmarked genders produced TTs that may induce their readers to different understandings of ST. Although amateur translators tend to reproduce the Source Text's words in translation they prefer to add some vagueness to compromise the fluency of TT. Another addition was present in translations whose ST provides multiple meanings in the Target Language. Ambivalent verbs such as 'to be', and prepositions of place were the main sources of plural readings of lines, sentences or phrases. Although providing slightly different

translations these alternative versions of TT do not cause dispute between their translators for the ‘more adequate’ meaning because fans tend to return to the same source of translated lyrics they rely on the most.

The translation of humour tended to follow the most common features of humorous texts in Brazil. Attardo’s Knowledge Resources of humour present in the lyrics are followed in translation but meaning is not always transferred due to some translators’ tendency in providing literal readings of ST. Ironical lyrics also tend to be translated literally but the irony is not always deleted because it depends highly on the readers’ ability to understand them. Some repetitions are deleted due to a Target Language tendency to avoid them in order to produce a fluent text. Exaggerations are usually enhanced in translation in order to provide a TT which resembles a Target Culture popular usage of this feature. Irony and humour are generally translated literally which produces TTs that are ‘darker’ than ST, a characteristic usually attributed to Morrissey not only in Brazil but internationally.

**3.** Do the media where the lyrics appear present different TT? If so, do these differences change the acceptability of the lyrics? Is there such a thing as a translation or media where the translation appears which is more acceptable than others?

The main difference between the translations present in different media is register. The magazines, which were the pioneers in the translation of lyrics in Brazil tended to provide TT that find resonance with poetry. The words used follow a normative pattern for written Brazilian Portuguese. Virtual communities and fansites tended to provide translations whose register is the highest possible because their translators believe that this is the register used in ST. General websites provided translations whose register follows the Brazilian Portuguese normative pattern, but the rhythm of their TT contemplates a Brazilian contemporary speaking form, which matches Firth’s idea of lyrics proximity to plays.

Once the translators’ identity is better preserved on general websites, their translators find themselves freer to produce renditions that do not follow ST word by word, being able to domesticate TT more than any other media. This domestication allied to a more enjoyable language, easy access and fastness to modifications makes the general websites the best vehicle for the translation of lyrics. The acceptance of TTs presented

on general websites is so vast that the urls to access them are present on the opening page of two virtual communities providing translations to Morrissey's lyrics.

Although the translations on general websites enjoy the privilege to be the most acceptable and accessed source of translated lyrics, it is possible to say the translations present in other media are fully accepted among their users and providers. Acceptability, in this case, lies on the concept the reader/translator have of TT. General websites happen to be situated as the midterm between all other media, providing TT that meets the expectations of most consumer of lyrics translations.

*Summary of conclusion, limitations and suggestion for future research*

In summary, the analysis and comparison of the available translations based on Toury's descriptive method was determinant to understand the procedures adopted by amateur translator in Brazil. The amateur status of the translators' does not prevent them from following the norms of behaviour that satisfy the expectations of the community they translate to (Pérez-González, 2012).

The analysis showed that the emotional connection between lyricist and his audience is the motor force which transforms fans in translators. The indefinite number of reconstructions provides TTs that are not always a perfect mirror of ST but makes them available to fans who depend highly on a translation version that is acceptable among their community. The reconstructions, the characteristic open final draft-TT and the extensive use of footnotes are the trademarks of the amateur translation of Morrissey's lyrics in Brazil.

This work also provides comparison of existing theories on the translation of songs for singable purposes and the main concerns exposed by fan-translators in their comments on virtual communities and general websites.

It is also necessary to acknowledge some limitations this study presents. The data collection of translated lyrics did not cover all the possible translations available, instead they comprise the data I was able to collect not only from my personal archive, but also from people who were willing to provide me with a photocopy of their magazines. Another difficult lies in the inconstant online availability of fansite *It's Time The Tale Were Told*. As any reader, my personal interpretations of the lyrics may have affected the analyses of the data especially concerning aspects such as irony and

humour. The lack of music knowledge prevented me from producing in-depth analyses of the relationship between music and lyrics. Although I have had access to academic works focusing on Morrissey's vocal performance in relation to the instrumentation and some translators admitted they need to hear the song before translating, I was not able to establish how much of the performance influenced the translation because there was no mention to allusion to that in any media.

Due to space limitation, this study did not address other aspects presented in the lyrics. Further research on the construction of characters' identity presented in the working-class context of which Morrissey is famous for, the use of register or choice of vocabulary to distinguish North and South, or the effect of multimodal constraints present in the media where the translations were published may have imposed on the translators and their Target Texts may put some light on the field. Its focus on one artist may also have restricted the findings, so further research on the translational practices on other artists' work may broaden the spectrum of findings.

Ultimately, this study, stands not as a conclusive recount of lyrics translation for understanding purposes in Brazil but as the starting point from where new studies can engage as a rich area of research. It is hoped that the translation of lyrics for understanding purposes may be considered along amateur subtitling as a form of social practice in which agents and recipients embodies the power of designing a Target Text according to their own expectations.

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**The Amateur Translation of Song Lyrics: A study of  
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**Volume II of II**

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## APPENDIX 1

### Table of corpus source

Keys

B	Bizz
BLT	Bizz Letras Traduzidas
C	Capricho
CR	Clássicos do Rock
H	Hot!
ITTTWT	It's Time The Tale Were Told
MB	Morrissey Brasil
MLT	Morrissey – Letras Traduzidas
Muu	Muuzik
Ter	Terra
Vag	Vagalume

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No.	Song tittle	Magazine					General website			Fansite	Virtual community	
		B	BLT	H	CR	C	Ter	Muu	Vag	ITTTWT	MLT	MB
1	(I'm) The End Of The Family Line						x	x	x		x	
2	A Rush And a Push And The Land Is Ours						x	x	x	x	x	
3	Accept Yourself						x	x	x	x	x	
4	Action Is My Middle Name						x				x	
5	All the Lazy Dykes						x	x	x		x	

No.	Song title	Magazine					General website			Fansite	Virtual community	
		B	BLT	H	CR	C	Ter	Muu	Vag	ITTTWT	MLT	MB
6	All You Need Is Me						x	x	x		x	
7	Alma Matters						x	x	x		x	
8	Alsatian Cousin						x	x	x			
9	Ambitious Outsiders						x	x	x		x	
10	America Is Not The World						x	x	x		x	
11	Ammunition						x	x	x			
12	Angel, Angel, Down We Go Together						x	x	x			
13	Asian Rut						x	x	x		x	
14	Ask						x	x	x	x	x	
15	Asleep						x	x	x	x	x	
16	At Amber						x	x	x		x	
17	At Last I Am Born						x	x	x		x	x
18	Back To The Old House						x	x	x	x	x	
19	Barbarism Begins At Home		x	x			x	x	x	x	x	
20	Because Of My Poor Education						x					
21	Bengali In Platforms						x	x	x		x	
22	Best Friend On The Payroll						x	x	x		x	
23	Bigmouth Strikes Again	x		x			x	x	x	x	x	
24	Billy Budd						x	x			x	
25	Black Cloud						x					
26	Black-eyed Susan						x	x	x			
27	Born To Hang						x	x	x			
28	Boxers						x	x	x		x	
29	Break Up The Family						x	x			x	
30	Cemetry Gates		x				x	x	x	x	x	

No.	Song tittle	Magazine					General website			Fansite	Virtual community	
		B	BLT	H	CR	C	Ter	Muu	Vag	ITTTWT	MLT	MB
31	Certain People I Know						x	x	x			
32	Children In Pieces						x	x	x		x	
33	Christian Dior						x	x	x		x	x
34	Come Back To Camden						x	x	x		x	
35	Dagenham Dave						x	x	x			
36	Dear God, Please Help Me						x	x	x		x	x
37	Death At One's Elbow						x	x	x	x		
38	Death Of a Disco Dancer						x	x	x	x	x	
39	Dial-a-cliché						x	x	x		x	
40	Disappointed						x	x	x			
41	Do Your Best And Don't Worry						x	x	x		x	
42	Don't Make Fun Of Daddy's Voice						x	x	x		x	
43	Driving Your Girlfriend Home						x	x	x		x	
44	Everyday Is Like Sunday		x				x	x	x		x	
45	Fantastic Bird						x		x		x	
46	First of the Gang To Die						x	x	x		x	
47	Found Found Found						x	x	x		x	
48	Frankly, Mr. Shankly		x				x	x	x	x	x	
49	Friday Mourning						x	x	x		x	
50	Ganglord						x	x	x		x	
51	Get Off The Stage						x	x	x		x	
52	Girl Afraid						x	x	x	x	x	
53	Girl Least Likely to						x	x	x		xx	
54	Girlfriend In a Coma						x	x	x	x	x	
55	Glamorous Glue						x	x	x		x	

No.	Song title	Magazine					General website			Fansite	Virtual community	
		B	BLT	H	CR	C	Ter	Muu	Vag	ITTTWT	MLT	MB
56	Good Looking Man About Town						x	x	x		x	
57	Hairdresser On Fire		x				x	x	x			
58	Half A Person						x	x	x	x	x	
59	Hand In Glove	x					x	x	x	x	x	
60	Handsome Devil	x					x	x	x	x	x	
61	Happy Lovers United						x					
62	Have-A-Go Merchant						x	x	x		x	
63	He Cried						x	x	x		x	
64	He Knows I'd Love To See Him						x	x	x		x	
65	Heaven Knows I'm Miserable Now	x		x			x	x	x	x	x	
66	Heir Apparent						x	x			x	
67	Hold On To Your Friends						x	x	x		x	
68	Honey You Know Where To Find Me						x	x			x	
69	How Could Anybody Possibly Know How I Feel						x	x			x	
70	How Soon Is Now?	x					xx	x	x	x	x	
71	I Am Hated For Loving						x	x	x		x	
72	I Am Two People						x	x	x		x	
73	I Can Have Both						x	x	x		x	
74	I Don't Mind If You Forget Me						x	x			x	
75	I Don't Owe You Anything						x	x	x	x		
76	I Have Forgiven Jesus						x	x	x		x	x
77	I Just Want To See The Boy Happy						x	x	x		x	x
78	I Keep Mine Hidden						x	x	x	x	x	
79	I Knew I Was Next						x	x	x		x	
80	I Know It's Gonna Happen Someday						x	x	x		x	

No.	Song title	Magazine					General website			Fansite	Virtual community	
		B	BLT	H	CR	C	Ter	Muu	Vag	ITTTWT	MLT	MB
81	I Know It's Over		x				x	x		x	x	
82	I Know Very Well How I Got My Name						x	x	x		xx	
83	I Like You						x	x	x		x	
84	I Started Something I Couldn't Finish	x					x	x	x	x		
85	I Want The One I Can't Have						x	x	x	x	x	
86	I Will See You In Far Off Places						x	x	x		x	x
87	I Won't Share You						x	x	x	x	x	
88	I'd Love To						x	x	x			
89	If You Don't Like Me, Don't Look At Me						x	x	x		x	
90	I'll Never Be Anybody's Hero Now						x	x			x	x
91	I'm Not Sorry						x	x			x	
92	I'm Ok By Myself						x					
93	I'm Playing Easy To Get						x	x	x		x	x
94	I'm Throwing My Arms Around Paris						x	x	x		x	
95	In The Future When All's Well						x	x	x		x	x
96	Interesting Drug						x	x	x		x	
97	Irish Blood, English Heart						x	x	x		x	
98	Is It Really So Strange?						x	x		x	x	
99	It's Hard to Walk Tall When You're Small						x	x	x		x	
100	It's Not Your Birthday Anymore						x					
101	I've Changed My Plea To Guilty						x	x	x		x	
102	Jack The Ripper						x	x	x		x	
103	Jeane						x	x	x	x	x	
104	Journalists Who Lie						x	x				
105	King Leer						x	x	x		x	

No.	Song title	Magazine					General website			Fansite	Virtual community	
		B	BLT	H	CR	C	Ter	Muu	Vag	ITTTWT	MLT	MB
106	Kit						x					
107	Last Night I Dreamt That Somebody Loved Me						x	x	x	x	x	
108	Late Night, Maudlin Street		x				x	x	x		x	
109	Let Me Kiss You						x	x	x		x	x
110	Let The Right One Slip In						x	x	x			
111	Life Is a Pigsty						x	x	x		x	x
112	Lifeguard On Duty						x					
113	Lifeguard Sleeping, Girl Drowning						x	x	x		x	
114	Little Man, What Now?						x	x	x		x	
115	London						x	x	x	x		
116	Lost						x	x	x		x	
117	Lucky Lisp						x	x	x		x	
118	Maladjusted						x	x	x			
119	Mama Lay Softly On The Riverbed						x	x	x		x	
120	Margaret On The Guillotine						x	x			x	
121	Meat Is Murder						x	x	x	x	x	
122	Mexico						x	x	x		x	
123	Michael's Bones						x	x			x	
124	Miserable Lie						x	x	x	x		
125	Money Changes Everything						x					
126	Munich Air Disaster 1958						x	x	x		xx	
127	Mute Witness						x	x			x	
128	My Dearest Love						x	x			x	x
129	My Life Is a Succession Of People Saying Goodbye						x	x	x		x	
130	My Love Life						x	x	x		x	

No.	Song title	Magazine					General website			Fansite	Virtual community	
		B	BLT	H	CR	C	Ter	Muu	Vag	ITTTWT	MLT	MB
131	Never Had No One Ever						x	x	x	x	x	
132	Nobody Loves Us						x	x	x		x	
133	Noise Is The Best Revenge						x	x	x		x	
134	November Spawned A Monster						x	x	x		x	
135	Now I am a was						x	x	x		x	
136	Now My Heart Is Full						x	x	x		x	
137	Nowhere Fast						x	x	x	x	x	
138	Oh Phoney						x	x	x		x	
139	Oh Well, I'll Never Learn						x	x	x			
140	On The Streets I Ran						x	x	x		x	x
141	One Day Goodbye Will Be Farewell						x	x	x		x	
142	Oscillate Wildly						x					
143	Ouija Board, Ouija Board						x	x	x		x	
144	Our Frank						x	x	x		x	
145	Paint a Vulgar Picture						x	x	x	x	x	
146	Panic		xx	x			x	x	x	x	x	
147	Papa Jack						x	x	x		x	
148	Pashernate Love						x	x	x		x	
149	People Are The Same Everywhere						x				x	
150	Piccadilly Palare						x	x	x		x	
151	Please help the cause against loneliness						x	x	x		x	
152	Please, Please, Please Let Me Get What I Want						x	x	x	x	x	
153	Pregnant For The Last Time						x	x	x			
154	Pretty Girls Make Graves		x				x	x	x	x	x	
155	Reader Meet Author						x	x	x		x	

No.	Song title	Magazine					General website			Fansite	Virtual community	
		B	BLT	H	CR	C	Ter	Muu	Vag	ITTTWT	MLT	MB
156	Reel Around The Fountain	x					x	x	x	x	x	
157	Roy's Keen						x	x	x		x	
158	Rubber Ring						x	x	x	x	x	
159	Rusholme Ruffians						x	x	x	xx	x	
160	Safe, Warm Lancashire Home						x				x	
161	Satan Rejected My Soul						x	x	x		x	
162	Scandinavia						x					
163	Seasick, Yet Still Docked		x				x	x	x		x	
164	Shakespeare's Sister						x	x	x	x	x	
165	Shame Is The Name						x					
166	Sheila Take a Bow						x	x	x	x	x	
167	Shoplifters Of The World Unite						x	x	x	x	x	
168	Sing Your Life	x					x	x	x		x	
169	Sister I'm A Poet						x	x	x		x	
170	Some Girls Are Bigger Than Others		x				x	x	x	x	x	
171	Something is Squeezing my Skull						x	x	x		x	
172	Sorrow Will Come in The End						x	x	x			
173	Sorry Doesn't Help						x					
174	Southpaw						x	x	x		x	
175	Speedway						x	x	x		x	
176	Spring-Heeled Jim						x	x	x		x	
177	Still Ill	x					x	x	x	x	x	
178	Stop Me If You Think You've Heard This One Before						x	x	x	x	x	
179	Stretch Out And Wait						x	x	x	xx	x	
180	Striptease With a Difference						x	x	x		x	

No.	Song title	Magazine					General website			Fansite	Virtual community	
		B	BLT	H	CR	C	Ter	Muu	Vag	ITTTWT	MLT	MB
181	Such a Little Thing Makes Such a Big Difference						x	x	x		x	
182	Suedehead						x	x	x		x	
183	Suffer Little Children						x	x	x	x	x	
184	Sunny						x	x	x		x	
185	Swallow On My Neck						x	x	x		x	
186	Sweet And Tender Hooligan						x	x	x	x	x	
187	Sweetie Pie						x	x	x		x	
188	Teenage Dad On His Estate						x	x				
189	That Joke Isn't Funny Anymore						x	x	x	x	x	
190	That's How People Grow Up						x	x	x		x	
191	The Boy Racer						x	x	x		x	
192	The Boy With The Thorn In His Side		x	x	x		x	x	x	x	x	
193	The edges are no longer parallel						x	x	x		x	
194	The Father Who Must Be Killed						x	x	x		x	x
195	The Hand That Rocks The Cradle						x	x	x	x	x	
196	The Harsh Truth Of The Camera Eye						x	x	x		x	
197	The Headmaster Ritual						x	x	x		x	
198	The Kid's a Looker						x				x	
199	The Last Of The Famous International Playboys	x				x	x	x	x		x	
200	The Lazy Sunbathers						x	x	x		xx	
201	The Loop						x	x			x	
202	The More You Ignore Me, The Closer I Get						x	x	x		x	
203	The National Front Disco						x	x	x			
204	The Never Played Symphonies						x	x	x		x	
205	The Operation						x	x	x		x	

No.	Song title	Magazine					General website			Fansite	Virtual community	
		B	BLT	H	CR	C	Ter	Muu	Vag	ITTTWT	MLT	MB
206	The Ordinary Boys						x	x	x		x	
207	The Public Image						x	x	x		x	
208	The Queen Is Dead						x	x	x	x	x	
209	The Slum Mums						x	x	x			
210	The Teachers Are Afraid Of The Pupils						x	x	x			
211	The World Is Full of Crashing Bores						x	x	x		x	
212	The Youngest Was The Most Loved						x	x	x		x	x
213	There Is A Light That Never Goes Out			x			x	x	x	x	x	
214	There Speaks a True Friend						x	x	x		x	
215	There's A Place In Hell For Me And My Friends						x	x	x		x	
216	These Things Take Time						x	x	x	x	x	
217	This Charming Man		x				x	x	x	x	x	
218	This Is Not Your Country						x	x	x			
219	This Night Has Opened My Eyes	x					x	x	x	x	x	
220	To Me You Are a Work Of Art						x	x	x		x	x
221	Tomorrow						x	x	x		x	
222	Tony The Pony						x	x	x		x	
223	Treat Me Like a Human Being						x				xx	
224	Trouble Loves Me						x	x	x		x	
225	Unhappy Birthday						x	x	x	x	x	
226	Unloveable						x	x	x	x	x	
227	Used To Be a Sweet Boy						x	x	x			
228	Vicar In A Tutu						x	x	x	x	x	
229	We Hate It When Our Friends Become Successful		x				x	x			x	
230	Well I Wonder						x	x	x	x	x	

No.	Song title	Magazine					General website			Fansite	Virtual community	
		B	BLT	H	CR	C	Ter	Muu	Vag	ITTTWT	MLT	MB
231	We'll Let You Know						x	x	x		x	x
232	What Difference Does It Make?			x			x	x		xx		
233	What do you see in him?						x	x	x	x		
234	What She Said						x	x	x	x	x	
235	Whatever Happens, I Love You						x	x	x		x	
236	When Last I Spoke To Carol						x					
237	Why Don't You Find Out For Yourself						x	x	x		x	
238	Wide To Receive						x	x	x		x	
239	Will Never Marry						x	x	x		x	
240	William, It Was Really Nothing						x	x	x	x	x	
241	Wonderful Woman						x	x	x	x	x	
242	Yes, I Am Blind						x	x	x			
243	You Have Killed Me						x	x			x	x
244	You Just Haven't Earned It Yet, Baby		x				x	x	x	x		
245	You Know I Couldn't Last						x	x	x		x	x
246	You Must Please Remember						x	x	x		x	
247	You Should Have Been Nice To Me						x	x	x		x	x
248	You Were Good In Your Time						x					
249	You're Gonna Need Someone On Your Side						x	x	x		x	
250	You're the One for Me, Fatty						x	x	x		x	
251	You've Got Everything Now	x					x	x	x	x	x	
252	You've Had Her						x	x	x		x	

## APPENDIX 2

### Source and Target Texts

#### (A-ST) Ask

- Shyness is nice and  
Shyness can stop you  
From doing all the things in life you'd like to  
4 So, if there's something you'd like to try  
If there's something you'd like to try  
Ask me - I won't say no - How could I?  
Coyness is nice and  
8 Coyness can stop you  
From saying all the things in life you'd like to  
So, if there's something you'd like to try  
If there's something you'd like to try  
12 Ask me - I won't say no - How could I?  
Spending warm Summer days indoors  
Writing frightening verse  
To a buck-toothed girl in Luxembourg  
16 Ask me, ask me, ask me  
Ask me, ask me, ask me  
Because if it's not Love  
Then it's the Bomb, the Bomb...  
20 That will bring us together  
Nature is a language - can't you read?  
Nature is a language - can't you read?  
So ask me, ask me, ask me  
24 Ask me, ask me, ask me  
Because if it's not Love  
Then it's the Bomb, the Bomb..  
That will bring us together  
28 If it's not Love  
Then it's the Bomb, then it's the Bomb  
That will bring us together  
So ask me, ask me, ask me  
32 Ask me, ask me, ask me.

#### (A-TT1) Peça (Terra)

- A timidez é legal, e  
A timidez pode te impedir  
De fazer todas as coisas  
4 Que você gostaria de fazer na vida
- A timidez é legal, mas  
A timidez pode te impedir  
8 De fazer todas as coisas

Que você gostaria de fazer na vida

- Então, se há alguma coisa  
12 Que você gostaria de experimentar  
Se há alguma coisa  
Que você gostaria de experimentar  
Peça para mim - eu não diria "não"  
16 Como eu poderia?

- A discrição é legal, e  
A discrição pode te impedir  
20 De dizer todas as coisas  
Que você gostaria de dizer na vida

- Então, se há alguma coisa que  
24 Você gostaria de experimentar  
Se há alguma coisa que  
Você gostaria de experimentar  
Peça para mim - eu não diria "não"  
28 Como eu poderia?

- Desperdiçando dias quentes  
De verão dentro de casa  
32 Escrevendo versos tenebrosos  
Para uma garota dentuça de Luxemburgo

- Peça para mim, peça para mim, peça para mim  
36 Peça para mim, peça para mim, peça para mim

- Porque se não for o Amor  
Então será a bomba, a bomba, a bomba,  
40 A bomba, a bomba  
Que nos manterá unidos

- A natureza é uma linguagem... você não sabe ler?  
44 A natureza é uma linguagem... você não sabe ler?

Então peça para mim, peça para mim, peça para mim  
Peça para mim, peça para mim, peça para mim

**(A-TT2) Peça (It's Time The Tale Were Told)**

(letra: Morrissey música: Johnny Marr)

- A timidez é bela, e  
a timidez pode te impedir  
de fazer todas as coisas da vida que você gostaria  
4  
A timidez é bela, e  
a timidez pode te impedir

de fazer todas as coisas da vida que você gostaria  
8  
Então, se há algo que você gostaria de tentar  
se há algo que você gostaria de tentar  
me peça - eu não direi "não" - como eu poderia?  
12  
O fingimento é belo, e  
o fingimento pode te impedir  
de dizer todas as coisas da vida que você gostaria  
16  
Então, se há algo que você gostaria de tentar  
se há algo que você gostaria de tentar  
me peça - eu não direi "não" - como eu poderia?  
20  
Passando dias quentes de verão dentro de casa  
escrevendo versos assustadores  
para uma menina dentuça em Luxemburgo  
24  
Me peça, me peça, me peça  
Me peça, me peça, me peça  
28  
porque se não for o Amor,  
então é a Bomba, a Bomba, a Bomba, a Bomba, a Bomba, a Bomba,  
que vai nos unir  
32  
A natureza é uma língua - você não consegue ler?  
A natureza é uma língua - você não consegue ler?  
Então...  
36  
Me peça, me peça, me peça  
Me peça, me peça, me peça  
porque se não for o Amor,  
40  
então é a Bomba, a Bomba, a Bomba, a Bomba, a Bomba, a Bomba,  
que vai nos unir  
se não for o Amor,  
44  
então é a Bomba, a Bomba, a Bomba, a Bomba, a Bomba, a Bomba,  
que vai nos unir  
Então...  
48  
Me peça, me peça, me peça  
Me peça, me peça, me peça

---

Ask, lançada no dia 20 de outubro de 1986, trazia na capa a atriz Yootha Joyce e a participação da cantora Kirsty MacColl nos backing vocals. A produção do single foi motivo de muita discussão entre os Smiths, uma banda que na época já estava seriamente abalada por desentendimentos internos. Johnny Marr e o produtor John Porter haviam gravado uma série de efeitos de guitarra em Ask, que foram

sumariamente rejeitados por Morrissey. Este então encarregou Steve Lillywhite - coincidentemente, marido de Kirsty MacColl - de fazer a mixagem final da faixa, o que desagradou John Porter profundamente: "Havia uma pausa no meio da música, com um barulho de ondas batendo. Era um efeito teatral, com barulhos de gaviotas feitos por Marr na guitarra. Ficou fantástico mas, no disco, é impossível de ouvir. Tudo se perdeu". Ask foi também a causa de um processo judicial movido pelo guitarrista Craig Gannon contra os Smiths. Ele exigia créditos como co-autor da canção, mas suas alegações foram recusadas tanto pelos Smiths ("aquilo era ridículo", defendeu-se Johnny Marr), quanto pela corte. Apesar de tantos problemas, o single de Ask se saiu relativamente bem nas paradas, atingindo o número 14.

### **(Asl-ST) Asleep**

Sing me to sleep  
Sing me to sleep  
I'm tired and I  
4 I want to go to bed  
Sing me to sleep  
Sing me to sleep  
And then leave me alone  
8 Don't try to wake me in the morning  
'Cause I will be gone  
Don't feel bad for me  
I want you to know  
12 Deep in the cell of my heart  
I will feel so glad to go  
Sing me to sleep  
Sing me to sleep  
16 I don't want to wake up  
On my own anymore  
Sing to me  
Sing to me  
20 I don't want to wake up  
On my own anymore  
Don't feel bad for me  
I want you to know  
24 Deep in the cell of my heart  
I really want to go  
There is another world  
There is a better world  
28 Well, there must be  
Well, there must be  
Bye... Bye...

### **(AINTW-ST) America Is Not The World**

America  
Your head's too big  
Because America  
4 Your belly's too big

And I love you  
 I just wish you'd stay where you is  
 In America  
 8 The land of the free, they said  
 And of opportunity  
 In a just and a truthful way  
 But where the president  
 12 Is never black, female or gay  
 And until that day  
 You've got nothing to say to me  
 To help me believe  
 16 In America  
 It brought you the hamburger  
 Well America  
 You know where  
 20 You can shove your hamburger  
 And don't you wonder  
 Why in estonia they say  
 "Hey you, big fat pig  
 24 You fat pig, you fat pig"?  
 Steely blue eyes  
 With no love in them  
 Scan the world  
 28 And a humourless smile  
 With no warmth within  
 Greet the world  
 And I, I have got nothing  
 32 To offer you  
 No-no-no-no-no  
 Just this heart deep and true  
 Which you say you don't need  
 36 See with your eyes  
 Touch with your hands  
 Please  
 Hear through your ears  
 40 Know in your soul  
 Please  
 For haven't you me with you now?  
 And I love you  
 44 I love you (2X)

**(ALIAB-ST) At Last I Am Born**

At last I am born  
 Historians note  
 I am finally born  
 4 I once used to chase affection withdrawn  
 But now I just sit back and yawn  
 Because I am born, born, born  
 Look at me now

- 8 From difficult child to spectral hand to Claude Brasseur-oh-blah blah blah  
 At last I am born  
 Vulgarians know  
 I am finally born
- 12 I once thought that time accentuates despair  
 But now I don't actually care  
 Because I am born, born, born  
 Look at me now
- 16 From difficult child to spectral hand to Claude Brasseur-oh-blah blah blah  
 At last I am born (2X)  
 Leaving the one true free life born  
 I once thought I had numerous reasons to cry
- 20 And I did, but I don't anymore  
 Because I am born, born, born  
 At last I am born (2X)  
 It took me a long, long time
- 24 But now I am born  
 I once was a mess of guilt because of the flesh  
 It's remarkable what you can learn  
 Once you are born, born, born
- 28 Born, born, born (2X)

**(AM-ST) Alma Matters**

- So  
 The choice I have made  
 May seem strange to you
- 4 But who asked you, anyway?  
 It's my life  
 To wreck  
 My own way
- 8 You see  
 To someone  
 Somewhere  
 Oh yeah
- 12 Alma matters in mind  
 Body and soul  
 In part and in whole  
 Because to someone
- 16 Somewhere  
 Oh yeah  
 Alma matters in mind  
 Body and soul
- 20 In part and in whole  
 So, the life I have made  
 May seem wrong to you  
 But I've never been surer
- 24 It's my life  
 To ruin  
 My own way

You see  
 28 To someone  
 Somewhere  
 Oh yeah  
 Alma matters in mind  
 32 Body and soul  
 In part and in whole  
 Because to someone  
 Somewhere  
 36 Oh yeah  
 Alma matters in mind  
 Body and soul  
 In part and in whole  
 40 To someone  
 Somewhere  
 Oh yeah  
 Alma matters in mind  
 44 Body and soul  
 In part and in whole  
 So to someone  
 Somewhere  
 48 Oh yeah  
 Oh yeah, oh yeah...

**(AR-ST) Asian Rut**

Day oh so late  
 Strangely the sun still shone  
 Ooh Asian boy  
 4 What are you on ?  
 Day oh so late  
 Strangely the sun still shone  
 Oh Asian boy  
 8 What are drugs are you on ?  
 Oh... strange  
 Tooled-up Asian boy  
 Has come to take revenge  
 12 For the cruel, cold killing  
 Of his very best friend  
 Tooled-up Asian boy  
 Has come to avenge  
 16 The cruel, cold killing  
 Of his only friend  
 Ha! La, la, la, oh ...  
 There's peace through our school  
 20 It's so quiet in the hall  
 It's a strange sign for one  
 Of what's to come  
 Tough and cold and pale  
 24 Oh, they may just impale you on railings

Oh, English boys  
 It must be wrong  
 Three against one ?  
 28 Oh ...  
 Brakes slammed, and  
 His gun jammed, and  
 As far as I could tell  
 32 Brave Asian boy  
 Was dealt a blow and fell  
 I'm just passing through here  
 On my way to somewhere civilized  
 36 And maybe I'll even arrive  
 Maybe I'll even arrive

**(AR-TT1) Rotina Asiática (Terra)**

O dia, oh, tão tarde  
 Estranhamente o sol ainda brilhava  
 Oh, menino asiático  
 4 O que você está a fim de fazer?  
 O dia, oh, tão tarde  
 Estranhamente o sol ainda brilhava  
 Oh, menino asiático  
 8 Que drogas você tomou?  
  
 Menino asiático armado  
 Veio aqui para se vingar  
 12 Do assassinato cruel e frio  
 Do seu melhor amigo  
 Menino asiático armado  
 Veio aqui para se vingar  
 16 Do assassinato cruel e frio  
 Do seu único amigo  
 Ha! la la la oh...  
  
 20 A escola está em silêncio  
 Tudo quieto no saguão  
 É um sinal estranho  
 Do que está por vir  
 24 Valentões e insensíveis e pálidos  
 Oh, eles podem simplesmente te empalar nas grades  
 Oh, meninos ingleses,  
 Há de ser errado  
 28 Três contra um?  
 Oh...  
  
 O barulho dos freios  
 32 e uma arma disparada  
 Até onde eu poderia dizer  
 O corajoso menino asiático

Levou uma rajada e caiu  
36  
Estou apenas de passagem por aqui  
No meu caminho até um lugar civilizado  
E talvez eu até chegue  
40 Talvez até chegue

**(AR-TT2) Costume Oriental (Morrissey - Letras Traduzidas)**

O dia ia tarde  
Estranhamente, o sol ainda brilhava  
Oh, menino oriental  
4 Está doido de quê?  
  
O dia ia tarde  
Estranhamente, o sol ainda brilhava  
8 Oh, menino oriental  
Que drogas você tomou?  
  
Menino oriental armado  
12 Veio aqui para se vingar  
Do assassinato cruel e frio  
Do seu melhor amigo  
  
Menino oriental armado  
16 Veio aqui para se vingar  
Do assassinato cruel e frio  
Do seu único amigo  
20  
A escola está em silêncio  
Tudo quieto no saguão  
É um estranho prenúncio  
24 Do que está por vir  
  
Valentões e insensíveis e pálidos  
Oh, eles podem simplesmente te empalar nas grades  
28 Oh, meninos ingleses, há de ser errado  
Três contra um?  
  
O barulho dos freios e uma arma disparada  
32 E pelo o que eu sei  
O corajoso menino oriental  
Levou uma rajada e caiu  
  
36 Estou apenas de passagem por aqui  
No meu caminho até um lugar civilizado  
E talvez eu até mesmo chegue  
Talvez até mesmo chegue?

Título: Garoto Asiático

Menino da Ásia  
Garoto do Oriente  
Menino do Oriente  
Rapaz Asiático

**(ARAAPATLIO-ST) A Rush And a Push And The Land Is Ours**

*HELLO*

I am the ghost of Troubled Joe  
Hung by his pretty white neck  
4 Some eighteen months ago  
I travelled to a mystical time zone  
And I missed my bed  
And I soon came home  
8 They said: "There's too much caffeine  
In your blood stream  
And a lack of real spice in your life"  
I said: "Leave me alone  
12 Because I'm alright, dad  
Surprised to still be on my own.."  
Oh but don't mention love  
I'd hate the strain of the pain again  
16 A rush and a push and the land  
that we stand on  
Is ours  
It has been before  
20 So it shall be again  
And people who are uglier than you and I  
They take what they need and just leave  
Oh but don't mention love  
24 I'd hate the pain of the strain all over again  
A rush and a push and  
the land that we stand on  
Is ours  
28 It has been before  
So why can't it be now?  
And people who are weaker than you and I  
They take what they want from life  
32 Oh but don't mention love  
No, no don't mention love  
A rush and a push and the land  
We stand on is ours  
36 Your youth may be gone  
But you're still a *good* man  
So phone me, phone me  
So phone me, phone me, phone me  
40 Oh I think I'm in love  
Oh I think I'm in love  
Oh I think I'm in love  
*Urrgh, I think I'm in lerv.*

**(AA-ST) Accept Yourself**

Everyday you must say:  
"So how do I feel about my life?"  
Anything is hard to find  
4 When you will not open your eyes  
When will you accept yourself?  
I am sick and I am dull and I am plain  
How dearly I'd love to get carried away  
8 Oh but dreams have a knack of just not coming true  
And time is against me now  
Oh who and what to blame  
Anything is hard to find  
12 When you will not open your eyes  
When will you accept yourself, for heaven's sake?  
Anything is hard to find  
When you will not open your eyes  
16 Everyday you must say  
"Oh how do I feel about the past?"  
Others conquered love but I ran  
I sat in my room and I drew up a plan  
20 Oh but plans can fall through as so often they do  
And time is against me now  
And there's no one left to blame  
Tell me when will you  
24 When will you accept your life?  
The one that you hate  
For anything is hard to find  
When you will not open your eyes  
28 Everyday you must say:  
"Oh how do I feel about my shoes?"  
They make me awkward and plain  
How dearly I would love to kick with the fray  
32 But I once had a dream and it never came true  
And time is against me now  
Time is against me now  
And there's no one but yourself to blame  
36 Anything is hard to find  
When you will not open your eyes  
Anything is hard to find, for heaven's sake?  
Anything is hard to find  
When you will not open your eyes  
40 When will you accept yourself?  
When..?

**(AA-TT1) Aceite-se (Terra)**

Todo dia você deveria dizer  
"então, como me sinto em relação à minha vida?"  
Qualquer coisa é difícil de encontrar

4 Enquanto você não abrir os seus olhos  
Quando você vai se aceitar?

Eu sou doente, eu sou chato

8 E eu sou comum  
Como eu adoraria me deixar ser levado  
Oh, mas os sonhos tem mania  
De simplesmente não se realizarem

12 E o tempo está contra mim agora...oh

Quem e o que culpar?  
Oh, qualquer coisa é difícil de encontrar

16 Enquanto você não abrir os seus olhos  
Quando você vai se aceitar  
Pelo amor de deus?  
Qualquer coisa é difícil de encontrar

20 Enquanto você não abrir os seus olhos

Todo dia você deveria dizer  
"Oh, como eu me sinto em relação ao passado?"

24 Outros conquistaram o amor - mas eu fugi  
Me sentei no meu quarto e fiz um plano  
Mas os planos podem falhar  
(e frequentemente eles falham)

28 E o tempo está contra mim agora

E não há mais ninguém para culpar  
Oh, me diga quando você vai

32 Quando você vai aceitar sua vida  
(aquela que você odeia?)  
Pois qualquer coisa é difícil de encontrar  
Enquanto você não abrir os seus olhos

36 Todo dia você deveria dizer  
"Oh, como me sinto sobre meus sapatos?"  
Eles me deixam desajeitado e comum

40 Como eu adoraria entrar na briga  
Mas uma vez tive um sonho  
(e ele nunca se realizou)  
E o tempo está contra mim agora

44 O tempo está contra mim agora

E não há ninguém além de você para culpar  
Oh, qualquer coisa é difícil de encontrar

48 Enquanto você não abrir os seus olhos  
Qualquer coisa é difícil de encontrar  
(pelo amor de deus)  
Qualquer coisa é difícil de encontrar

52 Enquanto você não abrir os seus olhos  
Quando você vai se aceitar?

Quando?  
Quando?  
56 Quando?  
Quando?

**(AA-TT2) Aceite-se\* (Morrissey - Letras Traduzidas)**

Todo dia você tem que dizer  
Então, como me sinto a respeito da minha vida?  
Qualquer coisa é difícil de se encontrar  
4 Quando você não quer abrir seus olhos  
Quando você vai se aceitar?  
Eu estou enfermo e sou desanimado  
E sou vulgar  
8 Como desejaria sinceramente me deixar levar  
Oh, porém sonhos têm o dom de não se realizarem  
E o tempo está contra mim agora... oh  
Oh, a quem ou o quê culpar?  
12 Oh, qualquer coisa é difícil de se encontrar  
Quando você não quer abrir seus olhos  
Quando você vai se aceitar, pelo amor de Deus?  
Qualquer coisa é difícil de se encontrar  
16 Quando você não quer abrir seus olhos  
Todo dia você tem que dizer  
Oh, como me sinto a respeito do passado?  
Outros conquistaram\*\* o amor - mas eu fugi  
20 Sentei-me no meu quarto e tracei um plano  
Oh, mas planos podem falhar ( como acontece frequentemente )  
E o tempo está contra mim agora...

24 E não resta alguém para culpar  
Oh, diga-me quando você vai...  
Quando você vai aceitar sua vida?  
( Essa que odeia )

28 Pois qualquer coisa é difícil de se encontrar  
Quando você não quer abrir seus olhos  
Todo dia você tem que dizer  
Oh, como me sinto sobre meus sapatos?

32 Eles me deixam desengonçado e vulgar  
Como desejaria sinceramente me juntar à balbúrdia...  
Mas uma vez tive um sonho ( e ele nunca se realizou )  
E o tempo está contra mim agora...

36 O Tempo está contra mim agora...  
E não há outro a culpado a não ser você mesmo  
Oh, qualquer coisa é difícil de se encontrar  
Quando você não quer abrir seus olhos

40 Qualquer coisa é difícil de se encontrar, pelo amor de Deus!  
Qualquer coisa é difícil de se encontrar  
Quando você não quer abrir seus olhos  
Quando você vai se aceitar?

44 Quando?  
Quando?  
Quando?  
Quando?

\* Pode-se traduzir como "Aceite a si mesmo", o significado não muda.

\*\* "dominaram" pode também ser usado

**(BB-ST) Billy Budd**

Say, Billy Budd  
So you think you should?  
Oh, everyone's laughing  
4 Say, Billy Budd  
So you think that you should?  
Everyone's laughing!  
Since I took up with you  
8 Things have been bad  
Yeah, but now it's 12 years on  
Now it's 12 years on  
Yes, and I took up with you  
12 I took my job application  
Into town  
Did you hear? They turned me down  
Yes, and it's all because of us  
16 Oh, and what was in our eyes  
Oh, what was in our eyes, yeah  
I said, Billy Budd  
I would happily lose  
20 Both of my legs  
I would lose both of my legs  
Oh, if it meant you could be free (2X)

**(BBAT-ST) Barbarism Begins At Home**

Unruly boys who will not grow up  
Must be taken in hand  
Unruly girls who will not settle down  
4 They must be taken in hand  
A crack on the head  
Is what you get for not asking  
And a crack on the head  
8 Is what you get for asking  
*Oh... a crack on the head*  
*Is what you get for not asking*  
*And a crack on the head*  
12 *Is what you get for asking*  
*A crack on the head*  
*Is just what you get*  
*Why? Because of what you are!*  
16 *And a crack on the head*

*Is just what you get  
Why? Because of who you are!  
A crack on the head*  
20 *Because of  
The things you said  
Or didn't say  
The things you do*  
24 *Unruly boys  
Who will not grow  
They must be taken in hand  
Unruly girls*  
28 *Who will not grow  
Must be taken in hand*

**(BFOTP-ST) Best Friend On The Payroll**

I turn the music down  
And I don't know why  
This is my house  
4 I turn the music down  
And I don't know why  
This is my house  
The best friend on the payroll  
8 No, no, no, it's not gonna work out  
It's not gonna work out  
No, no, no, no  
The best friend on the payroll  
12 Oh, no, no, no, it's not gonna work out  
It's not gonna work out  
More breakfast in bed  
And I'll bring the paper in later  
16 The best friend on the payroll  
Oh, no, no, no, it's not gonna work out  
It's not gonna work out  
No, no, no, no  
20 The best friend on the payroll  
Oh, no, no, no, it's not gonna work out  
It's not gonna work out  
More breakfast in bed  
24 And I'll bring the paper in later  
The best friend on the payroll  
No, no, no, it's not gonna work out  
It's not gonna work out  
28 No, no, no, no  
The best friend on the payroll  
No, no, no, no, it's not gonna work out  
It's not gonna work out

**(BFOTP-TT1) Melhor Amigo Na Folha de Pagamento (Terra)**

- Eu abaixei o volume da música  
E não sei por que,  
Está é a minha casa
- 4 Eu abaixei o volume da música  
E não sei por que,  
Está é a minha casa
- 8 O melhor amigo na folha de pagamento  
Isso não vai funcionar  
Isso não vai funcionar  
Não, não, não
- 12 O melhor amigo na folha de pagamento  
Oh não, não, isso não vai funcionar  
Isso não vai funcionar
- Mais café da manhã na cama
- 16 E eu vou trazer os jornais mais tarde
- O melhor amigo na folha de pagamento  
Isso não vai funcionar
- 20 Isso não vai funcionar  
Não, não, não  
O melhor amigo na folha de pagamento  
Oh não, não não, isso não vai funcionar
- 24 Isso não vai funcionar
- Mais café da manhã na cama  
E eu vou trazer os jornais mais tarde
- 28 O melhor amigo na folha de pagamento  
Isso não vai funcionar  
Isso não vai funcionar
- 32 Não, não, não  
O melhor amigo na folha de pagamento  
Oh não, não, isso não vai funcionar  
Isso não vai funcionar

**(BFOTP-TT2) Melhor Amigo Na Lista De Pagamento (Morrissey - Letras Traduzidas)**

- Eu abaixo a música  
E não sei por quê  
Esta é a minha casa
- 4 Eu abaixo a música  
E não sei por quê  
Esta é a minha casa
- 8 O melhor amigo na lista de pagamento

- Isso não vai dar certo  
 Não vai dar certo
- 12 Mais café-da-manhã na cama  
 E eu trago o jornal mais tarde
- 16 O melhor amigo na lista de pagamento  
 Isso não vai dar certo  
 Não vai dar certo
- 20 Mais café-da-manhã na cama  
 E eu trago o jornal mais tarde
- O melhor amigo na lista de pagamento
- 24 Isso não vai dar certo  
 Não vai dar certo

**(BIP-ST) Bengali In Platforms**

- Bengali, Bengali (2X)  
 No no no  
 He does not want to depress you
- 4 Oh no no no no no  
 He only wants to impress you  
 Oh..  
 Bengali in platforms
- 8 He only wants to embrace your culture  
 And to be your friend forever  
 Forever  
 Bengali, Bengali (2X)
- 12 Oh, shelve your Western plans  
 And understand  
 That life is hard enough when you belong here  
 A silver-studded rim that glistens
- 16 And an ankle-star that ... blinds me  
 A lemon sole so very high  
 Which only reminds me; to tell you  
 Break the news gently
- 20 Break the news to him gently  
 "Shelve your plans; shelve your plans, shelve them"  
 Bengali, Bengali  
 It's the touchy march of time that binds you
- 24 Don't blame me  
 Don't hate me  
 Just because I'm the one to tell you  
 That life is hard enough when you belong here (2X)
- 28 Oh...  
 Shelve your Western plans  
 Oh...  
 Shelve your Western plans

32 'Cause life is hard enough when you belong  
Life is hard enough when you belong here  
Oh...  
Shelve your Western plans  
36 Oh...  
Shelve your best friends  
'Cause life is hard when you belong here  
Oh...  
40 Life is hard enough when you belong

**(BIP-TT1) Bengalês Em Plataformas (Terra)**

Bengalês, bengalês  
Bengalês, bengalês  
Não, não, não  
4 Ele não quer te deprimir  
Oh não, não, não  
Ele só quer te impressionar  
Oh  
8 Bengalês em plataformas  
Ele só quer adotar sua cultura  
E ser seu amigo para sempre  
Para sempre  
12  
Bengalês, bengalês  
Bengalês, bengalês  
Oh, esqueça seus planos ocidentais  
16 E entenda  
A vida é difícil o bastante quando se é daqui  
  
Uma borda cravejada de prata que cintila  
20 E uma estrela minúscula que... me cega  
Um chinelo amarelo tão, tão alto  
Que apenas me lembra de te dizer  
Dê a notícia gentilmente  
24 Dê a notícia a ele gentilmente  
"esqueça seus planos; esqueça seus planos, esqueça-os"  
  
Bengalês, bengalês  
28 É a tocante marcha do tempo que te cega  
Não me culpe  
Não me odeie  
Só porque eu sou o único que te diz  
32 Que a vida é difícil o bastante quando se é daqui  
A vida é difícil o bastante quando se é daqui  
  
Oh...  
36 Esqueça seus planos ocidentais  
Oh...  
Esqueça seus planos ocidentais

- Porque a vida é difícil o bastante quando se é daqui  
40 A vida é difícil o bastante quando se é daqui  
Oh...  
Esqueça seus planos ocidentais  
Oh...  
44 Esqueça seus planos ocidentais  
A vida é difícil o bastante quando se é daqui  
Oh...  
Porque a vida é difícil o bastante quando se é daqui

**(BIP-TT2) Bengalês de plataforma (Morrissey - Letras Traduzidas)**

- Bengalês, Bengalês  
Bengalês, Bengalês  
Não, não, não  
4 ele não quer te deprimir  
ah não, não, não, não, não  
ele só quer te impressionar  
8 Bengalês de plataforma  
ele só quer adotar sua cultura  
e ser seu amigo para sempre  
12 Bengalês, Bengalês  
ah, esqueça seus planos ocidentais  
e compreenda que a vida é difícil o bastante quando se é daqui  
16 Uma borda cravejada de prata que cintila  
e uma estrela minúscula que... me cega  
um chinelo amarelo muitíssimo alto  
que apenas me lembra de te dizer  
20 então, eu dou a notícia gentilmente  
eu te dou a notícia gentilmente  
"Esqueça seus planos"  
24 Bengalês, Bengalês  
é a delicada marcha do tempo  
que te cega  
não me culpe  
28 não me odeie  
só porque sou o único que te diz  
que a vida é difícil o bastante quando se é daqui  
32 a vida é difícil o bastante quando se é daqui  
esqueça seus planos ocidentais  
a vida é difícil o bastante quando se é daqui.

só um detalhe: uma "ankle star" não seria uma "estrela de tornozelo", tipo a pessoa usa uma correntinha com uma estrela no tornozelo...?

