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

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Doctor of Philosophy

in the Faculty of Humanities.

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This Charming Man

That's How People Grow Up

The Headmaster Ritual

There Is A Light That Never Goes Out

This Is Not Your Country

The Kid's a Looker

The Loop

Trouble Loves Me

A Encrenca Me Ama

The Last Of The Famous International Playboys

This Night Has Opened My Eyes

The Never Played Symphonies

The Operation

The Queen Is Dead

There Speaks a True Friend

These Things Take Time

Unloveable

Vicar In A Tutu

William, It Was Really Nothing

We'll Let You Know

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Wide To Receive

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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.
Declaration

I hereby swear that no portion of the work referred to in the thesis has been submitted in support of an application for another degree or qualification of this or any other university or other institute of learning.

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Chapter 1: Introduction

‘So, what difference does it make?’
(What difference does it make?, 1984)

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 artists who, in their majority, had to leave

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1 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 Fernado 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’.

The idea that rock must be sung in English, the high number of people who cannot understand the language, 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, lyrics

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2 I translated all quotations originally written in any language other than English.
3 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.
4 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\(^5\). However, popular music lyrics were neglected by Translation

\(^5\) 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 21st century when Peter Low’s Pentathlon Approach (2005) started to gain international attention\(^6\). 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-Gonzáles (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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\(^6\) 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 Russo⁷. 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 Olibquiaga (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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⁷ Renato Russo (1960-1996), also known as ‘the lonely troubadour’, was the lead singer/ lyricist/ frontman 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\(^8\), 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 descendence 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.

\(^8\) 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)

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 performance⁹ 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.

⁹ 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 communities¹⁰ 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 contest 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’¹¹. 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.

¹⁰ 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).

¹¹ 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\textsuperscript{12} 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

\textsuperscript{12} 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 signalises 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 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 complete 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
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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13 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. Their dedication in providing information on the artist’s activities (release of new songs, interviews etc) are part of their weekday leisure time. 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), 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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14 This average fan profile was drawn after I analysed the profiles of the three main virtual communities dedicated to Morrissey. See footnote 13.
15 According to the data and time most comments appear in the main virtual communities.
16 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 posses. 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’ tradition allow the fans to appropriate the lyrics and resignify them.

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17 The cannibalistic 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 is 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\(^\text{18}\), served only to magnify some ambiguities present in his public persona and was not able to dissociate the artist from the man, an image

\(^{18}\) 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\textsuperscript{19}. The constant interviews made available his political views about key aspects, such as monarchy, education, animals’ rights, vegetarianism, literature and working class issues.

\textbf{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\textsuperscript{20} 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

\textsuperscript{19} The first reference in which Morrissey person is mixed with his public persona and the \textit{canteur} appears in an interview to William Shaw, \textit{for Zig Zag Magazine} in February 1984.

\textsuperscript{20} ‘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 order 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\textsuperscript{21}. 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

\textsuperscript{21} 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, 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 systematize 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

22 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 musician23 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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23 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 ‘clinching 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-translator 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). Bering part of the audience gives the fan-translator 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\textsuperscript{24}. 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, 20006). 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

\textsuperscript{24} The list of recognised professions in Brazil can be found on http://www.mtecbo.gov.br/chosite/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.\(^{25}\)

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’\(^{26}\) 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-transaltors’ peers will mould the groups visions of the text according to their sense of identity and their previously agreed ethic 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\(^{27}\) or scanlation\(^{28}\) 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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\(^{25}\) 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.

\(^{26}\) According to Deuze (2006:66), *bricolage* is a ‘highly personalised, continuous and more or less autonomous assembly, disassembly and reassembly of mediated reality’.

\(^{27}\) 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.

\(^{28}\) 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\(^{29}\), 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

\(^{29}\) 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 seems 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)

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 09th January 2009. Fernando’s translation modified Letícias’ 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. Sean Campbell (2010) believes that the fact of being the son of Irish immigrants can be perceived in his lyrics’s 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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30 His birthday certificate is in one of the unnumbered pictures pages in Rogan’s (1992) book, between pages 118 and 119.
31 ‘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. 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.

32 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, the constancy of themes in his lyrics and politically incorrect statements 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. 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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33 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.

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

35 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
17 Now, 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
Up a discoloured dark brown staircase
Here you’ll find Despair and I
Calling to you with what’s left of my heart
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 humourous 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 songs36. So, it is possible to argue that previous lyrics are understood or used as a preparation to understand subsequent ones.

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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. 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

37 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 Nooooooo! (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 lyric 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 outsides, 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 onward 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 hearaid 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 articulacy 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 and sentimentality 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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38 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).
39 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’\textsuperscript{40}. 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\textsuperscript{41}. 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

\textsuperscript{40} 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’.

\textsuperscript{41} 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 spam, 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 polices until it established itself. The translations provided by the magazines constitute, along with the translations presented online, the corpus for this study.
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 ‘Cemetry 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 reprinted 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.
The Last of the Famous International Playboys
(Morrissey - Steven Street)

Dear Mr. Morrissey,

I am a fan of your music and I am writing to you to express my appreciation for your work. I was wondering if you could share some insights into your creative process. Your music has always been a source of inspiration for me, and I would love to hear your thoughts on how you came up with the ideas for your songs.

Best regards,

[Name]
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”42, 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),

42 url: 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 ‘dirversão’ (‘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 11th 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 the 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 Orkut⁴³, 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 noticed 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 post 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.

⁴³ 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\textsuperscript{44}. 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

\textsuperscript{44} 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 treat 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 contradictories, 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
by fans. These source texts provide more than 759 target texts. Another 39 different
translations were presented in music magazines. In total, at least 798 target texts provide
the data to understand the translation of popular lyrics for non-singable purposes in
Brazil, from 1985 to the present date. A table comprising the Corpus Source and the
media where their translations were published is available in volume II (appendix),
along with the full text of the lyrics and translations quoted in the analyses.

3.4 Comparative Analysis of Data

The aim of this subsection is to give an overview on how general aspects present in the
source texts are dealt with in the target texts. The analysis is divided into four
categories, inspired in Low’s Pentathlon Approach, but adapted to serve lyrics
translated to be read: meaning, fluency, style, and sound.

a) Meaning analyses the different meaning used in the translations and its resonance
with the original text. Magazine translators opted for target texts close to the original
without using words that appear out of place to the reader. The lyrics’ meaning is kept
in translation even when the translators decide to add words to deliver the message. This
strategy is sometimes a necessity in order to keep the lyricist’s meaning. Some of these
additions help the reader to understand the lyrics or just add words to make the target
text sound colloquial in Portuguese, such as in ‘How Soon Is Now’ (1984).

Example 3.17

<table>
<thead>
<tr>
<th>(HSIN-ST; line 02)</th>
<th>(HSIN-TT1; line 02)</th>
<th>Back Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>02 Of a shyness that is criminally vulgar</td>
<td>02 De uma timidez que é criminosa de tão vulgar</td>
<td>Of a shyness that is so criminally vulgar</td>
</tr>
</tbody>
</table>

The word ‘tão’ (so) is an intensifier that was not present in the source text, but which
certainly would be inserted in a colloquial Brazilian Portuguese conversation.