**(BSA-ST) Bigmouth Strikes Again**

Sweetness, sweetness I was only joking  
When I said I'd like to smash every tooth  
In your head  
4 Sweetness, sweetness I was only joking  
When I said by rights you should be  
Bludgeoned in your bed  
And now I know how Joan of Arc felt  
8 Now I know how Joan of Arc felt  
As the flames rose to her roman nose  
And her walkman started to melt  
Bigmouth.. bigmouth..  
12 Bigmouth strikes again  
And I've got no right to take my place  
To the Human race  
And now I know how Joan of Arc felt  
16 Now I know how Joan of Arc felt  
As the flames rose to her roman nose  
And her hearing-aid started to melt

**(BSA-TT1) O Linguarudo Ataca Outra Vez (Terra)**

Doçura, doçura, eu estava só brincando  
Quando disse que gostaria de  
Arrebentar cada dente de sua boca  
4  
Oh, doçura, doçura, eu estava só brincando  
Quando disse que o certo seria você  
Ser coberta de cacetadas na sua cama  
8  
E agora eu sei como Joana d'Arc se sentiu  
Agora eu sei como Joana d'Arc se sentiu  
Enquanto as chamas subiam até seu nariz romano  
12 E seu walkman começava a derreter  
  
Lingarudo, Lingarudo  
O desbocado ataca outra vez  
16 E eu não tenho mais direito de assumir o meu lugar  
Na raça humana  
  
Lingarudo, Lingarudo  
20 O desbocado ataca outra vez  
E eu não tenho mais direito de assumir o meu lugar  
Na raça humana  
  
24 E agora eu sei como Joana d'Arc se sentiu

Agora eu sei como Joana d'Arc se sentiu  
Enquanto as chamas subiam até seu nariz romano  
E seu aparelho para surdez começava a derreter

- 28 Linguarudo, Linguarudo  
O desbocado ataca outra vez  
E eu não tenho mais direito de assumir o meu lugar  
Na raça humana

**(BSA-TT2) O desbocado ataca outra vez (Morrissey - Letras Traduzidas)**

Doçura,doçura, eu estava só brincando  
Quando disse que gostaria de arrebentar cada dente de sua boca

- 4 Doçura,doçura, eu estava só brincando  
Quando disse que o certo era você ser coberta de cacetadas na sua cama  
E agora eu sei como joana d'arc se sentiu  
Agora eu sei como joana d'arc se sentiu  
8 Enquanto as chamas subiam até seu perfil romano  
E seu walkman começava a derreter

- Desbocado, desbocado  
12 O desbocado ataca outra vez  
E eu nao tenho mais direito de assumir o meu lugar  
Entre a raça humana  
E agora eu sei como joana d'arc se sentiu  
16 Agora eu sei como joana d'arc se sentiu  
Enquanto as chamas subiam até seu perfil romano  
E seu aparelho para surdez começava a derreter  
20 Desbocado, desbocado  
O desbocado ataca outra vez  
E eu nao tenho mais direito de assumir o meu lugar  
Entre a raça humana

**(BSA-TT3) Grande Boca Ataca Novamente (It's Time The Tale Were Told)**

(letra: Morrissey música: Johnny Marr)

- Doçura,  
doçura, eu estava só brincando quando disse que gostaria de  
quebrar todos os dentes de sua cabeça  
4 Oh, doçura,  
doçura, eu estava só brincando quando disse que por direito você  
deveria ser espancada em sua cama  
8 E agora eu sei como Joana D'arc se sentiu  
(agora eu sei como Joana D'arc se sentiu)

conforme as chamas subiam ao seu nariz romano e seu Walkman começava a derreter

12 Oh ...

Grande boca ataca novamente  
e eu não tenho nenhum direito de tomar o meu lugar

16 com a raça humana  
Grande boca ataca novamente  
e eu não tenho nenhum direito de tomar o meu lugar  
com a raça humana

20 E agora eu sei como Joana D'arc se sentiu  
(agora eu sei como Joana D'arc se sentiu)  
conforme as chamas subiam ao seu nariz romano e seu aparelho de surdez  
começava a derreter

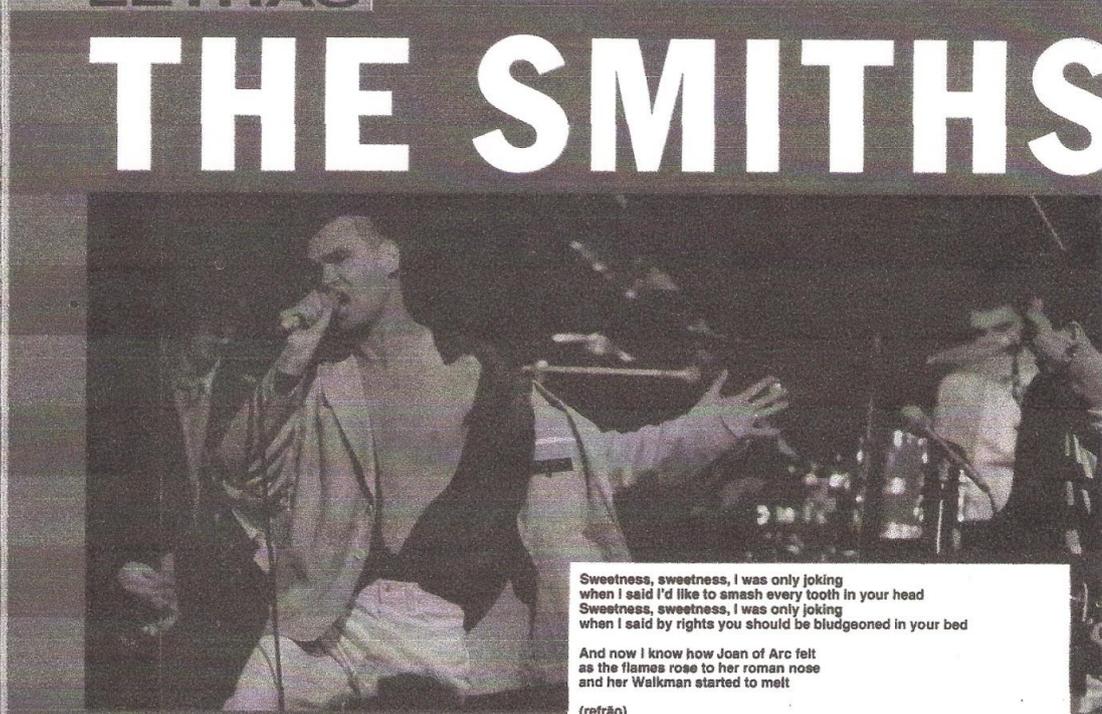
Oh ...

24 Grande boca ataca novamente  
e eu não tenho nenhum direito de tomar o meu lugar  
com a raça humana

---

"A Jumpin' Jack Flash dos Smiths" - foi a maneira com que Johnny Marr descreveu Bigmouth Strikes Again. As comparações com a música dos Stones eram perfeitamente válidas, e Bigmouth Strikes Again estabeleceu-se como um dos maiores clássicos dos Smiths. A língua venenosa e o delicioso cinismo de Morrissey encontram-se mais apurados do que nunca, sobretudo ao comparar sua imagem à de uma Joana D'Arc dos tempos modernos (o "aparelho de surdez" que ele cita é uma óbvia referência ao vídeo de Heaven Knows I'm Miserable Now). Ao ser lançada em maio de 1986, a música surpreendeu os ouvintes ao apresentar o refrão "now I know how Joan of Arc felt" acompanhado de misteriosos backing vocals femininos. O encarte do álbum The Queen Is Dead credits estes vocais a uma certa cantora Ann Coates, mas o próprio Johnny Marr trata de desmascará-la: "Não existe nenhuma Ann Coates; trata-se apenas de um trocadilho com o distrito inglês de Ancoats". Os backing vocals de Bigmouth Strikes Again nada mais são do que a voz de Morrissey, gravada e reproduzida em rotação acelerada. O single da música trazia ainda outro atrativo: a capa, na qual James Dean aparece montado em sua famosa motocicleta, numa pose que seria imitada por Morrissey no videoclipe de Suedehead. Apesar de tantas qualidades, o single não recebeu a devida atenção das rádios, alcançando a decepcionante posição 26.

(BSA-TT4) O Desbocado Volta A Atacar\* (Bizz)



# THE SMITHS

**BIGMOUTH STRIKES AGAIN**  
(Morrissey/Marr)

Sweetness, sweetness, I was only joking  
when I said I'd like to smash every tooth in your head  
Sweetness, sweetness, I was only joking  
when I said by rights you should be bludgeoned in your bed

And now I know how Joan of Arc felt  
as the flames rose to her roman nose  
and her Walkman started to melt

(refrão)  
Bigmouth strikes again  
and I've got no right to take my place  
with the Human race

And now I know how Joan of Arc felt  
as the flames rose to her roman nose  
and her hearing aid started to melt

(repete refrão)

**O DESBOCADO VOLTA A ATACAR\***

*Doçura, doçura, eu estava só brincando  
quando disse que gostaria de arrebentar cada dente da sua boca  
Doçura, doçura, eu estava só brincando  
quando disse que o certo era você ser coberta de cacetadas na sua cama*

*E agora eu sei como Joana d'Arc se sentiu  
enquanto as chamas subiam até seu perfil romano  
e seu Walkman começava a derreter*

(refrão)  
O desbocado volta a atacar  
e eu não tenho mais direito de assumir meu lugar  
entre a raça humana

*E agora eu sei como Joana d'Arc se sentiu  
enquanto as chamas subiam até seu perfil romano  
e seu aparelho para surdez começava a derreter*

(repete refrão)

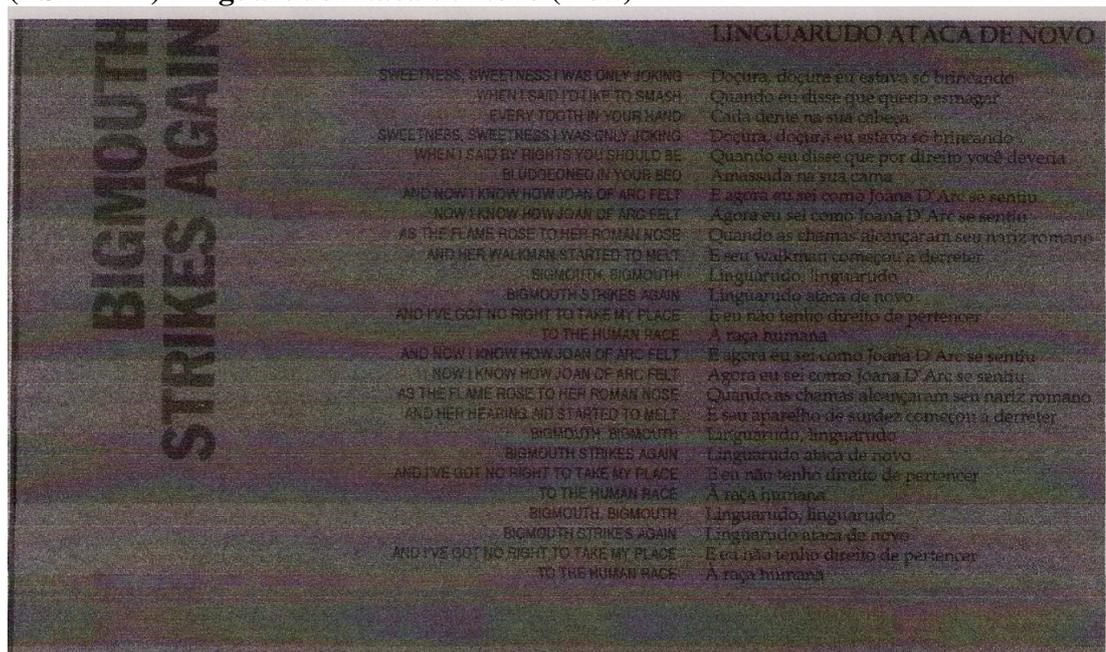
\* A música provavelmente refere-se a uma entrevista que Morrissey deu ao *Melody Maker* em '84, que teve uma forte repercussão negativa na seção de cartas do jornal. Na entrevista, ele lamentava o fato de Margaret Thatcher ter escapado ilesa a um atentado que sofrera semanas antes, num hotel inglês.

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## A SUA MARCA DE ESTIMAÇÃO

**(BSA-TT5) Linguarudo Ataca de Novo (Hot!)**



**(BTTOH-ST) Back To The Old House**

I would rather not go  
Back to the old house  
I would rather not go  
4 Back to the old house  
There's too many  
Bad memories  
Too many memories  
8 There  
When you cycled by  
Here began all my dreams  
The saddest thing I've ever seen  
12 And you never knew  
How much I really liked you  
Because I never even told you  
Oh and I meant to  
16 Are you still there  
Or have you moved away?  
Or have you moved away?  
I would love to go  
20 Back to the old house  
But I never will  
I never will  
I never will

**(CBTC-ST) Come Back To Camden**

There is something I wanted to tell you

It's so funny you'll kill yourself laughing  
But then I, I look around,  
4 And I remember that I am alone  
Alone  
For evermore  
The tile yard all along the railings  
8 Up a discoloured dark brown staircase  
Here you'll find  
Despair and I  
Calling to you with what's left of my heart  
12 My heart  
For evermore  
Drinking tea with the taste of the Thames  
Sullenly on a chair on the pavement  
16 Here you'll find  
My thoughts and I  
And here is the very last plea from my heart  
My heart  
20 For evermore  
Where taxi drivers never stop talking  
Under slate grey Victorian sky  
Here you will find  
24 Despair and I  
And here I am every last inch of me is yours  
Yours  
For evermore  
28 Your leg came to rest against mine  
Then you lounged with knees up and apart  
And me and my heart, we knew  
We just knew  
32 For evermore  
Where taxi drivers never stop talking  
Under slate grey Victorian sky  
Here you'll find  
36 My heart and I  
And still we say "Come back  
Come back to Camden  
And I'll be good  
40 I'll be good" (2X)

**(CD-ST) Christian Dior**

Christian Dior  
You wasted your life  
On aroma and clothes  
4 Fabric and dyes  
Christian Dior  
You wasted your life  
On grandeur and style  
8 And making the poor rich smile.

- You could have run wild  
 On the backstreets of Lyon or Marseille  
 Reckless and legless and stoned
- 12 Impregnating women  
 Or kissing mad street boys from Napoli  
 Who couldn't even write their own name  
 Christian Dior
- 16 You wasted your life  
 Sensually stroking the weaves of a sleeve.  
 You could have run wild  
 On the backstreets of Lyon or Marseille
- 20 Reckless and legless and stoned  
 Impregnating women  
 Or kissing mad street boys from Napoli  
 Who couldn't even spell the wrong name
- 24 Oh, Christian Dior (2X)  
 When you look at me  
 Failure is all that you see  
 I discipline my days just like Christian Dior
- 28 I could've run loudly and proudly  
 Or forcible entrian  
 Morally bankrupt  
 And never known violent
- 32 And drawn to what scares me  
 And scared of what bores me  
 Years alone will never be returned  
 Christian Dior
- 36 Lionise maverick, ah  
 Design if you can, ah  
 The way to just be a man, ah  
 To just be a man, ah
- 40 Christian Dior (2X)  
 Oh, Christian Dior

**(CG-ST) Cemetery Gates**

- A dreaded sunny day  
 So I meet you at the cemetery gates  
 Keats and Yeats are on your side
- 4 A dreaded sunny day  
 So I meet you at the cemetery gates  
 Keats and Yeats are on your side  
 While Wilde is on mine
- 8 So we go inside and we gravely read the stones  
 All those people, all those lives  
 Where are they now?  
 With loves and hates
- 12 And passions just like mine  
 They were born  
 And then they lived  
 And then they died

16 Seems so unfair  
 I want to cry  
 You say: "Ere thrice the sun hath done  
 salutation to the dawn"  
 20 And you claim these words as your own  
 But I've read well and I've heard them said  
 A hundred times (maybe less, maybe more)  
 If you must write prose or poems  
 24 The words you use should be your own  
 Don't plagiarise or take 'on loan'  
 There's always someone, somewhere  
 With a big nose who knows  
 28 And who trips you up and laughs  
 When you fall  
 Who'll trip you up and laugh  
 When you fall  
 32 You say: "Ere long done do does did"  
 Words which could only be your own  
 And then produce the text  
 From whence was ripped  
 36 'Some dizzy whore', 1804  
 A dreaded sunny day  
 So let's go where we're happy  
 And I meet you at the cemetery gates  
 Oh Keats and Yeats are on your side  
 40 A dreaded sunny day  
 So let's go where we're wanted  
 And I meet you at the cemetery gates  
 Keats and Yeats are on your side  
 44 But you lose  
 'Cause weird lover Wilde is on mine  
*Sure!*

**(CG-TT1) Os Portões Do Cemitério (Morrissey - Letras Traduzidas)**

Um pavoroso dia de sol  
 Aí te encontro nos portões do cemitério  
 Keats e Yeats estão do seu lado  
 4  
 Um pavoroso dia de sol  
 Aí te encontro nos portões do cemitério  
 Keats e Yeats estão do seu lado  
 8 Enquanto Wilde está do meu

Então a gente entra e bem sérios lemos as lápides  
 Toda essa gente, estas vidas  
 12 Onde estarão agora?  
 Com seus amores e ódios  
 E paixões tais quais as minhas  
 Eles nasceram, então viveram e então morreram

- 16 Parece tão injusto  
Quero chorar
- Você diz: “Outrora , três vezes fez o sol uma saudação ao amanhecer”
- 20 E alega que estas palavras são suas  
Mas eu sou muito instruído e já ouvi isso dito  
Uma centena de vezes, talvez menos, talvez mais
- 24 Se for para você escrever prosa e poesia  
As palavras que usa devem ser suas  
Não plagie ou pegue “emprestado”  
Tem sempre algum xereta em algum lugar que vai reconhecer
- 28 E te passar uma rasteira e rir quando você cair  
Vai te passar uma rasteira e rir quando você cair
- Você diz: “ Outrora, há muito tempo terminado, termine, termina,terminei .”
- 32 Palavras que só poderiam ser suas  
E então eu mostro o texto de onde isso foi tirado  
Uma prostituta atordoada de 1804
- 36 Um pavoroso dia de sol  
Pois vamos para onde somos felizes  
E eu te encontro nos portões do cemitério  
Keats e Yeats estão do seu lado
- 40 Um pavoroso dia de sol  
Então vamos para onde nos querem  
E eu te encontro nos portões do cemitério
- 44 Keats e Yeats estão do seu lado  
Mas você perde  
Porque Wilde está do meu.

(CG-TT2) Portões do Cemitério (Bizz Letras Traduzidas)

# S M I T

A dreaded sunny day  
so I meet you at the cemetery gates  
while Wilde is on mine  
So we go inside and we gravely read the stones  
all those people, all those lives  
where are they now?  
with loves and hates  
and passions just like mine  
they were born  
and then they lived  
which seems so unfair  
You say: "ere thrice the sun hath done  
salutation to the dawn"  
and you claim these words as your own  
but I'm well-read and I have heard them said  
a hundred times (maybe less, maybe more)  
if you must write prose poems  
don't plagiarise or take on loan  
there's always someone, somewhere  
with a big nose, who knows  
and who trips you up and laughs  
when you fall  
You say: "ere long done do does did"  
words which could only be your own  
you then produce the text  
from whence it was ripped  
a dreaded sunny day  
(some dizzy whore, 1804)  
and I go where we're happy  
so let's go where we're wanted  
Keats and Yeats are on your side  
a dreaded sunny day  
and I meet at the cemetery gates  
Keats and Yeats are on your side  
but you lose  
because Wilde is on mine

## PORTÕES DO CEMITÉRIO

Um tenebroso dia de sol  
então te encontro nos portões do cemitério  
Keats e Yeats\*\* estão do seu lado  
enquanto Wilde\*\*\* está do meu  
Então entramos e gravemente  
toda essa gente, todas essas vidas  
onde estamos agora?  
com amores e ódios  
e paixões iguais aos meus  
elas nasceram  
e então viveram  
e então morreram  
o que parece tão injusto  
e me dá vontade de chorar  
Você diz: "aqui três vezes o sol prestou  
saudação à aurora"  
mas eu sou bem culto e as ouvi dizer  
umas cem vezes (talvez menos, talvez mais)  
se você tem de escrever prosa, poemas  
as palavras usadas precisam ser suas  
não plagie nem pegue emprestado  
ha sempre alguém, em algum lugar  
que a nariguda e sabe  
e que te passa uma rasteira e ri  
quando você cai  
Você diz: "aqui feitos antigos fizeram"  
palavras que só poderiam ser suas  
e daí você produz o texto  
de onde foi arrancado  
(alguma puta tonta, 1804)  
um tenebroso dia de sol  
então vamos onde somos felizes  
e eu te encontro nos portões do cemitério  
Keats e Yeats estão do seu lado  
então vamos onde somos desejados  
um tenebroso dia de sol  
Keats e Yeats estão do seu lado  
mas você perde  
porque Wilde está do meu

\* Poeta inglês (1795-1821), autor das magníficas Ode ao Outono e Ode sobre uma Urna Grega.  
\*\* Poeta e ocultista inglês (1865-1939).  
\*\*\* Poeta, teatrólogo, romancista, crítico e ensaísta inglês (1854-1900).

**(DD-ST) Dagenham Dave**

Head in the clouds  
And a mouthful of pie  
Head in a blouse  
4 Everybody loves him  
I see why  
Dagenham Dave (2X)  
Oh, Dagenham Dave  
8 Dagenham Dave (2X)  
Oh, Dagenham Dave  
"I love Karen, I love Sharon" on the window screen  
With never the need to fight  
12 Or to question a single thing  
Dagenham Dave (2X)  
Oh, Dagenham Dave  
Dagenham Dave (2X)  
16 Oh, Dagenham Dave  
He'd love to touch  
He's afraid that he might self-combust  
I could say more  
20 But you get the general idea  
Dagenham Dave (4X)  
Dagenham, Dagenham  
Dagenham Dave, Dagenham Dave (2X)  
24 Oh, Dave, oh, Dagenham, Dagenham  
Oh, Dave, oh, Dave, oh, Dave  
Oh, Dave

**(DGPHM-ST) Dear God, Please Help Me**

I am walking through Rome  
With my heart on a string  
Dear God, please help me  
4 And I am so very tired  
Of doing the right thing  
Dear God, please help me  
There are explosive kegs  
8 Between my legs  
Dear God, please help me  
Will you follow and know  
Know me more than you do  
12 Track me down  
And try to win me?  
Then he motions to me  
With his hand on my knee  
16 Dear God, did this kind of thing happen to you?  
Now I'm spreading your legs  
With mine in-between  
Dear God, if I could I would help you  
20 And now I am walking through Rome

And there is no room to move  
But the heart feels free  
The heart feels free (2X)  
24 But the heart... feels free  
The heart feels free (2X)

**(DYGH-ST) Driving Your Girlfriend Home**

I'm driving  
Your girlfriend home  
And she's saying  
4 How she never chose you  
"Turn left", she says  
I turn left  
And she says  
8 "So how did I end up  
So deeply involved in  
The very existence  
I planned on avoiding?"  
12 And I can't answer  
I'm driving  
Your girlfriend home  
And she's laughing  
16 To stop herself crying  
"Drive on", she says  
I drive on  
And she says  
20 "So how did I end up  
Attached to this person  
When his sense of humour  
Gets gradually worser?"  
24 And I can't tell her  
I'm parking  
Outside her home  
And we're shaking hands  
28 Goodnight, so politely

**(DYGH-TT1) Levando sua Namorada Para Casa (Terra)**

Eu estou levando  
sua namorada para casa  
E ela está me dizendo  
4 Como nunca escolheu você  
"Vire à esquerda", ela diz  
Então eu viro à esquerda  
E ela diz  
8 "Como eu fui acabar  
me envolvendo tão profundamente  
Na mesma vida que  
eu planejei evitar?"

12 E eu não posso responder  
Eu estou levando  
sua namorada para casa  
16 E ela está rindo  
para parar de chorar  
"Continue dirigindo", ela diz  
Então eu continuo dirigindo  
20 E ela diz  
"Como eu fui acabar  
presa a esta pessoa  
Uma vez que seu senso de humor  
24 Fica cada vez pior?"  
E eu não posso contar para ela  
Estou estacionado  
28 ao lado de fora da casa dela  
E nos cumprimentamos  
Nos damos boa noite, tão educadamente

**(DYGH-TT2) Levando Tua Namorada Para Casa (Morrissey - Letras Traduzidas)**

Eu estou levando tua namorada para casa  
E ela está me dizendo como nunca optou por você  
4 "Vire à esquerda", ela diz  
Então eu viro à esquerda  
E ela diz  
8 "Como eu fui acabar me envolvendo tão profundamente  
Na mesma vida que eu planejei evitar?"  
E eu não posso responder  
12 Eu estou levando tua namorada para casa  
E ela está rindo para não chorar  
"Continue dirigindo", ela diz  
16 Então eu continuo dirigindo  
E ela diz  
"Como eu fui acabar presa a esta pessoa  
20 Uma vez que seu senso de humor  
Fica cada vez pior?"  
E eu não posso contar para ela  
24 Estou estacionado do lado de fora da casa dela  
E nos cumprimentamos  
Nos damos boa noite, bem educadamente

**(EILS-ST) Everyday Is Like Sunday**

- Trudging slowly over wet sand  
Back to the bench  
Where your clothes were stolen
- 4 This is the coastal town  
That they forgot to close down  
Armageddon - come Armageddon!  
Come, Armageddon! Come!
- 8 Everyday is like Sunday  
Everyday is silent and grey  
Hide on the promenade  
Etch a postcard
- 12 "How I Dearly Wish I Was Not Here"  
In the seaside town  
...that they forgot to bomb  
Come! Come! Come - nuclear bomb!
- 16 Everyday is like Sunday  
Everyday is silent and grey  
Trudging back over pebbles and sand  
And a strange dust lands on your hands
- 20 (And on your face...  
On your face ...  
On your face ...  
On your face ...)
- 24 Everyday is like Sunday  
"Win Yourself A Cheap Tray"  
Share some greased tea with me  
Everyday is silent and grey



**(FM-ST) Friday Mourning**

Friday mourning, I'm dressed in black  
Douse the houselights, I'm not coming back  
For years, I warned you  
4 Through tears, I told you  
Friday mourning, there comes a time  
Before that breaks this very smug mug of mine  
This dawn raid soon put paid to  
8 All the things I'd whispered to you  
At night time  
And I will never stand naked in front of you  
Or if I do, it won't be for a long time  
12 Look once to me, look once to me  
Then look away  
Look once to me, then look away  
And when they hold me down  
16 And when they kick me down the stairs  
I see the faces all lined up before me  
Of teachers and of parents and bosses  
Who all share a point of view  
20 You are a loser (2X)  
Friday, friday mourning  
Dressed in black  
I won't be coming back

**(FM-TT1) Luto de Sexta-feira (Terra)**

Luto de sexta-feira, estou vestido de preto  
Apague as luzes da casa, não vou voltar  
Por anos, eu alertei você  
4 Através de lágrimas, eu disse a você  
Luto de sexta-feira, chega uma hora  
Antes que se desfaça essa minha cara prosa  
  
8 Esse ataque repentino logo destruiu  
Todas as coisas que sussurrei a você  
à noite  
E eu nunca ficarei nu na sua frente  
12 E se ficar não será por muito tempo  
  
Olhe uma vez para mim, olhe uma vez para mim  
Então desvie o olhar  
16 Olhe uma vez para mim, então desvie o olhar  
  
E quando eles me imobilizarem  
E quando me chutarem escada abaixo  
20 Verei os rostos enfileirados à minha frente  
De professores e pais e patrões  
Que têm todos o mesmo ponto de vista:  
"Você é um perdedor,

24 você é um perdedor"

Sexta-feira, luto de sexta-feira

Vestido de preto

28 Eu não voltarei

**(FM-TT2) Luto de sexta-feira ( trocadilho com Manhã ( morning ) de sexta-feira)  
(Morrissey - Letras Traduzidas)**

Luto de sexta-feira

Estou vestido de preto

Extinga as luzes da casa, não vou voltar.

4

Por anos avisei a você

Através de lágrimas eu disse a você

Luto de sexta-feira, chega uma hora

8 antes que se desfaça essa minha cara prosa

Esse ataque repentino logo destruiu todas as coisas que sussurei a você à noite.

E eu nunca ficarei nu na sua frente

12 E se ficar não será por muito tempo.

Olhe uma vez para mim, olhe uma vez para mim, então desvie o olhar.

Olhe uma vez para mim, então desvie o olhar.

16

Oh woh oh, oh woh oh, oh woh oh, oh woh oh

E quando eles me imobilizarem,

20 E quando me chutarem escada abaixo,

Verei os rostos enfileirados à minha frente

De professores e pais e patrões,

Que têm todos o mesmo ponto de vista:

24

"Você é um perdedor, você é um perdedor".

Um perdedor, oooohh

Um perdedor, woh oh oh oh oh oh

28 Um perdedor, woh oh oh oh oh oh

Um perdedor...

Sexta-feira, luto de sexta-feira

32 Vestido de preto, não voltarei, oh.

Sexta-feira, luto de sexta-feira

Vestido de preto, não voltarei, oh

36

Sexta-feira, luto de sexta-feira

Sexta-feira, sexta-feira, sexta-feira

La de do, do do do ( repetir até o fade out )

**(FMS-ST) Frankly, Mr. Shankly**

- Frankly, Mr. Shankly, this position I've held  
It pays my way and it corrodes my soul  
I want to leave, you will not miss me  
4 I want to go down in musical history  
Frankly, Mr. Shankly, I'm a sickening wreck  
I've got the 21st Century breathing down my neck  
I must move fast, you understand me  
8 I want to go down in celluloid history, Mr. Shankly  
Fame, Fame, fatal Fame  
It can play hideous tricks on the brain  
But still I'd rather be Famous  
12 Than righteous or holy, any day  
But sometimes I'd feel more fulfilled  
Making Christmas cards with the mentally ill  
I want to Live and I want to Love  
16 I want to catch something that I might be ashamed of  
Frankly, Mr. Shankly, this position I've held  
It pays my way and it corrodes my soul  
Oh I didn't realise that you wrote poetry  
20 I didn't realise you wrote such bloody awful poetry, Mr. Shankly  
Frankly, Mr. Shankly, since you ask  
You are a flatulent pain in the arse  
I do not mean to be so rude  
24 Still I must speak frankly, Mr. Shankly  
*Oh give us money!*

**(FMS-TT1) Francamente, Sr. Shankly (Terra)**

- Francamente, Sr. Shankly, essa postura que mantive  
Ela paga meu caminho mas corrói minha alma  
Quero ir embora, você não sentirá minha falta  
4 Eu quero entrar para a história da musica  
  
Francamente, Sr. Shankly, eu sou uma ruína decrepita  
Tenho o século 21 bufando na minha nuca  
8 Devo me mover depressa, você me entende  
Eu quero entrar para a história do cinema, Sr. Shankly  
  
Fama, fama, fama fatal  
12 Ela pode pregar peças odiosas no cérebro  
Mas eu ainda prefiro ser famoso  
Do que certinho e santo, algum dia  
Algum dia, algum dia  
16 Mas algumas vezes me sinto mais realizado  
Fazendo cartões de Natal com doentes mentais  
Eu quero viver e quero amar  
20 Quero pegar alguma coisa que possa me envergonhar

Francamente, Sr. Shankly, essa postura que mantive  
Ela paga meu caminho mas corrói minha alma  
24 Oh, eu não sabia que você escrevia poesia  
(Não sabia que o senhor escrevia esse lixo de poesia, Sr. Shankly)

Francamente, Sr. Shankly, já que você pergunta  
28 Você é uma dor flatulenta no rabo  
Eu não pretendia ser tão grosseiro  
Porém, eu devo falar francamente, Sr. Shankly  
(Oh, nos dê nosso dinheiro!)

**(FMS-TT2) Francamente, Sr. Shankly (Morrissey - Letras Traduzidas)**

Francamente, sr. Shankly, esta posição que tenho mantido  
ela paga meu caminho, mas corrói minha alma  
eu quero partir, vc não sentirá minha falta  
4 eu quero entrar para a história da música

Francamente , sr. Shankly, eu sou uma ruína decrepta  
tenho o século 21 soltando o bafo em minha nuca  
8 devo me mexer com rapidez, vc me entende  
eu quero entrar para a história do cinema

Fama, fama, fatal fama  
ela pode pregar peças odiosas no cérebro  
12 mas, mesmo assim , eu prefiro ser famoso  
do que correto ou santo, um dia

Mas as vezes me sentiria mais gratificado  
16 fazendo cartões de natal com os deficientes mentais  
eu quero viver e quero amar  
quero pegar algo que possa me envergonhar

Francamente , sr. Shankly, esta esta posição que tenho mantido  
ela paga o meu caminho e corrói minha alma  
oh, eu não tinha percebido que vc escrevia poesia  
( não tinha percebido que vc esse lixo de poesia )  
24

Francamente, sr. Shankly, já que vc pergunta  
vc é uma dor flatulenta no rabo  
eu não queria ser tão grosso  
28 mas , ainda assim, preciso falar francamente, sr. Shankly

eu colocaria' algo 'de' que possa se envergonhar"  
pain in the arse: Se não me engano, essa expressão equivale ao nosso "pé no  
saco", (an annoying or boring person or thing)  
O flatulent que está ali adjetivando também tem como significado "(sobre  
discurso) soa grande mas com pouca substância; exagerado" (Oxford advanced  
learner's, os dois)

**(FMS-TT3) Francamente, Sr Shankly (It's Time The Tale Were Told)**

(letra: Morrissey música: Johnny Marr)

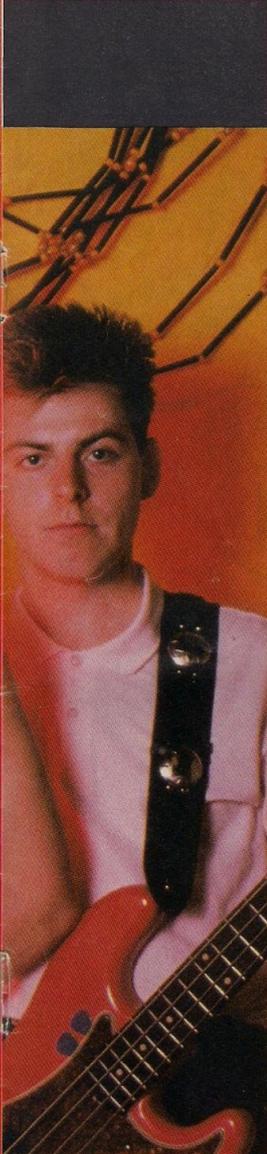
- Francamente, Sr. Shankly, esta minha posição  
ela compensa a minha carreira, mas corrompe a minha alma  
Quero ir embora, você não vai sentir minha falta  
4 Eu quero fazer parte da história da música...
- Francamente, Sr. Shankly, sou um acidente nauseado  
Estou com o século 21 ofegando sobre o meu pescoço  
8 Devo me mexer com rapidez, você me entende  
Eu quero fazer parte da história do cinema  
(Sr. Shankly)
- 12 Fama, Fama, fatal Fama  
Ela pode pregar truques traiçoeiros no cérebro  
Mas ainda assim eu preferiria ser famoso  
do que correto ou sagrado, a qualquer dia  
16 qualquer dia, qualquer dia
- Mas às vezes eu me sentiria mais realizado  
fazendo cartões de Natal com os doentes mentais  
20 Eu quero viver e eu quero amar!  
Eu quero pegar algo do qual eu possa me envergonhar
- Francamente, Sr. Shankly, esta minha posição  
24 ela compensa a minha carreira, mas corrompe a minha alma  
Oh, eu não percebi que você escrevia poesia  
(eu não percebi que você escrevia uma poesia tão ruim, Sr. Shankly)
- 28 Francamente, Sr. Shankly, já que você pede:  
você é uma dor flatulenta no traseiro!  
Eu não quis ser tão rude...  
Mesmo assim, eu devo falar francamente, Sr. Shankly:  
32 Oh, nos dê dinheiro!

---

Frankly, Mr Shankly é uma das três canções dos Smiths que têm a fama como tema principal. A trilogia "Fame, Fatal Fame", como ela ficou conhecida, continuaria em Rubber Ring e Paint A Vulgar Picture, e em cada uma das canções Morrissey adotaria uma postura diferente com relação às irreversíveis conseqüências trazidas pelo estrelato. Aqui, o início não poderia ser mais sarcástico. Morrissey utiliza o sobrenome de um antigo professor seu e cria o personagem Mr. Shankly, com quem ele trava acaloradas discussões ao longo das seis estrofes da música. Ao que tudo indica, o tal Mr. Shankly foi inspirado também em Geoff Travis, o fundador do selo Rough Trade. Travis era de fato um homem que se atrevia a escrever poemas e, dada a briga existente entre os Smiths e a Rough Trade em 1986, é bem capaz que os versos "quero ir embora, você

não vai sentir minha falta" tenham sido realmente dirigidos a ele. Acrescente a isto o verso final, no qual Morrissey exige compensações financeiras de sua gravadora, e a descrição de Travis como "correto", "sagrado", e "uma dor flatulenta no traseiro", e você terá uma idéia do quão peculiar é a poesia de Morrissey.

**(FMS-TT4) Francamente, Sr. Shankly (Bizz Letras Traduzidas)**



# SMITHS

## FRANKLY, MR. SHANKLY

(Morrissey/Marr)

**FRANKLY, MR. SHANKLY**  
Frankly, Mr. Shankly, this position I've held  
It pays my way, but it corrodes my soul  
I want to leave, you will not miss me  
I want to go down in musical history

Frankly, Mr. Shankly, I'm a sickening wreck  
I've got the 21st Century breathing down my neck  
I must move fast, you understand me  
I want to go down in celluloid history

Fame, fame, fatal fame  
It can play hideous tricks on the brain  
But still I'd rather be famous  
Than righteous or holy, any day

But sometimes I'd feel more fulfilled  
Making Christmas cards with the mentally ill  
I want to live and I want to love  
I want to catch something that I might be ashamed of

Frankly, Mr. Shankly, this position I've held  
It pays my way and it corrodes my soul  
Oh, I didn't realise that you wrote poetry  
(I didn't realise you wrote such bloody awful poetry)

Frankly, Mr. Shankly, since you ask  
You are a flatulent pain in the arse  
I do not mean to be so rude  
But still, I must speak frankly, Mr. Shankly

Foto: Rick Manno (L)

**FRANCAMENTE, SR. SHANKLY**  
*Francamente, sr. Shankly, esta posição que tenho mantido  
Ela paga meu caminho, mas corroí minha alma  
Eu quero partir, você não sentirá minha falta  
Eu quero entrar para a história da música*

*Francamente, sr. Shankly, eu sou uma ruína decrepita  
Tenho o século 21 soltando o bafô na minha nuca  
Devo me mexer com rapidez, você me entende  
Eu quero entrar para a história do cinema*

*Fama, fama, fatal fama,  
Ela pode pregar peças odiosas no cérebro  
Mas, ainda assim, eu prefiro ser famoso  
Do que correto ou santo, qualquer dia*

*Mas às vezes me sentiria mais gratificado  
Fazendo cartões de Natal com os deficientes mentais  
Eu quero viver e quero amar  
Quero apanhar algo do que possa me envergonhar*

Morrissey/Marr Songs Ltd. *Francamente, sr. Shankly, esta posição que tenho mantido  
Ela paga meu caminho e corroí minha alma  
Oh, eu não tinha percebido que você escrevia poesia  
(Não tinha percebido que você escrevia esse lixo de poesia)*

*Francamente, sr. Shankly, já que você pergunta  
Você é uma dor flatulenta no rabo  
Eu não queria ser tão grosso  
Mas, ainda assim, preciso falar francamente, sr. Shankly*

23

**(FOTGTD-ST) First of the Gang To Die**

You have never been in love  
Until you have seen the stars  
Reflect in the reservoirs  
4 And you have never been in love

Until you have seen the dawn rise  
 Behind the home for the blind  
 We are the pretty petty thieves  
 8 And you're standing on our streets  
 Where Hector was the  
 First of the gang with a gun in his hand  
 And the first to do time  
 12 The first of the gang to die  
 Oh my  
 Hector was the first of the gang  
 With a gun in his hand  
 16 And the first to do time  
 The first of the gang to die  
 Oh my  
 You have never been in love  
 20 Until you've seen the sunlight thrown  
 Over smashed human bone  
 We are the pretty petty thieves  
 And you're standing on our streets  
 24 Where Hector was the  
 First of the gang with a gun in his hand  
 And the first to do time  
 The first of the gang to die  
 28 Such a silly boy  
 Hector was the first of the gang  
 With a gun in his hand  
 And the bullet in his gullet  
 32 And the first lost lad to go  
 Under the sod  
 And he stole from the rich and the poor  
 And not very rich and the very poor  
 36 And he stole our hearts away  
 He stole our hearts away... (3X)

**(G-ST) Ganglord**

Ganglord, the police are  
 Kicking their way into my house  
 And haunting me, taunting me  
 4 Wanting me to break their laws  
 Ganglord, the police are  
 Kicking their way into my house  
 And haunting me, taunting me  
 8 Wanting me to break their laws  
 And I'm turning to you,  
 Oh, to save me...  
 And I'm turning to you,  
 12 Oh, to save me...  
 Ganglord, the police are  
 Grinding me into the ground

The headless pack are back  
 16 Small boy jokes and loaded guns  
 Ganglord, the police are  
 Grinding me into the ground  
 The headless pack are back  
 20 Small boy jokes and loaded guns  
 And I'm turning to you, to save me...  
 And I'm turning to you,  
 Oh, to save me! Save me...  
 24 To save me, save me, to save me!  
 Gandlord, there's a clock on the wall  
 Making fun of us all  
 Ganglord, there's a clock on the wall  
 28 And it makes a joke of us all  
 And I'm turning to you, to save me...  
 And I'm turning to you, to save me, save me...  
 To save me, save me, to save me!  
 32 Ganglord, remember!  
 The police can always be bribed...  
 Ganglord, remember!  
 The police can always be bribed...  
 36 They say 'to protect and to serve'  
 But what they really want to say is:  
 "Get back to the ghetto! The ghetto!  
 Get yourself back to the ghetto!  
 40 The ghetto! The ghetto!  
 Get yourself back to the ghetto!  
 The ghetto! The ghetto!"

**(G-TT1) Chefe da Gangue (Terra)**

Chefe da gangue, a polícia está  
 saltando o caminho deles para dentro da minha casa  
 E me assombrando, me ridicularizando  
 4 Querendo que eu quebre suas leis  
  
 Chefe da gangue, a polícia está  
 saltando o caminho deles para dentro da minha casa  
 8 E me assombrando, me ridicularizando  
 Querendo que eu quebre suas leis  
  
 E eu estou recorrendo a você  
 12 Para que me salve  
 E eu estou recorrendo a você  
 Para que me salve  
  
 16 Chefe da gangue  
 A polícia está me apertando contra o chão  
 A turma dos sem cérebro está de volta  
 Piadinhas entre os garotos e armas carregadas

20  
 Chefe da gangue  
 A polícia está me apertando contra o chão  
 A turma dos sem cérebro está de volta  
 24 Piadinhas entre os garotos e armas carregadas

E eu estou recorrendo a você para que me salve...  
 Eu estou recorrendo a você  
 28 Oh, para que me salve! Me salve...  
 Me salve, me salve!

Chefe da gangue, há um relógio na parede  
 32 E ele ri da cara de todos nós

Chefe da gangue, há um relógio na parede  
 E ele ri da cara de todos nós  
 36

E eu estou recorrendo a você para que me salve...  
 Eu estou recorrendo a você para que me salve!  
 Me salve, me salve!  
 40

Chefe da gangue, lembre-se!  
 A polícia pode sempre ser comprada...

44 Chefe da gangue, lembre-se!  
 A polícia pode sempre ser comprada

Eles dizem: "Proteger e servir?"  
 48 Mas o que eles realmente gostariam de dizer é:  
 "Voltem para o gueto! O Gueto! O gueto!  
 Voltem direto para o gueto!  
 O Gueto! O gueto!"  
 52 Voltem direto para o gueto!  
 O Gueto! O gueto!"

**(G-TT2) CHEFE DA GANGUE (Morrissey - Letras Traduzidas)**

Chefe da gangue  
 A polícia está  
 Chutando seu caminho  
 4 Pra dentro da minha casa  
 E me assombrando, Me ridicularizando  
 Querendo que eu quebre suas leis

8 Chefe da gangue  
 A polícia está  
 Chutando seu caminho  
 Pra dentro da minha casa  
 12 E me assombrando, Me ridicularizando  
 Querendo que eu quebre suas leis

16 E eu estou recorrendo a você  
Para que me salve  
E eu estou recorrendo a você  
Para que me salve

20 Chefe da gangue  
A polícia está  
Me apertando  
Contra o chão

24 A turma dos sem cérebro  
Está de volta  
Piadinhas entre os garotos  
E armas carregadas

28 E eu estou recorrendo a você  
Para que me salve  
Eu estou recorrendo a você

32 Oh, Para que me salve  
Me salve, me salve  
Me salve, me salve

36 Chefe da gangue  
Há um relógio na parede  
E ele tira sarro  
De todos nós

40 Chefe da gangue  
Há um relógio na parede  
E ele tira sarro

44 De todos nós

E eu estou recorrendo a você  
Para que me salve  
Eu estou recorrendo a você

48 Oh, Para que me salve  
Me salve, me salve  
Me salve, me salve

52 Chefe da gangue se lembre  
A polícia pode sempre ser comprada  
Chefe da gangue se lembre  
A polícia pode sempre ser comprada

56 Eles dizem:  
“Proteger e servir”  
Mas o que eles realmente

60 Gostariam de dizer é:  
“Voltem para o gueto!”  
O Gueto! o gueto!

Voltem direto para o gueto!  
64 O Gueto! o gueto!  
Voltem direto para o gueto!  
O Gueto! o gueto

**(GA-ST) Girl Afraid**

Girl afraid,  
where do his intentions lay?  
Or does he even have any?  
4 She says: "He never really looks at me  
I give him every opportunity  
In the room downstairs  
He sat and stared  
8 In the room downstairs  
He sat and stared  
I'll never make that mistake again!"  
Boy afraid,  
12 Prudence never pays  
And everything she wants costs money  
"But she doesn't even like me  
And I know because she said so!  
16 In the room downstairs  
She sat and stared  
In the room downstairs  
She sat and stared  
20 I'll never make that mistake again, no!"

**(GIAC-ST) Girlfriend In a Coma**

Girlfriend in a coma, I know  
I know - it's serious  
Girlfriend in a coma, I know  
4 I know - it's really serious  
There were times when I could have 'murdered' her  
(But you know, I would hate anything  
To happen to her)  
8 NO, I DON'T WANT TO SEE HER!  
Do you really think  
She'll pull through?  
Do you really think  
12 She'll pull through?  
Girlfriend in a coma, I know  
I know - it's serious  
*Bye, bye, ... baby, goodbye*  
16 There were times when I could have 'strangled' her  
(But you know I would hate anything  
To happen to her)  
WOULD YOU PLEASE LET ME SEE HER?

- 20 Do you really think  
She'll pull through?  
Do you really think  
She'll pull through?  
24 Let me whisper my last goodbyes  
I know - IT'S SERIOUS

**(GIAC-TT1) Namorada Em Coma (Terra)**

- Namorada em coma  
Eu sei, eu sei  
É grave  
4 Namorada em coma  
Eu sei, eu sei  
É realmente grave  
8 Houve momentos  
Em que eu poderia tê-la assassinado  
Mas, você sabe  
Eu odiaria que alguma coisa acontecesse com ela  
12 Não, eu não quero vê-la  
Você acha mesmo que  
Ela vai se recuperar?  
16 Você realmente acha que  
Ela vai se recuperar?  
Oh...  
20 Namorada em coma  
Eu sei, eu sei  
É grave  
Adeus, adeus, adeus, adeus garota, adeus  
24 Houve momentos  
Em que eu poderia tê-la estrangulado  
Mas você sabe  
Eu odiaria que alguma coisa acontecesse com ela  
28 Por favor, deixe-me vê-la!  
Você acha mesmo que  
Ela vai se recuperar?  
32 Você realmente acha que  
Ela vai se recuperar?  
Oh...  
36 Deixe-me sussurrar meu último adeus  
Eu sei  
É grave

**(GIAC-TT2) Girlfriend In A Coma (Tradução) (Muuzik)**

- Namorada em coma, eu sei  
Eu sei - é grave  
Namorada em coma, eu sei  
4 Eu sei - é realmente grave  
Houve momentos em que eu poderia tê-la 'assassinado'  
(mas, você sabe, eu odiaria que alguma coisa acontecesse com ela)  
Não, eu não quero vê-la  
8 Você realmente acha  
Que ela vai sair dessa?  
Você realmente acha  
Que ela vai sair dessa?  
12 Namorada em coma, eu sei  
Eu sei - é grave  
Houve momentos em que eu poderia tê-la "estrangulado"  
(mas você sabe, eu odiaria que alguma coisa acontecesse com ela)  
16 Por favor,  
Deixe-me vê-la!  
Você realmente acha  
Que ela vai sair dessa?  
20 Você realmente acha  
Que ela vai sair dessa?  
Deixe-me sussurrar meus últimos "adeus"  
  
24 Eu sei - é grave.

**(GIAC-TT3) NAMORADA EM COMA (Morrissey - Letras Traduzidas)**

- Namorada em coma  
Eu sei, eu sei  
É sério  
4 Namorada em coma  
Eu sei, eu sei  
É muito sério  
Houve momentos em que  
8 Eu poderia tê-la assassinado  
Mas você sabe que eu odiaria  
Que algo acontecesse com ela  
NÃO, EU NÃO QUERO VÊ-LA !  
  
12 Você realmente acha que ela vai se salvar ?  
Você realmente acha que ela vai se salvar ?  
Namorada em coma  
16 Eu sei, eu sei  
É sério  
  
Adeus, Adeus  
20 Baby adeus...  
  
Houve momentos em que  
Eu poderia tê-la estrangulado

- 24 Mas você sabe que eu odiaria  
Que algo acontecesse com ela  
ME DEIXARIA VÊ-LA, POR FAVOR ?  
Você realmente acha que ela vai se salvar ?  
28 Você realmente acha que ela vai se salvar ?  
Me deixe sussurrar  
Minhas últimas despedidas  
Eu sei – É SÉRIO

**(GIAC-TT4) Namorada Em Coma (It's Time The Tale Were Told)**

(letra: Morrissey música: Johnny Marr)

- Namorada em coma, eu sei, eu sei:  
é sério  
Namorada em coma, eu sei, eu sei:  
4 é sério!
- Houve horas em que eu poderia ter "assassinado" ela  
(mas você sabe, eu odiaria qualquer coisa que acontecesse com ela)  
8 Não, eu não quero vê-la  
Você realmente acha que ela vai melhorar?  
Você realmente acha que ela vai melhorar?  
Acha...  
12
- Namorada em coma, eu sei, eu sei:  
é sério  
Meu, meu, meu, meu, meu, meu amor, adeus
- 16 Houve horas em que eu poderia ter "estrangulado" ela  
(mas você sabe, eu odiaria qualquer coisa que acontecesse com ela)  
Por favor me deixe vê-la!  
Você realmente acha que ela vai melhorar?  
20 Você realmente acha que ela vai melhorar?  
Acha...  
  
Deixe-me sussurrar meu último adeus:  
24 Eu sei, é sério!

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Aos 16 anos, Morrissey viajou para os Estados Unidos pela primeira vez, para visitar uma tia que morava em Nova Jersey. Naquela época, o país estava comovido por um episódio apelidado pela imprensa de "Coma Girl": uma jovem chamada Karen Quinlan havia passado mais de um ano inconsciente e, após um longo debate envolvendo a mídia, grupos religiosos e a Justiça, seu tratamento foi finalmente interrompido, dando-lhe assim o direito de morrer natural e tranqüilamente. Os efeitos do caso "Coma Girl" foram duradouros no jovem Steven Morrissey, e seriam a óbvia inspiração para a canção que ele comporia 12 anos mais tarde. Lançado em julho de 1987, o single de Girlfriend In A Coma trazia em sua capa a dramaturga Shelagh Delaney (a mesma de

Louder Than Bombs) e atingiu o número 13 nas paradas. Coincidentemente, o lançamento da música se deu na mesma época em que os Smiths enfrentavam sérias discussões internas, pressão por parte da imprensa e batalhas judiciais - que, assim como aconteceu com Karen Quinlan, também culminariam com a "morte" da banda. Justiça poética.

**(GLLT-ST) Girl Least Likely to**

How many times have I been around?  
Recycled papers paving the ground  
Well she lives for the written word  
4 And people come second, or possibly third  
And there is no style, but I say well done  
To the girl least likely to  
Deep in my heart how I wish I was wrong  
8 But deep in my heart I know I am not  
And there's enough gloom in her world, I'm certain  
Without my contribution  
So I sit, and I smile, and I say well done  
12 To the girl least likely to  
Page after page of sniping rage  
An English singe or an American tinge  
There's a publisher she said in the new year  
16 It's never in this year  
I do think this but I can't admit it  
To the girl least likely to  
So one more song with no technique  
20 One more song which seems all wrong  
And though the news is bad again  
See me as I am again  
And the Scales of Justice sway one way  
24 In the rooms of those least likely to  
Deep in my heart how I want to be wrong  
But the moods and the styles too frequently change  
From 21 to 25  
28 From 25 to 29  
And I sit and I smile and I say well done  
To the girl least likely to  
One more song about The Queen  
32 Or standing around the shops with thieves  
But somebody's got to make it! she screams  
So why, why can't it be me?  
But she would die if we heard her sing  
36 From the heart, which is hurt  
So how many times will I shed a tear  
And another stage averse to cheer  
When you shine in the public eye, my dear  
40 Please remember these nights  
When I sit in support with a dutiful smile  
Because there's nothing I can say

- So chucking and churning and turning the knife  
 44 On everything, except your own life  
 And a clock somewhere strikes midnight  
 And an explanation it drains me  
 If only there could be a way  
 48 There is a different mood all over the world  
 A different youth, unfamiliar views  
 And dearest it could all be for you  
 So will you come down and I'll meet you  
 52 With no more poems, with nothing to hit home  
 Darling it's all for you (2X)  
 Oh Darling it's all for you (2X)

**(GLLT-TT1) Garota Menos Provável (Terra)**

- Quantas vezes eu estive por aqui?  
 Papéis reciclados pavimentando o chão  
 Bem, ela vive para o mundo escrito  
 4 E as pessoas vêm em segundo lugar, ou provavelmente em terceiro  
 E não há estilo, mas eu digo "bom trabalho"  
 Para a garota menos provável para isso
- 8 Do fundo do meu coração eu queria estar enganado  
 Mas do fundo do meu coração eu sei que não estou  
 E há tristeza suficiente no mundo dela, eu tenho certeza  
 Sem a minha contribuição  
 12 Então eu sento, e sorrio, e digo "bom trabalho"  
 Para a garota menos provável para isso
- Página sobre página de ofensas furiosas  
 16 Um Inglês danificado ou um Americano tingido  
 "Há uma editora", ela disse, "no Ano Novo"  
 Mas nunca é neste ano  
 É o que eu penso, mas eu não posso admitir  
 20 Para a garota menos provável para isso
- Então mais uma canção sem técnica nenhuma  
 Mais uma canção que parece toda errada  
 24 E embora as notícias sejam ruins de novo  
 Olhe para mim como sou eu outra vez  
 E a balança da Justiça pende para um lado  
 Nos quartos daqueles menos prováveis  
 28
- Do fundo do meu coração como eu gostaria estar enganado  
 Mas a disposição e os estilos frequentemente mudam  
 Dos vinte e um aos vinte e cinco  
 32 Dos vinte e cinco aos vinte e nove  
 E eu sento, e sorrio, e digo "bom trabalho"  
 Para a garota menos provável para isso

- 36 Mais uma canção sobre a Rainha  
 Ou sobre ficar rodeando as lojas com ladrões  
 "Mas alguém tem que fazer isso!", ela grita  
 "Então porque, porque não pode ser eu?"
- 40 Mas ela morreria se a gente escutasse o cantar  
 Do seu coração, com sua dor
- Então quantas vezes eu vou derramar uma lágrima
- 44 E um outro estágio de verso para aplaudir  
 Quando você brilhar aos olhos do público, minha querida  
 Por favor, lembre-se dessas noites  
 Quando eu sento e apoio com um sorriso respeitoso
- 48 Porque não há nada que eu possa dizer
- Então arremessando e agitando e virando a faca  
 Em todas as coisas, menos na própria vida
- 52 E um relógio em algum lugar marca meia-noite  
 E uma explanação me deixa esgotado  
 Se pelo menos existisse um jeito
- 56 Há uma disposição diferente por todo o mundo  
 Uma juventude diferente, pontos de vista não-familiares  
 E queridíssima poderia ser tudo para você  
 Então você descerá e eu te encontrarei
- 60 Sem mais poemas, sem nada para chocar o lar  
 Querida, isso tudo é por você  
 Querida, isso tudo é por você  
 Oh, querida, isso tudo é por você
- 64 Oh, querida, isso tudo é por você

**(GLLT-TT2) Garota Menos Provável (Morrissey - Letras Traduzidas)**

- Quantas vezes eu estive por aqui?  
 Reciclando papéis, pavimentando o chão  
 Bem, ela vive para o mundo escrito
- 4 E as pessoas vêm em segundo lugar, ou provavelmente terceiro  
 E não há estilo, mas eu digo muito bem  
 Para a garota menos provável para isso
- 8 Do fundo do meu coração eu desejaria estar errado  
 Mas do fundo do meu coração eu sei que não estou  
 E há muita tristeza no mundo dela, eu estou certo  
 Sem a minha contribuição
- 12 Então eu sento, e sorrio, e digo muito bem  
 Para a garota menos provável para isso
- Página por página de tesouradas furiosas
- 16 Um Inglês danificado ou um Americano tingido  
 Há um editor, ela disse no Ano Novo  
 Mas nunca neste ano

20 É o que eu penso, mas eu não posso admitir  
 Para a garota menos provável para isso

Então mais uma canção sem técnica nenhuma  
 Mais uma canção que parece toda errada  
 24 E embora as notícias sejam ruins de novo  
 Olhe para mim como sou eu outra vez  
 E a balança da Justiça oscila de uma maneira desigual  
 Nas salas daqueles menos prováveis para isso  
 28

Do fundo do meu coração como eu gostaria de estar errado  
 Mas a disposição e os estilos frequentemente mudam  
 De vinte e um para vinte e cinco  
 32 De vinte e cinco para vinte e nove  
 E eu sento, e sorrio, e digo muito bem  
 Para a garota menos provável para isso

36 Mais uma canção sobre a Rainha  
 Ou sobre ficar pelas lojas com ladrões  
 Mas alguém tem que fazer isso, ela grita  
 Então porque, porque não pode ser eu?  
 40 Mas ela morreria se a gente escutasse sua cantoria  
 Do seu coração, com sua dor

Então quantas vezes eu derramarei uma lágrima  
 44 Em outro palco contrário para alegria  
 Mas quando você brilhar nos olhos do público, minha querida  
 Por favor, lembre-se daquelas noites  
 Quando eu sento em apoio com um sorriso respeitoso  
 48 Porque não há nada que eu possa dizer

Então arremessando e agitando e virando a faca  
 Em todas as coisas, menos na própria vida  
 52 E um relógio em algum lugar marca meia-noite  
 E uma explanação me deixa esgotado  
 Se pelo menos existisse um jeito  
 Há uma disposição diferente por todo o mundo  
 56 Uma juventude diferente, pontos de vista não-familiares  
 E queridíssima poderia ser tudo para você  
 Então você descerá e eu te encontrarei  
 Sem mais poemas, sem nada para chocar o lar  
 60 Querida, isso tudo é por você  
 Querida, isso tudo é por você  
 Oh, querida, isso tudo é por você  
 64 Oh, querida, isso tudo é por você

'paving the ground' é metafórico...tipo "preparando o terreno" em português (arrumando as coisas, ajeitando para que alguma coisa dê certo).

Eu acho que "paving de ground" é "cobrindo o chão" mesmo. É a montanha de papéis que a garota vem reescrevendo (por isso são reciclados - ela está revendo tudo) e que estão espalhados no chão.

A expressão idiomática para "preparando o terreno" é "paving the way".

**(GLLT-TT3) A Garota Menos Provável (Morrissey – Letras Traduzidas)**

- Quantas vezes estive por aqui?  
Folhas recicladas cobrindo o chão  
Bom, ela vive pela palavra escrita
- 4 E as pessoas vêm em segundo ou, possivelmente, terceiro plano  
E não há estilo, mas eu digo "bom trabalho"  
Para a garota menos provável  
Do fundo do meu coração, como eu gostaria de estar enganado
- 8 Mas, no fundo do meu coração, eu sei que não estou  
E há tristeza suficiente em seu mundo, tenho certeza,  
Sem a minha contribuição  
Então eu sento, e sorrio, e digo "bom trabalho"
- 12 Para a garota menos provável  
Página atrás de página de fúria ofensiva  
Uma chama inglesa ou um matiz norte-americano  
"Existe uma gravadora" ela disse "no ano novo"
- 16 (Nunca é neste ano)  
Eu realmente penso isso, mas não consigo admiti-lo  
Para a garota menos provável  
Então, mais uma canção sem técnica
- 20 Mais uma canção que parece completamente errada  
E, embora a notícia seja ruim de novo,  
Veja-me como sou de novo  
E a Balança da Justiça pende para um lado
- 24 Nos dormitórios daqueles menos prováveis  
Do fundo do meu coração, como eu queria estar enganado  
Mas as disposições e os estilos mudam com muita frequência  
Dos 21 aos 25
- 28 Dos 25 aos 29  
E eu sento, e sorrio, e digo "bom trabalho"  
Para a garota menos provável  
Mais uma canção sobre a Rainha
- 32 Ou sobre rondar as lojas com os ladrões  
"Mas alguém tem que compô-las!" ela grita  
"Então, por que, por que não pode ser eu?"  
Mas ela morreria se a ouvíssemos cantar
- 36 O que há em seu coração ferido  
Então, quantas vezes vou derramar uma lágrima?  
E uma outra fase de verso para aplaudir  
Quando você brilhar aos olhos do público, minha querida
- 40 Por favor, lembre-se dessas noites  
Quando sento e apoio com um sorriso respeitoso  
Porque não há nada que eu possa dizer  
Então arremessa, agita e vira a faca

- 44 Para tudo, com exceção de sua própria vida  
 E, em algum lugar, um relógio bate meia-noite  
 E uma explicação me extenua  
 Se ao menos houvesse um modo
- 48 Há uma disposição diferente no mundo todo  
 Uma juventude diferente, opiniões desconhecidas  
 E, querida, poderia ser tudo por você  
 Então, você vai vir e vou te encontrar?
- 52 Sem mais poemas, sem nada para ouvir  
 Querida, é tudo por você

**(HA-ST) Heir Apparent**

- I came back to my old city  
 With fierce determination  
 And I couldn't find my way out of the station
- 4 It's all changed  
 You were there  
 Departing, starting  
 A trek I had once took
- 8 With that "no-one's gonna stop me when I feel this way" look  
 Apparent, apparent  
 Heir apparent  
 You think it's so easy, I tell you - it isn't
- 12 But you may change minds with your winning smile  
 I fell down in my old city  
 Such sad degradation  
 So I tried to make my way back to the station
- 16 You were still there  
 Gleaming and leaving  
 Wide-eyed and awestruck  
 Saying "How can anybody hate me
- 20 If I love them first off ?"  
 Apparent, apparent  
 Heir apparent  
 You think it's so easy, I tell you - it isn't
- 24 But you may change minds with your winning smile  
 Heir, heir, heir (4X)  
 But you may be OK, I don't know  
 I'll see you back here
- 28 In a few bruised years  
 Pray  
 I'll see you here (3X)  
 Apparent, apparent
- 32 Heir apparent  
 You say that you want it, I'm sure that you'll get it  
 They'll seduce your heart and then they'll slap your arse  
 Heir, heir, heir (4X)

**(HAP-ST) Half A Person**

- Call me morbid, call me pale  
I've spent six years on your trail  
Six long years on your trail
- 4 Call me morbid, call me pale  
I've spent six years on your trail  
Six full years of my life  
On your trail
- 8 And if you have five seconds to spare  
Then I'll tell you the story of my life:  
Sixteen, clumsy and shy  
I went to London and I
- 12 I booked myself in at Y.W.C.A.  
I said: "I like it here - can I stay?  
I like it here - can I stay?  
Do you have a vacancy
- 16 For a back-scrubber?"  
She was left behind and sour  
And she wrote to me equally dour  
She said: "In the days when you were
- 20 Hopelessly poor, I just liked you more..."  
And if you have five seconds to spare  
Then I'll tell you the story of my life:  
Sixteen, clumsy and shy
- 24 I went to London and I  
I booked myself in at Y.W.C.A.  
I said: "I like it here - can I stay?  
I like it here - can I stay?
- 28 And do you have a vacancy  
For a back-scrubber?"  
Call me morbid, call me pale  
I've spent too long on your trail
- 32 Far too long, chasing your tail  
And if you have five seconds to spare  
Then I'll tell you the story of my life:  
Sixteen, clumsy and shy
- 36 That's the story of my life  
Sixteen, clumsy and shy  
The story of my life  
That's the story of my life
- 40 That's the story of my life  
That's the story of my life  
The story of my life

**(HAP-TT1) Meia Pessoa (It's Time The Tale Were Told)**

(letra: Morrissey música: Johnny Marr)

Chame-me de mórbido, chame-me de pálido  
Eu passei seis anos no seu rastro

Seis longos anos no seu rastro  
4  
Chame-me de mórbido, chame-me de pálido  
Eu passei seis anos no seu rastro  
Seis anos inteiros no seu rastro  
8  
E se você tiver cinco segundos para compartilhar  
eu vou lhe contar a história da minha vida:  
dezesesseis anos de idade, sem jeito e tímido  
12 Eu fui para Londres e eu...  
Eu me inscrevi na Y... W.C.A.  
Eu disse: "Eu gosto daqui - posso ficar?"  
"Eu gosto daqui - posso ficar?"  
16 E você tem uma vaga  
para um esfregador de costas?"  
  
Ela foi deixada para trás, e amargurada  
20 e ela escreveu para mim, igualmente sombria  
Ela disse: "Nos dias em que você estava  
desesperadamente pobre  
eu gostava de você mais..."  
24  
E se você tiver cinco segundos para compartilhar  
eu vou lhe contar a história da minha vida:  
dezesesseis anos de idade, sem jeito e tímido  
28 Eu fui para Londres e eu...  
Eu me inscrevi na Y... W.C.A.  
Eu disse: "Eu gosto daqui - posso ficar?"  
"Eu gosto daqui - posso ficar?"  
32 E você tem uma vaga  
para um esfregador de costas?"  
  
Chame-me de mórbido, chame-me de pálido  
36 Eu passei muito tempo no seu rastro  
Tempo demais perseguindo o seu rabo  
  
E se você tiver cinco segundos para compartilhar  
40 eu vou lhe contar a história da minha vida:  
dezesesseis anos de idade, sem jeito e tímido  
esta é a história da minha vida  
Dezesesseis anos de idade, sem jeito e tímido  
44 a história da minha vida  
  
Esta é a história da minha vida  
Esta é a história da minha vida  
48 Esta é a história da minha vida  
A história da minha vida

---

Morrissey parecia estar obcecado por viagens no final de 1986. Nesta época, pelo menos três de suas músicas refletiam tal fixação. *Half A Person, Is It Really So Strange?* e *London* descrevem, cada qual à sua maneira, uma jornada em direção às luzes e tentações da cidade grande. Em *Half A Person*, porém, o tom é bastante diferente da melancolia de *London* ou da tragicomédia de *Is It Really So Strange?*. Aqui, Morrissey encarna um adolescente que viaja para Londres e busca refúgio na YWCA (sigla em inglês para Associação Cristã de Moças). Dono de uma personalidade "tímida" e "sem jeito", ele lamenta ter passado seis anos de sua vida numa inútil busca pela pessoa amada - no final, resta apenas a tristeza de saber que sua existência se resumiu a cinco míseros segundos.

**(HCAPKHIF-ST) How Could Anybody Possibly Know How I Feel**

She told me she loved me  
Which means, She must be insane  
I've had my face dragged in  
4 Fifteen miles of shit  
And I do not  
And I do not  
And I do not like it  
8 So how can anybody say  
They know how I feel  
The only one around here who is me  
Is me  
12 They said they respect me  
Which means  
Their judgement is crazy  
I've had my face dragged in  
16 Fifteen miles of shit  
And I do not  
And I do not  
And I do not like it  
20 So how can anybody say  
They know how I feel  
When they are they  
And only I am I  
24 He said he wants to befriend me  
Which means  
He can't possibly know me  
The voices of the real  
28 And the imagined cry  
The future is passing you by  
The future is passing you by  
So how can anybody possibly think  
32 They know how I feel  
Everybody look  
See pain  
And walk away

36 And as for you in your uniform  
Your smelly uniform  
You think you can be rude to me?  
Because you wear a uniform  
40 A smelly uniform  
And so you think you can be rude to me?  
But even I  
As sick as I am  
44 I would never be you  
Even I  
As sick as I am  
I would never be you  
48 Even I  
Sick and depraved  
A traveller to the grave  
I would never be you  
52 I would never be you

**(HCAPKHIF-TT1) Como Alguém Poderia Saber Como Eu Me Sinto? (Terra)**

Ela me disse que me ama  
O que significa que deve estar louca  
Meu rosto foi enfiado em  
4 Quinze milhas de merda  
E eu não,  
Eu não,  
Eu não gosto disso.  
8 Então como alguém pode dizer  
Que sabe como me sinto?  
O único por aqui que sou eu  
Sou eu  
12 Eles disseram que me respeitam  
O que quer dizer  
Que seus julgamentos são loucos  
16 Meu rosto foi enfiado em  
Quinze milhas de merda  
E eu não,  
Eu não,  
20 Eu não gosto disso  
Então como alguém pode dizer  
Que sabe como me sinto?  
Quando eles são eles  
24 E somente eu sou eu  
  
Ele disse que quer ser meu melhor amigo  
O que significa  
28 Que ele realmente não me conhece  
As vozes do real  
E o choro imaginado

O futuro está passando por você  
 32 O futuro está passando por você  
  
 Então como alguém pode dizer que sabe  
 Como me sinto?  
 36 Todo mundo olha  
 Vê dor  
 E vai embora  
 E quanto a você no seu uniforme  
 40 No seu uniforme fedorento  
 Você acha que pode ser rude comigo?  
 Porque usa um uniforme  
 Um uniforme fedorento  
 44 Então você acha que pode ser rude comigo?  
  
 Mas mesmo eu,  
 Doente como sou,  
 48 Eu nunca seria você  
 Mesmo eu,  
 Doente como sou,  
 Eu nunca seria você  
 52 Mesmo eu,  
 Doente e depravado,  
 Com o pé na cova  
 Eu nunca seria você  
 56 Nunca seria você

**(HD-ST) Handsome Devil**

All the streets are crammed with things  
 Eager to be held  
 I know what hands are for  
 4 And I'd like to help myself  
 You ask me the time  
 But I sense something more  
 And I would like to give you  
 8 What I think you're asking for  
 You, handsome devil  
 Oh you, handsome devil  
 Let me get my hands  
 12 On your mammary glands  
 And let me get your head  
 On the conjugal bed  
 I say, I say, I say  
 16 I crack the whip  
 And you skip  
 But you deserve it  
 You deserve it  
 20 A boy in the bush is worth two in the hand  
 I think I can help you get through your exams

Oh you, handsome devil  
 Oh let me get my hands  
 24 On your mammary glands  
 And let me get your head  
 On the conjugal bed  
 I say, I say, I say  
 28 I crack the whip  
 And you skip  
 But you deserve it  
 You deserve it  
 32 And when you're in your scholarly room  
 Who will swallow whom  
 You, handsome devil  
 Let me get my hands  
 36 On your mammary glands  
 And let me get your head  
 On the conjugal bed  
 I say, I say, I say  
 40 There's more to life than books, you know  
 But not much more  
 There's more to life than books, you know  
 But not much more  
 44 Not much more  
 Oh you, handsome devil

**(HD-TT1) Demônio Bonitão (Terra)**

Todas as ruas estão entulhadas de coisas  
 Ansiosas para serem pegadas  
 Eu sei para que servem as mãos  
 4 E eu gostaria de me servir  
 Você me pergunta as horas  
 Mas eu sinto algo mais  
 E eu gostaria de dar  
 8 O que eu acho que você está pedindo  
 Seu demônio bonitão  
 Oh, seu demônio bonitão  
  
 12 Deixe eu colocar minhas mãos  
 Nos seus mamilos  
 E me deixe colocar sua cabeça  
 Na cama de casal  
 16 Eu digo, eu digo, eu digo  
  
 Eu estalo o chicote  
 E você desvia  
 20 Mas você merece isso  
 Você merece, você merece, você merece  
  
 Um garoto no mato

- 24 Vale dois na mão  
Eu acho que posso te ajudar a passar nas suas provas  
Oh, seu demônio bonitão
- 28 Deixe eu colocar minhas mãos  
Nos seus mamilos  
E me deixe colocar sua cabeça  
Na cama de casal
- 32 Eu digo, eu digo, eu digo
- Eu estalo o chicote  
E você desvia
- 36 Mas você merece isso  
Você merece, você merece, você merece  
E quando a gente estiver no seu quarto de estudo  
Quem vai engolir o de quem?
- 40 E quando a gente estiver no seu quarto de estudo  
Quem vai engolir o de quem?  
Seu demônio bonitão
- 44 Deixe eu colocar minhas mãos  
Nos seus mamilos  
E me deixe colocar sua cabeça  
Na cama de casal
- 48 Eu digo, eu digo, eu digo
- Há mais coisas na vida além dos livros, você sabe  
Mas não são muitas
- 52 Oh, há mais coisas na vida além dos livros, você sabe  
Mas não são muitas, não são muitas  
Oh, seu demônio bonitão  
Oh seu demônio bonitão
- 56 OH!

**(HD-TT2) Diabinho bonitão (Morrissey - Letras Traduzidas)**

- Essas ruas todas estão entulhadas de coisas  
Ávidas por serem abraçadas  
Sei para que servem as mãos
- 4 E gostaria de me servir  
Você me pergunta que horas são  
Mas sinto que é algo mais  
E eu gostaria de lhe dar
- 8 O que acho que está pedindo  
Oh, seu diabinho bonitão
- Deixe-me colocar minhas mãos
- 12 Nas suas glândulas mamárias  
E me deixe deitá-lo  
No leito conjugal

- 16      É isso, é isso, é isso  
Estalo o chicote  
E você saltita  
Mas você merece
- 20      Você merece, merece, merece
- Um garoto no mato  
Vale mais do que dois na mão\*
- 24      Acho que posso ajudá-lo a fazer suas provas  
Oh, seu diabinho bonitão
- Oh, deixe-me colocar minhas mãos
- 28      Nas suas glândulas mamárias  
E me deixe deitá-lo  
No leito conjugal  
É isso, é isso, é isso
- 32      Estalo o chicote  
E você saltita  
Mas você merece
- 36      Você merece, merece, merece
- E quando estivermos na sua sala acadêmica  
Quem irá engolir quem?
- 40      Quando estivermos na sua sala acadêmica  
Quem irá engolir quem?  
Seu diabinho bonitão
- 44      Oh, deixe-me colocar minhas mãos  
Nas suas glândulas mamárias  
E me deixe deitá-lo  
No leito conjugal
- 48      É isso, é isso, é isso
- Há mais coisas na vida do que livros, entende?  
Mas não muitas
- 52      Oh, há mais coisas na vida do que livros, entende?  
Mas não muitas, não muitas  
Oh, seu diabinho bonitão  
Oh, seu diabinho bonitão
- 56      Ai!

Eu sempre entendi o verso "I think I can help you get through your exams"  
Como algo do tipo "eu acho que posso ajudá-lo a passar nas provas"

**(HD-TT3) Belo Demônio (It's Time The Tale Were Told)**

(letra: Morrissey música: Johnny Marr)

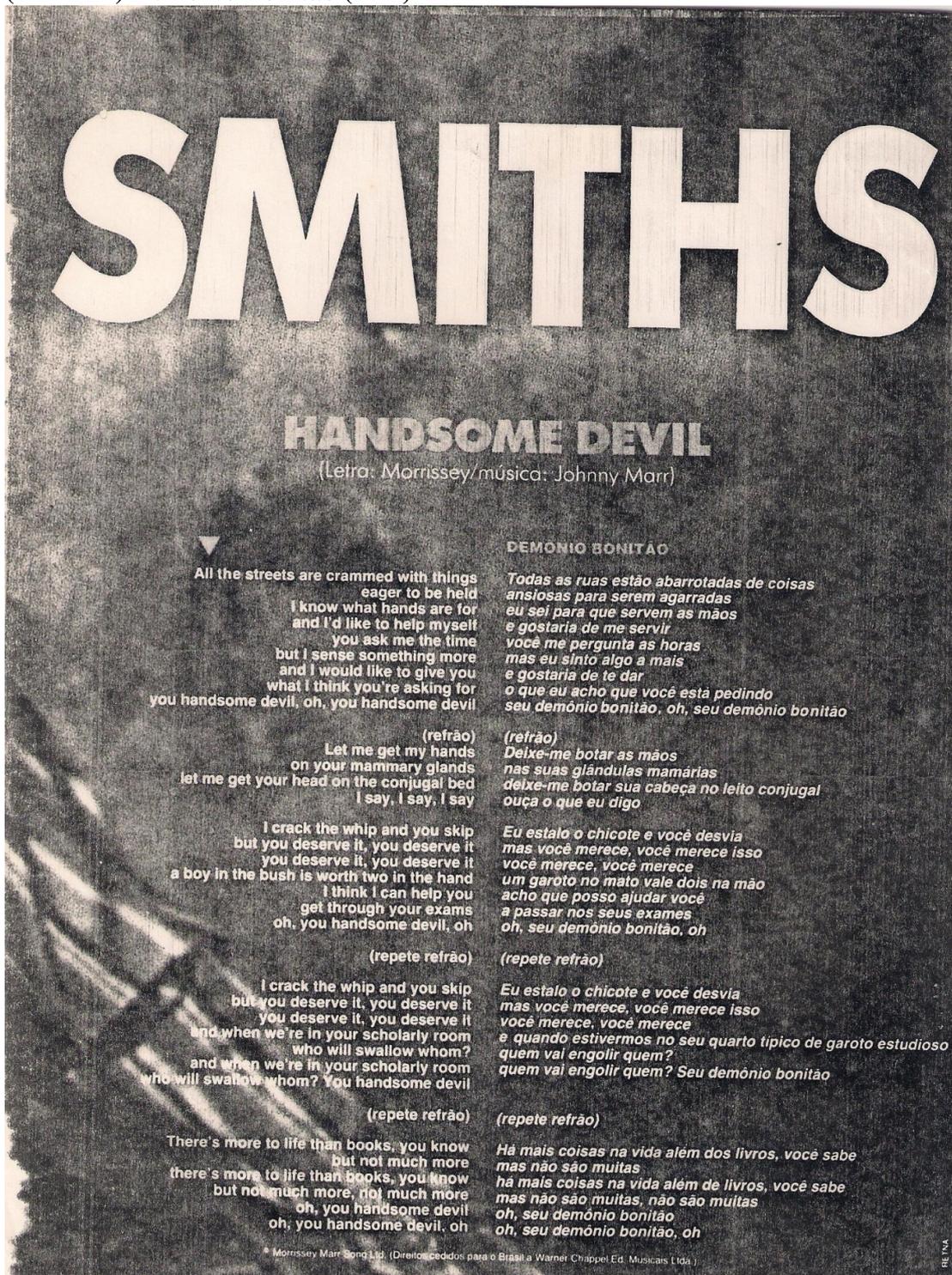
- As ruas todas estão tomadas por coisas querendo ser pegas  
Eu sei para quê as mãos servem, e gostaria de me ajudar  
Você me pergunta as horas, mas eu pressinto algo a mais...
- 4 E eu gostaria de lhe dar o que você pede  
Seu belo demônio  
Oh, seu belo demônio
- 8 Deixe-me colocar minhas mãos em suas glândulas mamárias  
E deixe-me colocar sua cabeça sobre a cama conjugal  
Eu digo, eu digo, eu digo
- 12 Eu bato o chicote e você escapa, mas você o merece  
Você o merece, você o merece, você o merece  
Um garoto nos arbustos vale mais do que dois na mão  
Eu acho que posso te ajudar a passar em seus exames
- 16 Oh, seu belo demônio!!  
Oh, deixe-me colocar minhas mãos em suas glândulas mamárias  
E deixe-me colocar sua cabeça sobre a cama conjugal
- 20 Eu digo, eu digo, eu digo
- Eu bato o chicote e você escapa, mas você o merece  
Você o merece, você o merece, você o merece
- 24 E quando estamos na sua sala de aula - quem vai engolir quem?  
E quando estamos na sua sala de aula - quem vai engolir quem?  
Seu belo demônio
- Oh, deixe-me colocar minhas mãos em suas glândulas mamárias
- 28 E deixe-me colocar sua cabeça sobre a cama conjugal  
Eu digo, eu digo, eu digo
- Há mais na vida do que livros, você sabe, mas não muito mais
- 32 Oh, há mais na vida do que livros, você sabe, mas não muito mais  
mas não muito mais, não muito mais
- Oh, seu belo demônio
- 36 Oh, seu belo demônio...

---

Handsome Devil é uma música da fase inicial dos Smiths, e uma das mais polêmicas em toda a história da banda. Os versos "quando estamos na sua sala de aula - quem vai engolir quem?" e "acho que posso te ajudar a passar em seus exames" acirraram um ridículo e desnecessário debate em torno da suposta "pedofilia" da composição. O título da música e a alusão a "chicotes" e "garotos em arbustos" ganharam a aprovação de grupos homossexuais e sado-masoquistas, para a felicidade da imprensa sensacionalista britânica. O erro que os críticos cometeram, porém, foi confundir cantor e eu lírico da mesma maneira que seus antecessores haviam confundido ator e interpretação na

Hollywood dos anos 30 e 40. Morrissey, um pacifista e celibatário confesso, nunca mostrou sinais de pedofilia ou sado-masiquismo em sua vida pessoal. "A mensagem da canção é esquecer o culto ao cérebro e se concentrar no físico" - diz ele - " 'Há mais na vida do que livros, você sabe, mas não muito mais': esta é a essência da canção. Você pode pegar a frase e a enfiar num artigo sobre abuso de crianças, e tudo faria sentido. Mas pode-se fazer isto com qualquer um, até com o Abba." Polêmicas à parte, Handsome Devil trouxe uma inesperada publicidade para os Smiths, e sempre foi uma de suas melhores faixas ao vivo. A versão em estúdio de Handsome Devil apareceu como lado B do single Hand In Glove (que, inadvertidamente, trazia um nu masculino em sua capa), e nunca fez parte de nenhum disco. A versão incluída em Hatful Of Hollow foi gravada para a rádio BBC em 18 de maio de 1983, sendo a única disponível em CD até hoje.

(HD-TT4) Demônio Bonitão (Bizz)



# SMITHS

## HANDSOME DEVIL

(Letra: Morrissey/música: Johnny Marr)

▼

All the streets are crammed with things  
eager to be held  
I know what hands are for  
and I'd like to help myself  
you ask me the time  
but I sense something more  
and I would like to give you  
what I think you're asking for  
you handsome devil, oh, you handsome devil

(refrão)  
Let me get my hands  
on your mammary glands  
let me get your head on the conjugal bed  
I say, I say, I say

I crack the whip and you skip  
but you deserve it, you deserve it  
you deserve it, you deserve it  
a boy in the bush is worth two in the hand  
I think I can help you  
get through your exams  
oh, you handsome devil, oh

(repete refrão)

I crack the whip and you skip  
but you deserve it, you deserve it  
you deserve it, you deserve it  
and when we're in your scholarly room  
who will swallow whom?  
and when we're in your scholarly room  
who will swallow whom? You handsome devil

(repete refrão)

There's more to life than books, you know  
but not much more  
there's more to life than books, you know  
but not much more, not much more  
oh, you handsome devil  
oh, you handsome devil, oh

DEMÔNIO BONITÃO

Todas as ruas estão abarrotadas de coisas  
ansiosas para serem agarradas  
eu sei para que servem as mãos  
e gostaria de me servir  
você me pergunta as horas  
mas eu sinto algo a mais  
e gostaria de te dar  
o que eu acho que você está pedindo  
seu demônio bonitão, oh, seu demônio bonitão

(refrão)  
Deixe-me botar as mãos  
nas suas glândulas mamárias  
deixe-me botar sua cabeça no leito conjugal  
ouça o que eu digo

Eu estalo o chicote e você desvia  
mas você merece, você merece isso  
você merece, você merece  
um garoto no mato vale dois na mão  
acho que posso ajudar você  
a passar nos seus exames  
oh, seu demônio bonitão, oh

(repete refrão)

Eu estalo o chicote e você desvia  
mas você merece, você merece isso  
você merece, você merece  
e quando estivermos no seu quarto típico de garoto estudioso  
quem vai engolir quem?  
quem vai engolir quem? Seu demônio bonitão

(repete refrão)

Há mais coisas na vida além dos livros, você sabe  
mas não são muitas  
há mais coisas na vida além de livros, você sabe  
mas não são muitas, não são muitas  
oh, seu demônio bonitão  
oh, seu demônio bonitão, oh

\* Morrissey Marr Song Ltd. (Direitos cedidos para o Brasil a Warner Chappell Ed. Musicais Ltda.)

RE TWA

(HIG-ST) Hand In Glove

Hand in glove  
The sun shines out of our behinds  
No, it's not like any other love  
4 This one is different because it's us

Hand in glove  
 We can go wherever we please  
 And everything depends upon  
 8 How near you stand to me  
 And if the people stare  
 Then the people stare  
 Oh I really don't know and I really don't care  
 12 *It's not a shame, no..*  
 Hand in glove  
 The Good People laugh  
 Yes, we may be hidden by rags  
 16 But we've something they'll never have  
 Hand in glove  
 The sun shines out of our behinds  
 Yes, we may be hidden by rags  
 20 But we've something they'll never have  
 And if the people stare  
 Then the people stare  
 Oh I really don't know and I really don't care  
 24 *It's not a shame, no..*  
 So hand in glove, I stake my claim  
 I'll fight to the last breath  
 If they dare touch a hair on your head  
 28 I'll fight to the last breath  
 For the Good Life is out there somewhere  
 So stay on my arms, you little charmer  
 But I know my luck too well  
 32 Yes I know my luck too well  
 And I'll probably never see you again  
 I'll probably never see you again  
 I'll probably never see you again

**(HIG-TT1) Mão Na Luva (Terra)**

Mão na luva  
 O sol brilha para fora de nossos traseiros  
 Não, não é como nenhum outro amor  
 4 Este é diferente - porque somos nós

Mão na luva  
 Nós podemos ir onde quisermos  
 8 E tudo depende só  
 Do quão perto você ficar de mim

E se as pessoas encararem  
 12 Deixe que as pessoas encarem  
 Oh, eu realmente não sei  
 E realmente não me importo  
 (beije minhas sombras)  
 16

Mão na luva  
As "pessoas boas" riem  
Sim, podemos estar escondidos atrás de farrapos  
20 Mas nós temos algo que elas nunca terão

Mão na luva  
O sol brilha para fora de nossos traseiros  
24 Sim, podemos estar escondidos atrás de farrapos  
Mas nós temos algo que elas nunca terão

E se as pessoas encararem  
28 Deixe que as pessoas encarem  
Oh, eu realmente não sei  
E realmente não me importo  
(Beije meus óculos escuros)

32  
Então, mão na luva, eu declaro  
Eu lutarei até o último suspiro  
Se eles ousarem tocar num fio de cabelo seu  
36 Eu lutarei até o último suspiro

Pois a Boa Vida está lá fora em algum lugar  
Então fique ao meu lado, pequena charmosa  
40 Mas eu conheço minha sorte muito bem  
Sim, eu conheço minha sorte muito bem  
E provavelmente nunca mais verei você outra vez  
Provavelmente eu nunca mais verei você outra vez  
44 Provavelmente eu nunca mais verei você outra vez  
Eu provavelmente nunca mais verei você outra vez

## (HIG-TT2) Unha e Carne (Bizz Letras Traduzidas)

Hand in glove, the sun shines out of our behinds  
no, it's NOT like any other love, this one is different  
because it's us, hand in glove  
we can go wherever we please  
and everything depends upon how near you stand to me  
and if the people stare  
then the people stare  
I really don't know and I really don't care  
hand in glove, the Good People laugh  
yes, we may be hidden by rags  
but we have something they'll never have  
hand in glove, the sun shines out of our behinds  
yes, we may be hidden by rags  
but we have something they'll never have  
and if the people stare  
then, the people stare  
I really don't know and I really don't care  
so, hand in glove, I stake my claim  
I'll fight to the last breath  
if they dare touch a hair on your head  
the good life is out there somewhere  
so stay on my arm, you little charmer  
but I know my luck too well  
yes, I know my luck too well  
and I'll probably never see you again  
I'll probably never see you again (2x)

# SMITHS SMITHS SMITHS

## HAND IN GLOVE

(Letra: Morrissey/Música: Johnny Marr)



# SMITHS SMITHS SMITHS

### UNHA E CARNE\*

Unha e carne, o sol brilha para fora de nossos traseiros  
não, NÃO é como qualquer outro amor, este é diferente  
porque somos nós, unha e carne  
podemos ir aonde quisermos  
e tudo depende de quão perto você fica de mim  
e se as pessoas ficarem olhando  
então as pessoas ficam olhando  
realmente não sei e realmente não me importo  
unha e carne, as Pessoas Boas riem  
sim, podemos estar escondidos por trapos  
mas temos algo que elas nunca terão  
unha e carne, o sol brilha para fora de nossos traseiros  
sim, podemos estar escondidos por trapos  
mas temos algo que elas nunca terão  
e se as pessoas ficarem olhando  
então as pessoas ficam olhando  
realmente não sei e realmente não me importo  
então, unha e carne, faço minha reivindicação  
lutarei até o último suspiro  
se ousarem tocar um fio cabelo da sua cabeça  
a vida boa está lá fora em algum lugar  
então sobre meu braço, você, feiçiceirazinha  
mas conheço minha sorte muito bem  
sim, conheço minha sorte muito bem

\*Literalmente, esta expressão quer dizer "mão dentro da luva"  
música aparece na coletânea *Louder Than Bombs* (87, Rough Trade/Stiletto)

E PROVAVELMENTE NUNCA VEREI VOCÊ DE NOVO  
PROVAVELMENTE NUNCA VEREI VOCÊ DE NOVO

## (HKIMN-ST) Heaven Knows I'm Miserable Now

I was happy in the haze of a drunken hour  
But heaven knows I'm miserable now  
I was looking for a job and then I found a job

4 And heaven knows I'm miserable now  
 In my life  
 Why do I give valuable time  
 To people who don't care if I live or I die?  
 8 Two lovers entwined pass me by  
 And heaven knows I'm miserable now  
 I was looking for a job and then I found a job  
 And heaven knows I'm miserable now  
 12 In my life  
 Why do I give valuable time  
 To people who don't care if I live or I die?  
 What she asked of me at the end of the day  
 16 Caligula would have blushed  
 "Oh you've been in the house too long", she said  
 And I naturally fled  
 In my life  
 20 Why do I smile  
 At people who I'd much rather kick in the eye?  
 I was happy in the haze of a drunken hour  
 But heaven knows I'm miserable now  
 24 "Oh you've been in the house too long", she said  
 And I naturally fled  
 In my life  
 Why do I give valuable time  
 28 To people who don't care if I live or I die?

**(HKIMN-TT1) O Céu Sabe Que Estou Arrasado Agora (Terra)**

Eu estava feliz na bruma de uma hora embriagada  
 Mas o céu sabe que estou arrasado agora  
 Estava procurando um emprego,  
 4 E então eu encontrei um emprego  
 E o céu sabe que eu estou arrasado agora  
 Na minha vida  
 Por que eu desperdiço um tempo precioso  
 8 Com pessoas que não se importam  
 Se eu estou vivo ou morto?  
  
 Dois amantes entrelaçados passam por mim  
 12 E o céu sabe que eu estou arrasado agora  
 Estava procurando um emprego,  
 Então eu encontrei um emprego  
 E o céu sabe que eu estou arrasado agora  
 16 Na minha vida  
 Oh, por que eu desperdiço um tempo precioso  
 Com pessoas que não se importam  
 Se eu estou vivo ou morto?  
 20 O que ela me pediu  
 Ao final do dia

Faria Calígula corar  
24 "Você está nesta casa  
Há tempo demais", ela disse  
E eu naturalmente fugi  
Na minha vida por que será que eu sorrio  
28 Para pessoas a quem eu preferiria muito mais  
Chutar no olho?

Eu estava feliz na bruma de uma hora embriagada  
Mas o céu sabe que estou arrasado agora  
32 "Você está nesta casa  
Há tempo demais", ela disse  
E eu naturalmente fugi  
Na minha vida  
36 Por que eu desperdiço um tempo precioso  
Com pessoas que não se importam  
Se eu estou vivo ou morto?