Fans websites tend to keep the meaning as close to the original as possible. The
tendency of using literal translations, sometimes, compromise meaning. As is the case
of ‘Handsome Devil’ (1984), line 2, ‘I know what hands are for, and I’d like to help
myself’. The literal translation of ‘help myself’ (HD-TT3) failed to render this meaning,
but proposed that the canteur, in fact, is going to pose as an assistant to himself. This

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45 Some songs are translated more than once in the virtual community because some members prefer to
post new translations instead of discussing the one already posted. This practice is discussed in detail in
3.2.
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

<table>
<thead>
<tr>
<th>(OBOB-ST; lines 06-07)</th>
<th>(OBOB-TT1; lines 06-07)</th>
<th>Back Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>06 I have got to get through</td>
<td>Eu tenho que entrar em contato</td>
<td>I have to make contact</td>
</tr>
<tr>
<td>07 To a good friend</td>
<td>Com uma boa amiga</td>
<td>With a good friend</td>
</tr>
</tbody>
</table>

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 McCormick.

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 (McCormick, 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’ are more common in speech while

46 ‘Próclisis’ is the use of personal pronoun in front of the verb (me dá um cigarro), while ‘eclisis’ is their use right after the verb (dá-me um cigarro). ‘Mesoclisis’ 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

<table>
<thead>
<tr>
<th>(TNHOMY-ST; lines 03-04)</th>
<th>(TNHOMY-TT1; lines 03-04)</th>
</tr>
</thead>
<tbody>
<tr>
<td>03 Wrap her in The News of the World</td>
<td>03 Embrulhe-a com o News Of The World</td>
</tr>
<tr>
<td>04 Dump her on a doorstep, girl</td>
<td>04 Despeje-a sobre a soleira de uma porta, garota</td>
</tr>
</tbody>
</table>

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) (RATF-TT3; line 01) Back Translation
01 It’s time the tale 01 Já é tempo de ser 01 It’s already time to be told were told 01 contada a história the story

(RATF-TT1; line 01) 01 É hora de contar a 01 It’s time to tell the story história

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 ‘guilded beams’ (line 14) with ‘means’ (line 15) producing a couplet. In the translation present in the magazine *Bizz*, there is a rhyme between ‘moldura’ (guilded 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 (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 keep 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). Letícia 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’ (Letícia, 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, Letícia 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”’ (Letícia, 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)

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, 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.

47 The design of a favela house does not resemble the design of a council house
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.
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-Hernández (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

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 apparenaces. 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 Unites 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:xii). 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, sumarised 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 6’48 (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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48 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 fansite49 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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49 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. Last access on 25 October 2013.
Example 4.1
(IPETG-ST: lines 15-16)  
15 When you see me between Cole and Cahuenga  
16 I am just plain desperate

(IPETG-TT1: first version)  
Quando você me vir entre Cole e Cahuenga  
Estarei simplesmente desesperado

This literal translation does not give a feeling of strangeness to the target text, but introduces the idea the canteur is between two people, with two main implications: 1) the canteur is physically positioned between two people, or 2) the canteur is in doubt to which of those two people he is choosing. After a two-day discussion, the use of the feminine definite pronoun before the names ‘Cole’ and ‘Cahuenga’ gave the right notion of a corner between two streets.

(IPETG-TT1: line 15) 15 Quando você me vir entre a Cole e a Cahuenga

This same translation appeared in the website Vagalume. The translator for the website Terra decided to make the meaning explicit by adding the word ‘ruas’ (streets) before the toponyms.

(IPETG-TT3; line 15) 15 Quando você me vir entre as ruas Cole e Cahuenga

Another example of unstated cultural reference in Morrissey’s lyrics is the north-south division of England during Thatcher’s government, in evidence during The Smiths era (1982-1987). Joseph Brooker (2010:23) remembers that the mineworkers’ strike in 1984-85 ‘crystallised the renewed perception of a region divide, in which the older industries that had dominated the north were run down while wealth clustered in south-east England’. According to Ian Jack (1997:xv), between December 1979 and September 1986, ‘ninety-four per cent of all jobs lost (…) were north of a line drawn between the Walsh and the Bristol channel’.

The song ‘Is It Really So Strange?’ (ITRSS-ST, 1987), described as having a rock’n’roll vibe (Rogan, 2002:218), sees the canteur moving continuously from North to South, and from South to North in the search of peace of mind. The translations for the words ‘North’ and ‘South’ are quite straightforward, but the implications of living in the south or in the north of the United Kingdom during the 1980s is not part of the Brazilian imaginary. In Brazil, the ‘south’ means jobs, industries and better life conditions, while the ‘north’ means exuberant nature, sunny warm weather and poverty. The context in which the song was written, ‘North’ meant unemployment, cold weather, and a grey
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 15th 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%\(^{50}\). 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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\(^{50}\) 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 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

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.

![Strategies to translate toponyms](image)

**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 windowscreen’ (‘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 descontextualised scenarios. Patric Doonan 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, 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 and Visconti, and the actress Magnani 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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52 Patric Doonan (1925-1958) appeared in thirteen movies from 1948 to 1955, and never played the lead roles. He committed suicide in 1958.
53 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.
54 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.
55 Luchino Visconti (1906-1976) was an Italian theatre, opera and cinema director, and screenwriter. He died of a stroke in Rome.
56 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. William Shankly 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. 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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57 Other sports included in Morrissey’s lyrics are Boxing and Car racing, but no names are mentioned in the lyrics.
58 William Shankly (1913-1981) was a Scotish 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.
59 Roy Maurice Keane (10th 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.
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 Leer’ (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’ Leer, 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. ‘Cemetry 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; ’tis 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 Welsch (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.
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 demoniac features. You can check on him here: 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. Kramsch (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 Paranà & 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’ 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 (Dabagli, 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 memorizable 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 though 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)   (LMKY-TT; lines 01-04)
01 There's a place in the sun  01 Há um lugar ao sol
02 for anyone who has  02 para qualquer um que tenha
03 the will to chase one  03 a força de corer atrás dele
04 and I think I've found mine  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’. Aicielá (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 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.

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.

<table>
<thead>
<tr>
<th>Strategies to translate language-related references</th>
</tr>
</thead>
<tbody>
<tr>
<td>Limited universalisation: 45%</td>
</tr>
<tr>
<td>Foreignisation: 42%</td>
</tr>
<tr>
<td>Naturalization: 13%</td>
</tr>
</tbody>
</table>

![Figure 4.7 Strategies to translate language-related references](image)

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 salt’ (Delabastita, 1997:11). Pereira (2002) discovers that in Brazil, the main strategies for translating wordplay are omission (which is Delabastita’s 4th strategy: from pun to zero); recreation (which is Delabastita’s 1st 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. 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  Kneeded 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.

60 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.

![Strategies to translate wordplays](image)

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. 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 e quando estivermos em and when we’re in your scholarly room seu quarto de garoto estudioso 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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61 Personal collection, without date specification.
Example 4.22
(HD-ST; LINE 24) (HD-TT2; line 38) Back Translation
24 and when we’re in 38 e quando estivermos em and when we’re in
your scholarly room sua sala acadêmica 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 38 e quando a gente estiver and when we’re in
your scholarly room no seu quarto de estudo 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.

![Strategies to translate vocatives](image)

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’

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’ (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 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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62 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.
63 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. 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) (AR-TT1; lines 24-25)
23 Tough and cold and pale 24 Valentões e insensíveis e pálidos
24 Oh, they may just impale you on railings 25 Oh, eles podem simplesmente te empalar nas grades

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\textsuperscript{65} 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 albums’ 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,

\textsuperscript{65} 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\(^66\), 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\(^67\). 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.

\(^{66}\) 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’.

\(^{67}\) 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.
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)                               (WW-TT1; line 01)                               Back Translation
01 Here her head, she lay                       Aqui sua cabeça ela deitou                     Here her\textsuperscript{68} head she lay

Example 5.8
(TKIAL-ST, lines 01-02)                         (TKISAL-TT1; line 01)
01 He can’t dance or sing                       01 Ele não pode dançar ou cantar, ele não pode fazer nada
02 He can’t do anything

\textsuperscript{68}‘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 female⁶⁹, and bus drivers, who are mainly male⁷⁰. 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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⁶⁹ According to Carvalho (1998:03), only 2.6% of primary school teachers are male in Brazil.
⁷⁰ 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 16 Magistrados que dedicaram (Male) magistrates who their lives suas vidas dedicated their lives

In Brazil, most magistrates are male\(^{71}\). 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 27 E quando a vidente disse And when the (female) 22 ‘One Thursday you will said be dead’ 28 ‘Você vai morrer na fortuneteller said ‘You are going to die on quinta-feira’ Thursday’

(OTSIR-TT2; lines 28-29) 28 E quando o vidente disse And when the (male) 29 ‘Você vai morrer na fortuneteller said ‘You are going to die on quinta-feira’ 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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\(^{71}\) 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\(^{72}\) 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](image)

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\(^{72}\) 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 explicatied 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 he 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) (BFOTP-TT; line 07 and BFOTP-TT2; line 09)
07 The best friend on the payroll 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.
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 jealous 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**

<table>
<thead>
<tr>
<th>(GLLT-ST; line 54)</th>
<th>(GLLT-TT1; line 63)</th>
<th>Back Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oh, Darling, it’s all for you</td>
<td>63 Oh, querida, isso é tudo por você</td>
<td>Oh, darling, this is all for you</td>
</tr>
</tbody>
</table>

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**

<table>
<thead>
<tr>
<th>(MW-ST; lines 26-30)</th>
<th>(MW-TT1; lines 26-30)</th>
</tr>
</thead>
<tbody>
<tr>
<td>26 “Now dry your tears, my dear”</td>
<td>“Agora seque suas lágrimas, minha querida”</td>
</tr>
<tr>
<td>27 Now see her mime in time so nicely</td>
<td>Agora veja-a fazendo mímicas tão bem</td>
</tr>
</tbody>
</table>
28 It would all have been so clear
29 If only she had never volunteered
30 “Your taxi is here, my dear”

Teria sido tudo muito claro
Se ao menos ela nunca tivesse se oferecido para ajudar
“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, 39 Quando você brilhar ao olhos do público,
   my dear  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  you are not secure here

(P-TT3; line 09) 09 Mas doçura  você não está salvo aqui  you are not safe here

(P-TT2; line 07) Mas, querido,  você não está a salvo aqui  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

<table>
<thead>
<tr>
<th>(YTOFMF-ST, lines 01-02)</th>
<th>(YTOFMF-TT1; lines 01-02)</th>
</tr>
</thead>
<tbody>
<tr>
<td>01 You’re the one for me, Fatty</td>
<td>01 Você é o único para mim, gordinho</td>
</tr>
<tr>
<td>02 You’re the one I really, really love</td>
<td>02 Você é o único que eu realmente amo de verdade</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>(YTOFMF-TT3; lines 01-02)</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>01 Você é a única para mim, gorducha</td>
<td></td>
</tr>
<tr>
<td>02 Você é a única que eu amo de verdade, de verdade</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>(YTOFMF-TT2; lines 01-02)</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>01 Você é a única para mim, gordinha</td>
<td></td>
</tr>
<tr>
<td>02 Você é a única que eu realmente amo</td>
<td></td>
</tr>
</tbody>
</table>

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.

<table>
<thead>
<tr>
<th>Strategies to translate gender in vocatives</th>
</tr>
</thead>
<tbody>
<tr>
<td>Maintenance of ambiguity</td>
</tr>
<tr>
<td>Gender preservation</td>
</tr>
<tr>
<td>Gender explicitation through cultural stereotypes</td>
</tr>
<tr>
<td>Idiosyncratic explicitation</td>
</tr>
<tr>
<td>Gender explicitation through textual and contextual references</td>
</tr>
<tr>
<td>Gender explicitation through inter-textual references</td>
</tr>
<tr>
<td>Gender explicitation through grammar rules</td>
</tr>
<tr>
<td>Gender deletion</td>
</tr>
</tbody>
</table>

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) (HCAPKHIF-TT1; lines 08-23)
08 So how can anybody say
09 They know how I feel
(…)
12 They said they respect me
(…)
22 When they are they

(HCAPKHIF-ST; lines 08-22) (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 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-TT; 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.

73 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](image)

**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) (IDOYA-TT1; lines 02-04)
02 A nod was the first step 02 Uma afirmativa foi o primeiro passo
03 You knew very well 03 Você sabia muito bem
04 What was coming next 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) (PFTLT-TT2; lines 17-18)
17 And the doctor said 18 E o médico disse
18 “Don’t nod your head until June!” 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) (TLM-TT2; lines 46-47)
39 In the half-light 46 À meia-luz
40 So English… frowning 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. 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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74 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 você 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 08 Querendo que eu quebre suas leis
06 kicking their way into my house
07 And haunting me, taunting me
08 Wanting me to break their laws
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 prersonal 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.

![Strategies to translate Personal Pronouns](image)

**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)  
34 Just meet me in the alley  
by the Railway station  
(IWTOICH-TT3; line 43)  
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 where 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)  
02 by the big wheel generator  
(RR-TT1; line 02)  
02 próximo ao gerador da roda gigante  
172
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 present in performance led the translator for magazine Clássicos do Rock to understand the lyrics differently from other translators.

Example 5.30

<table>
<thead>
<tr>
<th>Back Translation</th>
<th>(TBWTTIHS-TT1; lines 17-18)</th>
<th>(TBWTTIHS-ST; lines 17-18)</th>
</tr>
</thead>
<tbody>
<tr>
<td>17 and after all</td>
<td>17 e depois de tudo,</td>
<td>17 and after all *</td>
</tr>
<tr>
<td>this time</td>
<td>essa vez</td>
<td>this time *</td>
</tr>
<tr>
<td>18 they don’t</td>
<td>eles não querem</td>
<td>18 they don’t want to *</td>
</tr>
<tr>
<td>want to believe</td>
<td>acreditam em nós</td>
<td>believe us *</td>
</tr>
<tr>
<td>us</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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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75 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
A 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

<table>
<thead>
<tr>
<th>(TTTT-ST; line 14)</th>
<th>(TTTT-TT1; line 22)</th>
<th>Back Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>14 And the hills are alive with celibate cries</td>
<td>22 E as colinas estão vivas com choros celibatários</td>
<td></td>
</tr>
<tr>
<td>(TTTT-TT2; line 14)</td>
<td>cries (‘tear’ semantic field)</td>
<td></td>
</tr>
<tr>
<td>14 E as colinas estão vivas com gritos celibatários</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(TTTT-TT3; line 14)</td>
<td>cries (‘shout’ semantic field)</td>
<td></td>
</tr>
<tr>
<td>14 E as Colinas vivem com gritos de celibato</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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 lyricis 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) (A-TT1; line 43) Back Translation
21 Nature is a language – can’t you read 43 A natureza é uma linguagem – você não sabe ler? can’t (Don’t you know how to read?)