**(HKIMN-TT2) Deus Sabe Que Agora Estou Infeliz (Morrissey - Letras Traduzidas)**

Eu estava feliz no torpor de um momento ébrio  
Mas Deus sabe que agora estou infeliz

4 Eu estava a procurar um emprego, então achei um emprego  
Mas Deus sabe que agora estou infeliz

Na minha vida  
8 Por que será que despendo um tempo valioso  
Com pessoas que não se importam  
Se eu viver ou morrer?

12 Dois namorados agarrados passam por mim  
E Deus sabe que agora estou infeliz

Eu estava a procurar um emprego, então achei um emprego  
16 Mas Deus sabe que agora estou infeliz

Na minha vida  
20 Por que será que despendo um tempo valioso  
Com pessoas que não se importam  
Se eu viver ou morrer?

O que ela me pediu no fim do dia  
24 Calígula teria corado

‘Você já está aqui há muito tempo’ ela disse  
E eu, naturalmente, fui embora  
28 Na minha vida

Por que será que eu sorrio  
Para pessoas as quais eu preferiria  
32 Chutar no olho?

Eu estava feliz no torpor de um momento ébrio  
Mas Deus sabe que agora estou infeliz  
36

'Você já está aqui há muito tempo' ela disse  
E eu, naturalmente, fui embora

Na minha vida  
40 Por que será que despendo um tempo valioso  
Com pessoas que não se importam  
Se eu viver ou morrer?

### **(HIKMN-TT3) Os Céus Sabem Que Estou Miserável Agora (It's Time The Tale Were Told)**

(letra: Morrissey música: Johnny Marr)

Eu estava feliz durante a embriaguez  
mas os céus sabem que estou miserável agora  
Estava procurando um emprego, daí eu encontrei um emprego  
4 ... e os céus sabem que estou miserável agora

Na minha vida  
por que eu dou tempo valioso  
8 para pessoas que não se importam se eu vivo ou morro?

Dois amantes de braços dados passam por mim  
e os céus sabem que estou miserável agora  
12 Estava procurando um emprego, daí eu encontrei um emprego  
e os céus sabem que estou miserável agora

Na minha vida  
16 oh, por que eu dou tempo valioso  
para pessoas que não se importam se eu vivo ou morro?

O que ela me perguntou ao final do dia  
20 Calígula teria se envergonhado  
"Você está nesta casa já há muito tempo" - ela disse  
e eu (naturalmente) fugi

24 Na minha vida  
por que eu sorrio  
para pessoas que eu preferiria chutar no olho?

28 Eu estava feliz durante a embriaguez  
mas os céus sabem que estou miserável agora  
"Você está nesta casa já há muito tempo" - ela disse

e eu (naturalmente) fugi

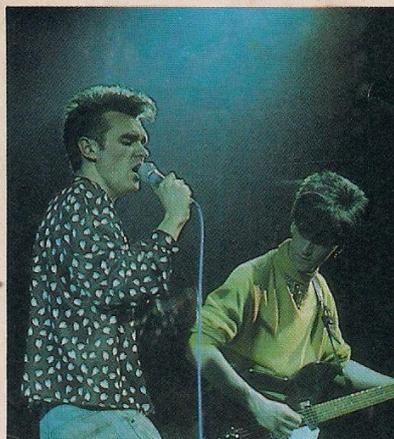
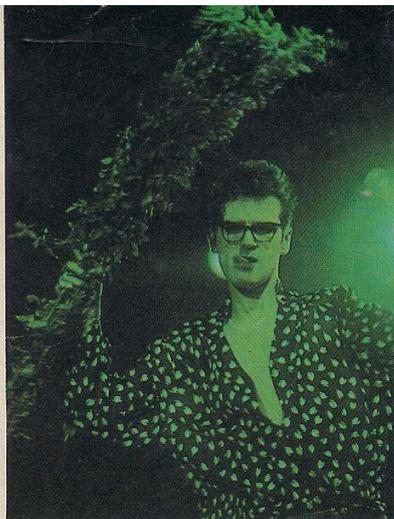
32

Na minha vida  
por que eu dou tempo valioso  
para pessoas que não se importam se eu vivo ou morro?

---

Dado o recente sucesso que Sandie Shaw havia obtido ao regravar *Hand In Glove*, *Jeane* e *I Don't Owe You Anything*, seria apropriado que os Smiths fizessem alguma referência a ela em seu novo single. Assim sendo, *Heaven Knows I'm Miserable Now*, lançado em maio de 1984, teve seu título inspirado em *Heaven Knows I'm Missing Him Now*, hit de Sandie Shaw no final dos anos 70. O lançamento do single foi acompanhado de uma aparição no programa de TV *Top Of The Pops* (disponível no vídeo *The Complete Picture*), no qual Morrissey canta exibindo um chamativo aparelho de surdez. O gesto era uma evidente alusão ao cantor cinquentista surdo Johnny Ray, mas havia também uma causa mais nobre para tal. Uma admiradora surda de Morrissey havia recentemente escrito-lhe uma carta, lamentando toda a depressão causada por sua deficiência. A resposta de Morrissey não poderia ser mais solidária: "Eu queria lhe mostrar que a surdez não deve ser encarada como um tipo de estigma a ser escondido". Mesmo com todas as boas intenções, o single de *Heaven Knows I'm Miserable Now* recebeu críticas da imprensa por incluir a polêmica faixa *Suffer Little Children* como lado B. As grandes cadeias britânicas *Boots* e *Woolworths* se recusaram a vender o single, problema que foi agravado pela presença da atriz Viv Nicholson na capa. Usando peruca e roupas típicas dos anos 60, a atriz foi confundida com Myra Hindley (assassina mencionada na letra de *Suffer Little Children*), e a foto na capa de *Heaven Knows I'm Miserable Now* foi vista como uma brincadeira de mau-gosto da parte de Morrissey. Apesar de todo o boicote, o single atingiu a posição 19 nas paradas britânicas.

## (HKIMN-TT4) O Céu Sabe Que Estou Arrasado Agora (Bizz)



So you go and you stand on your own  
And you leave on your own  
And you go home and you cry  
And you want to die

When you say it's gonna happen "now"  
Well, when exactly do you mean?  
See I've already waited too long  
And all my hope is gone

### O QUANTO É CEDO AGORA?

*Eu sou o filho e o herdeiro  
De uma timidez criminoso de tão vulgar  
Sou filho e herdeiro  
De nada em particular*

*Você cale a sua boca  
Como você pode dizer  
Que levo tudo pelo lado errado  
Eu sou humano e preciso ser amado  
Como todo mundo precisa*

*Há um clube, se você quiser ir  
Você pode encontrar alguém que te ama de*  
[verdade]

*Por isso você vai e fica sozinho  
E vai embora sozinho  
E volta para casa e chora  
E tem vontade de morrer*

*Quando você diz que vai acontecer "agora"  
Bem, quando exatamente você quer dizer?  
Porque, veja, eu já esperei demais  
E toda a minha esperança se foi*

### HEAVEN KNOWS I'M MISERABLE NOW

I was happy in the haze of a drunken hour  
But heaven knows I'm miserable now

(refrão)  
I was looking for a job and then I found a job  
And heaven knows I'm miserable now  
In my life  
Why do I give valuable time  
To people who don't care if I live or die

Two lovers entwined pass me by  
And heaven knows I'm miserable now

(repete refrão)

What she asked of me at the end of the day  
Calígula would have blushed  
"You've been in the house too long" she said  
And I naturally fled  
In my life  
Why do I smile  
At people who I'd much rather kick in the eye

(repete primeiro verso  
repete último verso  
repete refrão)

### O CÉU SABE QUE ESTOU ARRASADO AGORA

*Eu era feliz na bruma de uma hora bêbada  
Mas o Céu sabe que estou arrasado agora*

(refrão)  
*Estava procurando um emprego e aí encontrei*  
[um emprego]  
*E o Céu sabe que estou arrasado agora  
Na minha vida  
Por que será que dou um tempo valioso  
A pessoas que não se importam se estou*  
[vivo ou morto]

*Dois amantes enlaçados passam por mim  
E o Céu sabe que estou arrasado agora*

(repete refrão)

*O que ela me pediu no fim do dia  
Faria Calígula corar  
"Você já está morando nesta casa há tempo*  
[demais", ela disse]  
*E eu naturalmente fugi*

*Na minha vida  
Por que será que eu sorrio  
Para pessoas a quem eu prefiro dar um*  
[chute no olho]

(repete primeiro verso, repete último verso e  
repete refrão)

### YOU'VE GOT EVERYTHING NOW

As merry as the days were long  
I was right and you were wrong  
Back at the old grey school  
I would win and you lose  
But you've got everything now (2 vezes)  
And what a terrible mess I've made of my life  
Oh what a mess I've made of my life  
No, I never had a job because I've never  
[wanted one]

I've seen you smile  
But I've never really heard you laugh  
So who is rich and who is poor?  
I cannot say  
You are your mother's only son  
And you're a desperate one  
But I don't want a lover  
I just want to be seen  
In the back of your car

A friendship sadly lost,  
Well, this is true and yet it's false

**(HKIMN-TT5) Só Deus Sabe Como Estou Deprimido (Hot!)**

**HEAVEN KNOWS  
I'M MISERABLE NOW**

I WAS HAPPY IN THE HAZE ON A DRUNKEN HOUR  
BUT HEAVEN KNOWS I'M MISERABLE NOW  
I WAS LOOKING FOR A JOB  
AND THEN I FOUND A JOB  
AND HEAVEN KNOWS I'M MISERABLE NOW  
IN MY LIFE WHY DO I GIVE VALUABLE TIME  
WITH PEOPLE WHO DON'T CARE  
IF I LIVE OR DIE  
TWO LOVERS ENTWINED PASS ME BY  
AND HEAVEN KNOWS I'M MISERABLE NOW  
I WAS LOOKING FOR A JOB  
AND THEN I FOUND A JOB  
AND HEAVEN KNOWS I'M MISERABLE NOW  
IN MY LIFE WHY DO I GIVE VALUABLE TIME  
WITH PEOPLE WHO DON'T CARE  
IF I LIVE OR DIE  
WHAT SHE ASKED OF ME AT THE END OF THE DAY  
CALIGULA WOULD HAVE BLUSHED  
"YOU'VE BEEN IN THE HOUSE TOO LONG" SHE SAID  
AND I NATURALLY FLED  
IN MY LIFE WHY DO I GIVE VALUABLE TIME  
WITH PEOPLE WHO'D MUCH RATHER  
KICK IN THE EYE  
I WAS HAPPY IN THE HAZE ON A DRUNKEN HOUR  
BUT HEAVEN KNOWS I'M MISERABLE NOW  
"YOU'VE BEEN IN THE HOUSE TOO LONG" SHE SAID  
AND I NATURALLY FLED  
IN MY LIFE WHY DO I GIVE VALUABLE TIME  
WITH PEOPLE WHO'D MUCH RATHER  
IF I LIVE OR DIE

**SÓ DEUS SABE COMO ESTOU DEPRIMIDO**

Eu estava feliz na névoa de uma hora alcoólica  
Mas só Deus sabe como estou deprimido  
Eu procurava um emprego  
E daí achei um emprego  
E só Deus sabe como estou deprimido  
Na minha vida por que perco meu valioso tempo  
Com pessoas que não se importam  
Se estou vivo ou morto  
Dois amantes abraçados passam por mim  
E só Deus sabe como estou deprimido  
Eu procurava um emprego  
E daí achei um emprego  
E só Deus sabe como estou deprimido  
Na minha vida por que perco meu valioso tempo  
Com pessoas que não se importam  
Se estou vivo ou morto  
O que ela me pediu no fim do dia  
Faria até Calígula corar  
"Você ficou muito tempo na casa", ela disse  
E eu naturalmente fugi  
Na minha vida por que perco meu valioso tempo  
Com pessoas que eu preferia  
Dar um chute no olho  
Eu estava feliz na névoa de uma hora alcoólica  
Mas só Deus sabe como estou deprimido  
"Você ficou muito tempo na casa", ela disse  
E eu naturalmente fugi  
Na minha vida por que perco meu valioso tempo  
Com pessoas que não se importam  
Se estou vivo ou morto

**(HLU-ST) Happy Lovers United**

Happy lovers  
Back together  
Oh, and I do feel proud  
4 Happy lovers  
Reunited  
Oh, and I do feel proud now  
I'm not the type to boast, as you know  
8 Though it was me who brought them back together  
He is so kind  
And she is so clever  
But they don't want me now  
12 Hanging around  
Happy lovers, at last  
At last united  
Happy lovers, at last  
16 United  
I rang to her to explain  
Of how he really wants to see you again  
I said more or less the same thing to him too  
20 Which wasn't true  
And now they walk  
Hand in hand, all is planned  
With the silent glimpse  
24 I believe that only lovers share

And I'm proud to have done something good for once  
 Cause she is so kind  
 And he is so clever  
 28 But they don't need me now  
 Hanging around  
 Happy lovers, at last  
 At last united  
 32 Happy lovers, at last  
 United  
 Happy lovers, at last  
 United  
 36 Happy lovers, at last  
 At last  
 At last united

**(HLU-TT1) Amantes Felizes Unidos (Terra)**

Amantes felizes  
 Juntos novamente  
 Oh, e me sinto tão orgulhoso  
 4 Amantes felizes  
 Reconciliados  
 Oh, e eu me sinto tão orgulhoso agora  
  
 Eu não sou do tipo que se vangloria, como você sabe  
 8 Embora tenha sido eu quem os tenha reaproximado  
 Ele é tão amável  
 E ela é tão inteligente  
 Mas eles não me querem agora  
 12 Rondando por aqui  
  
 Amantes felizes, finalmente  
 Finalmente unidos  
 16 Amantes felizes, finalmente  
 Unidos  
  
 Eu telefonei para ela para explicar  
 20 Como ele quer mesmo ver você de novo  
 Eu disse mais ou menos a mesma coisa para ele também  
 O que não foi verdade  
 E agora eles passeiam  
 24 De mãos dadas, tudo é planejado  
 Com vislumbre silencioso  
 Eu acredito que só os amantes compartilham  
 E eu estou orgulhoso de ter feito alguma coisa boa desta vez  
 28  
 Porque ela é tão amável  
 E ele é tão inteligente  
 Mas eles não precisam de mim agora  
 32 Rondando por aqui

Amantes felizes, finalmente  
 Finalmente unidos  
 36 Amantes felizes, finalmente  
 Unidos  
 Amantes felizes, finalmente  
 Unidos  
 40 Amantes felizes, finalmente  
 Finalmente  
 Finalmente unidos

**(HOF-ST) Hairdresser On Fire**

Here is London, giddy of London  
 Is it home of the free -  
 Or what?  
 4 Can you squeeze me  
 Into an empty page of your diary  
 And psychologically save me  
 I've got faith in you  
 8 I sense the power  
 Within the fingers  
 Within an hour the power  
 Could totally destroy me  
 12 (Or, it could save my life)  
 Oh, here is London  
 "Home of the brash, outrageous and free"  
 You are repressed  
 16 But you're remarkably dressed  
 Is it Real?  
 And you're always busy  
 Really busy  
 20 Busy, busy  
 Oh, hairdresser on fire  
 All around Sloane Square  
 And you're just so busy  
 24 Busy, busy  
 Busy scissors  
 Oh, hairdresser on fire  
 Was a client, over-cautious  
 28 He made you nervous  
 And when he said  
 "I'm gonna sue you"  
 Oh, I really felt for you  
 32 So can you squeeze me  
 Into an empty page of your diary  
 And supernaturally change me?  
 Change me, change  
 36 Oh, here in London  
 "Home of the brash, outrageous and free"

You are repressed  
 But you're remarkably dressed  
 Is it Real?  
 40 And you're always busy  
 Really busy  
 Busy clippers  
 Oh, hairdresser on fire  
 44 All around Sloane Square  
 And you're just too busy  
 To see me  
 Busy clippers  
 48 Oh, hairdresser on fire

**(HOF-TT1) Cabeleireiro Pegando Fogo (Terra)**

Aqui está Londres, insanidade de Londres  
 Este é o lar da liberdade -  
 Ou o quê?  
 4 Você poderia me espremer  
 Em uma página vazia da sua agenda  
 E me salvar psicologicamente?  
 Eu tenho minha fé em você  
 8 Sinto o poder  
 por entre seus dedos  
 Dentro de uma hora o poder  
 Poderia me destruir totalmente  
 12 (ou poderia salvar minha vida)  
 Ah, aqui está Londres  
 "Lar dos impertinentes, ultrajantes e livres"  
 Você é reprimido,  
 16 Mas está notavelmente bem-vestido  
 Isso é Real?  
 E você está sempre ocupado  
 Realmente ocupado  
 20 Ocupado, ocupado  
 Ah, cabeleireiro pegando fogo  
 Por toda a Sloane Square  
 E você está apenas tão ocupado  
 24 Ocupado, ocupado  
 Tesouras ocupadas  
 Ah, cabeleireiro pegando fogo  
  
 28 Havia um cliente supercuidadoso  
 Ele te deixou nervoso  
 E quando ele te disse  
 "Eu vou te processar"  
 32 Ah, eu realmente senti por você  
 Então, dá para você me espremer  
 Em uma página vazia da sua agenda  
 E me mudar de maneira sobrenatural?

- 36 Mudar, me mudar  
Ah, está em Londres  
"Lar dos impertinentes, ultrajantes e livres"  
Você é reprimido
- 40 Mas está notavelmente bem-vestido  
Isso é Real?  
E você está sempre ocupado  
Realmente ocupado
- 44 Máquinas ocupadas  
Ah, cabeleireiro pegando fogo  
Por toda a Sloane Square  
E você está ocupado demais
- 48 Para me ver  
Máquinas ocupadas  
Ah, cabeleireiro pegando fogo

(HOF-TT2) Cabeleireiro Em Chamas (Bizz Letras Traduzidas)

# HAIRDRESSER ON FIRE

(Morrissey/Street)

## CABELEIREIRO EM CHAMAS

Here is London, here is London  
Is it home of the free — or what?  
can you squeeze me  
into an empty page of your diary  
and psychologically save me?  
I've got faith in you  
I sense the power in the fingers  
within an hour  
the power can totally destroy me  
(or, it could save my life)  
here is London  
'home of the brash, outrageous and free'  
you are repressed  
but you're remarkably dressed  
is it Real? And you're always busy  
really busy, "busy, busy"  
hairstresser on fire all around Sloane Square  
and you're just so busy  
"busy, busy", busy scissors  
hairstresser on fire all the day  
was a client over-cautious?  
he made you nervous and when he said  
"I'm gonna sue you", I really felt for you  
so can you squeeze me  
into an empty page of your diary  
and supernaturally change me?  
CHANGE ME... CHANGE... Here in London  
'home of the brash, outrageous and free'  
you are repressed  
but you're remarkably dressed  
is it Real? And you're always busy  
really busy  
busy clippers  
hairstresser on fire all around Sloane Square  
and you're just too busy  
to see me  
busy clippers  
hairstresser on fire all the day

Aqui é Londres, aqui é Londres  
seria a terra de gente livre — ou o quê?  
você pode me espremer  
numa página vazia do teu diário  
e me salvar psicologicamente?  
tenho fé em você  
sinto o poder nos dedos  
dentro de uma hora  
o poder pode me destruir totalmente  
(ou, poderia salvar minha vida)  
aqui é Londres  
'terra de gente impetuosa, ultrajante e livre'  
você é reprimido  
mas está impressionantemente bem-vestido  
seria Real? E você está sempre ocupado  
realmente ocupado, "ocupado, ocupado"  
cabeleireiro em chamas por toda Sloane Square  
e você está simplesmente tão ocupado  
"ocupado, ocupado", tesouras ocupadas  
cabeleireiro em chamas o dia todo  
será que um cliente foi cauteloso demais?  
ele te deixou nervoso e quando ele disse  
"vou te processar", realmente senti por você  
então você pode me espremer  
numa página vazia do teu diário  
e me mudar sobrenaturalmente?  
MUDE-ME... MUDE... Aqui em Londres  
'terra de gente impetuosa, ultrajante e livre'  
você é reprimido  
mas está impressionantemente bem-vestido  
seria Real? E você é sempre ocupado  
realmente ocupado  
máquinas de cortar cabelo ocupadas  
cabeleireiro em chamas por toda Sloane Square  
e você está simplesmente ocupado demais  
para me enxergar  
máquinas de cortar cabelo ocupadas  
cabeleireiro em chamas o dia todo

\* Praça em Kensington, região central de Londres, onde circulam as pessoas que se impressionam por nada.

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# ISSSEY

**(HSIN-ST) How Soon Is Now?**

I am the son and the heir  
Of a shyness that is criminally vulgar  
I'm son and heir  
4 Of nothing in particular  
You, shut your mouth!  
How can you say  
I go about things the wrong way  
8 I am Human and I need to be Loved  
Just like everybody else does  
There's a club if you'd like to go  
You could meet somebody who really loves you  
12 So you go and you stand on your own  
And you leave on your own  
And you go home and you cry  
And you want to die  
16 When you say it's gonna happen Now  
Well, when exactly do you mean  
See, I've already waited too long  
And all my hope is gone  
20 You, shut your mouth!  
How can you say  
I go about things the wrong way  
I am Human and I need to be Loved  
24 Just like everybody else does

## (HSIN-TT1) O Quanto É Cedo Agora (Bizz)

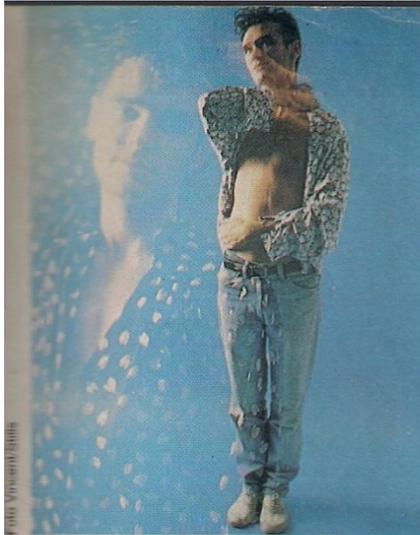


Foto Vincent/Stillis

Foto cortesia WEA

Oh but then again, she left pain  
So, save your life  
Because you've only got one

### ESTA NOITE ABRIU OS MEUS OLHOS

*Em um rio da cor do chumbo  
Mergulhe a cabeça do bebê  
Embrulhe-a com o News of the World \*  
Despeje-a sobre a soleira de uma porta,*

[garota

*Esta noite abriu os meus olhos  
E eu nunca mais dormirei de novo*

*Você esperneou e gritou como uma criança  
[tripudiada*

*Um homem feito de vinte e cinco anos  
Ele disse que curaria seus males  
Mas ele nunca fez isso, nem nunca vai fazer  
Por isso salve a sua vida  
Porque você só tem uma*

(refrão)

*O sonho se foi mas o bebê é real  
Oh, você fez uma boa coisa  
Ela poderia ter sido poeta  
Ou ela poderia ter sido uma tola  
Oh, você fez uma coisa má  
E eu não estou feliz  
E eu não estou triste*

*Uma criança descalça em um balanço  
Faz você lembrar, mais uma vez, de sua*

[própria filha

*Ela sumiu com seus problemas  
Mas, também, ela te deixou dor  
Por isso salve a sua vida  
Porque você só tem uma*

(repete refrão)

\* Jornal inglês

### HOW SOON IS NOW?

I am the son and the heir  
Of a shyness that is criminally vulgar  
I am the son and heir  
Of nothing in particular

You shut your mouth  
How can you say  
I go about things the wrong way  
I am Human and I need to be loved  
Just like everybody else does

(repete as duas estrofes)

There's a club, if you'd like to go  
You could meet somebody who really loves you



Foto Vincent/Stillis

So you go and you stand on your own  
And you leave on your own  
And you go home and you cry  
And you want to die

When you say it's gonna happen "now"  
Well, when exactly do you mean?  
See I've already waited too long  
And all my hope is gone

### O QUANTO É CEDO AGORA?

*Eu sou o filho e o herdeiro  
De uma timidez criminosa de tão vulgar  
Sou filho e herdeiro  
De nada em particular*

*Você cale a sua boca  
Como você pode dizer  
Que levo tudo pelo lado errado  
Eu sou humano e preciso ser amado  
Como todo mundo precisa*

*Há um clube, se você quiser ir  
Você pode encontrar alguém que te ama de*

[verdade

*Por isso você vai e fica sozinho  
E vai embora sozinho  
E volta para casa e chora  
E tem vontade de morrer*

*Quando você diz que vai acontecer "agora"  
Bem, quando exatamente você quer dizer?  
Porque, veja, eu já esperei demais  
E toda a minha esperança se foi*

### HEAVEN KNOWS I'M MISERABLE NOW

I was happy in the haze of a drunken hour  
But heaven knows I'm miserable now

(refrão)

I was looking for a job and then I found a job  
And heaven knows I'm miserable now  
In my life  
Why do I give valuable time  
To people who don't care if I live or die

Two lovers entwined pass me by  
And heaven knows I'm miserable now

(repete refrão)

What she asked of me at the end of the day  
Caligula would have blushed  
"You've been in the house too long" she said  
And I naturally fled  
In my life  
Why do I smile  
At people who I'd much rather kick in the eye

**(HYKWTFM-ST) Honey You Know Where To Find Me**

The future is around me  
I'm not gonna cry for  
the things that never occurred  
4 So do not remind me  
Happy to be as I was in the first place  
Honey you know where to find me  
Honey you know where to find me  
8 Kicking away from the mundane everyday  
The envy is beyond me  
I'm not gonna pine for  
the things that can never be mine  
12 Do not expect me to  
I'm happy to be  
who I was in the first place  
Honey you know where to find me  
16 Honey you know where to find me  
Kicking away from the mundane everyday  
The future is around me  
I see it, I seize it, I use it, I throw it away  
20 Because I'm happy to be  
like I was in the first place  
Honey you know where to find me  
Honey you know where to find me  
24 Running away from the mundane  
Honey you know where to find me  
Honey you know where to find me  
Honey you'll find how to know me  
28 Honey you know how the land lies

**(ICMPTG-ST) I've Changed My Plea To Guilty**

I'm standing in the dock  
With my innocent hand on my heart  
I've changed my plea  
4 I've changed my plea to guilty  
Because freedom is wasted on me  
See how your rules spoil the game  
Outside there is a pain  
8 Emotional air raids exhausted my heart  
And it's safer to be inside  
So, I'm changing my plea  
And no one can dissuade me  
12 Because freedom was wasted on me  
See how your rules spoil the game  
Something I have learned  
If there is one thing in life I've observed  
16 It's that everybody's got somebody

Ooh no, not me  
So I've changed my plea to guilty  
And reason and freedom is a waste  
20 It's a lot like love

**(ID-ST) Interesting Drug**

There are some bad people on the rise (2X)  
They're saving their own skins by  
Ruining other people's lives  
4 Bad, bad people on the rise  
Young married couple in debt  
- ever felt had?  
Young married couple in debt  
8 - ever felt had?  
On a government scheme  
Designed to kill your dream  
Oh mum, oh dad  
12 Once poor, always poor  
La la la la la  
Interesting drug  
The one that you took  
16 TELL THE TRUTH - IT REALLY HELPED YOU?  
An interesting drug  
The one that you took  
God, it really really helped you?  
20 You wonder why we're only half-ashamed?  
"Because ENOUGH is TOO MUCH!  
...and look around...  
Can you blame us? CAN you blame us?"  
24 On a government scheme  
Designed to kill your dream  
Oh mum, oh dad  
Once poor, always poor  
28 La la la la la  
Interesting drug  
The one that you took  
TELL THE TRUTH - IT REALLY HELPED YOU  
32 An interesting drug  
The one that you took  
God, it really really helped you  
You wonder why we're only half-ashamed?  
36 "Because ENOUGH is TOO MUCH!  
...and look around...  
Can you blame us? CAN you blame us?"

**(IDOYA-ST) I Don't Owe You Anything**

Bought on stolen wine  
A nod was the first step  
You knew very well

4 What was coming next  
 Did I really walk all this way  
 Just to hear you say  
 "Oh I don't want to go out tonight"  
 8 "Oh I don't want to go out tonight"  
 Oh but you will  
 For you must  
 I don't owe you anything  
 12 But you owe me something  
 Repay me now  
 You should never go to them  
 Let them come to you  
 16 Just like I do  
 Just like I do  
 But did I really walk all this way  
 Just to hear you say  
 20 "Oh I don't want to go out tonight"  
 "Oh I don't want to go out tonight"  
 But you will  
 For you must  
 24 I don't owe you anything  
 But you owe me something  
 Repay me now  
 Too freely on your lips  
 28 Words prematurely sad  
 Oh but I know what will make you smile tonight  
 Life is never kind  
 Life is never kind  
 32 Oh but I know what will make you smile tonight

**(IDOYA-TT1) Eu Não Devo Nada a Você (Terra)**

Trouxe vinho roubado  
 Um aceno de cabeça foi o primeiro passo  
 Você sabia muito bem  
 4 O que estava por vir  
  
 Trouxe vinho roubado  
 Um aceno de cabeça foi o primeiro passo  
 8 Você sabia muito bem  
 O que estava por vir  
  
 Será que eu andei todo este caminho  
 12 Só para ouvir você dizer  
 "oh, eu não quero sair esta noite"  
 Oh eu não quero sair esta noite  
 Oh, mas você vai  
 16 Porque você deve  
  
 Eu não devo nada a você

Mas você me deve algo  
 20 Pague-me agora!  
  
 Você nunca deveria ir para eles  
 Deixe que eles venham até você  
 24 Assim como eu faço  
 Assim como eu faço  
  
 Você nunca deveria ir para eles  
 28 Deixe que eles venham até você  
 Assim como eu faço  
 Assim como eu faço  
  
 32 Será que eu andei todo este caminho  
 Só para ouvir você dizer  
 "oh, eu não quero sair esta noite"  
 Oh eu não quero sair esta noite  
 36 Oh, mas você vai  
 Porque você deve  
  
 Eu não devo nada a você  
 40 Mas você me deve algo  
 Pague-me agora!  
  
 Tão livres nos seus lábios  
 44 Palavras prematuramente tristes  
 Oh, mas eu sei o que fará você sorrir esta noite  
 A vida nunca é bondosa  
 A vida nunca é bondosa  
 48 Oh, mas eu sei o que fará você sorrir esta noite

**(IHFJ-ST) I Have Forgiven Jesus**

I was a good kid  
 I wouldn't do you no harm  
 I was a nice kid  
 4 With a nice paper round  
 Forgive me any pain  
 I may have brung to you  
 With God's help I know  
 8 I'll always be near to you  
 But Jesus hurt me  
 When he deserted me, but  
 I have forgiven you Jesus  
 12 For all the desire  
 You placed in me  
 When there's nothing I can do  
 With this desire  
 16 I was a good kid  
 Through hail and snow

I'd go just to moon you  
 I carried my heart in my hand  
 20 Do you understand? (2X)  
 But Jesus hurt me  
 When he deserted me, but  
 I have forgiven you Jesus  
 24 For all of the love  
 You placed in me  
 When there's no one I can turn to  
 With this love  
 28 Monday - humiliation  
 Tuesday - suffocation  
 Wednesday - condescension  
 Thursday - is pathetic  
 32 By Friday life has killed me  
 By Friday life has killed me  
 (Oh pretty one  
 Oh pretty one)  
 36 Why did you give me so much desire?  
 When there is nowhere I can go  
 To offload this desire?  
 And why did you give me so much love  
 40 In a loveless world  
 When there is no one I can turn to  
 To unlock all this love?  
 And why did you stick in  
 44 Self deprecating bones and skin?  
 Jesus do you hate me?  
 Why did you stick in  
 Self deprecating bones and skin?  
 48 Do you hate me? (5X)

**(IHFJ-TT1) Eu Perdoei Jesus (Terra)**

Eu fui um bom garoto  
 Eu não te faria nenhum dano  
 Eu fui um garoto legal  
 4 Com uma rota legal de entrega de jornais  
 Perdoe-me qualquer dor  
 Que eu possa ter te trazido  
 Com ajuda de Deus, eu sei  
 8 Sempre estarei perto de você  
  
 Mas Jesus me magoou  
 Quando me abandonou, mas  
 12 Eu perdoei Jesus  
 Por todo o desejo  
 Que ele colocou em mim  
 Quando não há nada que eu possa fazer  
 16 Com esse desejo

Eu fui um bom garoto  
 Através do granizo e da neve  
 20 Eu iria apenas para te ultrajar  
 Eu carreguei meu coração em minhas mãos  
 Você compreende?  
 Você compreende?  
 24  
 Mas Jesus me magoou  
 Quando me abandonou, mas  
 Eu perdoei Jesus  
 28 Por todo o amor  
 Que ele colocou em mim  
 Quando não há ninguém para quem eu possa me voltar  
 Com este amor  
 32  
 Segunda - humilhação  
 Terça - sufocamento  
 Quarta - condescendência  
 36 Quinta - é patético  
 Lá pela sexta - a vida me matou  
 Lá pela sexta - a vida me matou  
 (Oh, lindo,  
 40 Oh, lindo)  
  
 Por que você me deu tanto desejo?  
 Quando não tenho aonde ir  
 44 Para descarregar este desejo?  
 E por que você me deu tanto amor  
 Num mundo sem amor  
 Quando não há ninguém para quem eu possa voltar  
 48 Para liberar todo esse amor?  
  
 E por que você me mutila  
 Com ossos e pele auto-depreciativos?  
 52 Jesus, você me odeia?  
 Por que você me mutila  
 Com ossos e pele auto-depreciativos?  
 Você me odeia?  
 56 Você me odeia?  
 Você me odeia?  
 Você me odeia?  
 Você me odeia?

**(IHTWTWYS-ST) It's Hard to Walk Tall When You're Small**

I can kill standing still  
 It's easy  
 I can scare with a stare  
 4 It's easy

Hey Ringo, It's sad though  
 Because it's hard to walk tall  
 When you're small  
 8 Whether dressed in disciplined style  
 Nevermind  
 When you're small  
 You walk as if you're falling  
 12 I attack from the back  
 Because it's easy  
 And I can assail  
 While wearing very nice jewellery  
 16 Oh hey Ringo, It's sad though  
 Because it's hard to walk tall  
 When you're small  
 Whether dressed in disciplined style  
 20 Nevermind  
 When you're small  
 You spend your life crawling  
 I burst into public bars  
 24 And I throw my weight around  
 And no one can even see me  
 No one can even see me  
 Nobody can see me  
 28 No one can see me  
 Success is just a mess, Oh  
 Hey gringo, It's sad though  
 Because it's hard to walk tall  
 32 When you're small  
 Whether dressed in disciplined style  
 Nevermind  
 When you're small  
 36 You're bound to look appalling  
 So compadre please do this for me  
 Compadre please weep for me  
 Compadre, compadre  
 40 Please weep for me

**(IIRSS-ST) Is It Really So Strange?**

I left the North  
 I travelled South  
 I found a tiny house  
 4 And I can't help the way I feel  
 Oh yes, you can kick me  
 And you can punch me  
 And you can break my face  
 8 But you won't change the way I feel  
 'Cause I love you  
 And is it really so strange?  
 Oh is it really so strange?

12 Oh is it really so, really so strange?  
 I say NO - you say YES  
 (and you will change your mind!)  
 I left the South  
 16 I travelled North  
 I got confused - I killed a horse  
 I can't help the way I feel  
 Oh yes, you can punch me  
 20 And you can butt me  
 And you can break my spine  
 But you won't change the way I feel  
 'Cause I love you  
 24 And is it really so strange?  
 Oh is it really so strange?  
 Oh is it really so, really so strange?  
 I say NO - you say YES  
 28 (and you will change your mind!)  
 I left the North again  
 I travelled South again  
 And I got confused - I killed a nun  
 32 I CAN'T HELP THE WAY I FEEL  
 I CAN'T HELP THE WAY I FEEL  
 I CAN'T HELP THE WAY I FEEL  
 (I lost my bag in Newport Pagnell)  
 36 Why is the last mile the hardest mile?  
 My throat was dry with the sun in my eyes  
 And I realised, I realised  
 That I could never  
 40 I could never, never, never go back home again

**(IKIGHS-ST) I Know It's Gonna Happen Someday**

My love  
 Wherever you are  
 Whatever you are  
 4 Don't lose faith  
 I know it's gonna happen someday  
 To you  
 Please wait... (2X)  
 8 Oh ...  
 Wait ...  
 Don't lose faith  
 You say that the day  
 12 Just never arrives  
 And it's never seemed so far away  
 Still, I know it's gonna happen  
 Someday to you  
 16 Please wait  
 Don't lose faith

**(IKIO-ST) I Know It's Over**

Oh Mother, I can feel the soil falling over my head  
And as I climb into an empty bed  
Oh well, enough said...

4 I know it's over, still I cling  
I don't know where else I can go  
Oh Mother, I can feel the soil falling over my head  
See the sea wants to take me

8 The knife wants to slit me  
Do you think you can help me?  
Sad veiled bride, please be happy  
Handsome groom, give her room

12 Loud, loutish lover, treat her kindly  
though she needs you more than she loves you  
And I know it's over, still I cling  
I don't know where else I can go

16 I know it's over  
And it never really began  
But in my heart it was so real  
And you even spoke to me and said:

20 "If you're so funny  
then why are you on your own tonight?  
And if you're so clever  
then why are you on your own tonight?

24 If you're so very entertaining  
then why are you on your own tonight?  
If you're so very good-looking  
Why do you sleep alone tonight?

28 I know  
'Cause tonight is just like any other night  
That's why you're on your own tonight  
With your triumphs and your charms

32 While they're in each other's arms.."  
It's so easy to laugh  
It's so easy to hate  
It takes strength to be gentle and kind

36 It's so easy to laugh  
It's so easy to hate  
It takes guts to be gentle and kind  
Love is Natural and Real

40 But not for you, my love  
Not tonight, my love  
Love is Natural and Real  
But not for such as you and I, my love

44 Oh Mother, I can feel the soil falling over my head

**(IKIO-TT1) Eu Sei Que Acabou (Terra)**

Oh, mãe, eu posso sentir

O chão caindo sobre minha cabeça  
 E enquanto deito em uma cama vazia  
 4 Oh, bem, tudo está dito  
 Eu sei que acabou, ainda assim me agarro  
 Não sei mais onde eu possa ir  
 Oh...

8  
 Oh, mãe, posso sentir  
 O chão caindo sobre minha cabeça  
 Veja, o mar quer me levar

12 A faca quer me cortar  
 Você acha que pode me ajudar?  
 Triste noiva de véu, por favor seja feliz  
 Belo noivo, dê-la abrigo

16 Bruto, grosseiro amante, trate-a gentilmente  
 Embora ela precise mais de você  
 Do que te ame

20 Eu sei que acabou, ainda assim me agarro  
 Não sei mais onde eu possa ir  
 Acabou, acabou, acabou, acabou  
 Acabou, acabou...

24 Eu sei que acabou

E na verdade nunca começou  
 Mas no meu coração era tão real

28 E você até falou comigo e disse:  
 "Se você é tão engraçado  
 Por que então está sozinho nesta noite?  
 Se você é tão inteligente

32 Por que então está sozinho nesta noite?  
 Se você é tão divertido  
 Por que então está sozinho nesta noite?  
 Se você é tão atraente assim

36 Por que dorme sozinho a noite?  
 Eu sei...  
 Porque esta noite é  
 Igualzinha a qualquer outra noite

40 É por isso que você está sozinho esta noite  
 Com seus triunfos e encantos  
 Enquanto eles estão nos braços um do outro..."

44 É tão fácil rir  
 É tão fácil odiar  
 É preciso fibra para ser gentil e carinhoso  
 Acabou, acabou, acabou, acabou)

48 É tão fácil rir  
 É tão fácil odiar  
 É preciso ter culhões para ser gentil e carinhoso  
 (acabou, acabou)

- 52 O amor é natural e real  
 Mas não para você, meu amor  
 Não esta noite, meu amor
- 56 O amor é natural e real  
 Mas não para pessoas como você e eu,  
 Meu amor
- 60 Oh, mãe, eu posso sentir  
 O chão caindo sobre minha cabeça  
 Oh, mãe, eu posso sentir  
 O chão caindo sobre minha cabeça
- 64 Oh, mãe, eu posso sentir  
 O chão caindo sobre minha cabeça  
 Oh, mãe, eu posso sentir  
 O chão caindo sobre minha...

**(ILY-ST) I Like You**

- Something in you caused me to  
 Take a new tact with you  
 You were going through something
- 4 I had just about scraped through  
 Why do you think I let you get away  
 With the things you say to me?  
 Could it be
- 8 I like you  
 It's so shameful of me  
 I like you  
 No one I ever knew
- 12 Or have spoken to resembles you  
 This is good or bad  
 All depending on my general mood  
 Why do you think I let you get away
- 16 With all the things you say to me?  
 Could it be  
 I like you  
 It's so shameful of me
- 20 I like you  
 Magistrates who spend their lives  
 Hiding their mistakes  
 They look at you and I, and,
- 24 Envy makes them cry (2X)  
 Forces of containment  
 They shove their fat faces into mine  
 You and I just smile
- 28 Because we're thinking the same lines  
 Why do you think I let you get away  
 With all the things you say to me?  
 Could it be

- 32 I like you  
It's so shameful of me  
I like you  
You're not right in the head
- 36 And nor am I  
And this why  
You're not right in the head  
And nor am I
- 40 And this why  
This is why I like you  
I like you (2X)  
This is why I like you
- 44 I like you... (2X)

**(ILY-TT1) Eu gosto de você (Morrissey - Letras Traduzidas)**

Alguma coisa em você me leva a adotar uma nova tática com você  
Você vem passando por algo que eu acabei de passar

- 4 Porque você pensou que eu deixaria você ir?  
Com todas as coisas que você me diz?  
Poderia ser... Eu gosto de você  
Isso é tão embaraçoso pra mim - Eu gosto de você
- 8  
Ninguém que eu já conheci ou eu já conversei, se parece com você.  
Isso é bom ou mal, dependendo do meu estado de humor
- 12 Porque você pensou que eu deixaria você ir?  
Com todas as coisas que você me diz?  
Poderia ser... Eu gosto de você  
Isso é tão embaraçoso pra mim - Eu gosto de você
- 16  
Magistrados que dedicaram toda a sua vida a esconder seus erros  
Eles olham pra você e pra mim  
E a inveja os faz chorar
- 20  
Forças de contenção me encaram com suas caras gordas  
Você e eu apenas sorrimos, porque estamos pensando as mesmas coisas...
- 24 Porque você pensou que eu deixaria você ir?  
Com todas as coisas que você me diz?  
Poderia ser... Eu gosto de você  
Isso é tão embaraçoso pra mim - Eu gosto de você
- 28  
Poderia ser porque eu gosto de você?

Why do you think I let you get away  
With all the things you say to me?  
*Por que acha que deixo você se safar  
Mesmo com todas essas coisas que você me diz?*

**(IOBM-ST) I'm OK By Myself**

Could this be an arm around my waist?  
well, surely the hand contains a knife?  
it's been so all of my life  
4 why change now?  
"it hasn't!"  
now this might surprise you, but  
I find I'm OK by myself  
8 and I don't need you  
or your morality to save me  
no, no, no, no, no  
Then came an arm around my shoulder  
12 well surely the hand holds a revolver?  
it's been so all of my life  
why change now?  
"it hasn't!"  
16 now this might disturb you, but  
I find I'm OK by myself  
and I don't need you  
or your benevolence to make sense  
20 Nooooooooo! (4X)  
After all these years I find I'm OK by myself  
and I don't need you  
or your homespun philosophy  
24 no, no, no, no  
This might make you throw up in your bed:  
I'M OK BY MYSELF!  
and I don't need you  
28 and I never have, I never have  
Nooooooooo! (4X)

**(IPETG-ST) I'm Playing Easy To Get**

Don't dig for a metaphor  
Has it not tweaked with you yet?  
And don't wonder why I'm still around  
4 I'm just playing easy to get  
Don't dig for a secondary meaning  
At worse you might just find a first  
And don't wonder why I'm standing over here  
8 I'm just playing easy to get  
Do I have to drop anchor like a sailor  
To switch on the bulb in your head?  
Do not frisk me, silence is your answer  
12 I'm just playing easy to get  
I'm so easy, maybe you've had me  
If you had then you would not forget  
When you see me between Cole and Cahuenga

- 16 I'm just plain desperate  
So don't waste time trying to get to know me  
I'm yours (2X)  
And don't waste time with snappy conversation
- 20 I'm yours  
Everyone knows  
I'm yours

**(IPETG-TT1) Estou bancando o fácil (Morrissey Brasil)**

- Não garimpe uma metáfora  
Ela ainda não apareceu?  
E não tente entender por que ainda estou por aqui
- 4 Só estou bancando o fácil
- Não garimpe um segundo sentido  
Na pior das hipóteses, você só poderia encontrar o primeiro
- 8 E não me pergunte por que estou parado aqui  
Só estou bancando o fácil
- Será que eu tenho que lançar âncoras como um marinheiro  
para acender a lâmpada em sua cabeça?  
Não brinque comigo, silêncio é a sua resposta  
Só estou bancando o fácil
- 12
- 16 Sou tão fácil, talvez você já me tenha tido  
se tivesse mesmo, você não esqueceria  
Quando você me vir entre a Cole e a Cahuenga  
Estarei simplesmente desesperado
- 20
- Então, não perca tempo tentando me conhecer  
Eu sou seu  
Sou seu
- 24 E não perca tempo com conversa fiada  
Eu sou seu  
Todo mundo sabe  
Sou seu

**(IPETG-TT2) Estou Bancando o Fácil (Terra)**

- Não garimpe uma metáfora  
Voce não entendeu isso ainda?  
E não imagine por que ainda estou por aqui
- 4 Eu só estou bancando o fácil
- Não garimpe por um segundo significado  
Na pior das hipóteses, você só vai encontrar o primeiro
- 8 E não me imagine por que estou parado aqui  
Eu só estou bancando o fácil

- Será que eu tenho que lançar uma âncora como um marinheiro
- 12 Para acender a lâmpada na sua cabeça?  
Não brinque comigo, silêncio é a sua resposta  
Eu só estou bancando o fácil
- 16 Eu sou tão fácil, talvez você já me tenha  
Se tivesse mesmo, você não esqueceria  
Quando você me vir entre as ruas Cole e Cahuenga  
Estarei simplesmente lamentando desesperado
- 20 Então não perca tempo tentando aprender para me conhecer  
Eu sou seu  
Sou seu
- 24 E não perca tempo com conversa fiada  
Eu sou seu  
Todo mundo sabe  
Sou seu

**(IPETG-TT3) Estou bancando o fácil (Vagalume)**

- Não garimpe uma metáfora  
Ela ainda não apareceu?  
E não tente entender por que ainda estou por aqui
- 4 Só estou bancando o fácil  
Não garimpe um segundo sentido  
Na pior das hipóteses, você só poderia encontrar o primeiro  
E não me pergunte por que estou parado aqui
- 8 Só estou bancando o fácil  
Será que eu tenho que lançar âncoras como um marinheiro  
para acender a lâmpada em sua cabeça?  
Não brinque comigo, silêncio é a sua resposta
- 12 Só estou bancando o fácil
- Sou tão fácil, talvez você já me tenha tido  
se tivesse mesmo, você não esqueceria
- 16 Quando você me vir entre a Cole e a Cahuenga  
Estarei simplesmente desesperado
- Então, não perca tempo tentando me conhecer
- 20 Eu sou seu Sou seu  
E não perca tempo com conversa fiada  
Eu sou seu  
Todo mundo sabe Sou seu

**(ISSICF-ST) I Started Something I Couldn't Finish**

- The lanes were silent  
There was nothing, no one  
Nothing around for miles
- 4 I doused our friendly venture

With a hard-faced  
Three-word gesture  
I started something  
8 I forced you to a zone  
And you were clearly never meant to go  
Hair brushed and parted  
Typical me..  
12 I started something  
And now I'm not too sure  
I grabbed you by the gilded beams  
That's what Tradition means  
16 And I doused another venture  
With a gesture  
That was.. absolutely vile  
I started something  
20 I forced you to a zone  
And you were clearly never meant to go  
Hair brushed and parted  
Typical me..  
24 I started something  
And now I'm not too sure  
I grabbed you by the gilded beams  
That's what Tradition means  
28 And now eighteen months' hard labour  
Seems.. fair enough  
I started something  
And I forced you to a zone  
32 And you were clearly never meant to go  
Hair brushed and parted  
Typical me..  
I started something  
36 And now I'm not too sure  
I started something  
I started something  
Typical me...  
40 I started something  
And now I'm not too sure.