(A-TT2; line 31)
31 A natureza é uma lingua – 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) 01 I was happy in the haze of a drunken hour
(HNIMN-TT1; line 01) 01 Eu estava feliz na bruma de uma hora embriagada
Back Translation
was (ephemeral)

(HKIMN-TT2; line 01) 01 Eu estava feliz no torpor de um momento ébrio
was (ephemeral)

(HKIMN-TT3; line 01) 01 Eu estava feliz durante a embriaguez
was (ephemeral)

(HKIMN-TT4; line 01) 01 Eu era feliz na bruma de uma hora bêbada
was (permanent)

(HKIMN-TT5; line 01) 01 Eu estava feliz na névoa de uma hora alcoólica
was (ephemeral)
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
Morrissey’s affiliation to the skinhead movement while wondering ‘why Morrissey has chosen this precise moment to fuel the fires of racism by parading onstage with a Union Jack and writing such ambiguous dodgy lyrics as ‘The National Front Disco’ and ‘We’ll Let You Know’ on his recent album’ (New Musical Express, 1992). In the same article, the unidentified author remembers that Morrissey’s first solo album (Viva Hate, 1988) ‘contained the charmingly titled “Bengali In Platforms”, a convoluted diatribe against assimilation’ The song describes a Bengali character who adopts westernised clothes, and tries ‘to embrace’ British culture in order to be accepted in the community in which he or she chose to live. The lines which caused the racist accusations suggest the Bengali character should not come to the United Kingdom.

Example 5.36

<table>
<thead>
<tr>
<th>(BIP-ST; lines 12-14)</th>
<th>(BIP-TT1; lines 15-17)</th>
<th>Back Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>12 Oh shelve your western plans</td>
<td>15 Oh, esqueça seus planos ocidentais</td>
<td>Oh, forget your western plans</td>
</tr>
<tr>
<td>13 And understand</td>
<td>16 E entenda</td>
<td>And understand</td>
</tr>
<tr>
<td>14 That life is hard enough</td>
<td>17 A vida é difícil o bastante</td>
<td>Life is difficult enough</td>
</tr>
<tr>
<td>when you belong here</td>
<td>quando se é daqui</td>
<td>when someone is from here</td>
</tr>
</tbody>
</table>

The back translation makes clear that Brazilian fan-translators did not consider the hypothesis of a racist song. While the UK media put a huge height in the word ‘you’ as the Bengali, the translators abandoned the usual tactics of providing a literal translation in order to preserve Morrissey’s original idea. As the original, the translated line does not place the lyrics as racist but as an advice from someone who is embedded in the environment the lyrics’ character wishes to adopt, and whose experience says how difficult it is to be part of it.

In brief, the strategies to render meaning song whose interpretation have multiple meaning are as seen in Figure 5.9.
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)

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)

<table>
<thead>
<tr>
<th>Line 01</th>
<th>Line 02</th>
<th>Line 03</th>
<th>Line 04</th>
<th>Line 05</th>
<th>Line 06</th>
<th>Line 07</th>
<th>Line 08</th>
</tr>
</thead>
<tbody>
<tr>
<td>01 I just wanna say</td>
<td>09 I just wanna say</td>
<td>02 I haven’t been away</td>
<td>10 I haven’t been away</td>
<td>03 I’m still right here</td>
<td>11 I am still right here</td>
<td>04 Where I always was</td>
<td>12 Where I always was</td>
</tr>
<tr>
<td>05 So one day, if you’re bored</td>
<td>13 So one day, when you’re bored</td>
<td>06 By all means call me</td>
<td>14 By all means call me</td>
<td>07 Because you can do</td>
<td>15 Because you can do</td>
<td>08 But only if you want to</td>
<td>16 But you might not get through</td>
</tr>
</tbody>
</table>

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	extsuperscript{76} 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	extsuperscript{77}, 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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	extsuperscript{76} 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.

	extsuperscript{77} 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 chiastic 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.

![Diagram of hierarchical organization of knowledge resources](figure6.2.png)

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. 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 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. 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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79 Camp humour lyrics include ‘Hairdresser on Fire’ (HDOF-ST) and ‘I Can Have Both’ (ICHB-ST).
80 Caricatural lyrics include ‘Dagenham Dave’ (DD-ST) and ‘The Lazy Sunbathers’ (TLS-ST).
him into a pathetic character. (iv) Comical\textsuperscript{81} and humorous\textsuperscript{82} 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\textsuperscript{83} 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\textsuperscript{84} 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\textsuperscript{85} 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\textsuperscript{86}, to make fun of Morrissey’s own abilities as a songwriter\textsuperscript{87} or to impress a rhythm to the text\textsuperscript{88}.

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

\textsuperscript{81} 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).

\textsuperscript{82} Humorous lyrics include ‘All You Need Is Me’ (AYNIM-ST), ‘Certain People I Know’ (CPK-ST), ‘I Have Forgiven Jesus’ (IHFJ-ST), ‘I Know Very Well How I Got My Name’ (IKVWHGMN-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’ (YGNOSYS-ST).

\textsuperscript{83} The only song related to euphemism was ‘Death Of A Disco Dancer’ (DOADD-ST).

\textsuperscript{84} Goddard (2009) classified ‘Disappointed’ (1990) and ‘Shakespeare’s Sister’ (1985) as self-satire.

\textsuperscript{85} Sit com lyrics are ‘King Leer’ (KL-ST) and ‘Mute Witness’ (MW-ST).

\textsuperscript{86} As in lines 07-08 of ‘First Of The Gang To Die’ (FOTGTD-ST).

\textsuperscript{87} As in lines 01-04 of ‘Cemetry Gates’ (CG-ST), a song about plagiarism.

\textsuperscript{88} 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 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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89 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 that may not be long enough to produce humour due to a lack of context. Many of Morrissey’s titles are very long 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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90 ‘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.


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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 Sírio 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) Por favor, ajude a campanha contra a solidão | Back Translation 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 ‘Caligula 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 Caligula 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’ (WHIWOFSBS-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 cacophonic 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) (FMS-TT2, 3, 4; line 11)
09 Fame, Fame, fatal Fame 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 humourous 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) (PFTLT-TT1; LINES 20-21) Back Translation
15 And the doctor said 20 E o médico fala:
"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 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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92 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) (FMS-TT1; line 25) Back Translation
20 (I didn't realise you wrote such bloody awful poetry) 25 (Não sabia que o senhor escrevia esse lixo de poesia) (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) (FMS-TT4; line 27) Back Translation
22 You are a flatulent pain in the arse 27 Você é uma dor flatulenta no rabo 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.

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 explicitation 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
easily understandable in the Target Language. Being a relatively recent song, it was just translated online.

Example 6.7

(OTSIR-ST, line 25 and 33) (OTSIR-TT1; lines 28 and 37) Back Translation
25 “One Thursday you will be dead” “Você vai morrer na quinta-feira” “You’re gonna die on Thursday”

(...)
33 Just spare me!” 37 Mas me poupe!” But save me!”