(ISSICF-TT1) Eu Comecei Algo Que Não Poderia Terminar (Bizz)

**"I STARTED SOMETHING I COULDN'T FINISH"**  
(Norrisav/Marr)

The lanes were silent  
there was nothing or no one waiting  
around for miles  
I donned our friendly  
with a hard-faced  
I started something  
I forced you into  
and you were clearly  
never meant to go  
hair brushed and parted

(refrão)  
Typical me, typical me  
I started something  
and now I'm not too sure

I grabbed you by the guiled seams  
that's what tradition means  
and I kissed another venture  
with a gesture  
the laws absolutely vile  
I added something  
forced you to a zone  
and you were clearly never meant to go  
hair brushed and parted

(repete refrão)

Am now eighteen months hard labour  
see me, till enough

(repete refrão)

**"EU COMECEI ALGO QUE NÃO PODERIA TERMINAR"**

As medidas estavam silenciosas  
não havia nada nem ninguém, nada  
em volta por milhas  
eu tomei nossa ventura amigável  
com um gesto cara-de-pau de três palavras  
eu comencei algo  
forcei você a entrar num território  
e você claramente jamais teria entrado  
de cabelos escovados e repartidos

(refrão)  
Típico de mim, típico de mim  
comecei algo  
e agora não tenho muita certeza

Te agarrei pelas traves da tradição  
é isso que serve a tradição  
e beijei outra ventura  
com um gesto  
totalmente vil  
eu comencei algo  
forcei você a entrar num território  
e você claramente jamais entraria  
de cabelos escovados e repartidos

(repete refrão)

E agora, dezesseis meses de trabalho pesado  
me parecem, julias e razoáveis o bastante

(repete refrão)

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**SMITHS**

**(ITFWAW-ST) In The Future When All's Well**

Armed with wealth and good health  
The best of health  
In the future when all's well  
4 I will lie down and be counted  
In the future when all's well  
I thank you  
I thank you with all of my heart  
8 I thank you  
I thank you with all of my heart  
Lee, please stand up and defend me  
In the future when all's well  
12 Confront what you are afraid of  
In the future when all's well  
Every day I play a sad game called  
In the future when all's well  
16 Living longer than I had intended  
Something must have gone right?  
I thank you  
I thank you with all of my heart  
20 I thank you  
I thank you with all of my heart  
Lee, please stand up and defend me  
In the future when all's well  
24 Confront what you are afraid of  
In the future when all's well  
Hold me closely if your will allows it  
In the future when all's well  
28 Paired-off, pawed - till I can barely stand it  
The future is ended by a long, long sleep (2X)  
The future is ended by a long sleep

**(IWSYIFOP-ST) I Will See You In Far Off Places**

Nobody knows what human life is.  
Why we come, why we go.  
So why then do I know  
4 I will see you,  
I will see you in far off places  
The heart knows why I grieve  
And yes one day I will close my eyes forever  
8 But I will see you  
I will see you in far off places  
It's so easy for us to sit together  
But it's so hard for our hearts to combine  
12 And why?  
And why?  
Why? Why? Why? Why?  
Destiny for some is to save lives

- 16 But destiny for some is to end lives  
 But there is no end  
 And I will see you in far off places  
 If your god bestows protection upon you
- 20 And if the USA doesn't bomb you  
 I believe I will see you somewhere safe  
 Looking to the camera, messing around  
 And pulling faces

**(IWSYIFOP-TT1) Eu Verei Você Em Lugares Remotos(Terra)**

- Ninguém sabe o que é a vida humana  
 Por que viemos, por que partimos  
 Então por que será que eu sei?
- 4 Que eu verei você  
 Eu verei você em lugares remotos
- O coração sabe porque eu lamento
- 8 E, sim, um dia eu fecharei meus olhos para sempre  
 Mas eu verei você  
 Eu verei você em lugares remotos
- 12 É tão fácil para nós sentarmos juntos  
 Mas é tão difícil para nossos corações combinarem  
 E por quê?  
 E por quê?
- 16 Por quê? Por quê? Por quê? Por quê? Por quê?
- O destino para alguns é salvar vidas  
 Mas o destino para alguns é exterminar vidas
- 20 Mas não há fim  
 E eu verei você em lugares remotos
- Se seu deus lhes garantir proteção
- 24 E se os E.U.A não te bombardearem  
 Eu creio que eu verei você em algum lugar seguro  
 Olhando para a câmera, divertindo-se  
 E fazendo caretas

**(IWTOICH-ST) I Want The One I Can't Have**

- On the day that your mentality  
 Decides to try to catch up with your biology  
 Come 'round!
- 4 'Cause I want the one I can't have  
 And it's driving me mad  
 It's all over, all over my face  
 On the day that your mentality
- 8 Catches up with your biology  
 I want the one I can't have

And it's driving me mad  
 It's all over, all over my face  
 12 A double bed  
 And a stalwart lover, for sure  
 These are the riches of the poor<sup>1</sup>  
 A double bed  
 16 And a stalwart lover, for sure  
 These are the riches of the poor  
 And I want the one I can't have  
 And it's driving me mad  
 20 It's all over, all over my face  
 A tough kid who sometimes swallows nails<sup>2</sup>  
 Raised on Prisoner's Aid<sup>3</sup>  
 He killed a policeman when he was thirteen<sup>4</sup>  
 24 And somehow that really impressed me  
 It's written all over my face  
 These are the riches of the poor  
 These are the riches of the poor  
 28 And I want the one I can't have  
 And it's driving me mad  
 It's written all over my face  
 On the day that your mentality  
 32 Catches up with your biology  
 And if you ever need self-validation  
 Just meet me in the alley by the railway station  
 It's all over my face

**(IWTOICH-TT1) Eu Quero Quem Eu Não Posso Ter (Terra)**

No dia em que sua inteligência  
 Decidir tentar alcançar sua biologia  
 Caia em sí...  
 4 Porque eu quero quem não posso ter  
 E isso está me deixando louco  
 Está estampado na minha cara  
 8 No dia em que sua mentalidade  
 Se igualar à sua biologia  
 Eu quero quem não posso ter  
 E isso está me deixando louco  
 12 Está estampado na minha cara  
 Uma cama de casal  
 E um amante vigoroso, com certeza  
 16 Estas são as riquezas dos pobres  
 Uma cama de casal  
 E um amante vigoroso, com certeza  
 Estas são as riquezas dos pobres  
 20 Eu quero quem não posso ter

E isso está me deixando louco  
Está estampado na minha cara  
24 Um menino durão que às vezes engole unhas  
Criado num reformatório  
Ele matou um policial quando tinha treze anos  
28 E de algum modo isso me impressionou  
Está escrito na minha cara

Estas são as riquezas dos pobres  
32 Estas são as riquezas dos pobres

Eu quero quem não posso ter  
E isso está me deixando louco  
36 Está estampado na minha cara

No dia em que sua inteligência  
Alcançar sua biologia  
40 E se você alguma vez precisar de auto-afirmação  
É só me encontrar no beco perto da  
Estação de trem  
Está estampado na minha cara  
44 Oh...

**(IWTOICH-TT2) Eu Quero Quem Não Posso Ter (Morrissey - Letras Traduzidas)**

No dia em que a tua mentalidade  
Decidir acompanhar a tua biologia

4 Mude de idéia...

Porque eu quero quem não posso ter  
E isto está me deixando louco  
8 Está bem , bem, bem na cara

No dia em que a tua mentalidade  
Acompanhar a tua biologia  
12

Eu quero quem não posso ter  
E isto está me deixando louco  
Está bem , bem, bem na cara  
16

Uma cama de casal  
E um amante bem forte, com certeza  
São estas a fortuna dos pobres  
20

Uma cama de casal  
E um amante bem forte, com certeza  
São estas as riquezas dos pobres  
24

Eu quero quem não posso ter  
E isto está me deixando louco  
Está bem , bem, bem na cara  
28  
Um garoto violento que às vezes engole pregos  
Criado com o Auxílio-Prisão  
Ele matou um policial quando tinha treze anos  
32 E de uma certa forma, isso me impressionou muito  
Está bem na cara  
  
Oh, estas são a fortuna dos pobres  
36 São a fortuna dos pobres  
  
Eu quero quem não posso ter  
E isto está me deixando louco  
40 Está bem na cara  
  
No dia em que a tua mentalidade  
Acompanhar a tua biologia  
44  
E se algum dia você necessitar de auto-afirmação  
Simplesmente me encontre no beco do lado da estação de trem  
Está na cara

**(IWTOICH-TT3) Eu Quero Quem Eu Não Posso Ter (It's Time The Tale Were Told)**

(letra: Morrissey música: Johnny Marr)

No dia que a sua mentalidade  
decidir tentar...  
...se igualar à sua biologia  
4  
Convença-se...  
Porque eu quero quem eu não posso ter  
e isto está me deixando louco  
8 Está estampado em meu rosto, estampado em meu rosto  
  
No dia que a sua mentalidade  
se igualar à sua biologia  
12 Eu quero quem eu não posso ter  
e isto está me deixando louco  
Está estampado em meu rosto, estampado em meu rosto  
  
16 Uma cama de casal  
E um amante fiel, com certeza!  
Estas são as riquezas dos pobres  
Uma cama de casal  
20 E um amante fiel, com certeza  
Estas são as riquezas dos pobres

- 24 Eu quero quem eu não posso ter  
e isto está me deixando louco  
Está estampado em meu rosto, estampado em meu rosto
- 28 Um menino durão que às vezes engole unhas  
Criado no abrigo dos prisioneiros  
Ele matou um policial quando tinha treze anos  
E de alguma maneira isto realmente me impressionou  
E está estampado em meu rosto, estampado em meu rosto
- 32 Oh, estas são as riquezas dos pobres  
Estas são as riquezas dos pobres
- 36 Eu quero quem eu não posso ter  
e isto está me deixando louco  
Está estampado em meu rosto
- 40 No dia que a sua mentalidade  
se igualar à sua biologia  
E se você alguma vez precisar de auto-afirmação  
apenas me encontre no beco próximo à estação de trem
- 44 Está estampado em meu rosto

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A violência é, definitivamente, o tema central do álbum *Meat Is Murder*. O disco é iniciado por canções sobre castigos corporais (*The Headmaster Ritual*) e assassinatos em parques de diversão (*Rusholme Ruffians*), faz uma apologia à auto-destruição (*That Joke Isn't Funny Anymore*, *Nowhere Fast*) e termina com a brutalidade doméstica de *Barbarism Begins At Home* e a crueldade contra animais em *Meat Is Murder*. *I Want The One I Can't Have* não é diferente; aqui, Morrissey narra o assassinato de um policial por um adolescente de 13 anos. É interessante perceber que o conflito entre a "mentalidade" e a "biologia" remete ao verso "É o corpo que domina a mente ou é a mente que domina o corpo?" de *Still Ill*. Morrissey talvez esteja explicando a agressividade juvenil através da dificuldade em se compatibilizar o emocional e o físico: "Eu quero quem eu não posso ter e isto está me deixando louco".

**(IWTOICH-TT4) Eu Quero Quem Eu Não Posso Ter (Terra)**

- No dia em que sua inteligência  
Decidir tentar alcançar sua biologia  
Caia em sí...
- 4 Porque eu quero quem não posso ter  
E isso está me deixando louco  
Está estampado na minha cara
- 8 No dia em que sua mentalidade  
Se igualar à sua biologia

Eu quero quem não posso ter  
 E isso está me deixando louco  
 12 Está estampado na minha cara

Uma cama de casal  
 E um amante robusto, com certeza  
 16 Estas são as riquezas dos pobres  
 Uma cama de casal  
 E um amante robusto, com certeza  
 Estas são as riquezas dos pobres  
 20

Eu quero quem não posso ter  
 E isso está me deixando louco  
 Está estampado na minha cara  
 24

Um menino durão que às vezes engole unhas  
 Criado num reformatório  
 Ele matou um policial quando tinha treze anos  
 28 E de algum modo isso me impressionou  
 Está escrito na minha cara

Estas são as riquezas dos pobres  
 32 Estas são as riquezas dos pobres  
 Eu quero quem não posso ter  
 E isso está me deixando louco  
 Está estampado na minha cara  
 36

No dia em que sua inteligência  
 Alcançar sua biologia  
 E se você alguma vez precisar de auto-afirmação  
 40 É só me encontrar no beco  
 Lá na estação de trem  
 Está estampado na minha cara

**(J-ST) Jeane**

Jeane  
 The low-life has lost its appeal  
 And I'm tired of walking these streets  
 4 To a room with a cupboard bare  
 Jeane  
 I'm not sure what happiness means  
 But I look in your eyes  
 8 And I know  
 That it isn't there  
 We tried, we failed  
 We tried and we failed (3X)  
 12 We tried  
 Jeane  
 There's ice on the sink where we bathe

So how can you call this a home  
 16 When you know it's a grave ?  
 But you still hold a greedy grace  
 As you tidy the place  
 But it'll never be clean  
 20 Jeane  
 We tried, we failed  
 We tried and we failed (3X)  
 We tried  
 24 Cash on the nail  
 It's just a fairytale  
 And I don't believe in magic anymore  
 Jeane  
 28 But I think you know  
 I really think you know  
 I think you know the truth  
 Jeane  
 32 No heavenly choir  
 Not for me and not for you  
 Because I think that you know  
 I really think you know  
 36 I think you know the truth  
 Jeane  
 That we tried and we failed (2X)  
 We tried and we failed (2X)  
 40 Oh Jeane

**(JTR-ST) Jack The Ripper**

Oh, you look so tired  
 Mouth slack and wide  
 Ill-housed and ill-advised  
 4 Your face is as mean  
 As your life has been  
 Crash into my arms  
 I want you  
 8 You don't agree  
 But you don't refuse  
 I know you  
 And I know a place  
 12 Where no-one is likely to pass  
 Oh, you don't care if it's late  
 And you don't care if you're lost  
 And oh, you look so tired  
 16 But tonight you've presumed too much  
 Too much, too much  
 And if it's the last thing I ever do  
 I'm gonna get you  
 20 Crash into my arms  
 I want you

- You don't agree  
But you don't refuse  
24 I know you
- (only in the studio version):  
And no one knows a thing about my life  
28 I can come and go as I please  
If I want to I can stay  
Or if I want to I can leave  
Nobody knows me, nobody knows me (2X)  
32 aah, aah, nobody knows me (3X)

**(JTR-TT1) Jack O Estripador (Terra)**

- Você parece tão cansado  
Boca indolente e aberta  
Morando mal e mal-aconselhado  
4 Sua cara é tão cruel  
quanto sua vida tem sido
- Venha correndo para meus braços  
8 Eu quero você  
Você não concorda  
Mas não recusa  
Eu conheço você  
12
- E eu sei de um lugar  
Onde é provável que ninguém passe  
Você não se importa se estiver tarde  
16 E você não se importa se estiver perdido  
E você parece tão cansado  
Mas esta noite você presume demais  
Demais, demais  
20 E se esta for a última coisa que hei de fazer  
Eu vou te pegar
- Venha correndo para meus braços  
24 Eu quero você  
Você não concorda  
Mas não recusa  
Eu conheço você

Obs: \*(só na versão original de estúdio)  
E nenhuma pessoa sabe uma coisa sobre minha vida  
Eu posso vir e ir o quanto eu gostar  
Se eu quiser eu posso ficar  
Ou se eu quiser eu posso partir  
Ninguém me conhece  
Ninguém me conhece  
Ninguém me conhece

Ninguém me conhece  
Ninguém me conhece

**(JTR-TT2) Jack, O Estripador (Muuzik)**

Você parece tão cansado  
Boca caída e aberta  
Morando mal e mal-aconselhado  
4 Sua cara é tão cruel quanto sua vida tem sido

Durma em meus braços  
Eu quero você  
8 Você não concorda  
Mas não recusa  
Eu conheço você

12 E eu sei de um lugar  
Onde é provável que ninguém passe  
Você não se importa se estiver tarde  
E você não se importa se estiver pedido

16 E você parece tão cansado  
(Mas agora à noite você presume demais)  
Demais, demais  
20 E se esta for a última coisa que hei de fazer  
Eu vou te pegar

Durma em meus braços  
24 Eu quero você  
Você não concorda  
Mas não recusa  
Eu conheço você

**(JTR-TT3) Jack, O Estripador(Vagalume)**

Você parece tão cansado  
Boca caída e aberta  
Morando mal e mal-aconselhado  
4 Sua cara é tão cruel quanto sua vida tem sido

Durma em meus braços  
Eu quero você  
8 Você não concorda  
Mas não recusa  
Eu conheço você

12 E eu sei de um lugar  
Onde é provável que ninguém passe  
Você não se importa se estiver tarde  
E você não se importa se estiver pedido

16 E você parece tão cansado  
(Mas agora à noite você presume demais)  
Demais, demais  
E se esta for a última coisa que hei de fazer

20 Eu vou te pegar

Durma em meus braços

Eu quero você

24 Você não concorda

Mas não recusa

Eu conheço você

**(JTR-TT4) Jack, o estripador (Morrissey - Letras Traduzidas)**

Você parece tão cansado

Boca caída e aberta

Morando mal e mal-aconselhado

4 Sua cara é tão cruel quanto sua vida tem sido

Durma em meus braços

Eu te quero

8 Você não concorda

Mas não recusa

Eu te conheço

12 E eu sei de um lugar

Onde é provável que ninguém passe

Você não se importa se estiver tarde

E você não se importa se estiver pedido

16

E você parece tão cansado

(Mas agora à noite você toma muitas liberdades)

Muitas, muitas

20 E se esta for a última coisa que hei de fazer

Eu vou te pegar

Durma em meus braços

24 Eu te quero

Você não concorda

Mas não recusa

Eu te conheço

**(KL-ST) King Leer**

Your boyfriend, he

Went down on one knee

Well, could it be

4 He's only got one knee ?

I tried to surprise you

With Vodka

Or Tizer  
 8 I can't quite quite remember  
 But you didn't thank me  
 You didn't even thank me  
 Because you never do  
 12 Your boyfriend, he  
 Has the gift of the gab  
 Or, could it be  
 The gift of the grab ?  
 16 I tried to surprise you  
 I lay down beside you  
 And ... nothing much happened  
 And you didn't phone me  
 20 You didn't even phone me  
 Because it's not your style  
 To dial  
 Your boyfriend, he  
 24 Has displayed to me  
 More than just a  
 Real hint of cruelty  
 I tried to surprise you  
 28 I crept up behind you  
 With a homeless chihuahua  
 You "coo"-ed for an hour  
 You handed him back and said :  
 32 "You'll never guess - I'm bored now"

**(KL-TT1) Olhar Malicioso (Terra)**

Seu namorado, ele  
 Ajoelhou-se em um joelho  
 Bem, será que  
 4 Ele só tem um joelho?  
 Eu tentei te surpreender  
 Com Vodka  
 Ou refrigerante  
 8 Não me lembro direito  
 Mas você não me agradeceu  
 Você nunca me agradeceu  
 Porque você nunca faz isso  
 12  
 Seu namorado, ele  
 Tem uma bela lábia  
 Ou, seria  
 16 Tem uma bela "pegada"?  
 Eu tentei te surpreender  
 Deitei ao seu lado  
 E... nada de mais aconteceu  
 20 E você não me telefonou  
 Você nunca me telefonou

Porque não é seu estilo  
 Ligar  
 24  
 Seu namorado, ele  
 Tem demonstrado para mim  
 Mais do que um mero  
 28 Exemplo de verdadeira crueldade  
 Tentei surpreender você  
 Cheguei de mansinho atrás de você  
 Com um chihuahua sem-teto  
 32 Você vibrou por uma hora  
 Você o devolveu e disse:  
 "Você nunca adivinha? Estou entediado agora

**(KL-TT2) Puta Olhar\* (Morrissey - Letras Traduzidas)**

Seu namorado, ele  
 Te chupou apoiado em um joelho  
 Bem, será que  
 4 Ele só tem um joelho?  
 Eu tentei lhes fazer uma surpresa  
 Com Vodka  
 Ou Tubaína  
 8 Não me lembro direito  
 Mas não me agradeceram  
 Sequer me agradeceram  
 Porque nunca o fazem  
 12  
 Seu namorado, ele  
 Tem o dom da lábia  
 Ou, seria  
 16 O dom da pegada?  
 Eu tentei lhes surpreender  
 Deitei perto de vocês  
 E... nada de mais aconteceu  
 20 E não me telefonaram  
 Sequer me telefonaram  
 Porque não é de vocês  
 Ligar  
 24  
 Seu namorado, ele  
 Tem me demonstrado  
 Mais do que um mero  
 28 Exemplo de verdadeira crueldade  
 Tentei lhes surpreender  
 Esgueirei-me atrás de vocês  
 Com um chihuahua sem-teto  
 32 Você babou por uma hora  
 Você o reanimou e disse:  
 "Adivinha – agora cansei"

**(LIAP-ST) Life Is a Pigsty**

- It's the same old S.O.S.  
But with brand new broken fortunes  
And once again I turn to you  
4 Once again I do I turn to you  
It's the same old S.O.S.  
But with brand new broken fortunes  
I'm the same underneath  
8 But this you, you surely knew  
Life is a pigsty (4X)  
Life, life is a pigsty (3X)  
Life is a pigsty  
12 And if you don't know this  
Then what do you know?  
Every second of my life I only live for you  
And you can shoot me  
16 And you can throw me off a train  
I still maintain (2X)  
Life, life is a pigsty  
Life is a pigsty  
20 And I'd been shifting gears all along my life  
But I'm still the same underneath  
This you surely knew  
I can't reach you (2X)  
24 I can't reach you anymore  
Can you please stop time?  
Can you stop the pain?  
I feel too cold  
28 And now I feel too warm again  
Can you stop this pain? (2X)  
Even now in the final hour of my life  
I'm falling in love again  
32 Again  
Even now in the final hour of my life  
I'm falling in love again  
Again (3X)  
36 I'm falling in love again  
Again (3X)

**(LIAP-TT1) A Vida É Uma Pocilga (Morrissey - Letras Traduzidas)**

- É o mesmo velho pedido de socorro  
Mas com novas vidas destruídas  
E mais uma vez eu recorro a você  
4 Mais uma vez eu recorro  
Recorro a você  
É o mesmo velho pedido de socorro  
Mas com novas vidas destruídas  
8 Eu sou o mesmo por dentro  
Mas disso...você sabia com certeza?

- A vida é uma pocilga(8x)
- 12 E se disso você não sabe  
Então do que é que sabe?  
Cada segundo da minha vida  
Eu vivo exclusivamente para você
- 16 E você pode me dar um tiro  
Ou me atirar de um trem  
Mas mesmo assim persisto:
- 20 A vida é uma pocilga  
A vida é uma pocilga  
E eu venho mudando de marcha a vida inteira  
Mas ainda sou o mesmo por dentro
- 24 Disso você sabia com certeza?  
Não consigo lhe alcançar  
Não consigo lhe alcançar  
Não consigo mais lhe alcançar
- 28 Você pode por favor parar o tempo?  
Pode acabar com esta dor?  
Estou com tanto frio
- 32 E agora me sinto aquecido novamente
- Pode acabar com esta dor?  
Pode acabar com esta dor?
- 36 Mesmo agora, na minha última hora de vida, eu me apaixono mais uma vez  
Mais uma vez  
Mesmo agora, na minha última hora de vida, eu me apaixono mais uma vez  
Mais uma vez
- 40 Mais uma vez  
Mais uma vez  
Mais uma vez

Pigsty  
Porcaria, chiqueiro

**(LMKY-ST) Let Me Kiss You**

- There's a place in the sun for anyone  
Who has the will  
Chase one and I think I found mine
- 4 Yes I do believe I have found mine.  
So, close your eyes  
And think of someone you physically admire  
And let me kiss you, oh.
- 8 Let me kiss you, oh.  
I zigzagged all over America  
And I cannot find  
A safety haven

12 Say, would you let me cry on your shoulder  
I've heard that you'd try anything twice  
Close your eyes  
And think of someone you physically admire  
16 And let me kiss you, oh.  
Let me kiss you, oh.  
But then you open your eyes  
And you see someone that you physically despise  
20 But my heart is open  
My heart is open to you

**(LMKY-TT1) Deixa Eu Te Beijar (Terra)**

Há um lugar ao sol  
Para qualquer um que tenha  
A força de correr atrás  
4 E acho que encontrei o meu lugar  
Sim, eu realmente acredito que  
Encontrei o meu  
Então  
8  
Feche seus olhos  
E pense em alguém que  
Você admire fisicamente  
12 E deixa eu te beijar  
Deixa eu te beijar  
  
Eu perambulei por todo os Estados Unidos  
16 E não consegui encontrar  
Um refúgio seguro  
Me diga, você me deixaria chorar  
No seu ombro?  
20 Ouvi dizer que você tentaria  
Qualquer coisa duas vezes  
  
Feche os olhos  
24 E pense em alguém que  
Você admire fisicamente  
E deixa eu te beijar  
Deixa eu te beijar  
28  
Mas então, você abre seus olhos  
E vê alguém  
Que você fisicamente despreza  
32 Mas meu coração está aberto  
Meu coração está aberto para você

**(LMKY-TT2) Let Me Kiss You (Tradução) (Muuzik)**

- Há um lugar ao sol para qualquer um  
Que deseja encontrá-lo  
Corri atrás de um e encontrei o meu  
4 Sim, eu realmente acredito que encontrei o meu.  
Então, feche os olhos.  
E pense em alguém que você admira fisicamente  
E permita-me beijá-la, oh.  
8 Permita-me beijá-la, oh.
- Eu zigzageei por toda a América  
E não consegui encontrar  
12 Um porto seguro  
Diga, poderia me deixar chorar no seu ombro.  
Ouvi dizer que você tentaria algo novamente
- 16 Feche os olhos  
E pense em alguém que você admira fisicamente  
E permita-me beijá-la, oh.  
Permita-me beijá-la, oh.  
20
- Ou então, abra os olhos.  
E veja alguém que você fisicamente despreza  
Mas, meu coração está aberto.  
24 Meu coração está aberto para você

**(LMKY-TT3) Deixa Eu Te Beijar (Morrissey - Letras Traduzidas)**

- Há um lugar ao sol  
Para todos que queiram buscar alguém  
E eu creio que eu tenha achado o meu lugar  
4 Sim, eu realmente acredito que eu tenha achado o meu lugar
- Então  
Fecha os olhos  
8 E pensa em alguém que você admira fisicamente  
E  
Deixa eu te beijar  
Deixa eu te beijar  
12
- Tenho andado por todos os Estados Unidos  
E não consigo encontrar um refúgio seguro  
Diga, você deixaria eu chorar em seus ombro?  
16 Ouvi dizer que você sempre experimenta tudo duas vezes
- Então  
Fecha os olhos  
20 E pensa em alguém que você admira fisicamente  
E  
Deixa eu te beijar

Deixa eu te beijar  
24  
Mas então  
Você abre os olhos  
E vê alguém que você fisicamente despreza  
28  
Mas meu coração está aberto  
Mas meu coração está aberto para você

**(LNIDTSLM-ST) Last Night I Dreamt That Somebody Loved Me**

Last night I dreamt  
That somebody loved me  
No hope - no harm  
4 Just another false alarm  
Last night I felt  
Real arms around me  
No hope - no harm  
8 Just another false alarm  
So tell me how long  
Before the last one?  
And tell me how long  
12 Before the right one?  
This story is old - I KNOW  
But it goes on  
This story is old - I KNOW  
16 But it goes on  
It goes on...

**(LSGD-ST) Lifeguard Sleeping, Girl Drowning**

Always looking for attention  
Always needs to be mentioned  
Who does she  
4 Think she should be?  
The shrill cry through darkening air  
Doesn't she know he's  
had such a busy day?  
8 Tell her... sshhh  
Somebody tell her... sshhh  
It was only a test  
But she swam too far  
12 Against the tide  
She deserves all she gets  
The sky became mad with stars  
As an out-stretched arm slowly disappears  
16 Hooray  
Oh hooray  
Please don't worry  
There'll be no fuss

20 She was... nobody's nothing  
When he awoke  
The sea was calm  
And another day passes like a dream

**(LSGD-TT1) Salva-vidas Dormindo, Garota Se Afogando(Terra)**

Sempre querendo atenção  
Sempre precisando aparecer  
Quem ela  
4 Pensa que pode ser?  
O grito estridente atravessa o céu que escurece  
Ela não sabe que ele teve  
Um dia tão ocupado?  
8 Diga a ela... sshhhh  
Alguém diga a ela... sshhh

Era apenas um teste  
12 Mas ela nadou longe demais  
Contra a maré  
Ela merece tudo o que tem  
O céu enlouquece com estrelas  
16 Enquanto um braço esticado para fora  
Lentamente desaparece  
Rápido  
Oh rápido  
20

Por favor não se preocupe  
Não haverá falação  
Ela era... nada de ninguém  
24

Quando ele acordou  
O mar estava calmo  
E outro dia passa como um sonho

**(LSGD-TT2) Salva-vidas Dormindo, Garota Se Afogando (Morrissey - Letras Traduzidas)**

Sempre buscando atenção  
Sempre com a necessidade de ser mencionada  
Quem será que ela pensa que é?  
4 O grito esganiçado através do ar escurecido  
Será que ela não sabe que ele teve um dia dos mais atarefados?

Fala pra ela...shhh  
Alguém diz pra ela...shhhh  
8

Ó, não tem jeito, não tem jeito, não há movimento  
Ó, ó, úrra!  
O mais devagar....

12  
 Foi só um teste  
 Mas ela nadou para muito longe  
 Contra a correnteza

16 Ela merece o que está sofrendo  
 O céu ficou de um estrelado insano  
 Enquanto um braço esticado vagarosamente desaparecia

20 Urra...ó, úrra!  
 Não, ó, nada de movimentos  
 Não, ó, úrra!  
 Ó, úrra!

24 Por favor, não se preocupe  
 Não haverá rebuliço  
 Ela não era...nada de ninguém

28  
 (Qual seu nome...?)

Quando ele acordou

32 O mar estava calmo  
 E outro dia passou como um sonho

(Qual seu nome...?)

**(M-ST) Maladjusted**

(On this glorious occasion  
 Of the splendid defeat)  
 I wanna start from before the beginning

4 Loot wine: "Be mine  
 And then let's stay out for the night"  
 Ride via parkside, semi-perilous lives  
 Jeer the lights in the windows of all safe and

8 stable homes  
 (But wondering then, well, what  
 could peace of mind be like?)  
 Anyway, do you want to hear our story or not?

12 As the Fulham Road lights stretch and invite into the night  
 From a Stevenage overspill we'd kill to live around  
 SW6 with someone like you  
 Keep thieves' hours with someone like you

16 ...As long as it slides  
 You stalk the house  
 In a low-cut blouse:  
 "Oh Christ, another stifled Friday night!"

20 And the Fulham Road lights stretch and invite into the night  
 Well, I was fifteen  
 What could I know?  
 When the gulf between all the things I need

24 And the things I receive  
 Is an ancient ocean wide  
 Wild, lost, uncrossed  
 Still I maintain there's nothing wrong with you  
 28 'You do all that you do because it's all you can do  
 Well, I was fifteen  
 Where could I go?  
 With a soul full of loathing for stinging  
 32 bureaucracy  
 Making it anything other than easy  
 For working girls like me  
 With my hands on my head  
 36 I flop on your bed  
 With a head full of dread  
 For all I've ever said  
 Maladjusted (4X)  
 40 Never to be trusted  
 Oh, never to be trusted

**(MAD-ST) Munich Air Disaster 1958**

We love them  
 We mourn for them  
 Unlucky boys of Red  
 4 I wish I'd gone down  
 Gone down with them  
 To where Mother Nature makes their bed  
 We miss them  
 8 Every night we kiss them  
 Their faces fixed in our heads  
 I wish I'd gone down  
 Gone down with them  
 12 To where Mother Nature makes their bed  
 They can't hurt you  
 Their style will never desert you  
 Because they're all safely dead  
 16 I wish I'd gone down  
 Gone down with them

**(MAD-TT1) Munich Air Disaster 1958 (Morrissey - Letras Traduzidas)**

NÓS OS AMAMOS  
 NÓS LAMENTAMOS POR ELES  
 GAROTOS INFELIZES DO MANCHESTER UNITED  
 04  
 EU GOSTARIA DE TER CAÍDO ,CAÍDO COM ELES  
 AONDE A MÃE NATUREZA FAZ SEUS LEITOS  
 08 NÓS TEMOS SAUDADES DELES  
 TODAS AS NOITES NÓS OS BEIJAMOS

SEUS ROSTOS FIXOS EM NOSSAS CABEÇAS

12 EU GOSTARIA DE TER CAÍDO, CAÍDO COM ELES  
AONDE A MÃE NATUREZA FAZ SEUS LEITOS

ELES NÃO PODEM TE MAGOAR

16 O ESTILO DELES NÃO VAI TE ABANDONAR  
PORQUE ESTÃO TODOS PROTEGIDAMENTE MORTOS

EU GOSTARIA DE TER CAÍDO ,CAÍDO COM ELES

20 AONDE A MÃE NATUREZA FAZ SEUS LEITOS

(Second attempt, same translator)

NÓS O AMAMOS, NÓS LAMENTAMOS POR ELES  
GAROTOS INFELIZES DO VERMELHO

04 EU GOSTARIA DE TER CAIDO ,CAIDO COM ELES  
AONDE A MÃE NATUREZA FAZ SEUS LEITOS

NÓS TEMOS SAUDADES

08 DELES, TODA A NOITE NÓS O BEIJAMOS  
SEUS ROSTOS FIXOS EM NOSSAS CABEÇAS

EU GOSTARIA DE TER CAIDO, CAIDO COM ELES

12 AONDE A MÃE NATUREZA FAZ SEUS LEITOS

ELES NÃO POSEM TE MAGOAR ,SEUS ESTILOS NUNCA VÃO TE  
ABANDONAR

PORQUE ELES ESTÃO TODOS A SALVO,MORTOS

16 EU GOSTARIA DE TER CAIDO ,CAIDO COM ELES  
AONDE A MÃE NATUREZA FAZ SEUS LEITOS

**(MAD-TT2) Desastre Aéreo, Munique 1957 (Morrissey - Letras Traduzidas)**

Nós os amamos, e lamentamos por eles  
Desafortunados meninos do Vermelho

4 Eu adoraria ter caído, caído com eles  
Onde a Mãe-Natureza fez seus leitos

Nós sentimos a falta deles, toda noite nós os beijávamos

8 Suas faces fixas em nossas cabeças

Eu adoraria ter caído, caído com eles  
Onde a Mãe-Natureza fez seus leitos

12 Eles não podem te machucar, seus estilos nunca o deixarão  
Porque eles estão todos a salvos, mortos

16 Eu adoraria ter caído, caído com eles  
Onde a Mãe-Natureza fez seus leitos.

**(MB-ST) Michael's Bones**

Michael's bones  
Lay where he fell  
Face down on a sports ground  
4 Oh ...  
He was just somebody's luckless son  
Oh, but now look what he's done  
Oh, look what he's done  
8 Your gentle hands are frozen  
And your unkissed lips are blue  
Your thinning clothes are hopeless  
And no one was mad about you  
12 Michael's bones  
Were very young  
But they were never to know  
Oh...  
16 Impetuous fun  
Mr. Policeman  
I don't know where you get such notions from  
His gentle hands are frozen  
20 And his unkissed lips are blue  
But his eyes still cry  
And now you've turned the last bend  
And see - are we all judged the same at the end?  
24 Tell me, tell me  
Oh, you lucky thing  
You are too brave  
And I'm ashamed of myself  
28 As usual  
Oh...

**(ML-ST) Miserable Lie**

So goodbye  
Please stay with your own kind  
And I'll stay with mine  
4 There's something against us  
It's not time, it's not time  
So goodbye, goodbye...  
I know I need hardly say  
8 How much I love your casual way  
Oh but please put your tongue away  
A little higher and we're well away  
The dark nights are drawing in  
12 And your humour is as black as them  
I look at yours, you laugh at mine

And love is just a miserable lie  
 You have destroyed my flower-like life  
 16 Not once, twice  
 You have corrupt my innocent mind  
 Not once, twice  
 I recognise that mystical air  
 20 It means: "I'd like to seize your underwear"  
 I know that wind-swept mystical air  
 It means: "I'd like to see your underwear"  
 What do we get for our trouble and pain  
 24 Just a rented room in Whalley Range  
 What do we get for our trouble and pain  
 Whalley Range  
 Into the depths of the criminal world  
 28 I followed her..  
 I need advice, I need advice  
 I need advice, I need advice  
 Nobody ever looks at me twice  
 32 Nobody ever looks at me twice  
 I'm just a country-mile behind the world  
 I'm just a country-mile behind the whole world  
 Take me when you go  
 36 I need advice, I need advice

**(ML-TT1) Miserável Mentira (It's Time The Tale Were Told)**

(letra: Morrissey música: Johnny Marr)

Adeus  
 Por favor permaneça com a sua turma e eu  
 permanecerei com a minha  
 4 Existe algo contra nós  
 Não é o tempo, não é o tempo  
 Então adeus, adeus, adeus, adeus...  
 8 Eu sei que nem preciso dizer o quanto eu adoro os seus modos casuais  
 Oh, mas por favor retire a sua língua  
 Um pouco mais alto e iremos embora  
 As noites escuras se aproximam e seu humor é tão negro quanto elas  
 12 Eu olho para o seu, você ri do meu, e o "amor" é apenas uma miserável mentira  
 Você destruiu minha vida florida  
 Não uma vez - duas  
 Você corrompeu a minha mente inocente  
 16 Não uma vez - duas  
 Eu conheço o ar místico, ele quer dizer "Gostaria de ver suas roupas íntimas"  
 Eu reconheço este ar místico, ele quer dizer "Gostaria de tomar as suas roupas  
 íntimas"  
 20 O que conseguimos em troca de nossa dor e problemas?  
 - apenas um quarto alugado em Whalley Range  
 O que conseguimos em troca de nossa dor e problemas?- Whalley Range

- Pelas profundezas do mundo criminoso eu a segui...
- 24 Preciso de conselhos, preciso de conselhos  
Ninguém nunca olha para mim duas vezes  
Estou apenas a uma milha atrás do mundo
- 28 Estou apenas a uma milha atrás do mundo todo  
Preciso de conselhos, preciso de conselhos

---

Talvez a amiga mais íntima de Morrissey no fim dos anos 70 - e quase tão importante hoje quanto na época - foi Linder Sterling, também conhecida como Linda Mulvey. Nascida em Liverpool, ela se mudou com a família para Manchester, onde trabalhou como artista gráfica, formou a banda Ludus e exerceu uma considerável influência na cena musical da cidade. Ela era a companhia predileta de Morrissey em seus passeios pelo Southern Cemetery de Manchester (vide Cemetery Gates), e é até hoje uma das poucas pessoas com quem ele se sente à vontade para abrir e conversar. O tal "Whalley Range" citado na letra de Miserable Lie é o bairro no qual Linda Mulvey morava, notório pela sua vida boêmia e conhecido como "o lugar dos reclusos e desgostosos com a vida". A citação encaixa-se perfeitamente com o caráter pessimista e sombrio da música, e às vezes eu me pergunto se os versos "pelas profundezas do mundo criminoso eu a segui" não se referem à própria Linda Mulvey. Handsome Devil e Miserable Lie foram as duas primeiras demos gravadas pelos Smiths, poucos dias após a entrada do baixista Andy Rourke na banda.

**(MLL-ST) My Love Life**

- Come on to my house  
Come on and do something new  
I know you love one person so
- 4 Why can't you love two?  
Give a little something (2X)  
To My Love Life (2X)  
My Love Life
- 8 Oh...  
I know you love one person so  
Why don't you love two, love?  
Oh, love to
- 12 Give a little something (2X)  
To My Love Life (2X)  
My Love Life  
Oh...
- 16 I know you love one person so  
Why don't you love two, love?  
Love to  
Oh, I know you love
- 20 I know you love (3X)  
Oh, I know you love...

**(MW-ST) Mute Witness**

Your poor witness  
Crying so loudly on the floor  
Oh, well, she's only trying to tell you  
4 What it was that she saw  
She is only trying to tell you  
What it was that she saw  
Now see her standing on the table  
8 With her small arms flailing  
And you feel such compassion  
In your soul for  
Your mute witness  
12 Still testing the strength  
Of our patience  
Oh, well she's only trying to tell you  
What it was that she saw  
16 She is only trying to tell you  
What it was that she saw  
Now see her pointing to the Frisbee  
With a memory so fuzzy  
20 And her silent words  
Describing the sight of last night  
4 A.M. Northside, Clapham Common  
Oh, god, what was she doing there ?  
24 Will she sketch the answer later ?  
Well, I will ask her  
"Now dry your tears, my dear"  
Now see her mime in time so nicely  
28 It would all have been so clear  
If only she had never volunteered  
"Your taxi is here, my dear"  
La, la, la-la...

**(MW-TT1) Testemunha Muda (Terra)**

Sua pobre testemunha  
Chorando tão alto no chão  
Ela está apenas tentando lhe contar  
4 O que foi que ela viu  
Ela está apenas tentando lhe contar  
O que foi que ela viu  
8 Agora veja ela de pé sobre a mesa  
Com seus bracinhos se agitando  
E sinta uma enorme compaixão  
Na sua alma pela  
12 Sua pobre testemunha muda  
Ainda testando o limite  
da nossa paciência  
Mas ela está apenas tentando lhe contar

- 16 O que foi que ela viu  
Ela está apenas tentando lhe contar  
O que foi que ela viu
- 20 Agora veja ela apontando para o frisbee  
Com a memória tão confusa  
Enquanto suas palavras silenciosas  
Descrevem o pavor da noite passada
- 24 Às quatro da madrugada, Clapham Common no Lado Norte  
Oh deus, vai saber o que ela estava fazendo lá?  
Ela vai rabiscar a resposta mais tarde?  
Bem, vou perguntar a ela
- 28 "Agora seque suas lágrimas, minha querida"
- Agora veja ela fazendo mímicas tão bem  
Teria sido tudo muito esclarecedor
- 32 Se ao menos ela nunca tivesse se apresentado  
"Seu táxi está aqui, minha querida"  
La la la...

**(NITBR-ST) Noise Is The Best Revenge**

- Hey kid  
Take my hand  
If only for a while
- 4 And tell me all over again  
You say noise  
It's the best revenge  
Noise, noise, noise
- 8 All you can say is noise  
It's the best revenge  
I know why you're dreaming  
Noise
- 12 It's the best revenge  
I know why you're dreaming, too  
Hey kid  
Let my cry
- 16 And don't think any less of me  
I've been hawking this song for too long  
You say noise  
It's the best revenge
- 20 There's a right way  
There's a wrong way  
And there's even a Victorian legal system of  
Noise
- 24 It's the best revenge  
I know why you're dreaming  
Noise  
It's the best revenge
- 28 I know why you're dreaming, too

Too (3X)  
 Hey kid  
 Let me die  
 32 A short walk into the dark sky  
 A final adventure  
 If only I wasn't so tired  
 And you say  
 36 I know why you're dreaming (2X)  
 You say  
 I know why you're dreaming (2X)  
 'Cause it's the only escape  
 40 I know why you're dreaming  
 'Cause it's the only escape to  
 To

**(NMHIF-ST) Now My Heart Is Full**

There's gonna be some trouble  
 A whole house will need re-building  
 And everyone I love in the house  
 4 Will recline on an analyst's couch quite  
 Soon  
 Your Father cracks a joke  
 And in the usual way  
 8 Empties the room  
 Tell all of my friends  
 (I don't have too many  
 Just some rain-coated lovers' puny brothers)  
 12 Dallow, Spicer, Pinkie, Cubitt  
 Rush to danger  
 Wind up nowhere  
 Patric Doonan - raised to wait  
 16 I'm tired again, I've tried again, and  
 Now my heart is full (2X)  
 And I just can't explain  
 So I won't even try to  
 20 Dallow, Spicer, Pinkie, Cubitt  
 Every jammy Stressford poet  
 Loafing oafs in all-night chemists (2X)  
 Underact - express depression  
 24 Ah, but Bunnie I loved you  
 I was tired again  
 I've tried again, and  
 Now my heart is full (2X)  
 28 And I just can't explain  
 So I won't even try to  
 Could you pass by? (5X)  
 Oh ...  
 32  
 Now my heart is full (2X)

And I just can't explain  
So ... slow ...  
36 Slow ... slow ... slow ... slow ... slow ...

**(NMHIF-TT1) Agora Meu Coração Está Repleto (Morrissey - Letras Traduzidas)**

Haverá problemas  
Uma casa inteira precisará de reformas  
E todos que eu amo nesta casa  
4 Em breve reclinar-se-ão num divã de analista  
Teu pai conta uma piada  
E como sempre  
Esvazia a sala  
8  
Diga a todos os meus amigos  
(Não tenho muitos, só os frágeis irmãos dos amantes protegidos da chuva)  
Dallow, Spicer, Pinkie, Cubitt  
12 Avançam para o perigo  
Acabam em lugar algum  
Patric Doonan – criado para aguardar  
Estou cansado de novo, eu tentei de novo e  
16  
Agora meu coração está repleto  
Agora meu coração está repleto  
E eu simplesmente não consigo explicar  
20 Portanto sequer vou tentar  
  
Dallow, Spicer, Pinkie, Cubitt  
Todos os poetas sortudos de Stressford  
24 Patetas na gandaia em farmácias 24 horas  
Patetas na gandaia em farmácias 24 horas  
Controle suas emoções – exprima depressão  
Ah, mas Bunnie eu te adorava  
28 Eu estava cansado de novo  
Eu tentei de novo  
  
Agora meu coração está repleto  
32 Agora meu coração está repleto  
E eu simplesmente não consigo explicar  
Portanto sequer vou tentar  
  
36 Poderia passar sem isso?  
Poderia passar sem isso?  
Vai passar sem isso?  
Poderia passar sem isso?  
40 Poderia passar sem isso?  
Oh...  
  
Agora meu coração está repleto  
44 Agora meu coração está repleto

E eu simplesmente não consigo explicar  
Portanto...devagar...devagar....

**(OBOB-ST) Ouija Board, Ouija Board**

- Ouija board  
Would you work for me?  
I have got to say Hello  
4 To an old friend  
Ouija board, ouija board, ouija board  
Would you work for me ?  
I have got to get through  
8 To a good friend  
Well, she has now gone  
From this Unhappy Planet  
With all the carnivores  
12 And the destructors of it  
Ouija board, ouija board, ouija board  
Would you help me ?  
Because I still do feel  
16 So horribly lonely  
Would you, ouija board (2X)  
Would you help me ?  
And I just can't find  
20 My place in this world  
She has now gone  
From this Unhappy Planet  
With all the carnivores  
24 And the destructors of it  
Oh hear my voice ("hear my voice") (2X)  
Hear my voice ("hear my voice") (2X)  
The table is rumbling ...  
28 The table is rumbling  
The glass is moving  
"No, I was NOT pushing that time"  
It spells: S.T.E.V.E.N  
32 The table is rumbling  
The glass is moving  
"No, I was NOT pushing that time" :  
P.U.S.H.O. double F.  
36 Well, she has now gone  
From this Unhappy Planet  
With all the carnivores  
And the destructors of it...

**(OF-ST) Our Frank**

Our frank and open  
Deep conversations  
They get me nowhere

4 They bring me down, so  
 Give it a rest, won't you?  
 Give me a cigarette  
 God give me patience  
 8 Just no more conversation  
 Oh, give us a drink  
 And make it quick  
 Or else I'm gonna be sick  
 12 Sick all over  
 Your frankly vulgar  
 Red pullover  
 Now see how the colors blend  
 16 Our frank and open  
 Deep conversations  
 They get me nowhere  
 They just bring me down, so  
 20 Give it a rest, won't you?  
 Now will you just give over?  
 The world may be ending  
 But look, I'm only human  
 24 So, give us a drink  
 And make it quick  
 Or else I'm gonna be sick  
 All over  
 28 Your frankly vulgar  
 Red pullover  
 Now see how the two colors blend, my friend  
 Won't somebody help?  
 32 Won't somebody stop me  
 From thinking  
 From thinking all the time  
 About everything  
 36 Oh, somebody  
 From thinking all the time  
 So deeply, so bleakly?  
 So bleakly all the time  
 40 About everything?  
 (Who I am, how I ever got here)  
 Somebody stop me  
 From thinking  
 44 From thinking all the time  
 So bleakly, so bleakly  
 So bleakly all the time

**(OP-ST) Oh Phoney**

May this lovely letter  
 reach its destination  
 if only  
 4 Question one is why do you

pretend that you like me?  
 Oh Phoney  
 See how the outside  
 8 contradicts what's inside  
 oooooh ooh  
 Who can make Hitler  
 seem like a bus conductor?  
 12 You do, oh Phoney you do  
 You sing a lovely song to a scale  
 and the words spell out my name  
 Oh Phoney  
 16 but then you kick me down below  
 cause you know it won't show  
 how could you?  
 See how the outside  
 20 contradicts what's inside  
 oooooh ooh  
 Who can make Hitler  
 seem like a bus conductor?  
 24 you do oh Phoney oh Phoney you do (3X)

**(OTSIR-ST) On The Streets I Ran**

Oh a working class face glares back  
 At me from the glass and lurches  
 Oh forgive me, on the streets I ran  
 4 Turned sickness into popular song  
 Streets of wet black holes  
 On roads you can never know  
 You never have them but they always have you  
 8 Till the day that you croak  
 It's no joke  
 Oh a working class face glares back  
 At me from the glass and lurches  
 12 Oh forgive me on the streets I ran  
 Turned sickness into unpopular song  
 And all these streets can do  
 Is claim to know the real you  
 16 And warn if you don't leave, you will kill or be killed  
 Which isn't very nice  
 Here everybody's friendly  
 But nobody's friends  
 20 Oh dear God, when will I be where I should be  
 And when the palmist said  
 "One Thursday you will be dead"  
 I said: "No, not me, this cannot be  
 24 Dear God, take him, take them, take anyone  
 The stillborn  
 The newborn  
 The infirm

28 Take anyone  
Take people from Pittsburgh, Pennsylvania  
Just spare me!"

**(OTSIR-TT1) Nas Ruas Eu Corri (Terra)**

Oh.. Um rosto proletário me encara de volta  
Através do espelho e se vira abruptamente  
Oh... Perdoe-me, nas ruas eu corri  
4 Transformei a náusea em música popular

Ruas de buracos escuros, molhados  
Em caminhos que nunca dá para confiar  
8 Você nunca os passa pra trás  
Mas eles te passam sempre  
Até o dia em que você morrer  
Não é piada

12 Oh.. Um rosto proletário me encara de volta  
Através do espelho e se vira abruptamente  
Oh... Perdoe-me, nas ruas eu corri  
16 Transformei a náusea em música impopular

E tudo que as ruas podem fazer  
É alegar que sabem realmente quem você é  
20 E lhe avisar que se você não for embora  
Acabará por matar ou ser morto  
O que não é nada bom  
Aqui todo mundo é amigável  
24 Mas ninguém é amigo

Ó, Querido Deus  
Quando será que vou estar onde tinha que estar?  
28 E quando a vidente disse  
"Você vai morrer na quinta-feira"  
Eu disse: "Não! Eu não! Não pode ser!  
Querido Deus, leve ele,  
32 Leve eles, leve qualquer um  
Os natimortos  
Os recém-nascidos  
Os doentes  
36 Leve qualquer um  
Leve as pessoas de Pittsburgh, Pensilvânia  
Mas me poupe!"

**(OTSIR-TT2) Nas Ruas Corri (Morrissey - Letras Traduzidas)**

Oh.. Um rosto proletário me encara de volta através do espelho  
E se vira abruptamente  
Oh... Perdoe-me, nas ruas corri

4 Transformei a náusea em música popular

Ruas de buracos escuros, molhados  
Em caminhos que nunca dá para confiar

8 Você nunca os passa pra trás  
Mas eles te passam sempre  
Até o dia em que você bater as botas  
Não é brinquedo não

12 Oh.. Um rosto proletário me encara de volta através do espelho  
E se vira abruptamente  
Oh... Perdoe-me, nas ruas corri

16 Transformei a náusea em música não popular

E tudo que as ruas podem fazer  
É alegar que sabem realmente quem você é

20 E lhe avisar que se você não for embora  
Acabará por matar ou ser morto  
O que não é nada bem  
Aqui todo mundo é simpático

24 Mas ninguém é amigo

Ó , Deus Pai  
Quando será que vou estar onde tinha que estar?

28 E quando o vidente disse  
“Você vai morrer na quinta-feira”  
Eu disse: “Não! Eu não! Não pode ser!”

32 Deus Pai, leva é ele, ou eles, qualquer um  
Os natimortos,  
Os recém-nascidos  
Os doentes

36 Leva qualquer um  
Leva as pessoas de Pittsburgh, Pensilvânia  
Mas me poupe!”

**(P-ST) Panic**

Panic on the streets of London  
Panic on the streets of Birmingham  
I wonder to myself

4 Could life ever be sane again  
On the Leeds side-streets that you slip down  
I wonder to myself  
Hopes may rise on the Grasmere

8 But Honey-Pie you're not safe here  
So you run down  
To the safety of the town  
But there's Panic on the streets of Carlisle

12 Dublin, Dundee, Humberside

I wonder to myself  
Burn down the Disco  
Hang the blessed D.J.  
16 Because the music that they constantly play  
IT SAYS NOTHING TO ME ABOUT MY LIFE  
Hang the blessed D.J.  
Beacuse the music they constantly play  
20 On the Leeds side-streets that you slip down  
On the provincial towns you jog 'round  
HANG THE D.J. HANG THE D.J. HANG THE D.J.  
HANG THE D.J. HANG THE D.J. HANG THE D.J.  
24 HANG THE D.J. HANG THE D.J. HANG THE D.J.

**(P-TT1) Pânico (Bizz Letras Traduzidas) 1987**



# PANIC

(Morrisey/J. Marr)

Panic in the streets of London  
Panic in the streets of Birmingham  
I wonder to myself  
Could life ever be sane again  
On the Leeds side streets that  
You slip down -  
Hopes may rise on the Grasmere  
But honey pie you are not safe here  
So you run down  
To the safety of the town  
But there's panic on the streets of  
Carlisle, Dublin, Dundee  
Humberside  
I wonder to myself  
Burn down the disco  
Hang the blessed DJ  
Because the music they constantly play  
It says nothing to me about my life  
Hang the blessed DJ  
Because the music they constantly play  
On the Leeds side streets that  
You slip down  
On the provincial towns you jog round  
Hang the DJ  
Hang the DJ  
Hang the DJ

## PÂNICO

Pânico nas ruas de Londres  
Pânico nas ruas de Birmingham  
Eu penso comigo mesmo  
Poderia a vida ser sadia de novo  
Nas ruas lá pelos lados de Leeds em que  
você vagueia  
Esperanças podem renascer no Grasmere  
Mas doçura você não está seguro aqui  
Então você foge  
para a segurança da cidade  
Mas há pânico nas ruas de  
Carlisle, Dublin, Dundee  
Humberside  
Eu penso comigo mesmo  
Incendeiem a discoteca  
Enforquem o "bendito" DJ  
Porque a música que eles tocam constantemente  
Não me fala nada sobre a minha vida  
Enforquem o "bendito" DJ  
Porque a música que eles tocam constantemente  
Nas ruas lá para os lados de Leeds em que  
Você vagueia  
Nas pequenas cidades em que você perambula  
Enforquem o DJ  
Enforquem o DJ  
Enforquem o DJ

Foto: Cindy Sherman/Retna

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## (P-TT2) Pânico (Bizz Letras Traduzidas) 1998

# smiths

### VIOÊNCIA NO DISCURSO

Quem pensa em Morrissey como um poeta gay torturado, solitário e autocomiserativo, pensa errado. Ele pode até ser exatamente isso, mas sua postura não tem nada da "bunda-molice" que costuma preconceituosamente acompanhar tal imagem. Politicamente incorreto antes do termo ser inventado, Morrissey sempre teve coragem para detonar coisas como o Live Aid e o rock beneficente dos anos 80. "Panic", faixa do magistral álbum *The Queen Is Dead*, de 1986, vem do fundo dos mais sombrios instintos do coração de um fa de New York Dolls e rockabilly. Pede uma solução violenta para os DJs e até hoje pode ser tomada como hino para a reação rock'n'roll a fictícia revolução tecno anunciada por setores deslumbrados da imprensa.

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### "PANIC"

(The Smiths)

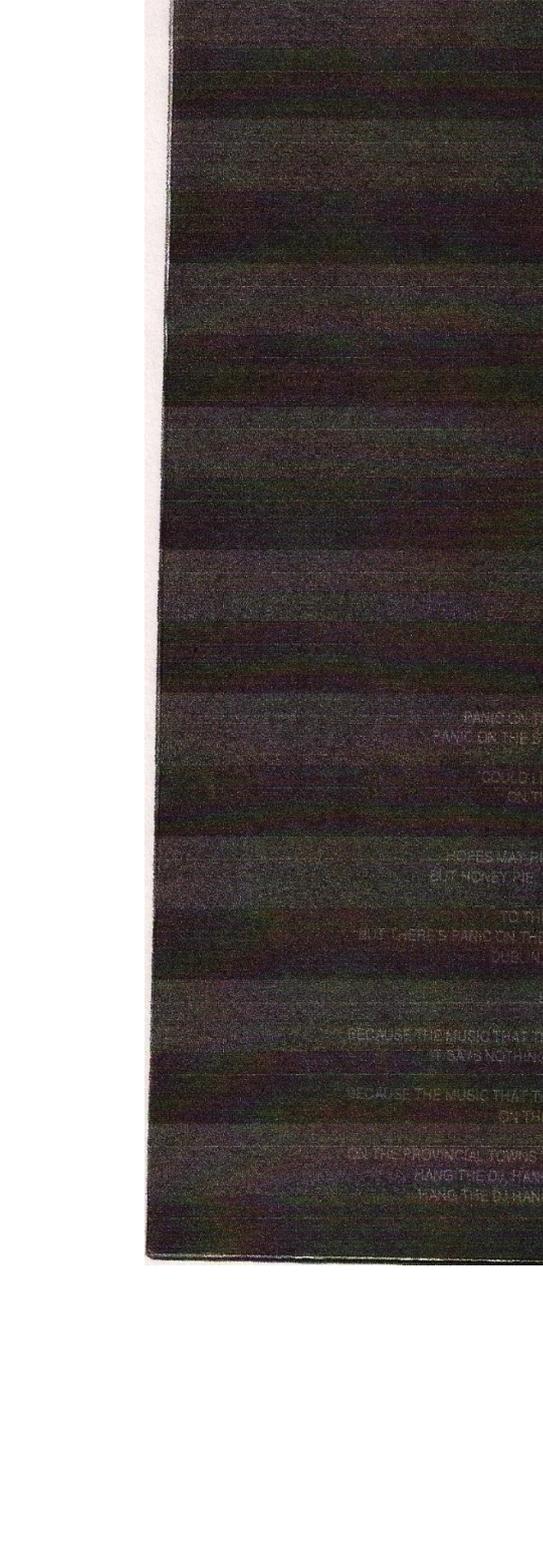
Panic on the streets of London  
Panic on the streets of Birmingham  
I wonder to myself  
Could life ever be sane again  
on the Leeds side-streets that you slip down  
I wonder to myself  
Hopes may rise on the Grasmere  
But Honey Pie, you're not safe here  
So you run down  
To the safety of the town  
But there's Panic on the streets of Carlisle  
Dublin, Dundee, Humberside  
I wonder to myself  
Burn down the Disco  
Hang the blessed D.J.  
Because the music that they constantly play  
IT SAYS NOTHING TO ME ABOUT MY LIFE  
Hang the blessed D.J.  
Because the music they constantly play  
On the Leeds side-streets that you slip down  
On the provincial towns that you jog 'round  
Hang the D.J., Hang the D.J., Hang the D.J..  
Hang the D.J., Hang the D.J., Hang the D.J..  
HANG THE D.J., HANG THE D.J., HANG THE D.J..  
HANG THE D.J., HANG THE D.J., HANG THE D.J..

### Pânico

Pânico nas ruas de Londres  
Pânico nas ruas de Birmingham  
Eu penso comigo mesmo  
Se a vida pode ser sã de novo  
Pelas ruelas de Leeds por onde você desliza  
As esperanças podem se acender no Grasmere  
Mas, querido, você não está a salvo aqui  
Então você corre para a segurança do centro da cidade  
Mas há pânico nas ruas de Carlisle  
Dublin, Dumber, Humberside  
Eu penso comigo mesmo  
Queimem a discoteca  
Enforquem o bendito DJ  
Porque a música que eles tocam o tempo todo  
NÃO ME DIZ NADA SOBRE MINHA VIDA  
Enforquem o bendito DJ  
Porque as músicas que eles tocam o tempo todo  
Nas ruelas de Leeds por onde você passa  
Nas cidades provincianas onde você corre  
Enforquem o DJ, enforquem o DJ, enforquem o DJ  
Enforquem o DJ, enforquem o DJ, enforquem o DJ  
ENFORQUEM O DJ, ENFORQUEM O DJ, ENFORQUEM O DJ  
ENFORQUEM O DJ, ENFORQUEM O DJ, ENFORQUEM O DJ

LETRAS TRADUZIDAS 29

**(P-TT3) Pânico  
(Hot!)**



**PANIC**  
PÂNICO

<p>PANIC ON THE STREETS OF LONDON PÂNICO ON THE STREETS OF BIRMINGHAM I WOND'ER TO MYSELF COULD LIFE EVER BE SAFE AGAIN ON THE LEEDS SIDE-STREETS THAT YOU SEE DRINK I WOND'ER TO MYSELF HOPE'S MAY RISE ON THE STAMMERS BUT HONEY PHE YOU'RE NOT SAFE HERE SO YOU RUN DOWN TO THE SAFETY OF THE TOWN BUT THERE'S PANIC ON THE STREETS OF CARLISLE DUBLIN DUNDON HUNTERSIDE I WOND'ER TO MYSELF SUBN DOWN THE DISCO HANG THE BLESSED DJ BECAUSE THE MUSIC THAT THEY CONSTANTLY PLAY IT SAYS NOTHING TO ME ABOUT MY LIFE HANG THE BLESSED DJ BECAUSE THE MUSIC THAT THEY CONSTANTLY PLAY ON THE LEEDS SIDE-STREETS THAT YOU SEE DRINK DOWN THE PROVINCIAL TOWNS THAT YOU JOG ROUND HANG THE DJ HANG THE DJ HANG THE DJ HANG THE DJ HANG THE DJ HANG THE DJ</p>	<p>Tânico nos ruas de Londres Pânico nos ruas de Birmingham Eu pergunto a mim mesmo Haveria a vida segura e serena Nas calçadas de Leeds Onde você esbarra Eu pergunto a mim mesmo As esperanças podem se erguer nos Oramentos Mas, querido, você não está seguro aqui Então você se correto Para a segurança da cidade Mas há pânico nas ruas de Carlisle Dublin, Dundon, Hunterside Eu pergunto a mim mesmo Quem é a dizer Então quem os aborçadores DJ Porque a música que eles tocam constantemente Não tem nada a ver com a minha vida Então quem os aborçadores DJ's Porque a música que eles tocam constantemente Nas calçadas de Leeds Onde você esbarra Têis províncias que você chavale Foi em tempos DJ's, então quem os DJ's, então quem os DJ's Então quem os DJ's, então quem os DJ's, então quem os DJ's</p>
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**(PFTLT-ST) Pregnant For The Last Time**

Phlegm lapels for the last time  
Corn beef legs for the last time  
Oh, we're so glad  
4 That you've finally decided  
But then you see someone new  
And you want someone new  
So you have someone new  
8 I don't blame you  
We would all do the same as you  
If ever we had the nerve to  
Chips with cream for the last time  
12 The People's Friend for the last time  
Oh, we're so glad  
That you've finally decided  
Tiny striped socks for the last time  
16 Pokes and prods for the last time  
And the doctor said  
"Don't nod your head until June!"  
But then you see someone new  
20 And you want someone new  
So you have someone new  
I don't blame you  
We would all do the same as you  
24 If ever we had the chance to  
Sick at noon for the last time  
And who is going to clean up?  
Would you be so kind?  
28 Oh, everybody's staring  
At the strange clothes that you're wearing  
Bad advice for the last time  
And people being nice for the very first time  
32 Oh, we're so glad  
That you have finally decided!

**(PFTLT-TT1) Grávida Pela Última Vez(Terra)**

Vômito na lapela pela última vez  
Pernas cheias de varizes pela última vez  
Oh, nós estamos tão felizes  
4 Que você finalmente tenha se decidido  
  
Mas daí você vê alguém novo  
E você quer alguém novo  
8 Então você tem alguém novo  
Eu não culpo você  
Todos nós faríamos o mesmo  
Se tivéssemos coragem de fazê-lo  
12

- Batata frita com creme de leite pela última vez  
 Revistas de auto-ajuda pela última vez  
 Oh, nós estamos tão contentes  
 16 Que você finalmente tenha se decidido
- Pequenas meias listradas pela última vez  
 Exames pré-natais pela última vez  
 20 E o médico fala:  
 "Repouso absoluto até Junho!"
- Mas daí você vê alguém novo  
 24 E você quer alguém novo  
 Então você tem alguém novo  
 Eu não culpo você  
 Todos nós faríamos o mesmo  
 28 Se tivéssemos a chance de fazê-lo
- Enjôo ao meio-dia pela última vez  
 E quem é que vai limpar?  
 32 Você faria esta gentileza?  
 Oh, todo mundo está reparando  
 As roupas estranhas que você está vestindo
- 36 Mau conselho pela última vez  
 E as pessoas sendo gentis pela primeiríssima vez  
 Oh, estamos tão contentes  
 Que você finalmente tenha se decidido!

**(PFTLT-TT2) Grávida Pela Última Vez (Morrissey – Letras Traduzidas)**

- Lapelas encatarradas pela última vez  
 Pernas de carne enlatada pela última vez  
 Oh, estamos tão felizes por você finalmente ter decidido  
 04
- Mas depois você conhece uma nova pessoa  
 E você quer uma nova pessoa  
 Então você tem uma nova pessoa  
 08 Não culpo você  
 Todos nós faríamos o mesmo que você fez  
 Se nós tivéssemos a energia para isso
- 12 Batatas fritas com creme pela última vez  
 "O Amigo Das Pessoas" pela última vez  
 Oh, estamos tão felizes por você finalmente ter decidido
- 16 Mínimas meias de tira pela última vez  
 Cutucadas e agulhadas pela última vez  
 E o médico disse:  
 "Não movimente a cabeça até Junho!"  
 20
- Mas depois você conhece uma nova pessoa

- E você quer uma nova pessoa  
Então você tem uma nova pessoa
- 24 Não culpo você  
Todos nós faríamos o mesmo que você fez  
Se nós tivéssemos a oportunidade para isso
- 28 Enjoada ao meio-dia pela última vez  
E quem vai limpar, você faria essa gentileza?  
Oh, todo mundo repara nas roupas estranhas que você está usando
- 32 Mau conselho pela última vez  
E as pessoas sendo agradáveis pela última vez  
Oh, estamos tão felizes por você finalmente ter decidido

**(PGMG-ST) Pretty Girls Make Graves**

- Upon the sand, upon the bay  
There is a quick and easy way, you say  
Before you illustrate
- 4 I'd rather state  
I'm not the man you think I am  
I'm not the man you think I am  
And Sorrow's native son
- 8 He will not smile for anyone  
And pretty girls make graves  
End of the pier, end of the bay  
You tug my arm and say: "Give in to lust
- 12 Give it up to lust..  
Oh heaven knows we'll soon be dust.."  
I'm not the man you think I am  
I'm not the man you think I am
- 16 And Sorrow's native son  
He will not rise for anyone  
And pretty girls make graves  
I could have been wild and I could have been free
- 20 But Nature played this trick on me  
She wants it Now  
And she will not wait  
But she's too rough
- 24 And I'm too delicate  
Then on the sand  
Another man he takes her hand  
A smile lights up her stupid face
- 28 (and well, it would..)  
I lost my faith in Womanhood  
I lost my faith in Womanhood  
I lost my faith

**(PHTCAL-ST) Please help the cause against loneliness**

- Please help the cause against loneliness  
Would you like to note my home address?  
Please help the cause against loneliness  
4 Would you kindly note my inside leg?  
Oh, I don't mind what time you come round  
If it's the daytime then I might be in bed - oh  
I'm so very young  
8 I am so really, really young... oh, oh  
Please help the cause against loneliness  
Would you like a list of my dislikes?  
There are people with problems  
12 I know this... I've know this for years  
There are paupers and peers  
Who have problems, oh  
I don't mind what time you come round  
16 If it's the weekend then I have to be dead, oh  
I'm so very young  
I'm so really, really young... oh, oh  
I'm so young - really, really (yeah yeah yeah)  
20 I am so young (2X)  
I am so really, really young  
I am so young  
So young

**(PHTCAL-TT1) Por Favor Ajude a Campanha Anti-solidão (Terra)**

- Por favor, ajude a campanha anti-solidão  
Você poderia anotar meu endereço?  
Por favor, ajude a campanha anti-solidão  
4 Você anotaria carinhosamente a medida da minha perna?  
  
Não me importa quando que você vier  
Se for durante o dia então eu posso estar de cama  
8 Eu sou tão jovem  
Eu sou mesmo tão jovem, oh oh  
  
Por favor, ajude a campanha anti-solidão  
12 Você faria uma lista das minhas aversões?  
Há pessoas com problemas  
Eu sei disso... Eu sei disso há anos  
Há indigentes e nobres  
16 que têm problemas, oh  
  
Não me importa o dia em que você vier  
Se for no final de semana então eu posso estar morto  
20 Eu sou tão jovem  
Eu mesmo, mesmo sou tão jovem, oh oh  
Eu sou tão jovem, mesmo mesmo (sim sim)  
Eu sou tão jovem

24 Eu sou tão jovem  
Eu mesmo, mesmo sou tão jovem  
Eu sou tão jovem  
Tão jovem

**(PHTCAL-TT2) (Morrissey - Letras Traduzidas)**

Por favor, ajude a campanha contra a solidão  
Você gostaria de anotar meu endereço?  
Por favor, ajude a campanha contra a solidão  
4 Poderia notar a medida da minha braguilha, por obséquio?  
  
Oh, não me importa quando você mude de idéia  
Se for durante o dia então devo estar na cama - oh  
8 Eu sou tão jovem  
Eu sou muito, muito jovem... oh, oh  
  
Por favor, ajude a campanha contra a solidão  
12 Você gostaria de ver uma lista das minhas aversões?  
Há pessoas com problemas  
Sei disso... Sei disso há tempos  
Há pobretões e nobres  
16 Que têm problemas, oh  
  
Oh, não me importa qual horário que você mude de idéia  
Se for no fim de semana então devo ter acabado de morrer, oh  
20 Eu sou tão jovem  
Eu sou muito, muito jovem, oh, oh  
Sou tão jovem  
Sou tão jovem  
24 Sou tão jovem  
Eu sou muito, muito jovem  
Sou tão jovem  
Tão jovem

**(PP-ST) Piccadilly Palare**

Off the rails I was and  
Off the rails  
I was happy to stay  
4 Get out of my way  
On the rack I was  
Easy meat, and a reasonably good buy  
A reasonably good buy  
8 The Piccadilly palare  
Was just silly slang  
Between me and the boys in my gang  
"So bona to vada, oh you  
12 Your lovely eek and  
Your lovely riah"

We plied an ancient trade  
 Where we threw all life's  
 16 Instructions away  
 Exchanging lies and digs (my way)  
 Cause in a belted coat  
 Oh, I secretly knew  
 20 That I hadn't a clue  
 (no, no, no you can't get there that way,  
 follow me...)  
 The Piccadilly palare  
 24 Was just silly slang  
 Between me and the boys in my gang  
 Exchanging palare  
 You wouldn't understand  
 28 Good sons like you  
 Never do  
 So why do you smile  
 When you think about Earl's Court?  
 32 But you cry when you think of all  
 The battles you've fought (and lost)?  
 It may all end tomorrow  
 Or it could go on forever  
 36 In which case I'm doomed  
 It could go on forever  
 In which case I'm doomed

**(RASTF-ST) Reel Around The Fountain**

It's time the tale were told  
 Of how you took a child  
 And you made him old  
 4 It's time the tale were told  
 Of how you took a child  
 And you made him old  
 You made him old  
 8 Reel around the fountain  
 Slap me on the patio  
 I'll take it now  
 Fifteen minutes with you  
 12 Well, I wouldn't say no  
 Oh people said that you were virtually dead  
 And they were so wrong  
 Fifteen minutes with you  
 16 Well, I wouldn't say no  
 Oh people said that you were easily led  
 And they were half-right  
 They were half-right  
 20 It's time the tale were told  
 Of how you took a child  
 And you made him old

It's time the tale were told  
 24 Of how you took a child  
 And you made him old  
 You made him old  
 Reel around the fountain<sup>2</sup>  
 28 Slap me on the patio  
 I'll take it now  
 Fifteen minutes with you  
 Well, I wouldn't say no  
 32 Oh people see no worth in you  
 Oh but I do  
 Fifteen minutes with you  
 Well, I wouldn't say no  
 36 Oh people see no worth in you  
 I do  
 I dreamt about you last night  
 And I fell out of bed twice  
 40 You can pin and mount me like a butterfly<sup>1</sup>  
 But "Take me to the haven of your bed"  
 Was something that you never said  
 Two lumps, please  
 44 You're the bee's knees<sup>3</sup>  
 But so am I  
 Meet me at the fountain  
 Shove me on the patio  
 48 I'll take it slowly  
 Fifteen minutes with you  
 Oh I wouldn't say no  
 Oh people see no worth in you  
 52 Oh but I do  
 Fifteen minutes with you  
 Oh I wouldn't say no  
 Oh people see no worth in you  
 56 I do  
 Oh I do

**(RATF-TT1) Ciranda Ao Redor da Fonte (Terra)**

É hora de contar a história  
 De como você pegou uma criança  
 E fez dela um velho  
 4 É hora de contar a história  
 De como você pegou uma criança  
 E fez dela um velho  
 Você fez dela um velho  
 8  
 Ciranda ao redor da fonte  
 Me estapeie no tápico  
 Eu receberei isso agora  
 12 Oh...

Quinze minutos com você  
Bem, eu não diria não  
16 As pessoas diziam que  
Você estava virtualmente morto  
E elas estavam tão enganadas  
Quinze minutos com você  
20 Bem, eu não diria não  
As pessoas diziam que  
Você era fácil de conviver  
E elas estavam meio certas  
24  
É hora de contar a história  
De como você pegou uma criança  
E fez dela um velho  
28 É hora de contar a história  
De como você pegou uma criança  
E fez dela um velho  
Você fez dela um velho  
32  
Ciranda ao redor da fonte  
Me estapeie no tápico  
Eu receberei isso agora  
36 Oh...

Quinze minutos com você  
Bem, eu não diria não  
40 Oh, as pessoas não vêem valor em você  
Mas eu vejo  
Quinze minutos com você  
Bem, eu não diria não  
44 Oh, as pessoas não vêem valor em você  
Eu vejo

Eu sonhei com você noite passada  
48 E caí da cama duas vezes  
Você pode me alfinetar e emoldurar  
Como uma borboleta  
Mas "me leve ao paraíso da sua cama"  
52 Foi algo que você nunca disse  
Dois cubos de açúcar, por favor  
Você é fina-flor  
Mas eu também sou  
56  
Encontre comigo na fonte  
Me empurre no pátio  
Eu receberei isso devagar  
60 Oh...

Quinze minutos com você

- Oh, eu não diria não  
64 As pessoas não dão valor a você  
Oh, mas eu dou  
Quinze minutos com você  
Oh, eu não diria não  
68 As pessoas não dão valor a você  
Oh, eu dou  
Oh, eu dou  
Oh, eu dou

**(RATF-TT2) Cambaleie Ao Redor da Fonte (Morrissey - Letras Traduzidas)**

- É hora de contar a estória  
de como você pegou um menino e o fez velho  
É hora de contar a estória  
4 de como você pegou um menino e o fez velho  
Você o fez velho
- Cambaleie ao redor da fonte  
8 Me dê um tapa na varanda, vou recebê-lo agora
- Quinze minutos com você - bem, eu não diria "não"  
Oh, as pessoas diziam que você estava virtualmente morto  
12 e elas estavam tão enganadas  
Quinze minutos com você - bem, eu não diria "não"  
Oh, as pessoas diziam que você era facilmente manipulável  
e elas estavam parcialmente certas  
16 oh, e elas estavam parcialmente certas
- É hora de contar a estória  
de como você pegou um menino e o fez velho  
20 É hora de contar a estória  
de como você pegou um menino e o fez velho  
Você o fez velho
- 24 Oh, cambaleie ao redor da fonte  
Me dê um tapa na varanda, vou recebê-lo agora
- Quinze minutos com você - bem, eu não diria "não"  
28 Oh, as pessoas não vêm valor em você, mas eu vejo
- Sonhei com você ontem à noite e caí da cama duas vezes  
Você pode me furar e montar como uma borboleta  
32 Mas "leve-me ao refúgio da sua cama"  
foi algo que você nunca me disse  
Dois cubos de açúcar, por favor - você é a fina flor, mas eu também sou
- 36 Oh, me encontre na fonte  
Me dê um empurrão na varanda, vou recebê-lo agora...

Também pode ser:

"Sonhei com vc a noite passada  
e cai da cama duas vezes  
vc pode me alfinetar e emoldurar  
como uma borboleta"

cambaleando em volta da fonte ? ciranda em volta da fonte? girando em volta da fonte?

...

o Morrissey tirou isso de um poema (eu não conheço), mas dizem que o título é literalmente copiado.

"Cambaleie ao redor da fonte

Me dê um tapa na varanda, vou recebê-lo agora"

A revista bizz, lá nos longínquos anos oitenta, publicou uma tradução desta canção num poster encartado. Eu me acostumei, eu acho, a ler aqueles versos acima da maneira como a revista traduziu:

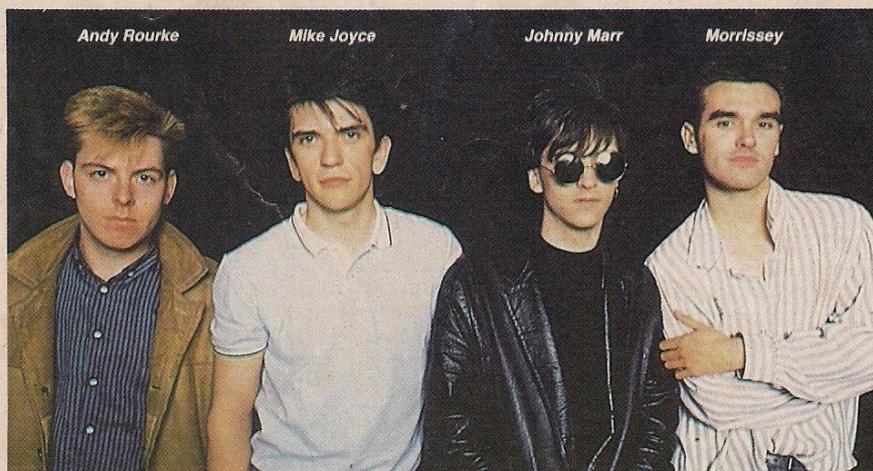
"brincando ao redor da fonte

tapas no pátio

é a minha vez agora"

Acho-a mais poética

(RATF-3) Ciranda Ao Redor da Fonte (Bizz)



**REEL AROUND THE FOUNTAIN**

It's time the tale were told  
Of how you took a child  
And you made him old

(refrão)  
Reel around the fountain  
Slap me on the patio  
I'll take it now

Fifteen minutes with you  
Well, I wouldn't say no  
People said that you were virtually dead  
And they were so wrong!  
Fifteen minutes with you  
I wouldn't say no  
People said that you were easily lead  
And they were half right

(repete primeira estrofe e refrão)

Fifteen minutes with you  
I wouldn't say no  
People see no worth in you  
Oh but I do  
(2 vezes)

I dreamt about you last night  
And I fell out of bed twice  
You can pin and mount me like a butterfly  
But take me to the haven of your bed  
Was something that you never said  
Two lumps, please  
You're the bees' knees  
But so am I

Meet me at the fountain  
Shove me on the patio  
I'll take it slowly

Fifteen minutes...

**CIRANDA AO REDOR DA FONTE**

Já é tempo de ser contada a história  
De como você pegou uma criança  
E fez dela um velho

(refrão)  
Ciranda ao redor da fonte  
Palmadas e tapas no pátio  
Pode ser agora

Quinze minutos com você  
Bem, eu não diria não  
As pessoas disseram que você estava  
[praticamente morto]

Mas estavam tão erradas!  
Quinze minutos com você  
Eu não diria não

As pessoas disseram que você é fácil de ser  
[levado]

E estavam certas pela metade

(repete primeira estrofe e refrão)

Quinze minutos com você  
Eu não diria não  
As pessoas não te dão valor  
Oh! mas eu dou  
(2 vezes)

Sonhei com você a noite passada  
E cai da cama duas vezes  
Você pode me alfinetar e me emoldurar como  
[uma borboleta]

Mas leve-me ao aconchego da sua cama  
E algo que você nunca disse  
Duas colherinhas, por favor \*  
Você é a fina flor \*\*  
Mas até aí, eu também sou

Encontre comigo na fonte  
Me empurre no pátio  
Eu quero que seja devagar

Quinze minutos...

\* No original, Morrissey pede dois cubos (lumps). Aqui a medida do açúcar ainda é em colherinhas

\*\* Literalmente, joelhos das abelhas, uma expressão inglesa próxima a "fina flor"

**THIS NIGHT HAS OPENED MY EYES**

In a river the colour of lead  
Emerse the baby's head  
Wrap her up in the News of the World  
Dump her on a doorstep, girl  
This night has opened my eyes  
And I will never sleep again

You kicked and cried like a bullied child  
A grown man of twenty-five  
He said he'd cure your ills  
But he didn't and he never will  
So, save your life  
Because you've only got one

(refrão)  
The dream has gone but the baby is real  
Oh you did a good thing  
She could have been a poet  
Or she could have been a fool  
Oh you did a bad thing  
And I'm not happy  
And I'm not sad

A shoeless child on a swing  
Reminds you of your own again  
She took away your troubles

**(RATF-TT4) Uma ciranda em volta da fonte (Morrissey Brasil)**

- Chegou a hora da revelação  
De como envelheceste uma criança  
Tomando-a pela mão...
- 4  
Uma ciranda em volta da fonte  
Recebo teu tapa em meu rosto  
E o aceito, neste instante!
- 8  
Quinze minutos ao teu lado  
Sabes que eu jamais diria “não”  
Todos diziam que estavas virtualmente morto  
12 E como estavam todos errados...
- Quinze minutos ao teu lado  
Sabes que eu jamais diria “não”  
16 Todos diziam que eras maria-vai-com-as-outras  
E não estava de todo errados...
- Chegou a hora da revelação  
20 De como envelheceste uma criança  
Tomando-a pela mão...
- Quinze minutos ao seu lado  
24 Sabes que eu jamais diria “não”  
Ninguém reconhece teu valor  
Apenas eu, meu amor!
- 28 Sonhei contigo noite passada  
E por duas vezes caí da cama gelada  
Portanto, faça de mim uma borboleta  
Em sua coleção  
32 Mas, “leve-me para o abrigo de tua cama”  
Nunca disseste a quem tanto te chama  
Duas colheres de açúcar, por favor  
Podes até bancar a mais fina flor  
36 Pois também eu, o farei...
- Um encontro lá na fonte  
Um empurrão bem no meio do pátio  
40 Algo que aceitarei com lentidão...
- Quinze minutos ao seu lado  
Sabes que eu jamais diria “não”  
44 Ninguém reconhece teu valor  
Apenas eu, meu amor!

O "cama gelada" foi mesmo para tentar a rima com "noite passada", para seguir a lógica de manter em português o máximo de rimas do original. Mas poderia ficar no "Sonhei com você noite passada/E por duas vezes caí da cama", sem prejuízo do conteúdo e da

forma. Registrando ainda que estes versos são *ipsis literis* da peça "A taste of honey", de Shelagh Delaney, dramaturga inglesa que é adorada por Morrissey.

**(RK-ST) Roy's Keen**

(GO ON !)

- He's romancing you  
And chancing his arm  
4 He'll be here  
Smiling on time  
He's romancing you  
And chancing his arm  
8 He'll be here  
Smiling on time  
Roy's keen oh Roy's keen (2X)  
We've never seen a  
12 Keener window-cleaner  
Back up the ladder  
Into each corner  
Dunking the chamois  
16 Just think of the goodwill  
The ladder's a planet  
Roy is a star, and  
I am a satellite  
20 (But that's alright)  
He can hold a smile for as long  
As you require (even longer)  
He can hold a smile for as long  
24 As you require (even longer)  
Roy's keen oh Roy's keen (2X)  
We've never seen a  
Keener window-cleaner  
28 Back up the ladder  
Into each corner  
Dunking the chamois  
Just think of the goodwill  
32 The ladder's a planet  
Roy is a star, and  
I am a satellite  
I will be set alight  
36 Don't say you'll hold it steady  
Then you let it go  
Don't say you'll hold it steady  
Then you let it go  
40 Oh ...  
You're up the ladder  
Into each corner  
Foot in a bucket  
44 We trust you to wreck it  
Even when it's under your nose

Well, you just can't  
 See it, can you ?  
 48 Well, it's here  
 Right under your nose  
 And you just can't  
 See it, can you?  
 52 La la la la ...  
 Roy's keen, Roy's keen  
 La la la la ...  
 Roy's keen, Roy's keen  
 56 La la la la ...  
 Roy's keen, Roy's keen  
 La la la la ...  
 Roy's keen, Roy's keen  
 60 We've never seen a  
 Keener window-cleaner  
 Oh ...

**(RK-TT1) O Talentoso Roy (Terra)**

(VAMOS!)  
 Ele está te paquerando  
 E roça seu braço sem querer  
 4 Ele estará aqui  
 Sorrindo na hora certa  
 Ele está te paquerando  
 E roça seu braço sem querer  
 8 Ele estará aqui  
 Sorrindo na hora certa  
 O talentoso Roy  
 O talentoso Roy  
 12 Nunca vimos um  
 Limpador de janelas tão talentoso

Segure a escada  
 16 Em cada canto  
 Umedecendo o pano  
 Pense apenas na gentileza  
 A escada é um planeta  
 20 O Roy é um astro, e  
 Eu sou um satélite  
 (Mas está tudo bem)

24 Ele é capaz de manter um sorriso  
 Pelo tempo que você determinar (até mais)  
 Ele é capaz de manter um sorriso  
 Pelo tempo que você determinar (até mais)  
 28 O talentoso Roy  
 O talentoso Roy  
 Nunca vimos um

Limpador de janelas tão talentoso  
 32 Segure a escada  
 Em cada canto  
 Umedecendo o pano  
 36 Pense apenas na gentileza  
 A escada é um planeta  
 O Roy é um astro e  
 Eu sou um satélite  
 40 Eu vou ser iluminado  
 Não diga que vai segurar  
 Com força depois sair  
 Não diga que vai segurar  
 44 Com força depois sair  
 Oh...

**(RR-ST) Rusholme Ruffians**

The last night of the fair  
 By the big wheel generator  
 A boy is stabbed  
 4 And his money is grabbed  
 And the air hangs heavy like a dulling wine  
 She is famous  
 She is funny  
 8 An engagement ring  
 Doesn't mean a thing  
 To a mind consumed by brass (money)  
 And though I walk home alone  
 12 (I might walk home alone)  
 But my faith in love is still devout  
 The last night of the fair  
 From a seat on a whirling waltzer  
 16 Her skirt ascends for a watching eye  
 It's a hideous trait (on her mother's side)  
 From a seat on a whirling waltzer  
 Her skirt ascends for a watching eye  
 20 It's a hideous trait (on her mother's side)  
 And though I walk home alone  
 (I might walk home alone)  
 But my faith in love is still devout  
 24 Then someone falls in love  
 And someone's beaten up  
 Someone's beaten up  
 And the senses being dulled are mine  
 28 And someone falls in love  
 Then someone's beaten up  
 Someone's beaten up  
 And the senses being dulled are mine  
 32 And though I walk home alone

(I might walk home alone)  
 But my faith in love is still devout  
 This is the last night of the fair  
 36 And the grease in the hair  
 Of a speedway operator  
 Is all a tremulous heart requires  
 A schoolgirl is denied  
 40 She said: "How quickly would I die  
 If I jumped from the top of the parachute?"  
 This is the last night of the fair  
 And the grease in the hair  
 44 Of a speedway operator  
 Is all a tremulous heart requires  
 A schoolgirl is denied  
 She said: "How quickly would I die  
 48 If I jumped from the top of the parachute?"  
 So scratch my name on your arm with a fountain pen  
 This means you really love me  
 Scratch my name on your arm with a fountain pen  
 52 This means you really love me  
 And though I walk home alone  
 (I just might walk home alone)  
 But my faith in love is still devout  
 56 I might walk home alone  
 But my faith in love is still devout

**(RR-TT1) DESORDEIROS DE RUSHOLME (Terra)**

A última noite da feira  
 Próximo ao gerador da roda gigante  
 Um garoto é apunhalado  
 4 E seu dinheiro é roubado  
 E o ar flui pesado como um vinho anestésico  
 Ela é famosa  
 Ela é engraçada  
 8 Uma aliança de noivado  
 Não significa nada  
 Para uma mente consumida pelo dinheiro  
 E embora eu volte para casa sozinho  
 12 Eu posso voltar para casa sozinho...  
 ...Mas minha fé no amor continua devota  
 A última noite na feira  
 Em um carrinho giratório  
 16 A saia dela levanta para um olhar atento  
 É um traço horrível (herdado da mãe dela)  
 Em um carrinho giratório  
 A saia dela levanta para um olhar atento  
 20 É um traço horrível (herdado da mãe dela)  
 E embora eu volte para casa sozinho  
 Eu posso voltar para casa sozinho...