The main difference between Source and Target Texts is present in line 25, where humour was enhanced by the use of ‘na quinta-feira’ (on Thursday) instead of ‘em uma quinta-feira’ (one Thursday). This small change is a good introduction to the canteur’s urgency in appointing another person to die in his place. Line 33 received a direct translation, but the phrase ‘me poupe’ (literally, save me) is a relatively new slang in Brazil for ‘give me a rest’, which also adds a new humorous flavour to the text, producing a punchline which changes completely the relationship between canteur and death. If the canteur was once trying to escape from death, now he assumes a position of disdain by asking death not to bother him. This new punchline is a possible understanding, not the only one. So, the readers can choose the meaning of this last line according to their vocabulary and their understanding of the whole lyrics.

The cultural similarity in the humour style present in this song (trying desperately to skip death) gave the translator more freedom to use words that, according to her/him, would be humorous enough when read since the urgency impressed in the voice was not possible to render in written form. Different from the other examples presented, where humour was not rendered in its integrality in translation, small changes were also able to produce funnier lyrics than the original.

The frequency of the techniques used to render meaning to lyrics whose humour relies on representation of reality and logic is represented in Figure 6.4. It is clear that the translators felt freer to produce humour in this category. This may be due to this type of humour being more explicit in ST.
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 21st 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 21st 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’ (gasp, 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

<table>
<thead>
<tr>
<th>FMS-ST; line 01</th>
<th>FMS-TT4; line 01</th>
<th>Back Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Frankly, Mr. Shankly this position I held</td>
<td>Frankly, Mr. Shankly esta posição que tenho mantido</td>
<td>position I’ve been keeping</td>
</tr>
</tbody>
</table>

‘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 presented 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’\(^{93}\) (line 25) was not recognised as a sentence said by a northern low class speaker.

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\(^{93}\) 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 reason, can be blamed also on misinterpretation or the translators inability to make sense of the humour in the text.

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 humourous 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*⁹⁴, 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 irony⁹⁵; (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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⁹⁴ Eiron is the person who produces the irony, which some scholars like Hutcheon, Muecke and Mateo prefer to call ‘ironist’.

⁹⁵ 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* 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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96 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 ingénue. 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, whether 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.
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.97

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

97 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 Leticia 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](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 12th 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 share 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.
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

( TSATF-TT1; lines 16-17 )
16 Porque eu tentei, eu tentei
17 Oh, tentei mesmo, realmente

Back Translation
Because I tried, I tried
I really tried
Because I tried, I tried
Oh, I really tried, surely

In TSATF-TT2, the repetition of ‘really’ was deleted (Mateo’s 12th 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 ‘Morrisey’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 ‘Morrisey’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. ‘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. 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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98 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)

99 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)  
11 Bigmouth, bigmouth  
12 Bigmouth strikes again  

(BSA-TT2; lines 11-12)  
11 Desbocado, desbocado  
12 O desbocado ataca de novo  
Back Translation  
Foul-mouthed, foul-mouthed  
The Foul-mouthed boy strikes again  

(BSA-TT3; lines 14-15)  
14 Ø  
15 Grande boca ataca de novo  
Big mouth strikes again  

(BSA-TT1, lines 14-15)  
14 Linguarudo, linguarudo  
15 O desbocado ataca outra vez  
Gossip boy, gossip boy  
The foul-mouthed boy strikes again  

(BSA-TT5, lines 11-12)  
11 Linguarudo, linguarudo  
12 Linguarudo ataca de novo  
Gossip boy, gossip boy  
Gossip boy strikes again  

(BSA-TT4, lines 11-12)  
11 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.
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) (TSATF-TT1: 22-23)
20 Oh, where would I be 22 Oh, onde eu estaria
21 Without my friends to help me 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
(13-14) I’ve got no right to take
my place
(11-12) eu não tenho mais direito
de assumir meu lugar

Back Translation
13 I don’t have the right to take
my place
12 among the human race

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 addiction 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)\textsuperscript{100}, 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 (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\textsuperscript{101}, although it is as popular as ‘quebrar’ (break, for solids) in colloquial speech. The surprise is the use of ‘esmagar’ (smash),

\textsuperscript{100} The literal back translation of the line would be ‘I don’t have no right to take my place’, which is agrammatical in English.

\textsuperscript{101} 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.

![Strategies to translate ironic exaggeration](image)

**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*.  

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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).

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 começou 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 lead 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 overuses 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

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 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\(^{102}\). 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

\(^{102}\) 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 fansubb 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 Morrissey in Brazilian Media (1985-2012)

A thesis submitted to the University of Manchester for the degree of

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in the Faculty of Humanities.