- ...Mas minha fé no amor continua devota  
 24 E então alguém se apaixona  
 E alguém é espancado  
 Alguém é espancado  
 E os sentidos sendo anestesiados são meus  
 28 E então alguém se apaixona  
 E alguém é espancado  
 E os sentidos sendo anestesiados são meus  
 E embora eu volte para casa sozinho  
 32 Eu posso voltar para casa sozinho...  
 ...Mas minha fé no amor continua devota  
 Esta é a última noite da feira  
 E a brilhantina no cabelo  
 36 Do operador da pista de corridas  
 É tudo que um coração trêmulo requer  
 Uma estudante é impedida  
 Ela disse "quão rápido eu morreria  
 40 Se eu pulasse do alto do pára-quedas?"  
 Esta é a última noite da feira  
 E a brilhantina no cabelo  
 Do operador da pista de corridas  
 44 É tudo que um coração trêmulo requer  
 Uma estudante é impedida  
 Ela disse "quão rápido eu morreria  
 Se eu pulasse do alto do pára-quedas?"  
 48 Então... rabisque meu nome no seu braço  
 Com uma caneta-tinteiro  
 (isso significa que você me ama de verdade)  
 Rabisque meu nome no seu braço  
 52 Com uma caneta-tinteiro  
 (isso significa que você me ama de verdade)  
 E embora eu volte para casa sozinho  
 Eu posso simplesmente voltar para casa sozinho  
 56 Mas minha fé no amor continua devota  
 Eu posso voltar para casa sozinho  
 Mas minha fé no amor continua devota  
 Eu posso voltar para casa sozinho  
 60 Mas minha fé no amor continua devota

**(RR-TT2) DESORDEIROS DE RUSHOLME (Muuzik)**

- A última noite da feira  
 Próximo à roda gigante  
 Um menino é apunhalado e seu dinheiro é roubado  
 4 E o ar flui pesado como um vinho barato  
  
 Ela é famosa, ela é engraçada  
 Um anel de noivado não significa nada  
 8 Para uma mente consumida pelo dinheiro

- E embora eu volte para casa sozinho  
 Eu posso voltar para casa sozinho  
 12 Mas minha fá no amor continua devota
- A última noite na feira  
 Num carrinho giratório  
 16 A saia dela sobe para um olha atento  
 É um truque traiçoeiro (vindo da mãe dela)  
 Num carrinho giratório  
 A saia dela sobe para um olha atento  
 20 É um truque traiçoeiro (vindo da mãe dela)
- E embora eu volte para casa sozinho  
 Eu posso voltar para casa sozinho  
 24 Mas minha fá no amor continua devota
- E então alguém se apaixona  
 E alguém é espancado (alguém é espancado)  
 28 E a sensação de estar chateado é minha  
 E então alguém se apaixona  
 E alguém é espancado (alguém é espancado)  
 E a sensação de estar chateado é minha  
 32
- E embora eu volte para casa sozinho  
 Eu posso voltar para casa sozinho  
 Mas minha fá no amor continua devota  
 36
- Esta é a última noite da feira  
 E a brilhantina no cabelo do operador das motos  
 É tudo que um coração trêmulo requer  
 40 Uma estudante é rejeitada  
 Ela disse "Quão rápido eu morreria  
 Se eu pulasse do alto do pára-quedas?"
- 44 Então... escreva meu nome no seu braço  
 Com uma caneta (Isto significa que você me ama de verdade) Escreva meu nome  
 no seu braço  
 com uma caneta (Isto significa que você me ama de verdade)
- 48 E embora eu volte para casa sozinho  
 Eu posso voltar para casa sozinho  
 Mas minha fá no amor continua devote

**(RR-TT3) Os Rufiões De Rusholme (Morrisey - Letras Traduzidas)**

- A última noite da feira  
 Do lado do gerador da roda-gigante  
 Um garoto é esfaqueado  
 4 E seu dinheiro é roubado  
 E o clima fica carregado

Como num vinho anestésico

- 8 Ela é famosa  
Ela é engraçada  
Uma aliança de noivado  
Nada significa para uma mente consumida por grana (dinheiro)
- 12 E embora eu vá para casa sozinho  
Eu posso simplesmente ir para casa sozinho  
Mas a minha fé no amor continua devota
- 16 A última noite da feira  
De um assento na Xícara Maluca  
A saia dela levanta
- 20 Para um olho que a observa  
Uma característica muito feia  
(herdada do lado materno)
- 24 De um assento na Xícara Maluca  
A saia dela levanta  
Para um olho que a observa  
Uma característica muito feia
- 28 (herdada do lado materno)
- E embora eu vá para casa sozinho  
Eu posso simplesmente ir para casa sozinho
- 32 Mas a minha fé no amor continua devota
- Então alguém se apaixona  
E alguém é espancado
- 36 Mas os sentidos sendo anestesiados são meus  
E alguém se apaixona  
E alguém é espancado  
E alguém é espancado
- 40 Mas os sentidos sendo anestesiados são meus
- E embora eu vá para casa sozinho  
Eu posso simplesmente ir para casa sozinho
- 44 Mas a minha fé no amor continua devota
- Esta é a última noite da feira  
E a goma no cabelo do operador da pista de corridas
- 48 É tudo que um coração tremulante requer  
Uma estudante é impedida  
Ela disse: "Quão rápido eu morreria se eu pulasse do topo dos pára-quedas?"
- 52 Esta é a última noite da feira  
E a goma no cabelo do operador da pista de corridas  
É tudo que um coração tremulante requer  
Uma estudante é impedida

56 Ela disse: "Quão rápido eu morreria se eu pulasse do topo dos pára-quadras?"

Então rabisque seu nome no meu braço

Com uma caneta-tinteiro

60 (Isso quer dizer que você realmente me ama)

Rabisque seu nome no meu braço

Com uma caneta-tinteiro

(Isso quer dizer que você realmente me ama)

64

E embora eu vá para casa sozinho

Eu posso simplesmente ir para casa sozinho

Mas a minha fé no amor continua devota

### **(S-ST) Scandinavia**

I was bored in a Fjord

And I curse the heart and soul of Scandinavia

Let the people burn

4 Let their children cry and die in blind asylums

But then you came along

And you held out your hand

And I fell in love with you and Scandinavia

8 I kiss the soil

I eat the soil

I hug the soil

And I praise the God who made you

12 Stab me in your own time in Scandinavia

Un-protesting I'll die in Scandinavia

Into a crime in Trondheim

I despise each syllable in Scandinavia

16 Let the people burn

Let their children cry

And die in blind asylums

But then you came along

20 And you held out your hand

And I fell in love with you and Scandinavia

I kiss the soil

I eat the soil

24 I hug the soil

And I praise the God who made you

Stab me in your own time in Scandinavia

Are we happy to die? In Scandinavia

### **(Su-ST) Sunny**

We're really missing you (2X)

Oh, and you've only just gone

Oh, well, you punched and fell

4 Then you felt embarrassed

My heart goes out to you

So I offered love  
 And it was not required  
 8 Oh, what else can I do ?  
 What else can I do ?  
 We're really missing you (2X)  
 And you've only just gone  
 12 So, Sunny, send at least one thoughtful letter  
 My heart goes out to you  
 Tell us all how things are so much better  
 My heart, it left with you  
 16 What else can I do ?  
 Oh, they're not forgiving you  
 And you're not even wrong  
 Oh, with your jean belt wrapped around your arm  
 20 Oh, Sunny, my heart goes out to you  
 And with a needle pressed onto tight skin  
 Sunny, I cry when I see where it's taken you  
 I'm here, I won't move (2X)  
 24 I'm here, I will not move

**(SATH-ST) Sweet And Tender Hooligan**

He was a sweet and tender hooligan  
 And he said that he'd never, never do it again  
 And of course he won't  
 4 (Not until the next time)  
 He was a sweet and tender hooligan  
 And he swore that he'd never, never do it again  
 And of course he won't  
 8 (Not until the next time)  
 Poor old man  
 He had an "accident" within a three bar fire  
 But that's OK  
 12 Because he wasn't very happy anyway  
 A poor woman  
 Strangled in her very own bed as she read  
 But that's OK  
 16 Because she was old and she would have died anyway  
 DON'T BLAME  
 This sweet and tender hooligan  
 Because he'll never, never... never do it again  
 20 (Not until the next time)  
 Jury, you've heard every word  
 But before you decide  
 Would you look into those Mother-me eyes  
 24 I love you for you, my love  
 You, my love (3X)  
 Jury, you've heard every word  
 But before you decide  
 28 Would you look into those Mother-me eyes

I love you for you, my love  
 You, my love  
 I love you just for you, my love  
 32 Don't blame  
 This sweet and tender hooligan  
 Because he'll never, never do it again  
 And "In the midst of life we are in debt ETC"  
 36 Forget the hooligan  
 Because he'll never, never do it again  
 And "In the midst of life we are in debt ETC"  
 ETC ETC ETC ETC  
 40 "IN THE MIDST OF LIFE WE ARE IN DEBT ETC"

**(SATH-TT1) Torcedor Doce E Meigo (Terra)**

Ele era um doce e meigo torcedor  
 Torcedor  
 E ele nunca, nunca fará aquilo novamente  
 4 É claro que ele não fará (não até a próxima vez)  
 Ele era um doce e meigo torcedor  
 Torcedor  
 E ele jurou que nunca, nunca fará aquilo novamente  
 8 É claro que ele não fará (não até a próxima vez)  
  
 Pobre homem velho  
 Ele teve um "acidente" com um aquecedor  
 12 Mas tudo bem  
 Porque ele não era mesmo muito feliz  
  
 Pobre mulher velha  
 16 Estrangulada na sua própria cama enquanto lia  
 Mas tudo bem  
 Porque ela era velha e ia morrer de qualquer jeito  
 Não culpem  
 20 Este doce e meigo torcedor  
 Torcedor  
 Porque ele nunca, nunca, nunca fará aquilo novamente  
 (não até a próxima vez)  
 24  
 Jurados, vocês ouviram cada palavra  
 Mas antes de decidirem  
 Olhem nestes olhos de mãe  
 28 Eu te amo, meu amor, meu amor, meu amor  
 Você é meu amor, meu amor  
  
 Jurados, vocês ouviram cada palavra  
 32 Mas antes de decidirem  
 Olhem nestes olhos de mãe  
 Eu te amo, meu amor, meu amor, meu amor  
 Amo só você meu amor

- 36 Não culpem  
O doce e meigo torcedor  
Torcedor
- 40 Porque ele nunca, nunca fará aquilo novamente  
E "no meio da vida estamos devendo - etc."  
O doce e meigo torcedor  
Torcedor
- 44 Porque ele nunca, nunca fará aquilo novamente  
E "no meio da vida estamos devendo - etc."  
Etc.! etc.! etc.  
No meio da vida estamos devendo - etc.!
- 48 Etc.! etc.! etc.  
No meio da vida estamos devendo - etc.!  
Etc.! etc.! etc.  
Etc! etc!
- 52 Etc.! etc.! etc!  
No meio da vida estamos devendo - etc.!

**(SATH-TT2) (Morrissey - Letras Traduzidas)**

hooligan aqui pode ser torçedor ou arruaçeiro....escolhi torcedor pq torço pro manchester...(rsrsrsrsr).....

- Ele era um doce e meigo torcedor  
Torcedor  
E ele nunca, nunca faria aquilo novamente
- 4 É claro que ele não fará (não até a próxima vez)
- Pobre homem velho  
Ele teve um acidente com um incêndio, mas tudo bem
- 8 Porque ele não era muito feliz mesmo  
Pobre mulher velha  
Estrangulada na sua própria cama enquanto lia  
Mas tudo bem
- 12 Porque ela era velha e morreria de qualquer jeito
- Não culpem o doce e meigo torcedor  
Torcedor
- 16 E ele nunca, nunca faria aquilo novamente  
É claro que ele não fará (não até a próxima vez)
- Jurados, vocês ouviram cada palavra
- 20 Mas antes de decidirem  
Olhem nestes olhos  
Eu te amo, meu amor, meu amor, meu amor
- 24 Jurados, vocês ouviram cada palavra  
Mas antes de decidirem olhem nestes olhos  
Eu te amo, meu amor, meu amor, meu amor

- 28 Não culpem o doce e meigo torcedor  
Torcedor  
E ele nunca, nunca faria aquilo novamente  
E "no meio da vida estamos na morte - etc."  
32 Etc.! etc.! etc.  
No meio da vida estamos na morte - etc.!

**(SATH-TT3) Doce E Meigo Arruaceiro (It's Time The Tale Were Told)**  
(letra: Morrissey música: Johnny Marr)

- Ele era um doce e meigo arruaceiro, arruaceiro  
e ele disse que nunca, nunca mais faria aquilo novamente  
e claro que ele não fará (oh, não até a próxima vez)  
4  
Ele era um doce e meigo arruaceiro, arruaceiro  
e ele disse que nunca, nunca mais faria aquilo novamente  
e claro que ele não fará (oh, não até a próxima vez)  
8  
Pobre velho homem:  
ele teve um "acidente" com um incêndio de três bars, mas tudo bem  
porque ele não era muito feliz mesmo  
12 Pobre velha mulher:  
estrangulada em sua própria cama enquanto lia, mas tudo bem  
porque ela era velha e teria morrido de qualquer jeito  
16 Não culpem o doce e meigo arruaceiro, arruaceiro  
porque ele nunca, nunca, nunca, nunca, nunca, nunca, fará aquilo de novo  
(não até a próxima vez)  
20 Júri, vocês ouviram cada palavra, mas antes de se decidirem  
olhem nestes olhos  
Eu te amo, meu amor, meu amor,  
meu amor, meu amor,  
24 Júri, vocês ouviram cada palavra, mas antes de se decidirem  
olhem nestes olhos  
Eu te amo, meu amor, meu amor,  
meu amor, meu amor,  
28 Não culpem o doce e meigo arruaceiro, arruaceiro  
porque ele nunca, nunca fará aquilo de novo  
E "no meio da vida estamos na morte - etc."  
32 (esqueçam) o arruaceiro, arruaceiro  
porque ele nunca, nunca fará aquilo novamente  
E "no meio da vida estamos na morte - etc."  
36 etc! etc! etc!  
No meio da vida estamos na morte - etc!  
etc! etc! etc!

No meio da vida estamos na morte - etc!

40 Vocês irão me libertar?  
 Irão me libertar?  
 Irão me libertar?

44 Irão me libertar?  
 Irão me libertar, libertar, libertar, libertar?  
 Júri, vocês irão me libertar?  
 Vocês irão me encontrar?

48 Vocês irão me libertar?  
 Vocês irão me encontrar?  
 Como vocês irão me encontrar, encontrar, encontrar?  
 Oh, etc! etc! etc!

52 etc! etc! etc!  
 No meio da vida estamos na morte - etc!

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Em 1995, a faixa Sweet And Tender Hooligan foi finalmente transformada em single, trazendo três músicas até então inéditas em CD (I Keep Mine Hidden, a cover Work Is A Four-Letter Word e uma gravação ao vivo de What's The World?). Liricamente, Sweet And Tender Hooligan captura Morrissey em toda a sua sarcástica morbidez. O cenário da canção é um tribunal, onde ele assume o papel de um advogado em defesa de um cruel assassino. Durante todo o julgamento, o tal advogado apela para a chantagem emocional deslavada ("antes de se decidirem, olhem nestes olhos") e lança mão de argumentos cínicos e descabidos ("ela era velha e teria morrido de qualquer jeito"), mesmo sabendo do perigo que seu réu representa para a sociedade ("ele não fará - não até a próxima vez"). Sweet And Tender Hooligan foi uma canção de repúdio à impunidade concedida a criminosos, na qual Morrissey criticava um sistema judicial extremamente liberal e ineficaz. O que ele nem sequer imaginava, porém, é que dentro de pouco tempo ele mesmo estaria enfrentando advogados, tribunais e juízes - e, aí sim, ele teria motivos de sobra para reclamar.

**(SATH-TT4) Ele era um doce e meigo hooligan (Morrissey – Letras Traduzidas 2006)**

Ele era um doce e meigo hooligan  
 E ele disse que nunca, nunca faria aquilo de novo  
 É claro que ele não fará (não até a próxima vez)

04 Ele era um doce e meigo hooligan  
 E ele jurou que nunca fará aquilo de novo  
 É claro que ele não fará (não até a próxima vez)

08 Pobre homem velho  
 Ele teve um acidente com três tiros em um bar, mas tudo bem  
 Porque ele não era muito feliz mesmo

12 Pobre mulher velha  
 Estrangulada na sua própria cama enquanto lia  
 Mas tudo bem

- Porque ela era velha e morreria de qualquer jeito
- 16 Não culpem o doce e meigo Hooligan  
Porque ele nunca, nunca fará aquilo de novo  
É claro que ele não fará (não até a próxima vez)
- 20 Jurados, vocês ouviram cada palavra  
Mas antes de decidirem  
Olhem nestes olhos suplicantes
- 24 Eu te amo por... você meu amor, você é meu amor, meu amor
- Jurados, vocês ouviram cada palavra  
Mas antes de decidirem olhem nestes olhos suplicantes
- 28 Eu te amo por você, meu amor, Eu te amo, meu amor.
- Não culpem o doce e meigo hooligan  
E ele nunca, nunca faria aquilo novamente
- 32 E "Em meio a vida nós estamos mortos" - etc.  
Etc.! etc.! etc.  
"Em meio a vida nós estamos mortos" - etc.!
- 36 Vocês irão me libertar?  
Iráo me encontrar? Me libertar  
Me libertar?
- 40 "Em meio a vida nós estamos mortos" - Etc.

\* Hooligan são os famoso torcedores arruaceiros ingleses, sempre a volta com agressões e distúrbios civis. Não existe uma tradução boa em nossa língua e o termo já é bem corrente aqui.

"...he had an "accident" with a three-bar fire"  
*...ele teve um "acidente" com um aquecedor.*

**(SGABTO-ST) Some Girls Are Bigger Than Others**

- From the ice-age to the dole-age  
there is but one concern  
I have just discovered
- 4 Some girls are bigger than others  
some girls are bigger than others  
some girls' mothers are bigger than other girls' mothers  
As Antony said to Cleopatra
- 8 as he opened a crate of ale  
oh I say  
Some girls are bigger than others  
some girls are bigger than others
- 12 some girls' mothers are bigger than other girls' mothers

**(SGABTO-TT1) Algumas Garotas São Maiores Do Que Outras (It's Time The Tale Were Told)**

(letra: Morrissey música: Johnny Marr)

Da idade do gelo à idade do seguro-desemprego  
existe apenas uma preocupação  
Eu acabei de descobrir:

4 Algumas garotas são maiores do que outras  
Algumas garotas são maiores do que outras  
As mães de algumas garotas  
são maiores do que as mães de outras garotas

8 Algumas garotas são maiores do que outras  
Algumas garotas são maiores do que outras  
As mães de algumas garotas  
12 são maiores do que as mães de outras garotas

Conforme Antônio disse para Cleópatra  
enquanto abria um engradado de cerveja:  
16 Oh, eu digo:

Algumas garotas são maiores do que outras  
Algumas garotas são maiores do que outras  
20 As mães de algumas garotas  
são maiores do que as mães de outras garotas

Algumas garotas são maiores do que outras  
24 Algumas garotas são maiores do que outras  
As mães de algumas garotas  
são maiores do que as mães de outras garotas

28 Mande-me o travesseiro,  
aquele sobre o qual você sonha...  
E eu lhe mandarei o meu.....

---

O álbum *The Queen Is Dead* é de fato repleto de curiosidades. Além da tal "Ann Coates" de *Bigmouth Strikes Again* e da misteriosa "Hated Salford Ensemble" em *There Is A Light That Never Goes Out*, há também a divertida colagem de *Some Girls Are Bigger Than Others*. Nela, a citação a Antonio e Cleópatra é uma referência a uma cena do filme *Carry On Cleo*, na qual Sid James abre uma garrafa de cerveja. O final da canção foi inspirado em *Send Me The Pillow You Dream On*, sucesso do cantor Johnny Tillotson em 1962. E para aqueles estranham o fading que acontece no início de *Some Girls Are Bigger Than Others*, também há uma estória interessante: após mixar uma faixa, os produtores musicais geralmente entregam às gravadoras uma cópia ligeiramente "estragada" da canção, para se assegurarem de que ela não será lançada e de que eles serão pagos pelo serviço. No caso de *Some Girls Are Bigger Than Others*, porém, a versão incluída no disco foi a própria versão "estragada" - ou por engano, ou

porque a Rough Trade se recusou a pagar o preço cobrado pelos produtores. *Some Girls Are Bigger Than Others* foi lançada como single apenas na Alemanha, onde trazia uma capa semelhante à de Ask.

**(SIAP-ST) Sister I'm A Poet**

All over this town  
Yes a low wind may blow  
And I can see through everybodys clothes  
4 With no reason to hide these words I feel  
And no reason to talk about the books I read but still I do  
That's Cuz I'm a  
Sister I'm a  
8 All over this town  
Along this way outside the prison gates  
I love the romance of crime and I wonder  
Does anybody feel the same way I do  
12 And is evil just something you are  
Or something you do  
Sister I'm a (2X)  
All over this town  
16 All over this town they pull over  
In there citron vans not to shake your hand  
With meths on their breaths  
And you with youth on your side  
20 A plastic bag stranded at the light  
This once was me  
But now I'm a  
Sister I'm a  
24 All over this town

**(SLC-ST) Suffer Little Children**

Over the moor, take me to the moor  
Dig a shallow grave  
And I'll lay me down  
4 Lesley-Anne with your pretty white beads  
Oh John you'll never be a man  
And you'll never see your home again  
Oh Manchester, so much to answer for  
8 Edward see those alluring lights?  
Tonight will be your very last night  
A woman said: "I know my son is dead  
I'll never rest my hands on his sacred head"  
12 Hindley wakes and Hindley says  
Hindley wakes.. and says:  
"Wherever he has gone I have gone"  
16 But fresh lilaced moorland fields  
Cannot hide the stolid stench of death  
Fresh lilaced moorland fields

Cannot hide the stolid stench of death  
 20 Hindley wakes and Hindley says  
 Hindley wakes... and says:  
 "Oh whatever he has done I have done"  
 But this is no easy ride  
 24 For a child cries:  
 "Find me... find me, nothing more  
 We are on a sullen misty moor  
 We may be dead and we may be gone  
 28 But we will be, we will be.. right by your side  
 Until the day you die!"  
 This is no easy ride  
 "We will haunt you when you laugh  
 32 Yes, you could say we're a team  
 You might sleep, you might sleep...  
 But you will never dream!"  
 "You might sleep but you will never dream!"  
 36 Oh Manchester, so much to answer for  
 Oh Manchester, so much to answer for  
 "Find me, find me, find me...  
 I'll haunt you when you laugh  
 40 You might sleep but you will never dream!"  
 Over the moor, I'm on the moor  
 Over the moor  
 The child is on the moor

**(SMIYTYHTOB-ST) Stop Me If You Think You've Heard This One Before**

Stop me, oh stop me  
 Stop me if you think that you've heard  
 This one before  
 4 Nothing's changed  
 I still love you  
 Oh I still love you  
 Only slightly, only slightly less  
 8 Than I used to, my love  
 I was delayed, I was way-laid  
 An emergency stop  
 I smelt the last ten seconds of life  
 12 I crashed down on the crossbar  
 And the pain was enough  
 To make a shy, bald buddhist reflect  
 And plan a mass-murder  
 16 Who said I'd lied to her?  
 Oh who said I'd lied because I never, I never  
 Who said I'd lied because I never  
 I was detained, I was restrained  
 20 He broke my spleen  
 And broke my knee  
 And then he really laid into me

Friday night in Out-patients  
24 Who said I'd lied to her ?  
Oh who said I'd lied because I never, I never  
Who said I'd lied because I never  
And so I drank one  
28 And became four  
And when I fell on the floor  
I drank more  
Stop me, oh stop me  
32 Stop me if you think that you've heard  
This one before  
Nothing's changed  
I still love you  
36 Oh I still love you  
Only slightly, only slightly less  
Than I used to, my love

**(SMIYTYHTOB-TT1) Me Interrompa Se Você Acha Que Já Ouviu Esta Antes  
(Terra)**

Me interrompa,  
Oh, me interrompa  
Me interrompa se você acha que  
4 Já ouviu esta antes  
Me interrompa,  
Oh, me interrompa  
Me interrompa se você acha que  
8 Já ouviu esta antes

Nada mudou  
Eu ainda te amo, oh, eu ainda te amo  
12 Só um pouquinho, só um pouquinho menos  
Do que costumava, meu amor

Eu fui atrasado, eu fui segurado  
16 Uma parada de emergência  
Aspirei os dez últimos segundos de vida  
Colidi com a trave  
E a dor foi suficiente para fazer  
20 Um budista tímido e careca refletir  
E tramar um assassinato em massa  
Quem disse que menti para ela?

Oh, quem disse que menti?  
24 Porque eu nunca, eu nunca  
Quem disse que menti?  
Porque eu nunca...

28 Fui detido, fui contido  
E rompi meu baço e quebrei meu joelho

E então ele partiu de verdade para cima de mim  
Sexta-feira à noite na emergência do hospital  
32 Quem disse que menti para ela?

Oh, quem disse que menti?  
Porque eu nunca... eu nunca!  
36 Quem disse que menti?  
Porque eu nunca...

E então eu tomei uma  
40 Tornaram-se quatro  
E quando caí no chão  
Eu bebi mais...

44 Me interrompa,  
Oh, me interrompa  
Me interrompa se você acha que  
Já ouviu esta antes

48 Me interrompa,  
Oh, me interrompa  
Me interrompa se você acha que  
Já ouviu esta antes

52 Nada mudou  
Eu ainda te amo, oh, eu ainda te amo  
Só um pouquinho, só um pouquinho menos  
56 Do que eu costumava, meu amor

**(SMIYTYHTOB-TT2) Pare-me se acha que já ouviu essa antes (Morrissey -  
Letras Traduzidas)**

Pare-me, oh, pare-me  
Pare-me se acha que já  
Ouviu essa antes  
4 Pare-me, oh, pare-me  
Pare-me se acha que já ouviu essa antes

Nada mudou  
8 Ainda amo você, oh, ainda amo você  
...Só um pouquinho, só um pouquinho menos do que costumava, meu amor

Estava atrasado, eu fui emboscado  
12 Uma parada de emergência  
Aspirei os dez últimos segundos de vida  
Colidi com a trave  
E a dor foi suficiente para fazer  
16 Um budista tímido e careca meditar  
E tramar um assassinato em massa  
Quem disse que menti para ela?

20 Oh, quem disse que menti? - pois nunca nunca menti!  
 Quem disse que menti? - pois nunca menti?  
 Fui detido, fui contido  
 E rompi meu baço  
 24 E quebrei meu joelho  
 ( aí ele partiu de verdade para cima de mim )  
 Sexta-feira à noite na emergência do hospital  
 Quem disse que menti para ela?  
 28  
 Oh, quem disse que menti? - pois nunca, nunca menti  
 Quem disse que menti? - pois nunca menti?  
 32 Oh, então eu tomei uma  
 Tornaram-se quatro  
 E quando caí no chão...  
 ...Bebi mais  
 36  
 Pare-me, oh, pare-me  
 Pare-me se acha que já  
 Ouviu essa antes  
 40 Pare-me, oh, pare-me  
 Pare-me se acha que já ouviu essa antes  
  
 Nada mudou  
 44 Ainda amo você, oh, ainda amo você  
 ...Só um pouquinho, só um pouquinho menos do que costumava, meu amor.

**(SP-ST) Sweetie Pie**

Sweetie Pie  
 I've fallen in love  
 And the joke is on me  
 4 And the sun's given up  
 I'm depending on you  
 To see I get safely to  
 The port where my heart  
 8 Is too lost to find  
 And will be there to meet you when it's your time  
 Sweetie Pie  
 I'm ending my life  
 12 Because I've fallen in love  
 And nothing is enough  
 I'm depending on you  
 To see I get safely to  
 16 The port where my heart  
 Is too lost to find  
 And will be there to meet you when it's your time  
 Sweetie Pie  
 20 How I feel in my mind  
 And how I live in the world

They are oceans apart  
I'm depending on you  
24 To see I get safely to  
The port where my heart  
Is too lost to find  
And will be there to meet you when it's your time

**(SP-TT1) Benzinho (Morrissey - Letras Traduzidas)**

Benzinho  
Eu me apaixonei  
E a piada é comigo  
4 E o sol abdicou  
  
Estou contando com você  
Para ver se chego em segurança  
8 Ao porto o qual meu coração está  
Cansado demais para encontrar  
  
E estarei lá para te receber  
12 Quando sua hora chegar

Benzinho  
Estou finalizando minha vida  
16 Pois me apaixonei  
E nada é o bastante  
  
Estou contando com você  
20 Para ver se chego em segurança  
Ao porto o qual meu coração está  
Cansado demais para encontrar  
  
24 E estarei lá para te receber  
Quando sua hora chegar

Benzinho  
28 A maneira como me sinto mentalmente  
E a maneira como vivo neste mundo  
Distam-se oceanos  
  
32 Estou contando com você  
Para ver se chego em segurança  
Ao porto o qual meu coração está  
Cansado demais para encontrar  
36  
E estarei lá para te receber  
Quando sua hora chegar  
Benzinho  
40  
Benzinho

Eu estou apaixonado  
E a piada está em mim  
44 E o sol abdicou  
Eu estou dependendo de ti  
Para ver se chegou seguramente  
Ao porto onde está meu coração  
48 E estarei lá para te encontrar quando for o momento.

Benzinho  
Eu estou findando minha existência  
52 Pois estou apaixonado  
E nada é suficiente  
Eu estou dependendo de ti  
Para ver se chegou seguramente  
56 Ao porto onde está meu coração  
Perdido por demais para descobrir  
E estarei lá para te encontrar quando for o momento.

60 Benzinho  
A maneira como me sinto na minha mente  
E a maneira como vivo neste mundo  
Elas estão distantes por um oceano  
64 Eu estou dependendo de ti  
Para ver se chegou seguramente  
Ao porto onde está meu coração  
Perdido por demais para descobrir  
68 E estarei lá para te encontrar quando for o momento.

**(STAB-ST) Sheila Take a Bow**

Is it wrong to want to live on your own?  
No, it's not wrong but I must know  
How can someone so young  
4 Sing words so sad?  
Sheila take a, Sheila take a bow  
Boot the grime of this world in the crotch, dear  
And don't go home tonight  
8 Come out and find the one that you love  
And who loves you  
The one that you love and who loves you  
Is it wrong not to always be glad?  
12 No, it's not wrong but I must add  
How can someone so young  
Sing words so sad?  
Sheila take a, Sheila take a bow  
16 Boot the grime of this world in the crotch, dear  
And don't go home tonight  
Come out and find the one that you love  
And who loves you  
20 The one that you love and who loves you  
Take my hand and off we stride

You're a girl and I'm a boy  
Take my hand and off we stride  
24 I'm a girl and you're a boy  
Sheila take a, Sheila take a bow  
Throw your homework onto the fire  
Come out and find the one that you love  
28 Come out and find the one you love.

**(SWCITE-ST) Sorrow Will Come in the End**

Legalized theft  
Leaves me bereft  
I get it straight in the neck  
04 (Somehow expecting no less)  
A court of justice  
With no use for Truth  
Lawyer ...liar (2X)  
08 You pleaded and squealed  
And you think you've won  
But Sorrow will come  
To you in the end  
12 And as sure as my words are pure  
I praise the day that brings you pain  
Q.C.'s obsessed with sleaze  
Frantic for Fame  
16 They're all on the game  
They just use a different name  
You lied  
And you were believed  
20 By a J.P. senile and vile  
You pleaded and squealed  
And you think you've won  
But Sorrow will come  
24 To you in the end  
And as sure as my words are pure  
I praise the day that brings you pain  
So don't close your eyes  
28 Don't close your eyes  
A man who slits throats  
Has time on his hands  
And I'm gonna get you  
32 So don't close your eyes  
Don't ever close your eyes  
You think you've won  
OH NO

**(SYSD-ST) Seasick, Yet Still Docked**

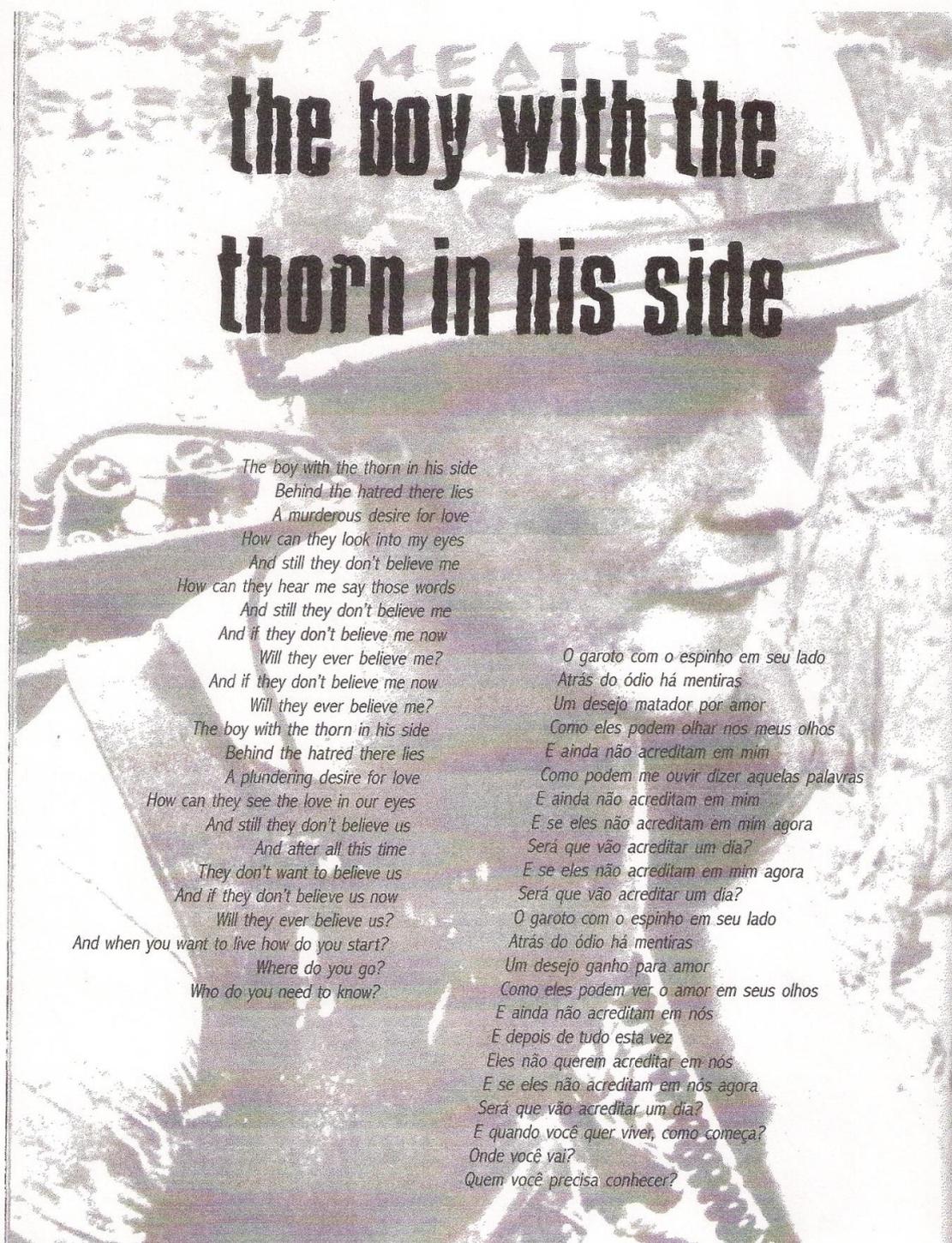
I am a poor freezingly cold soul  
So far from where

I intended to go  
4 Scavenging through life's very constant lulls  
So far from where  
I'm determined to go  
Wish I knew the way to reach the one I love  
8 There is no way  
Wish I had the charm to attract the one I love  
But you see  
I've got no charm  
12 Tonight I've consumed  
Much more than I can hold  
Oh, this is very clear to you  
And you can tell  
16 I have never really loved  
You can tell, by the way  
I sleep all day  
And all of my life  
20 No-one gave me anything  
No-one has ever given me anything  
My love is as sharp as a needle in your eye  
You must be such a fool  
24 To pass me by

**(TBWTTINS-ST) The Boy With The Thorn In His Side**

The boy with the thorn in his side  
Behind the Hatred there lies  
A murderous desire for love  
4 How can they look into my eyes  
And still they don't believe me?  
How can they hear me say those words  
And still they don't believe me?  
8 And if they don't believe me now  
Will they ever believe me?  
And if they don't believe me now  
Will they, will they ever believe me?  
12 The boy with the thorn in his side  
Behind the Hatred there lies  
A plundering desire for love  
How can they see the Love in our eyes  
16 And still they don't believe us?  
And after all this time  
They don't want to believe us  
And if they don't believe us now  
20 Will they ever believe us?  
And when you want to Live  
How do you start?  
Where do you go?  
24 Who do you need to know?

**(TBWTTIHS-TTT1) The Boy With The Thorn In His Side (Clássicos do Rock)**



**(TCM-SR) This Charming Man**

Punctured bicycle  
On a hillside desolate  
Will Nature make a man of me yet?  
4 When in this charming car  
This charming man

Why pamper life's complexities  
 When the leather runs smooth  
 8 On the passenger seat?  
 I would go out tonight  
 But I haven't got a stich to wear  
 This man said: "It's gruesome  
 12 That someone so handsome should care"  
 A jumped-up pantry boy  
 Who never knew his place  
 He said: "Return the ring"  
 16 He knows so much about these things  
 He knows so much about these things  
 I would go out tonight  
 But I haven't got a stich to wear  
 20 This man said: "It's gruesome  
 That someone so handsome should care"  
 This charming man  
 A jumped-up pantry boy  
 24 Who never knew his place  
 He said: "Return the ring"  
 He knows so much about these things  
 He knows so much about these things

**(THPGU-ST) That's How People Grow Up**

I was wasting my time  
 Trying to fall in love  
 Disappointment came to me and  
 4 Booted me and bruised and hurt me  
 But that's how people grow up  
 That's how people grow up  
 I was wasting my time  
 8 Looking for love  
 Someone must look at me  
 and see there's someone of their dreams  
 I was wasting my time  
 12 Praying for love  
 For the love that never comes from  
 Someone who does not exist  
 That's how people grow up (2X)  
 16 Let me live before I die  
 Oh, not me, not I  
 I was wasting my life  
 Always thinking about myself  
 20 Someone on the deathbed said  
 "There are other sorrows too"  
 I was driving my car  
 I crashed and broke my spine  
 24 So yes, there are things worse in life than  
 Never being someone's sweetie

That's how people grow up (2X)  
As for me I'm ok  
28 For now anyway

**(THR-ST) The Headmaster Ritual**

Belligerent ghouls  
Run Manchester schools  
Spineless swines  
4 Cemented minds  
Sir leads the troops  
Jealous of youth  
Same old suit since 1962  
8 He does the military two-step  
Down the nape of my neck  
I want to go home  
I don't want to stay  
12 Give up education  
As a bad mistake  
Mid-week on the playing fields  
Sir thwacks you on the knees  
16 Knees you in the groin  
Elbows in the face  
Bruises bigger than dinner plates  
I want to go home  
20 I don't want to stay  
Belligerent ghouls  
Run Manchester schools  
Spineless bastards all  
24 Sir leads the troops  
Jealous of youth  
Same old jokes since 1902  
He does the military two-step  
28 Down the nape of my neck  
I want to come  
I don't want to stay  
Give up life  
32 As a bad mistake  
"Please, excuse me from gym  
I've got this terrible cold coming on"  
He grabs and devours  
36 He kicks me in the showers  
Kicks me in the showers  
And he grabs and devours  
I want to go home  
40 I don't want to stay

**(TIALTNGO-ST) There Is A Light That Never Goes Out**  
Take me out tonight

Where there's music and there's people  
 Who are young and alive  
 4 Driving in your car  
 I never, never want to go home  
 Because I haven't got one  
 Anymore  
 8 Take me out tonight  
 Because I want to see people  
 And I want to see lights  
 Driving in your car  
 12 Oh please, don't drop me home  
 Because it's not my home, it's their home  
 And I'm welcome no more  
 And if a double-decker bus  
 16 Crashes into us  
 To die by your side  
 Is such a heavenly way to die  
 And if a ten ton truck  
 20 Kills the both of us  
 To die by your side  
 Well, the pleasure, the privilege is mine  
 Take me out tonight  
 24 Take me anywhere, I don't care..  
 And in the darkened underpass  
 I thought: 'Oh God, my chance has come at last!'  
 But then a strange fear gripped me  
 28 And I just couldn't ask  
 Take me out tonight  
 Oh take me anywhere, I don't care..  
 Driving in your car  
 32 I never, never want to go home  
 Because I haven't got one  
 Oh I haven't got one  
 And if a double-decker bus  
 36 Crashes into us  
 To die by your side  
 Is such a heavenly way to die  
 And if a ten ton truck  
 40 Kills the both of us  
 To die by your side  
 Well, the pleasure, the privilege is mine  
 There is a light that never goes out

**(TINYC-ST) This Is Not Your Country**

Road blocks and fire  
 Barb wire  
 Upon barb wire  
 4 This is not your country  
 Armoured cars

Corrugated scars  
 Grafitti scrawls  
 8 This is not your country  
 Home sweet fortress  
 Gunshot - we hate your kind  
 Get back!  
 12 This is not your country  
 I need some air  
 And I'm stopped and repeatedly questioned  
 Born and braised  
 16 But this is not my country  
 We're old news, all's well  
 Say BBC scum  
 One child shot  
 20 But so what?  
 Laid my son  
 In a box, three feet long  
 And I still  
 24 Don't know why  
 A short walk home  
 Becomes a run  
 And I'm scared  
 28 In my own country  
 We're old news ,all's well  
 Say BBC scum  
 Everybody's under control  
 32 Of our surveillance globes  
 We're old news, all's well  
 And thirty years could be a thousand  
 And this Peugeot ad  
 36 Spins round in my head  
 British soldier  
 Pointing a gun  
 And I'm only trying to post  
 40 A letter  
 A short walk home  
 Becomes a run  
 And I'm scared, and I'm scared  
 44 I am scared  
 Old news, all's well  
 BBC scum  
 You've got more than the dead, so  
 48 Zip up your mouth (4X)

**(TINYC-TT1) Esse Não É O Seu País (Terra)**

Ruas bloqueadas e incêndios  
 Arame-farpado  
 Em cima de arame-farpado  
 4 Este não é o seu país

Carros blindados  
Cicatrizes onduladas  
Pixação rabiscada:  
8 "Este não é o seu país"  
Lar doce fortaleza  
Tiroteio - nós odiamos a sua espécie  
Volta pra casa!  
12 Este não é o seu país  
Eu preciso de ar  
E eu sou parado e repetidamente questionado:  
"Nascido e criado?"  
16 Mas este não é o meu país  
Nós somos notícia velha, está tudo bem  
Diz a escória da BBC  
Uma criança alvejada,  
20 Mas e daí?  
Jaz meu filho  
Numa caixa de 90 cm de tamanho  
E eu continuo  
24 sem saber porquê  
Uma curta caminhada  
se transforma em fuga  
E eu estou com medo  
28 No meu próprio país  
Nós somos notícia velha, está tudo bem  
Diz a escória da BBC  
Todo mundo está sobre o controle  
32 Dos nossos globos de vigilância  
Nos somos notícia velha, está tudo bem  
E trinta anos poderiam ser mil  
E este comercial da Peugeot  
36 Não sai da minha cabeça  
Soldado britânico  
Apontando a arma  
E eu estou apenas tentando enviar  
40 uma carta  
Uma curta caminhada para casa  
Se transforma em fuga  
E eu estou com medo, estou com medo  
44 Estou com medo  
Velhas notícias, está tudo bem  
Escória da BBC  
Vocês têm mais do que os mortos, então  
48 Calem a boca  
Calem a boca  
Calem a boca  
Calem a boca

**(TKL-ST) The Kid's a Looker**

He can't dance or sing  
He can't do anything  
But what the hell?  
4 The kid's a looker  
Just add cash and stir  
And there you are,  
another nonsense non-star  
8 There's no pretense  
This kid is dense  
But what the hell?  
The kid's a looker  
12 Just add cash and stir  
And the crass consumers line up  
Shoulder to shoulder  
Sometime  
16 Through the night  
The kid took his life  
So very sad  
However do not call this number again  
20 We're busy molding the face  
Of the kid's replacement

**(TL-ST) The Loop**

I just wanna say  
I haven't been away  
I'm still right here  
4 Where I always was  
So one day, if you're bored  
By all means call me  
Because you can do  
8 But only if you want to  
I just wanna say  
I haven't been away  
I am still right here  
12 Where I always was  
So one day, when you're bored  
By all means call me  
Because you can do  
16 But you might not get through

**(TLM-ST) Trouble Loves Me**

Trouble loves me  
Trouble needs me  
Two things more than you do  
4 Or would attempt to  
So, console me  
Otherwise, hold me

8 Just when it seems like  
 Everything's evened out  
 And the balance seems serene  
 Trouble loves me  
 Walks beside me  
 12 To chide me, not to guide me  
 It's still much more than you'll do  
 So, console me  
 Otherwise, hold me  
 16 Just when it seems like  
 Everything's evened out  
 And the balance seems serene  
 See the fool I'll be  
 20 Still running 'round  
 On the flesh rampage  
 Still running 'round  
 Ready with ready-wit  
 24 Still running 'round  
 On the flesh rampage - at your age!  
 Go to Soho, oh  
 Go to waste in the wrong arms  
 28 Still running 'round  
 Trouble loves me  
 Seeks and finds me  
 To charlatanize me  
 32 Which is only as it should be  
 Oh, please, fulfill me  
 Otherwise, kill me  
 Show me a barrel  
 36 And watch me scrape it  
 Faced with the music  
 As always I'll face it  
 In the half-light  
 40 So English...frowning  
 Then at midnight I  
 can't get you out of my head  
 A disenchanted taste  
 44 Still running 'round  
 A disenchanted taste  
 Still running 'round

**(TLM-TT1) A Encrenca Me Ama (Terra)**

A encrenca me ama  
 A encrenca precisa de mim  
 Duas coisas a mais do que você faz  
 4 Ou tentaria fazer  
 Então, me console  
 Por outro lado, me abrace  
 Justamente quando parece

8 Que tudo se ajeitou  
E o equilíbrio aparenta estar sereno

A encrenca me ama

12 Anda ao meu lado para me recriminar  
Não para me guiar  
Ainda, muito mais do que você faria  
Então, me console

16 Por outro lado, me abrace  
Apenas quando parece  
Que tudo se esvaeceu  
E o equilíbrio parece sereno

20

Veja o tolo que eu tenho sido  
Ainda correndo ao redor  
No turbilhão carnal

24 Ainda correndo ao redor

Pronto com agudeza imediata  
Ainda correndo ao redor

28 No turbilhão carnal - na sua idade!  
Vá ao Soho, oh  
Vá se perder em braços errados  
Ainda correndo ao redor

32

A encrenca me ama  
Me procura e acha  
Para me "charlatanear"

36 Que é só como deveria ser  
Ah, por favor, me complete  
Por outro lado, me mate  
Mostre-me o que sobrou

40 E me observe utilizando  
Na música  
Como sempre encarei os fatos

44 A meia luz  
De modo tão inglês... franzindo a fronte  
Então à meia-noite eu  
Não consigo tirar você da minha mente

48 Um gosto de desilusão  
Ainda correndo ao redor  
Um gosto de desilusão  
Ainda correndo ao redor

**(TLM-TT2) A Encrenca Me Ama (Morrissey - Letras Traduzidas)**

A encrenca me ama  
A encrenca precisa de mim  
Duas coisas

4 A mais do que você faz

Ou tentaria fazer  
Então, me console  
Por outro lado, me abrace  
8 Apenas quando parecer  
Que tudo se esvaeceu  
E o equilíbrio  
Parecer sereno  
12 A encrenca me ama  
Anda ao meu lado  
Para me recriminar  
Não para me guiar  
16 É, ainda, muito mais  
Do que você fará  
Então, me console  
Por outro lado, me abrace  
20 Apenas quando parecer que  
Tudo se esvaeceu  
E o equilíbrio parecer sereno  
Veja o tolo que eu serei  
24 Ainda correndo às voltas  
No turbilhão carnal  
Ainda correndo às voltas  
Pronto com agudeza imediata  
28 Ainda correndo às voltas  
No turbilhão carnal  
- Na sua idade!  
Vá ao Soho\*, oh  
32 Vá se perder  
Nos braços errados  
Ainda correndo às voltas  
A encrenca me ama  
36 Me procura e acha  
Para me "charlatanear"  
Que é só  
Como deveria ser  
40 Ah, por favor, me complete  
Por outro lado, me mate  
Mostre-me o cano de revolver  
E observe-me utilizá-lo  
44 Frente à música  
Como sempre enfrentei os fatos  
Á meia-luz  
Tão inglês... preocupando-se  
48 Então, à meia-noite eu  
Não consigo tirar você da minha cabeça  
Um gosto de desilusão  
Ainda correndo às voltas  
52 Um gosto de desilusão  
Ainda correndo às voltas

'just when it seems like everything's evened out and the balance seems serene'  
justamente quando parece que tudo se ajustou e o equilíbrio aparenta estar sereno'

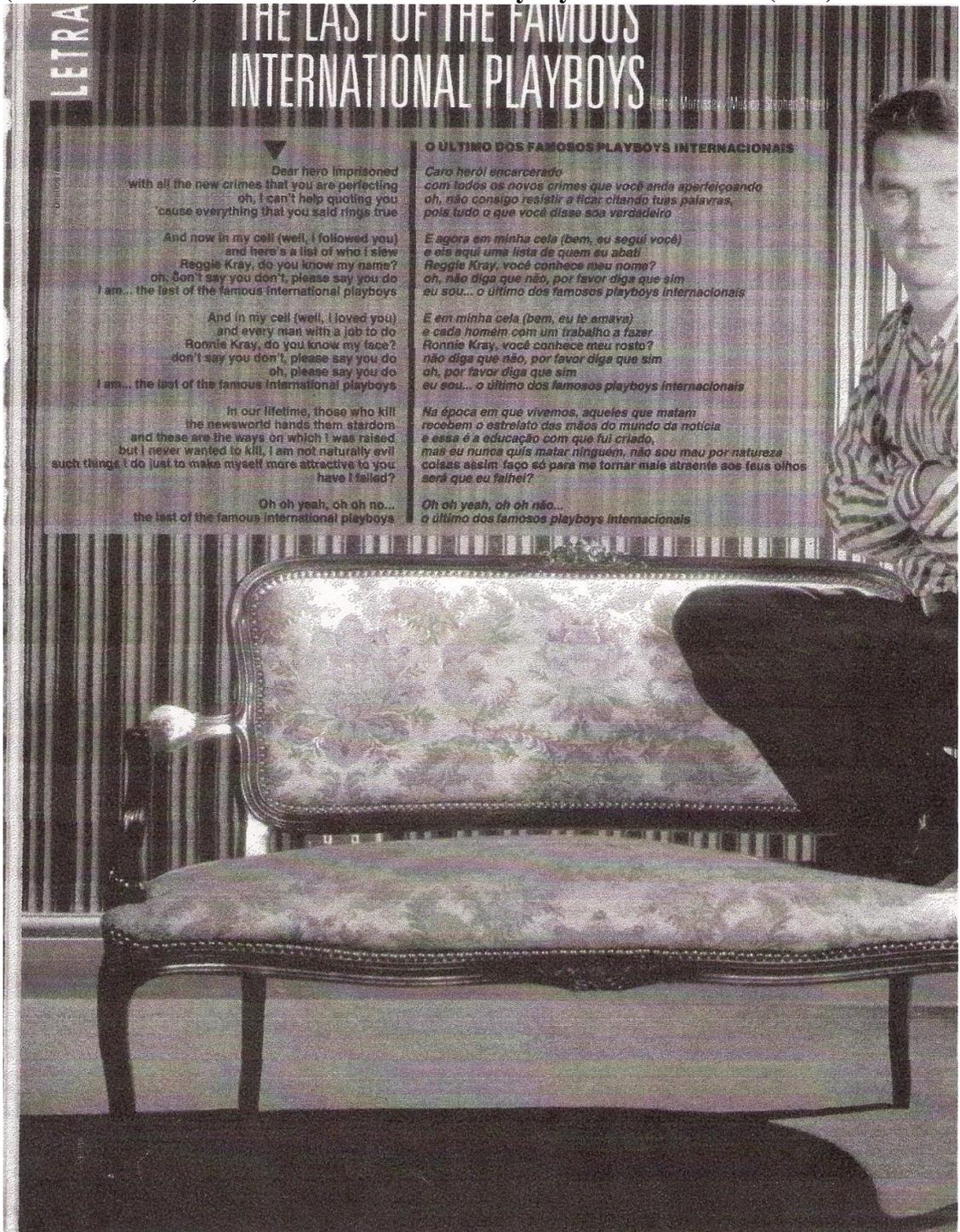
"show me a barrel and watch me scrape it"  
"Me mostre um tacho e deixe-me rapá-lo"

Título: O infortúnio me ama

**(TLOTFIP-ST) The Last Of The Famous International Playboys**

Dear hero imprisoned  
With all the new crimes that you are perfecting  
Oh, I can't help quoting you  
4 Because everything that you said rings true  
And now in my cell  
(Well, I followed you)  
And here's a list of who I slew  
8 Reggie Kray - do you know my name ?  
Oh, don't say you don't  
Please say you do, oh, oh  
I am the last of the playboys,  
12 International playboys,  
The last of the famous  
International playboys  
And in my cell  
16 (Well, I loved you)  
And every man with a job to do  
Ronnie Kray - do you know my face ?  
Oh, don't say you don't  
20 Please say you do, oh, oh  
I am of the playboys,  
International playboys  
The last of the famous  
24 International playboys  
In our lifetime those who kill  
The newsworld hands them stardom  
And these are the ways  
28 On which I was raised  
These are the ways  
On which I was, which I was raised  
I never wanted to kill  
32 I AM NOT NATURALLY EVIL  
Such things I do  
Just to make myself  
More attractive to you  
36 HAVE I FAILED ?  
Oh...oh..yeah(yeah) woah woah woah x3  
Oh, the last of the famous  
International playboys

(TLOTFIP-TT1) O Último dos Famosos Playboys Internacionais (Bizz)



(TLOTFIP-TT2) O Último Dos Famosos Playboys Internacionais (Capricho)



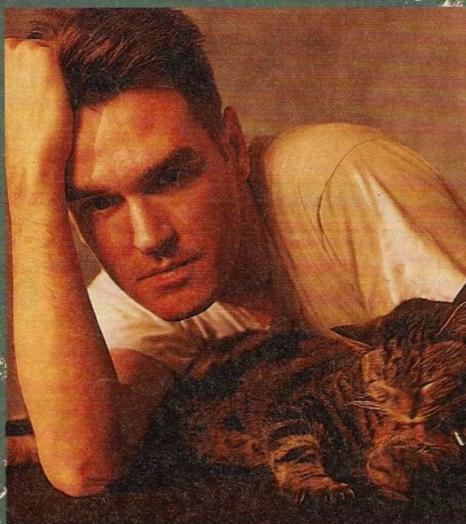
MORRISSEY  
WOBBISSEY

**THE LAST OF  
THE FAMOUS  
INTERNATIONAL  
PLAYBOYS**  
(Morrissey - Steven Street)

Dear hero imprisoned  
with all the new crimes  
that you are perfecting  
I can't help quoting you  
'cause everything that  
you said rings true  
now in my cell (well, I followed you)  
here's a list of who I slew

Reggie Kray, do you know my name?  
don't say you don't  
please say you do  
I am...  
the last of the famous  
international playboys  
and in my cell (well, I loved you)  
every man with a job to do  
Ronnie Kray, do you know my face?

don't say you don't  
please say you do  
I am...  
the last of the famous  
international playboys  
See, in our lifetime those who kill  
the newsworld hands them Stardom  
and these are the ways  
on which I was raised  
they are the ways  
on which I was raised  
but I never wanted to kill  
I am not naturally Evil  
such things I do  
just to make myself  
more attractive to you  
HAVE I FAILED?



**O ÚLTIMO  
DOS FAMOSOS  
PLAYBOYS  
INTERNACIONAIS**

Caro herói aprisionado  
com todos os novos crimes  
que você está aperfeiçoando  
eu não posso evitar de repetir você  
porque tudo o que você disse  
soa como verdade  
agora em minha cela (bem, segui você)  
aqui está uma lista de  
quem eu assassinei

Reggie Kray, você sabe meu nome?  
não diga que não  
por favor, diga que sabe  
Eu sou...  
o último dos famosos  
playboys internacionais  
e em minha cela (bem, amei você)  
cada homem com um trabalho a fazer  
Ronnie Kray, você conhece minha cara?

Não diga que não  
por favor diga que conhece  
Eu sou...  
o último dos famosos  
playboys internacionais  
Veja, em nossa vida inteira  
aqueles que matam  
o mundo das notícias  
concede a eles o Estrelato  
e esses são os caminhos  
nos quais cresci  
eles são os caminhos  
nos quais cresci  
mas eu nunca quis matar  
Eu não sou por natureza um Demônio  
muitas coisas eu fiz  
apenas para me tornar  
mais atraente para você  
EU FALHEI?

**(TNFD-ST) The National Front Disco**

David, the wind blows  
The wind blows ...  
Bits of your life away  
4 Your friends all say ...  
"Where is our boy ? Oh, we've lost our boy"  
But they should know  
Where you've gone  
8 Because again and again you've explained that  
You're going to ...  
Oh, you're going to ...  
Yeah, yeah, yeah, yeah  
12 England for the English! (2X)  
David, the winds blow  
The winds blow...  
All of my dreams away  
16 And I still say:  
"Where is our boy? Ah, we've lost our boy"  
But I should know  
Why you've gone  
20 Because again and again you've explained  
You've gone to the...  
National, ah...  
To the National.. .  
24 There's a country; you don't live there  
But one day you would like to  
And if you show them what you're made of  
Oh, then you might do...  
28 But David, we wonder  
We wonder if the thunder  
Is ever really gonna begin  
Begin, begin  
32 Your mom says:  
"I've lost my boy"  
But she should know  
Why you've gone  
36 Because again and again you've explained  
You've gone to the:  
National  
To the National  
40 To the National Front Disco  
Because you want the day to come sooner  
You want the day to come sooner (2X)  
When you've settled the score  
44 Oh, the National (5X)

**(TNHOMY-ST) This Night Has Opened My Eyes**

In a river the colour of the lead  
Immerse the baby's head

Wrap her up in the News Of The World<sup>1</sup>  
4 Dump her on a doorstep, girl  
This night has opened my eyes  
And I will never sleep again  
You kicked and cried like a bullied child  
8 A grown man of twenty-five  
He said he'd cure your ills  
But he didn't and he never will  
Oh save your life  
12 Because you've only got one  
The dream has gone  
But the baby is real  
Oh you did a good thing  
16 She could have been a poet  
Or she could have been a fool  
Oh you did a bad thing  
And I'm not happy  
20 And I'm not sad  
A shoeless child on a swing  
Reminds you of your own again  
She took away your troubles  
24 Oh but then again  
She left pain  
Please, save your life  
Because you've only got one  
28 The dream has gone  
But the baby is real  
Oh you did a good thing  
She could have been a poet  
32 Or she could have been a fool  
Oh you did a bad thing  
And I'm not happy  
And I'm not sad  
36 And I'm not happy  
And I'm not sad

(TNHOMY-TT1) Essa Noite Abriu Os Meus Olhos (Bizz)

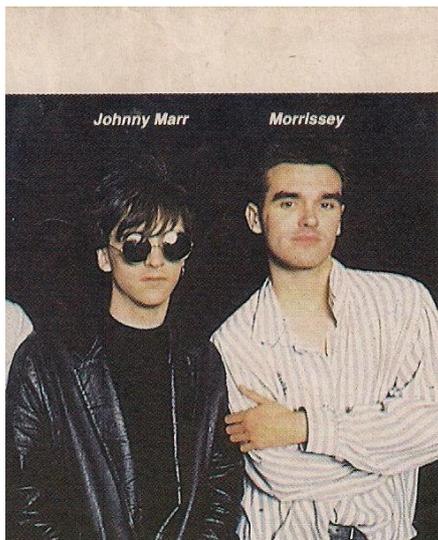


Foto Vincent/Stills

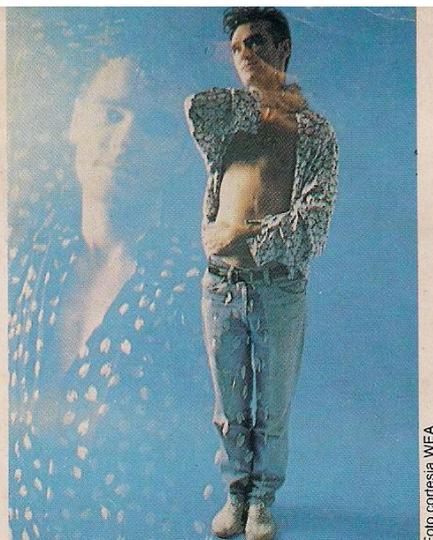


Foto cortesia WEA

As pessoas disseram que você é fácil de ser  
E estavam certas pela metade [levado]

(repete primeira estrofe e refrão)

Quinze minutos com você  
Eu não diria não  
As pessoas não te dão valor  
Oh! mas eu dou  
(2 vezes)

Sonhei com você a noite passada  
E caí da cama duas vezes  
Você pode me afinetar e me emoldurar como  
[uma borboleta]

Mas leve-me ao aconchego da sua cama  
É algo que você nunca disse  
Duas colherinhas, por favor \*  
Você é a fina flor \*\*  
Mas até aí, eu também sou

Encontre comigo na fonte  
Me empurre no pátio  
Eu quero que seja devagar

Quinze minutos...

\* No original, Morrissey pede dois cubos (lumps). Aqui a medida do açúcar ainda é em colherinhas

\*\* Literalmente, joelhos das abelhas, uma expressão inglesa próxima a "fina flor"

**THIS NIGHT HAS OPENED MY EYES**

In a river the colour of lead  
Emerse the baby's head  
Wrap her up in the News of the World  
Dump her on a doorstep, girl  
This night has opened my eyes  
And I will never sleep again

You kicked and cried like a bullied child  
A grown man of twenty-five  
He said he'd cure your ills  
But he didn't and he never will  
So, save your life  
Because you've only got one

(refrão)  
The dream has gone but the baby is real  
Oh you did a good thing  
She could have been a poet  
Or she could have been a fool  
Oh you did a bad thing  
And I'm not happy  
And I'm not sad

A shoeless child on a swing  
Reminds you of your own again  
She took away your troubles

Oh but then again, she left pain  
So, save your life  
Because you've only got one

**ESTA NOITE ABRIU OS MEUS OLHOS**

Em um rio da cor do chumbo  
Mergulhe a cabeça do bebê  
Embrulhe-a com o News of the World \*  
Despeje-a sobre a soleira de uma porta,  
[garota]

Esta noite abriu os meus olhos  
E eu nunca mais dormirei de novo

Você esperneou e gritou como uma criança  
[tripudiada]

Um homem feito de vinte e cinco anos  
Ele disse que curaria seus males  
Mas ele nunca fez isso, nem nunca vai fazer  
Por isso salve a sua vida  
Porque você só tem uma

(refrão)  
O sonho se foi mas o bebê é real  
Oh, você fez uma boa coisa  
Ela poderia ter sido poeta  
Ou ela poderia ter sido uma tola  
Oh, você fez uma coisa má  
E eu não estou feliz  
E eu não estou triste

Uma criança descalça em um balanço  
Faz você lembrar, mais uma vez, de sua  
[própria filha]

Ela sumiu com seus problemas  
Mas, também, ela te deixou dor  
Por isso salve a sua vida  
Porque você só tem uma

(repete refrão)

\* Jornal inglês

**HOW SOON IS NOW?**

I am the son and the heir  
Of a shyness that is criminally vulgar  
I am the son and heir  
Of nothing in particular

You shut your mouth  
How can you say  
I go about things the wrong way  
I am Human and I need to be loved  
Just like everybody else does

(repete as duas estrofes)

There's a club, if you'd like to go  
You could meet somebody who really loves you

**(TNPS-ST) The Never Played Symphonies**

Reflecting from my deathbed  
I'm balancing life's riches  
Against the ditches  
4 And the flat gray years in between  
All I can see are the never laid  
That's the never-played symphonies  
I can't see those who tried to love me  
8 All those who felt they understood me  
And I can't see those who very patiently  
Put up with me  
All I can see are the never-laid  
12 Ah the never-played symphonies  
You were one  
You meant to be one  
And you jumped into my face  
16 And laughed and kissed me on the cheek  
And then were gone forever  
Not quite  
Black sky in the daytime  
20 And I don't much mind dying  
When there is nothing left  
To care for anymore  
Just the never laid  
24 The never-played symphonies  
You were one  
You knew you were one  
And you slipped right thru my fingers  
28 No not literally but metaphorically  
And now you're all I see  
As the light fades

**(TNPS-TT1) As sinfonias nunca tocadas (Morrissey - Letras Traduzidas)**

REFLETINDO DO MEU LEITO DE MORTE, ESTOU COMPARANDO AS  
RIQUEZAS DA VIDA  
COM VALAS ,E AS INVARIAÇÕES PLANAS DO MEIO  
TUDO O QUE POSSO COMPREENDER SÃO AS MUSICAS NUNCA  
COMPOSTAS  
04 QUE SÃO AS SINFONIAS NUNCA TOCADAS  
  
EU NÃO CONSIGO COMPREENDER AQUELES QUE TENTARAM ME  
AMAR  
OU AQUELES QUE SWNTIAM QUE ME ENTENDIAM  
08 EU NÃO CONSIGO COMPREENDER AQUELES QUE MUITO  
PACIENTEMENTE,ME TOLERARAM  
TUDO O QUE EU CONSIGO COMPREENDER SÃO AS MÚSICAS NUNCA  
COMPOSTAS  
DAS SINFONIAS NUNCA TOCADAS

- 12 VOCÊ ERA ÚNICA  
 VOCÊ ERA CONSIDERADA ÚNICA  
 E VOCÊ PULOU NO MEU ROSTO  
 RIU E ME BEIJOU NA BOCHECHA
- 16 E, ENTÃO, SE FOI  
 PARA SEMPRE  
 NÃO INTEIRAMENTE
- 20 CÉU ESCURO DURANTE O DIA E NÃO ME IMPORTO MUITO DE  
 MORRER  
 QUANDO NÃO RESTA MAIS NADA  
 COM QUE SE IMPORTAR  
 APENAS AS MÚSICAS NUNCA COMPOSTAS
- 24 AS SINFONIAS NUNCA TOCADAS
- VOCÊ ERA ÚNICA  
 VOCÊ SABIA QUE ERA ÚNICA
- 28 E VOCÊ ESCORREU PELOS MEUS DEDOS  
 NÃO, NÃO LITERALMENTE  
 MAS METAFORICAMENTE  
 E, AGORA VOCÊ É TUDO O QUE VEJO
- 32 QUANDO AS LUZES SE APAGAM

**(TO-ST) The Operation**

- You fight with your right hand  
 And caress with your left hand  
 Everyone I know is sick to death of you
- 4 With a tear that's a mile wide  
 In the kite that you're flying  
 Everyone I know is sick to death of you  
 Ever since
- 8 You don't look the same  
 You're just not the same, no way  
 You say clever things and  
 You never used to
- 12 You don't catch what I'm saying  
 When you're deafened to advice  
 Everyone here is sick to the  
 Back teeth of you
- 16 With a tear that's a mile wide  
 In the kite that you're flying  
 Everyone here is sick to the  
 Tattoo of you
- 20 Ever since  
 You don't look the same  
 You're just not the same, no way  
 You say pleasant things and
- 24 There is no need to

Still, you fight with your right hand  
 And caress with your left hand  
 Ooh, ooh...  
 28 Sad to say  
 How once I was in love with you  
 Sad to say  
 You don't catch what I'm saying  
 32 When you're deafened to advice  
 Ooh, ooh...  
 Ever since  
 You don't look the same  
 36 You're just not the same, no way  
 What the hell have  
 They stuck into you?

**(TQIS-ST) The Queen Is Dead**

*Oh! Take me back to dear old Blighty,  
 Put me on the train for London Town,  
 Take me anywhere,*  
 4 *Drop me anywhere,  
 Liverpool, Leeds or Birmingham  
 'Cause I don't care,  
 I should like to see my...*  
 8 *By land, by sea..  
 Farewell... to this land's cheerless marshes  
 Hemmed in like a boar between arches  
 Her very Lowness with her head in a sling*  
 12 *I'm truely sorry but it sounds like a wonderful thing  
 "I say, Charles, don't you ever crave  
 To appear on the front of the Daily Mail  
 Dressed in your Mother's bridal veil?"*  
 16 *And so I checked all the registered historical facts  
 And I was shocked into shame to discover  
 How I'm the 18th pale descendent  
 Of some old queen or other*  
 20 *Oh has the world changed or have I changed? (2X)  
 As some 9-year old tough who peddles drugs  
 (I swear to God, I swear)  
 I never even knew what drugs were*  
 24 *So I broke into the Palace  
 With a sponge and a rusty spanner  
 She said: "Eh, I know and you cannot sing!"  
 I said: "That's nothing, you should hear me play piano!"*  
 28 *We can go for a walk where it's quiet and dry  
 And talk about precious things  
 But when you're tied to your Mother's apron  
 No one talks about castration*  
 32 *We can go for a walk where it's quiet and dry  
 And talk about precious things*

Like Love and Law and Poverty  
 There are the things that kill me  
 36 We can go for a walk where it's quiet and dry  
 And talk about precious things  
 But the rain that flattens my hair  
 These are the things that kill me  
 40 *All their life, they make love and then pierce through me*  
 Pass the Pub who saps your body  
 And the church who'll snatch your money  
 The Queen is dead, boys  
 44 And it's so lonely on a limb  
 Pass the Pub that wrecks your body  
 And the church - all they want is your money  
 The Queen is dead, boys  
 48 And it's so lonely on a limb<sup>1</sup>  
*Life is very long when you're lonely (4X)*

**(TSATF-ST) There Speaks a True Friend**

Now, there  
 There speaks a true friend  
 There speaks a friend for life  
 4 You told me all the things  
 That you think are wrong with me  
 I just wish you'd stayed around and helped me  
 Put them right  
 8 But nevertheless  
 There speaks a true friend  
 There speaks a friend for life  
 You listed all the things  
 12 That people cannot stand about me  
 I just wish you'd stayed around and helped me  
 To improve  
 Because I've tried, I've tried  
 16 Oh, I've really really tried  
 You say I don't know how to live  
 (and that's true)  
 You say I don't deserve to live  
 20 Oh, where would I be  
 Without my friends to help me?  
 I just can't imagine where I'd be, can you?  
 (No)

**(TSATF-TT1) Aqui Fala Um Amigo de Verdade (Terra)**

Agora aqui...  
 Aqui fala um amigo de verdade  
 Ali fala um amigo para a vida toda  
 4 Você me contou todas as coisas  
 Que você acha que estão erradas em mim

- Eu só desejo que você estivesse por perto  
E me ajudasse a corrigi-las  
8 Mas, no entanto
- Aqui fala um amigo de verdade  
Aqui fala um amigo para a vida toda  
12 Você listou todas as coisas  
Que as pessoas não suportam em mim  
Eu só desejo que você estivesse por perto e me ajudasse  
a melhorar  
16 Porque eu tentei, eu tentei  
Oh, tentei mesmo, realmente...
- Você diz que eu não sei como viver  
20 (e isso é verdade)  
Você diz que eu não mereço viver  
Oh, onde eu estaria  
sem meus amigos para me ajudar?  
24 Eu não consigo imaginar onde estaria, você consegue?  
(Não)

**(TSATF-TT2) Assim é que fala um verdadeiro amigo (Morrissey - Letras Traduzidas)**

- Agora  
Assim é que  
Assim é que\* fala um verdadeiro amigo  
04 Assim é que fala um amigo pela vida  
Você me falou de todas as coisas  
Que você acha que estão erradas em mim  
Eu apenas desejei que você estivesse por perto  
08 E me ajudasse a ajeitá-las  
Entretanto  
Assim é que  
Assim é que fala um verdadeiro amigo  
12 Assim é que fala um amigo pela vida  
Você ouviu todas as coisas  
Que as pessoas não suportam em mim  
Eu apenas desejei que você estivesse por perto  
16 E me ajudasse a melhorar  
Pois eu tentei, tentei  
Realmente tentei  
Você diz que eu não sei como viver  
20 (e isso é verdade)  
Você diz que eu não mereço viver  
Oh onde eu estaria sem meus amigos para me ajudar?  
Eu simplesmente não consigo imaginar onde eu estaria  
24 Você consegue?  
Não!
-

\* Eu fiquei com dúvida com relação a esse "there", por isso perguntei à Letícia. Logo, esse "assim é que fala" foi sugestão dela.  
Além disso, é possível checar aqui: <http://www.thefreedictionary.com/there>

**(TTTT-ST) These Things Take Time**

Mine eyes have seen the glory  
Of the sacred wunder-kind  
You took me behind a dis-used railway line  
4 And said: "I know a place where we can go  
Where we are not known"  
And you gave me something that I won't forget too soon  
But I can't believe you'd ever care  
8 And this is why you will never care  
These things take time  
I know that I'm  
The most inept  
12 That ever stepped  
I'm spellbound but a woman divides  
And the hills are alive with celibate cries  
But you know where you came from  
16 You know where you're going  
And you know where you belong  
You said I was ill and you were not wrong  
But I can't believe you'd ever care  
20 And this is why you will never care  
These things take time  
I know that I'm  
The most inept  
24 That ever stepped  
Oh the alcoholic afternoons  
When we sat in your room  
They meant more to me  
28 Than any, than any living thing on earth  
They had more worth  
Than any living thing on earth  
Vivid and in your prime  
32 You will leave me behind  
You will leave me behind

**(TTTT-TT1) Essas Coisas Levam Tempo (Terra)**

Meus olhos viram a glória  
Da sagrada maravilha  
Você me levou para atrás  
4 De uma linha de trem abandonada  
E disse "Eu sei de um lugar onde podemos ir  
Onde não somos conhecidos"  
E você me deu algo  
8 Que eu não vou esquecer tão cedo

- Mas eu não consigo acreditar  
Que você alguma vez se importou  
12 E é por isso que  
Você nunca vai se importar
- Essas coisas levam tempo  
16 Eu sei que eu sou  
O cara mais inepto  
Que já surgiu
- 20 Eu estou enfeitiçado  
Mas uma mulher quebra o encanto  
E as colinas estão vivas com choros celibatários  
Mas você sabe de onde veio  
24 Você sabe para onde está indo  
E você sabe a que lugar pertence  
Você disse que eu estava doente,  
E não estava errado  
28
- Mas eu não consigo acreditar  
Que você alguma vez se importou  
E é por isso que  
32 Você nunca vai se importar
- Essas coisas levam tempo  
Eu sei que eu sou  
36 O cara mais inepto  
Que já surgiu
- Oh, as tardes alcoolizadas  
40 Quando nos sentávamos no seu quarto  
Elas significam mais para mim  
Do que qualquer, qualquer coisa viva na terra  
Elas tinham mais valor  
44 Do que qualquer coisa viva na terra  
Na terra, na terra, oh...
- Vívido e no seu auge  
48 Você vai me deixar para trás  
Você vai me deixar para trás

**(TTTT-TT2) Estas Coisas Tomam Tempo (Morrissey - Letras Traduzidas)**  
(Poderia ser Estas Coisas Levam Tempo também...)

(corrigi com a sugestão corretíssima do Dan.)

Meus olhos viram a glória dos prodígios sagrados  
Você me levou para trás de uma linha férrea desativada  
E disse "Eu sei de um lugar aonde podemos ir

4 Onde não somos conhecidos"  
 E então você me deu uma coisa que eu não hei de esquecer tão cedo  
 Mas eu não consigo acreditar que você se importaria  
 E é por isto que nunca vai se importar

8  
 Estas coisas tomam tempo  
 Eu sei que eu sou a pessoa mais inepta que já existiu

12 Estou enfeitiçado  
 Mas uma mulher quebra o encanto  
 E as colinas estão vivas com gritos celibatários  
 Mas você sabe de onde veio, para onde vai e sabe a que lugar pertence

16 Você disse que eu era doente  
 E não estava errado  
 Mas eu não consigo acreditar que você se importaria  
 E é por isto que nunca vai se importar

20  
 Estas coisas tomam tempo  
 Eu sei que eu sou a pessoa mais inepta que já existiu

24 Oh, as tardes alcoolizadas  
 Quando sentávamos dentro do seu quarto  
 Elas me diziam mais  
 Do que qualquer, do que qualquer outra coisa viva na Terra

28 Elas tinham mais valor  
 Do que qualquer outra coisa na Terra, na Terra, na Terra  
 Oh...

32 Vívido e com todo seu vigor  
 Você me abandonará  
 Você me abandonará

**(TTTT-TT3) Estas Coisas Levam Tempo (It's Time The Tale Were Told)**  
 (letra: Morrissey música: Johnny Marr)

Meus olhos viram a glória da sagrada maravilha  
 Você me levou atrás de uma linha de trem abandonada  
 e disse "Eu sei de um lugar onde podemos ir  
 4 onde não somos conhecidos"  
 E você me deu algo que não vou esquecer tão cedo  
 Mas não consigo acreditar que você se importaria  
 e é por isto que você nunca vai se importar

8  
 Estas coisas levam tempo  
 Eu sei que eu sou  
 o maior inepto que já surgiu!!

12  
 Estou enfeitiçado, mas uma mulher divide  
 e as colinas vivem com gritos de celibato

Mas você sabe de onde você veio,  
16 você sabe aonde você está indo  
e você sabe qual é o seu lugar  
Você disse que eu estava doente, e você não estava errado  
Mas não consigo acreditar que você se importaria  
20 e é por isto que você nunca vai se importar

Estas coisas levam tempo  
Eu sei que eu sou  
24 o maior inepto que já surgiu!!

Oh, as tardes alcoólicas  
quando nos sentávamos em seu quarto  
28 Elas significavam mais para mim  
do que qualquer, qualquer coisa vivente na terra  
Elas tinham mais valor  
do que qualquer coisa vivente na terra  
32 Na terra, na terra, oh...

Vívido e em seu auge...  
...Você vai me deixar para trás,  
36 você vai me deixar para trás...

---

These Things Take Time, Accept Yourself e Handsome Devil foram três faixas inicialmente cogitadas para fazer parte do disco de estréia dos Smiths; com o surgimento de Still Ill, porém, elas foram excluídas do projeto, sendo posteriormente aproveitadas nas diversas compilações da banda. A versão de These Things Take Time que aparece em Hatful Of Hollow é a gravação que os Smiths fizeram para o programa do radialista David Jensen, transmitida pela radio BBC no dia 4 de julho de 1983. Aquele foi também o dia da primeira entrevista dada por Morrissey com transmissão em todo o Reino Unido - a ocasião foi significativa o bastante para que ele enviasse cartões comemorativos informando seus amigos da façanha. Algumas semanas antes, os Smiths haviam gravado outras músicas nos estúdios da BBC (também disponíveis em Hatful Of Hollow), mas desta vez para o show comandado por John Peel. "Normalmente a BBC não convida a mesma banda para os programas de John Peel e David Jensen, mas os Smiths eram uma banda em franca ascensão" - comentou Scott Piering, relações-públicas da Rough Trade. A versão original de These Things Take Time - que é melhor ainda que a versão BBC - acabou sendo incluída em Louder Than Bombs, a coletânea que os Smiths lançariam quatro anos mais tarde.

#### **(U-ST) Unloveable**

I know I'm unloveable  
You don't have to tell me  
I don't have much in my life  
4 But take it - it's yours  
I don't have much in my life  
But take it - it's yours

I know I'm unloveable  
 8 You don't have to tell me  
 Message received  
 Loud and clear  
 Loud and clear  
 12 I don't have much in my life  
 But take it - it's yours  
 I wear Black on the outside  
 'Cause Black is how I feel on the inside  
 16 I wear Black on the outside  
 'Cause Black is how I feel on the inside  
 And if I seem a little strange  
 Well, that's because I am  
 20 And if I seem a little strange  
 That's because I am  
 But I know that you would like me  
 If only you could see me  
 24 If only you could meet me  
 I don't have much in my life  
 But take it - it's yours

**(VIAT-ST) Vicar In A Tutu**

I was minding my business  
 Lifting some lead off  
 The roof of the Holy Name church  
 4 It was worthwhile living a laughable life  
 To set my eyes on the blistering sight  
 Of a vicar in a tutu  
 He's not strange  
 8 He just wants to live his life this way  
 A scanty bit of a thing  
 Covered with a decorative ring  
 Wouldn't cover the head of a goose  
 12 As Rose collects the money in the cannister  
 Who comes sliding down the bannister?  
 Vicar in a tutu  
 He's not strange  
 16 He just wants to live his life this way  
 The monkish monsignor  
 With a head full of plaster  
 Said: "My man, get your vile soul dry-cleaned!"  
 20 As Rose counts the money in the cannister  
 As natural as Rain  
 And he dances again, my God  
 Vicar in a tutu..  
 24 The next day in the pulpit  
 With Freedom and Ease  
 Combatting ignorance, dust with disease  
 As Rose counts the money in the cannister

- 28 As natural as Rain  
And he dances again and again..  
With a fabric of a tutu  
Any man could get used to  
32 And I am the living sign  
And I'm a living sign  
I'm a living sign..

**(VIAT-TT1) Vigário Com Saiote de Bailarina (Terra)**

- Eu estava cuidando da minha vida  
Roubando um pouco de chumbo  
Do teto da Igreja do Santo Nome  
4 Valia a pena viver uma vida ridícula  
Ao direcionar meus olhos para a cena chocante  
De um vigário vestindo um saiote de bailarina  
Ele não é estranho  
8 Ele só quer viver a vida dele deste jeito
- Uma coisinha de nada,  
Com um aro decorativo  
12 Que não cobriria a cabeça de um ganso  
Enquanto Rose recebe o dinheiro numa latinha  
Quem vem escorregando pelo corrimão?  
O vigário vestindo um saiote de bailarina  
16 Ele não é estranho  
Ele só quer viver a vida dele deste jeito
- O cardeal apostólico  
20 com a mente totalmente engessada  
Disse: "Meu rapaz, lave sua alma malvada a seco"  
Enquanto Rose conta o dinheiro da latinha  
Tão natural quanto a chuva  
24 Ela dança de novo  
Meu Deus  
O vigário vestindo um saiote de bailarina  
Oh sim  
28 Oh sim, sim, sim  
Oh..  
O vigário vestindo um saiote de bailarina  
Oh sim  
32
- No dia seguinte no altar  
Com liberdade e tranqüilidade  
Combatendo a ignorância, a sujeira e a doença  
36 Enquanto Rose conta o dinheiro da latinha  
Tão natural quanto a chuva  
Ela dança de novo, de novo, de novo  
Numa roupa de bailarina  
40 Qualquer homem poderia se acostumar

E eu sou uma prova viva  
Eu sou uma prova viva  
Eu sou uma prova viva  
44 Eu sou uma prova viva  
Eu sou uma prova viva  
Eu sou uma prova viva

**(VIAT-TT2) Vigário De Tutu (Morrissey - Letras Traduzidas)**  
(Tutu é aquele saiote de bailarina, do tipo que a irmã do Dexter usa)

Eu estava cuidando da minha vida  
Roubando um pouco de chumbo do telhado da Igreja Do Nome Sagrado  
Valia a pena viver esta vida risível  
4 Ao dirigir meu olhos para a visão tórrida  
De um vigário de tutu  
Ele não é estranho  
Apenas quer viver sua vida assim  
8  
Uma coisinha exígua  
Com um aro decorativo  
Não cobriria a cabeça de um ganso ( morrissey canta 'criança' )  
12 Enquanto Rosa coleta o dinehiro na latinha  
Quem vem deslizando pelo corrimão?  
O vigário de tutu  
Ele não é estranho  
16 Apenas quer viver sua vida assim  
  
O cardeal apostólico com uma mente totalmente engessada  
Disse: "Meu rapaz, lave sua alma vil a seco"  
20 Enquanto Rosa coleta o dinheiro na latinha  
Tão natural quanto a Chuva  
Ele dança de novo, meu Deus  
Vigário de tutu  
24 Oh, yeah...  
  
No dia seguinte no púlpito  
Com liberdade e conforto  
28 Combatendo a Ignorância, a Sujeira e a Doença  
Enquanto Rosa coleta o dinehiro da latinha  
Tão natural quanto a Chuva ele dança de novo,de novo, de novo  
Com o tecido do tutu  
32 Qualquer um poderia se acostumar  
  
E eu sou uma prova viva  
Uma prova viva  
36 Uma prova viva

**(WHIWOFBS-ST) We Hate It When Our Friends Become Successful**

We hate it when our friends become successful (2X)

Oh look at those clothes

Now look at that face

04 It's so old

And such a video... well

It's really laughable

Ah, ah, ah, ah (3X)

08 Oh, oh, oh

Ah, ah, ah, ah

We hate it when our friends become successful

And if they're northern

12 That it makes it even worse and

If we can destroy them

You bet your life we will destroy them

If we can hurt them

16 Well, we may as well

It's really laughable

Ah, ah, ah, ah (3X)

Oh, oh, oh

20 Ah, ah, ah, ah

You see it should have been me

It could have been me

Everybody knows

24 Everybody says so

They say

"Oh you have loads of songs

So many songs

28 More songs than they can stand

Verse

Chorus

Middle-eight break fade"

32 Just listen

La la

**(WHIWOFBS-TT1) Odiamos Quando Nossos Amigos Tornam-se Bem-sucedidos  
(Bizz Letras Traduzidas)**

**WE HATE IT  
WHEN OUR FRIENDS  
BECOME SUCCESSFUL**

(Steven Morrissey/Alain Whyte)

We hate it when our friends become successful  
We hate it when our friends become successful  
oh, look at those clothes, now, look at that face, it's so old  
and such a video... Well, it's really LAUGHABLE  
ha-ha-ha-ha-ha-ha ha-ha-ha-ha-ha ha-ha-ha-ha-ha  
ho-ho-ho-ho ho-ho-ho-ha-ha ha-ha-ha-ha-ha  
we hate it when our friends become successful  
and if they're Northern, that makes it even worse  
and if we can destroy them  
you bet your life we will destroy them  
if we can hurt them, well, we may as well  
it's really LAUGHABLE  
ah-ah-ah-ah-ah-ah ah-ah-ah-ah-ah-ah-ah-ah-ah-ah-ah  
oh-oh-oh-oh oh-oh-oh-ah-ah ah-ah-ah-ah-ah  
you see, it should have been me, it could have been me  
everybody knows, everybody says so, they say  
"Ah, you have loads of songs, so many songs  
more songs that they can stand"  
verse, chorus, middle-eight, break, fade  
JUST LISTEN  
la la

**ODIAMOS QUANDO NOSSOS AMIGOS  
TORNAM-SE BEM-SUCEDIDOS**

Odiamos quando nossos amigos tornam-se bem-sucedidos  
odiamos quando nossos amigos tornam-se bem-sucedidos  
oh, olhe essas roupas, agora olhe esse rosto, é tão velho  
e que vídeo... Bem, é realmente RISIVEL  
ha-ha-ha-ha-ha-ha ha-ha-ha-ha-ha ha-ha-ha-ha-ha  
ho-ho-ho-ho ho-ho-ho-ha-ha ha-ha-ha-ha-ha  
odiamos quando nossos amigos tornam-se bem-sucedidos  
e se eles são do Norte, isso torna a coisa ainda pior  
e se pudermos destruí-los  
aposte sua vida como nós os destruiremos  
se pudermos machucá-los, bem, nós bem podemos  
é realmente RISIVEL  
ha-ha-ha-ha-ha-ha ha-ha-ha-ha-ha ha-ha-ha-ha-ha  
ho-ho-ho-ho ho-ho-ho-ha-ha ha-ha-ha-ha-ha  
veja você, deveria ter sido eu, poderia ter sido eu  
todo mundo sabe, todo mundo diz isso, dizem  
"Ah, você tem um monte de canções, tantas canções  
mais canções do que possam aturar"  
estrofe, refrão, variação de oito compassos, quebra, *fade*  
APENAS OUÇA  
la la

\* Diminuição gradual do volume no final de uma música

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Esta música está no álbum *Your Arsenal* (02) Hit Tracks's Vol. 05 (14) (Autos)

**(WIWRN-ST) William, It Was Really Nothing**

The rain falls hard on a humdrum town  
This town has dragged you down  
And everybody's got to live their life

4 And God knows I've got to live mine  
 God knows I've got to live mine  
 William, it was really nothing  
 William, it was really nothing  
 8 It was your life  
 How can you stay with a fat girl who'll say:  
 "Would you like to marry me  
 And if you like you can buy the ring"  
 12 She doesn't care about anything  
 "Would you like to marry me  
 And if you like you can buy the ring"  
 I don't dream about anyone  
 16 Except myself  
 William, it was really nothing  
 William, William

**(WLYK-ST) We'll Let You Know**

How sad are we?  
 And how sad have we been?  
 We'll let you know (2X)  
 4 Oh, but only if  
 You're really interested  
 You wonder how  
 We've stayed alive 'till now  
 8 We'll let you know (2x)  
 But only if  
 You're really interested  
 We're all smiles  
 12 Then, honest, I swear, it's the turnstiles  
 That make us hostile  
 Oh...  
 We will descend  
 16 On anyone unable to defend  
 Themselves  
 Oh...  
 And the songs we sing  
 20 They're not supposed to mean a thing  
 La, la, la, la...  
 We may seem cold, or  
 We may even be  
 24 The most depressing people you've ever known  
 At heart, what's left, we sadly know  
 That we are the last  
 Truly British people you'll ever know  
 28 We are the last truly British people  
 You will ever know

**(WSS-ST) What She Said**

What she said:  
"How come someone hasn't noticed that I'm dead  
And decided to bury me?  
4 God knows I'm ready.."  
What she said was sad  
But then all the rejections she's had  
To pretend to be happy  
8 Could only be idiocy  
What she said was not for the job or lover  
That she never had  
What she read  
12 All heady books  
She'd sit and prophesy  
(It took a tatoed boy from Birkenhead  
to really really open her eyes)  
16 What she read  
All heady books  
She'd sit and prophesy  
(It took a tatoed boy from Birkenhead  
to really really open her eyes)  
20 What she said:  
"I smoke 'cause I'm hoping for an early death  
And I need to cling to something!"  
24 What she said:  
"I smoke 'cause I'm hoping for an early death  
And I need to cling to something!"

**(WSS-TT1) O Que Ela Disse (Morrissey - Letras Traduzidas)**

O que ela disse  
"Como é que ninguém notou que estou morta e decidi me enterrar?"  
Deus sabe que estou pronta  
4 La la la la la la la  
  
O que ela disse  
Foi triste  
8 Mas daí toda a rejeição que ela sofreu  
Fingir ser feliz  
Só poderia ser idiotice  
La la la la la la la  
12  
O que ela disse  
Não foi por causa do emprego ou amante que ela jamais teve  
  
16 Não, não, não...  
  
O que ela leu  
Todo os livros arrebatadores  
20 Que ela sentava e comentava

(Foi preciso um tatuado de Birkenhead para realmente abrir seus olhos)

- O que ela leu  
24 Todo os livros arrebatadores  
Que ela sentava e comentava  
(Foi preciso um tatuado de Birkenhead para realmente abrir seus olhos)
- 28 O que ela disse  
"Eu fumo porque espero por uma morte prematura  
E eu preciso me atracar a algo"
- 32 O que ela disse  
"Eu fumo porque espero por uma morte prematura  
E eu preciso me atracar a algo"

**(WTR-ST) Wide To Receive**

- Download something  
Useful, or useless  
Because I'm lying here  
4 Wide to receive  
Almost anything  
You'd care to give  
And I don't
- 8 Get along with myself  
And I'm not too keen  
On anyone else  
Turn on, plug in
- 12 Then just walk away  
Unlock, process  
And then just go  
And I've never felt quite so alone
- 16 As I do right now  
I'm lying here  
Wide to receive  
Almost anything
- 20 You'd care to leave  
Wide, wide, wide (2X)  
Wide, wide (2X)  
Wide, wide, wide, wide (3X)

**(WWW-ST) Wonderful Woman**

- Here her head, she lay  
Until she'd rise and say:  
"I'm starved of mirth;  
04 Let's go and trip a dwarf"  
Oh, what to be done with her? (2x)  
Oh...

08 Ice water for blood  
With neither heart or spine  
And then just  
To pass time  
12 "Let's go and rob the blind"  
What to be done with her?  
I ask myself  
What to be said of her?  
16 Oh...  
But when she calls me  
I do not walk, I run  
Oh, when she calls  
20 I do not walk, I run  
Oh...

**(WW-TT1) Mulher Maravilhosa (Morrissey - Letras Traduzidas)**

Aqui a cabeça dela ela deitou  
Até que ela se levantou e disse  
"estou faminta por diversão;  
04 Vamos sair e pagar um anão"  
  
Oh, o que foi feito dela?  
Oh, o que foi feito dela?  
08  
Água gelada no lugar do sangue  
Sem coração nem espinha  
E daí só para passar o tempo  
12 "vamos sair e roubar os cegos"  
  
O que foi feito dela?  
Eu me pergunto  
16 O que foi feito dela?  
  
Mas quando ela me chama, eu não ando, eu corro  
Mas quando ela me chama, eu não ando, eu corro

"Aqui a cabeça dela ela deitou  
Até que ela se levantou e disse"

ficou meio pesado pela repetição. Que tal mudar para

"Aqui sua cabeça ela deitou / Aqui ela deitou sua cabeça  
Até que se levantou e disse"

**(YHKM-ST) You Have Killed Me**

Pasolini is me  
'Accattone' you'll be  
I entered nothing and nothing entered me  
4 'Til you came with the key  
And you did your best but  
As I live and breathe  
You have killed me (2X)  
8 Yes I walk around somehow  
But you have killed me  
You have killed me  
Piazza Cavour, what's my life for?  
12 Visconti is me  
Magnani you'll never be  
I entered nothing and nothing entered me  
'Til you came with the key  
16 And you did your best but  
As I live and breathe  
You have killed me (2X)  
Yes, I walk around somehow  
20 But you have killed me  
You have killed me  
Who am I that I come to be here...?  
As I live and breathe  
24 You have killed me (2X)  
Yes I walk around somehow  
But you have killed me  
You have killed me  
28 And there is no point saying this again  
There is no point saying this again  
But I forgive you, I forgive you  
Always I do forgive you

**(YTOFMF-ST) You're the One for Me, Fatty**

You're the one for me, fatty  
You're the one I really, really love  
And I will stay  
4 Promise you'll say  
If I'm in your way  
You're the one for me, fatty  
You're the one I really, really love  
8 And I will stay  
Promise you'll say  
If I'm ever in your way  
A-hey  
12 All over Battersea  
Some hope  
And some despair  
All over Battersea  
16 Some hope

And some despair  
 You're the one for me, fatty  
 You're the one I really, really love  
 20 And I will stay  
 Promise you'll say  
 If I'm in your way  
 You're the one for me, fatty  
 24 You're the one I really, really love  
 And I will stay  
 Promise you'll say  
 If I'm ever in your way  
 28 A-hey  
 All over Battersea  
 Some hope  
 And some despair  
 32 All over Battersea  
 Some hope  
 And some despair

**(YTOFMF-TT1) Você É Única para Mim, Gordinha (Terra) 2012**

Você é a única para mim, gordinha  
 Você é a única que eu realmente amo  
 E eu vou ficar  
 4 Prometa que você vai dizer  
 Se eu estiver te atrapalhando  
  
 Você é a única para mim, gordinha  
 8 Você é a única que eu realmente amo  
 E eu vou ficar  
 Prometa que você vai dizer  
 Se eu, alguma vez, estiver te atrapalhando  
 12 A-hey  
  
 Por toda Battersea  
 Um pouco de esperança  
 16 E um pouco de desespero  
 Por toda Battersea  
 Um pouco de esperança  
 E um pouco de desespero  
 20  
 Você é a única para mim, gordinha  
 Você é a única que eu realmente amo  
 E eu vou ficar  
 24 Prometa que você vai dizer  
 Se eu estiver te atrapalhando  
  
 Você é a única para mim, gordinha  
 28 Você é a única que eu realmente amo  
 E eu vou ficar

Prometa que você vai dizer  
Se eu, alguma vez, estiver te atrapalhando  
32 A-hey

Por toda Battersea  
Um pouco de esperança  
36 E um pouco de desespero  
Por toda Battersea  
Um pouco de esperança  
E um pouco de desespero

**(YTOFMF-TT2) Você É Única Para Mim, Gordinha (Morrissey - Letras Traduzidas)**

Você é único para mim, gordinha  
Você é o única que eu realmente amo de verdade  
E eu vou ficar  
4 Prometa que você vai dizer  
Se eu estiver atrapalhando seu caminho

Por toda Battersea  
8 Alguma esperança e algum desespero  
Por toda Battersea  
Alguma esperança e algum desespero

**(YTOFMF-TT3) Você É O Único para Mim, Gordinho (Terra) 2008**

Você é o único para mim, gordinho  
Você é o único que eu realmente amo de verdade  
E eu vou ficar  
4 Prometa que você vai dizer  
Se eu estiver atrapalhando seu caminho

Você é o único para mim, gordinho  
8 Você é o único que eu realmente amo de verdade  
E eu vou ficar  
Prometa que você vai dizer  
Se eu, alguma vez, estiver atrapalhando seu caminho

12 Por toda Battersea  
Alguma esperança e algum desespero  
Por toda Battersea  
16 Alguma esperança e algum desespero

Você é o único para mim, gordinho  
Você é o único que eu realmente amo de verdade  
E eu vou ficar  
24 Prometa que você vai dizer  
Se eu estiver atrapalhando seu caminho

Por toda Batteredsea  
28 Alguma esperança e algum desespero  
Por toda Batteredsea  
Alguma esperança e algum desespero