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Luciana Karass

School of Arts, Languages and Cultures

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(RR-TT3) Os Rufiões De Rusholme (Morrissey - Letras Traduzidas)  
(S-ST) Scandinavia  
(Sun-ST) Sunny  
(SATH-ST) Sweet And Tender Hooligan  
(SATH-TT1) Torcedor Doce E Meigo (Terra)  
(SATH-TT2) Sweet And Tender Hooligan (Morrissey - Letras Traduzidas)  
(SATH-TT3) Doce E Meigo Arruaceiro (It’s Time The Tale Were Told)  
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(SGABTO-ST) Some Girls Are Bigger Than Others  
(SGABTO-TT1) Algumas Garotas São Maiores Do Que Outras (It’s Time The Tale Were Told)  
(SIAP-ST) Sister I’m A Poet  
(SLC-ST) Suffer Little Children  
(SMIYTYHTOB-ST) Stop Me If You Think You've Heard This One Before  
(SMIYTYHTOB-TT1) Me Interrompa Se Você Acha Que Já Ouviu Esta Antes (Terra)  
(SMIYTYHTOB-TT2) Pare-me se acha que já ouviu essa antes (Morrissey - Letras Traduzidas)  
(SP-ST) Sweetie Pie  
(SP-TT1) Benzinho (Morrissey - Letras Traduzidas)  
(STAB-ST) Sheila Take a Bow  
(SWCITE-ST) Sorrow Will Come in The End  
(SYSD-ST) Seasick, Yet Still Docked  
(TBWTTIHS-ST) The Boy With The Thorn In His Side  
(TBWTTIHS-TT1) The Boy With The Thorn In His Side (Clássicos do Rock)  
(TCM-ST) This Charming Man  
(THPGU-ST) That's How People Grow Up  
(THR-ST) The Headmaster Ritual  
(TIALTNGO-ST) There Is A Light That Never Goes Out  
(TINYC-ST) This Is Not Your Country  
(TINYC-TT1) Esse Não É O Seu País (Terra)  
(TKAL-ST) The Kid's a Looker  
(TL-ST) The Loop  
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(TLM-TT2) A Encrenca Me Ama (Morrissey - Letras Traduzidas)  
(TLOTFIP-ST) 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)  
(TNFD-ST) The National Front Disco  
(TNHOMY-ST) This Night Has Opened My Eyes  
(TNHOMY-TT1) Esta Noite Abriu os Meus Olhos (Bizz)  
(TNPS-ST) The Never Played Symphonies  
(TNOPS-TT1) As sinfonias nunca tocadas (Morrissey - Letras Traduzidas)  
(TO-ST) The Operation  
(TQID-ST) The Queen Is Dead  
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<td>Such a Little Thing Makes Such a Big Difference</td>
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<td>Suedehead</td>
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<td>Suffer Little Children</td>
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<td>184</td>
<td>Sunny</td>
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<td>Swallow On My Neck</td>
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<td>Sweet And Tender Hooligan</td>
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<td>Sweetie Pie</td>
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<td>Teenage Dad On His Estate</td>
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<td>That Joke Isn't Funny Anymore</td>
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<td>That's How People Grow Up</td>
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<td>The Boy Racer</td>
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<td>The Boy With The Thorn In His Side</td>
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<td>The edges are no longer parallel</td>
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<td>The Father Who Must Be Killed</td>
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<td>The Hand That Rocks The Cradle</td>
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<td>The Harsh Truth Of The Camera Eye</td>
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<td>The Headmaster Ritual</td>
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<td>The Kid's a Looker</td>
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<td>The Last Of The Famous International Playboys</td>
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<td>The Lazy Sunbathers</td>
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<td>The More You Ignore Me, The Closer I Get</td>
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<td>The National Front Disco</td>
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<td>The Never Played Symphonies</td>
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<td>The Operation</td>
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<td>The Ordinary Boys</td>
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<td>The Public Image</td>
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<td>The Queen Is Dead</td>
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<td>The Slum Mums</td>
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<td>The Teachers Are Afraid Of The Pupils</td>
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<td>The World Is Full of Crashing Bores</td>
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<td>The Youngest Was The Most Loved</td>
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<td>There Is A Light That Never Goes Out</td>
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<td>There Speaks a True Friend</td>
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<td>There's A Place In Hell For Me And My Friends</td>
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<td>These Things Take Time</td>
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<td>This Charming Man</td>
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<td>This Is Not Your Country</td>
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<td>This Night Has Opened My Eyes</td>
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<td>To Me You Are a Work Of Art</td>
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<td>Tony The Pony</td>
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<td>Treat Me Like a Human Being</td>
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<td>Trouble Loves Me</td>
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<td>Unhappy Birthday</td>
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<td>Unloveable</td>
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<td>Used To Be a Sweet Boy</td>
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<td>Vicar In A Tutu</td>
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<td>We Hate It When Our Friends Become Successful</td>
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<td>230</td>
<td>Well I Wonder</td>
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<td>We'll Let You Know</td>
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<td>232</td>
<td>What Difference Does It Make?</td>
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<td>What do you see in him?</td>
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<td>What She Said</td>
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<td>Whatever Happens, I Love You</td>
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<td>236</td>
<td>When Last I Spoke To Carol</td>
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<td>Why Don't You Find Out For Yourself</td>
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<td>238</td>
<td>Wide To Receive</td>
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<td>Will Never Marry</td>
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<td>William, It Was Really Nothing</td>
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<td>Wonderful Woman</td>
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<td>Yes, I Am Blind</td>
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<td>You Have Killed Me</td>
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<td>You Just Haven't Earned It Yet, Baby</td>
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<td>245</td>
<td>You Know I Couldn't Last</td>
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<td>You Must Please Remember</td>
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<td>247</td>
<td>You Should Have Been Nice To Me</td>
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<td>248</td>
<td>You Were Good In Your Time</td>
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<td>249</td>
<td>You're Gonna Need Someone On Your Side</td>
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<td>250</td>
<td>You're the One for Me, Fatty</td>
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<td>251</td>
<td>You've Got Everything Now</td>
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<td>252</td>
<td>You've Had Her</td>
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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
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
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
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
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...
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
Ask me, ask me, ask me
Because if it's not Love
Then it's the Bomb, the Bomb..
That will bring us together
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

(A-TT1) Peça (Terra)

A timidez é legal, e
A timidez pode te impedir
De fazer todas as coisas
Que você gostaria de fazer na vida
A timidez é legal, mas
A timidez pode te impedir
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

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?

O fingimento é belo, e
o fingimento pode te impedir
de dizer todas as coisas da vida que você gostaria

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?

Passando dias quentes de verão dentro de casa
escrevendo versos assustadores
para uma menina dentuça em Luxemburgo

Me peça, me peça, me peça
Me peça, me peça, me peça

porque se não for o Amor,
etão é a Bomba, a Bomba, a Bomba, a Bomba, a Bomba, que vai nos unir

A natureza é uma língua - você não consegue ler?
A natureza é uma língua - você não consegue ler?

Então...

Me peça, me peça, me peça
Me peça, me peça, me peça

porque se não for o Amor,
etão é a Bomba, a Bomba, a Bomba, a Bomba, a Bomba, que vai nos unir

se não for o Amor,
etão é a Bomba, a Bomba, a Bomba, a Bomba, a Bomba, que vai nos unir

Então...

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

(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
Greets 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
275

(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
To someone
Somewhere
Oh yeah
Alma matters in mind
Body and soul
In part and in whole
Because to someone
Somewhere
Oh yeah
Alma matters in mind
Body and soul
In part and in whole
So to someone
Somewhere
Oh yeah
Oh yeah, oh yeah...

(AR-ST) Asian Rut
Day oh so late
Strangely the sun still shone
Ooh Asian boy
What are you on ?
Day oh so late
Strangely the sun still shone
Oh Asian boy
What are drugs are you on ?
Oh... strange
Tooled-up Asian boy
Has come to take revenge
For the cruel, cold killing
Of his very best friend
Tooled-up Asian boy
Has come to avenge
The cruel, cold killing
Of his only friend
Ha! La, la, la, oh ... There's peace through our school
It's so quiet in the hall
It's a strange sign for one
Of what's to come
Tough and cold and pale
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 Valenções 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

A escola está em silêncio
Tudo quieto no saguão
É um estranho prenúncio

20

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

(ARAAAPATLIO-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

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

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

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

"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
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

When will you accept your life?
The one that you hate
For anything is hard to find
When you will not open your eyes

"Oh how do I feel about my shoes?"
They make me awkward and plain
How dearly I would love to kick with the fray
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

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

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
Enquanto você não abrir os seus olhos
Quando você vai se aceitar?
Eu sou doente, eu sou chato
E eu sou comum
Como eu adoraria me deixar ser levado
Oh, mas os sonhos tem mania
De simplesmente não se realizarem
E o tempo está contra mim agora...oh
Quem e o que culpar?
Oh, qualquer coisa é difícil de encontrar
Enquanto você não abrir os seus olhos
Quando você vai se aceitar
Pelo amor de deus?
Qualquer coisa é difícil de encontrar
Enquanto você não abrir os seus olhos
Todo dia você deveria dizer
"Oh, como eu me sinto em relação ao passado?"
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)
E o tempo está contra mim agora
E não há mais ninguém para culpar
Oh, me diga quando você vai
Quando você vai aceitar sua vida (aquela que você odeia?)
Pois qualquer coisa é difícil de encontrar
Enquanto você não abrir os seus olhos
Todo dia você deveria dizer
"Oh, como me sinto sobre meus sapatos?"
Eles me deixam desajeitado e comum
Como eu adoraria entrar na briga
Mas uma vez tive um sonho (e ele nunca se realizou)
E o tempo está contra mim agora
O tempo está contra mim agora
E não há ninguém além de você para culpar
Oh, qualquer coisa é difícil de encontrar
Enquanto você não abrir os seus olhos
Qualquer coisa é difícil de encontrar (pelo amor de deus)
Qualquer coisa é difícil de encontrar
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
 Quando você não quer abrir seus olhos
 Quando você vai se aceitar?
 Eu estou enfermo e sou desanimado
 E sou vulgar
 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?
 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
 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
 Sentei-me no meu quarto e tracei um plano
 Oh, mas planos podem falhar ( como acontece frequentemente )
 E o tempo está contra mim agora...

 E não resta alguém para culpar
 Oh, diga-me quando você vai...
 Quando você vai aceitar sua vida?
 ( Essa que odeia )
 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?
 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...

 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
 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?
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

Because of
The things you said
Or didn't say
The things you do

Unruly boys
Who will not grow
They must be taken in hand
Unruly girls

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

I turn the music down
And I don't know why
This is my house
The best friend on the payroll

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

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

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

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

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

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

O melhor amigo na folha de pagamento
Isso não vai funcionar
Isso não vai funcionar
Não, não, não
8

Mais café da manhã na cama
E eu vou trazer os jornais mais tarde
16

O melhor amigo na folha de pagamento
Isso não vai funcionar
Não, não, não
20

O melhor amigo na folha de pagamento
Oh 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
Não, não, não
32

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 abaixei a música
E não sei por quê
Esta é a minha casa
4

Eu abaixei a música
E não sei por quê
Esta é a minha casa
8

O melhor amigo na lista de pagamento
He does not want to depress you
He only wants to impress you
He only wants to embrace your culture
And to be your friend forever
And understand
That life is hard enough when you belong here
A silver-studded rim that glistens
And an ankle-star that ... blinds me
A lemon sole so very high
Which only reminds me; to tell you
Break the news gently
Break the news to him gently
"Shelve your plans; shelve your plans, shelve them"
It's the touchy march of time that binds you
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)
Oh...
’Cause life is hard enough when you belong
Life is hard enough when you belong here
Oh...
Shelve your Western plans

Oh...
Shelve your best friends
’Cause life is hard when you belong here
Oh...

Life is hard enough when you belong

(BIP-TT1) Bengalês Em Plataformas (Terra)
Bengalês, bengalês
Bengalês, bengalês
Não, não, não

Ele não quer te deprimir
Oh não, não, não
Ele só quer te impressionar
Oh

Bengalês em plataformas
Ele só quer adotar sua cultura
E ser seu amigo para sempre
Para sempre

Bengalês, bengalês
Bengalês, bengalês
Oh, esqueça seus planos ocidentais

E entenda
A vida é difícil o bastante quando se é daqui

Uma borda cravejada de prata que cintila
E uma estrela minúscula que... me cega
Um chinelo amarelo tão, tão alto
Que apenas me lembra de te dizer
Dê a notícia gentilmente

Dê a notícia a ele gentilmente
"esqueça seus planos; esqueça seus planos, esqueça-os"

Bengalês, bengalês

É a tocante marcha do tempo que te cega
Não me culpe
Não me odeie
Só porque eu sou o único que te diz

Que a vida é difícil o bastante quando se é daqui
A vida é difícil o bastante quando se é daqui

Oh...

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
Linguarudo, Linguarudo
O desbocado ataca outra vez
16
E eu não tenho mais direito de assumir o meu lugar
Na raça humana
Linguarudo, Linguarudo
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
Enquanto as chamas subiam até seu perfil romano
E seu walkman começava a derreter

Desbocado, desbocado
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
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 espançada 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

com a raça humana

16 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 credita 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.
O Desbocado Volta A Atacar* (Bizz)

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 Wallman started to melt

(refrão)

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*

Depois, depois, eu estava a brincando
quando disse que gostaria de amarelar cada dente da sua boca
Depois, depois, eu estava a brincando
quando disse que o certo era você ser coberto de cacetadas na sua casa

E agora eu sei como Joana d’Arc se sentiu
enquanto as chamas sobraram até o seu perfil romano
e o seu Wallman começou a derretê

(refrão)

O desbocado volta a atacar
e eu não tenho mais direito de assumir meu lugar entre a rasa humana
E agora eu sei como Joana d’Arc se sentiu
enquanto as chamas sobraram até o seu perfil romano
e o seu aparelho para ouvir começou a derretê

(repete refrão)

* A música provavelmente refere-se a uma
entrevista que Morrissey deu ao Melody Mess
em 1986, que teve uma forte repercussão
na mídia e na mídia. A entrevista, que
foi transmitida na rádio, foi marcada por
contrações, quando Morrissey fala sobre a
situação de Margaret Thatcher no dia a dia
no cenário que ultrapassou o preconceito, um
escritor e um Homem. A

© Morrissey/Marr Songs Ltd/Warner Bros Music Ltd
(BSA-TT5) Linguarudo Ataca de Novo (Hot!)

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<thead>
<tr>
<th>Line</th>
<th>Lyric</th>
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<tbody>
<tr>
<td>1</td>
<td>I would rather not go</td>
</tr>
<tr>
<td>2</td>
<td>Back to the old house</td>
</tr>
<tr>
<td>3</td>
<td>I would rather not go</td>
</tr>
<tr>
<td>4</td>
<td>Back to the old house</td>
</tr>
<tr>
<td>5</td>
<td>There's too many</td>
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<tr>
<td>6</td>
<td>Bad memories</td>
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<tr>
<td>7</td>
<td>Too many memories</td>
</tr>
<tr>
<td>8</td>
<td>There</td>
</tr>
<tr>
<td>9</td>
<td>When you cycled by</td>
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<tr>
<td>10</td>
<td>Here began all my dreams</td>
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<td>11</td>
<td>The saddest thing I've ever seen</td>
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<tr>
<td>12</td>
<td>And you never knew</td>
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<td>13</td>
<td>How much I really liked you</td>
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<td>14</td>
<td>Because I never even told you</td>
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<td>15</td>
<td>Oh and I meant to</td>
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<td>16</td>
<td>Are you still there</td>
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<td>17</td>
<td>Or have you moved away?</td>
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<tr>
<td>18</td>
<td>Or have you moved away?</td>
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<td>19</td>
<td>I would love to go</td>
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<td>20</td>
<td>Back to the old house</td>
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<td>21</td>
<td>But I never will</td>
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<td>22</td>
<td>I never will</td>
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<td>I never will</td>
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(BTTOH-ST) Back To The Old House

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<td>12</td>
<td>And you never knew</td>
</tr>
<tr>
<td>13</td>
<td>How much I really liked you</td>
</tr>
<tr>
<td>14</td>
<td>Because I never even told you</td>
</tr>
<tr>
<td>15</td>
<td>Oh and I meant to</td>
</tr>
<tr>
<td>16</td>
<td>Are you still there</td>
</tr>
<tr>
<td>17</td>
<td>Or have you moved away?</td>
</tr>
<tr>
<td>18</td>
<td>Or have you moved away?</td>
</tr>
<tr>
<td>19</td>
<td>I would love to go</td>
</tr>
<tr>
<td>20</td>
<td>Back to the old house</td>
</tr>
<tr>
<td>21</td>
<td>But I never will</td>
</tr>
<tr>
<td>22</td>
<td>I never will</td>
</tr>
<tr>
<td>23</td>
<td>I never will</td>
</tr>
</tbody>
</table>

(CBTC-ST) Come Back To Camden

<table>
<thead>
<tr>
<th>Line</th>
<th>Lyric</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>There is something I wanted to tell you</td>
</tr>
</tbody>
</table>
It's so funny you'll kill yourself laughing
But then I, I look around,

And I remember that I am alone
Alone
For evermore
The tile yard all along the railings

Up a discoloured dark brown staircase
Here you'll find
Despair and I
Calling to you with what's left of my heart

My heart
For evermore
Drinking tea with the taste of the Thames
Sullenly on a chair on the pavement

Here you'll find
My thoughts and I
And here is the very last plea from my heart
My heart

For evermore
Where taxi drivers never stop talking
Under slate grey Victorian sky
Here you will find

Despair and I
And here I am every last inch of me is yours
Yours
For evermore

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

For evermore
Where taxi drivers never stop talking
Under slate grey Victorian sky
Here you'll find

My heart and I
And still we say "Come back
Come back to Camden
And I'll be good"

I'll be good" (2X)

(CD-ST) Christian Dior
Christian Dior
You wasted your life
On aroma and clothes

Fabric and dyes
Christian Dior
You wasted your life
On grandeur and style

And making the poor rich smile.
You could have run wild
On the backstreets of Lyon or Marseille
Reckless and legless and stoned
Impregnating women
Or kissing mad street boys from Napoli
Who couldn't even write their own name
Christian Dior
You wasted your life
Sensually stroking the weaves of a sleeve.
You could have run wild
On the backstreets of Lyon or Marseille
Reckless and legless and stoned
Impregnating women
Or kissing mad street boys from Napoli
Who couldn't even spell the wrong name
Oh, Christian Dior (2X)
When you look at me
Failure is all that you see
I discipline my days just like Christian Dior
I could've run loudly and proudly
Or forcible enfran
Morally bankrupt
And never known violent
And drawn to what scares me
And scared of what bores me
Years alone will never be returned
Christian Dior
Lionise maverick, ah
Design if you can, ah
The way to just be a man, ah
To just be a man, ah
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
A dreaded sunny day
So I meet you at the cemetery gates
Keats and Yeats are on your side
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
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 cemetry 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 cemetry 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
Parece tão injusto
Quero chorar

Você diz: “Outrora, três vezes fez o sol uma saudação ao amanhecer”

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

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

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, termine, terminei.”

Palavras que só poderiam ser suas
E então eu mostro o texto de onde isso foi tirado
Uma prostituta atordoada de 1804

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

Um pavoroso dia de sol
Então vamos para onde nos querem
E eu te encontro nos portões do cemitério
Keats e Yeats estão do seu lado
Mas você perde
Porque Wilde está do meu.
(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 windowscreen
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)

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?"
E eu não posso responder

Eu estou levando sua namorada para casa

E ela está rindo para parar de chorar
"Continue dirigindo", ela diz
Então eu continuo dirigindo

E ela diz
"Como eu fui acabar presa a esta pessoa
Uma vez que seu senso de humor
Fica cada vez pior?"
E eu não posso contar para ela

Estou estacionando 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

“Vire à esquerda”, ela diz
Então eu viro à esquerda
E ela diz

“Como eu fui acabar me envolvendo tão profundamente
Na mesma vida que eu planejei evitar?”
E eu não posso responder

Eu estou levando tua namorada para casa
E ela está rindo para não chorar

“Continue dirigindo”, ela diz
Então eu continuo dirigindo
E ela diz

“Como eu fui acabar presa a esta pessoa
Uma vez que seu senso de humor
Fica cada vez pior?"
E eu não posso contar para ela

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
This is the coastal town
That they forgot to close down
Armageddon - come Armageddon!
Come, Armageddon! Come!
Everyday is like Sunday
Everyday is silent and grey
Hide on the promenade
Etch a postcard
"How I Dearly Wish I Was Not Here"
In the seaside town
...that they forgot to bomb
Come! Come! Come! - nuclear bomb!
Everyday is like Sunday
Everyday is silent and grey
Trudging back over pebbles and sand
And a strange dust lands on your hands
(And on your face...
On your face ...
On your face ...)
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
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
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
Look once to me, look once to me
Then look away
Look once to me, then look away
And when they hold me down
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
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
Através de lágrimas, eu disse a você
Luto de sexta-feira, chega uma hora
Antes que se desfaça essa minha cara prosa

Esse ataque repentino logo destruiu
Todas as coisas que sussurrei a você à noite
E eu nunca ficarei nu na sua frente
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

E quando eles me imobilizarem
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:
"Você é um perdedor,
você é um perdedor"

Sexta-feira, luto de sexta-feira
Vestido de preto

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.

Por anos avisei a você
Através de lágrimas eu disse a você
Luto de sexta-feira, chega uma hora
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

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.

Oh woh oh, oh woh oh, oh woh oh, oh woh oh

E quando eles me imobilizarem,
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:

"Você é um perdedor, você é um perdedor".
Um perdedor, ooooh
Um perdedor, woh oh oh oh oh oh

Um perdedor, woh oh oh oh oh oh
Um perdedor...

Sexta-feira, luto de sexta-feira
Vestido de preto, não voltarei, oh.
Sexta-feira, luto de sexta-feira
Vestido de preto, não voltarei, oh

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 decrépita
Tenho o século 21 bufando na minha nuca
8 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
Alguns 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 (Morrisey - 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 decrepita
tenho o século 21 soltando o bafo em minha nuca
devo me mexer com rapidez, vc me entende
eu quero entrar para a história do cinema

Fama, fama, fatal fama
ela pode pregá peças odiosas no cérebro
mas, mesmo assim, eu prefiro ser famoso
do que correto ou santo, um dia

Mas as vezes me sentiria mais gratificado
fazendo cartões de natal com os deficientes mentais
eu quero viver e quero amar
quero pegar algo que possa me envergonhar

Mas, 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
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
Devo me mexer com rapidez, você me entende
Eu quero fazer parte da história do cinema
(Sr. Shankly)

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

Mas às vezes eu me sentiria mais realizado
fazendo cartões de Natal com os doentes mentais

Eu quero viver e eu quero amar!
Eu quero pegar algo do qual eu possa me envergonhar

Francamente, Sr. Shankly, esta minha posição
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)

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:

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.
You have never been in love
Until you have seen the stars
Reflect in the reservoirs
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
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
The first of the gang to die
Oh my
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
Oh my
You have never been in love
Until you've seen the sunlight thrown
Over smashed human bone
We are the pretty petty thieves
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
The first of the gang to die
Such a silly boy
Hector was the first of the gang
With a gun in his hand
And the bullet in his gullet
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
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
Wanting me to break their laws
Ganglord, the police are
Kicking their way into my house
And haunting me, taunting me
Wanting me to break their laws
And I'm turning to you,
Oh, to save me...
And I'm turning to you,
Oh, to save me...
Ganglord, the police are
Grinding me into the ground
The headless pack are back
Small boy jokes and loaded guns
Ganglord, the police are
Grinding me into the ground
The headless pack are back
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...
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
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!
Ganglord, remember!
The police can always be bribed...
Ganglord, remember!
The police can always be bribed...
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!
The ghetto! 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
Querendo que eu quebre suas leis

Chefe da gangue, a polícia está
saltando o caminho deles para dentro da minha casa
E me assombrando, me ridicularizando
Querendo que eu quebre suas leis

E eu estou recorrendo a você
Para que me salve

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
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

E eu estou recorrendo a você para que me salve...
Eu estou recorrendo a você

Oh, para que me salve! Me salve...
Me salve, me salve!

Chefe da gangue, há um relógio na parede
E ele ri da cara de todos nós

Chefe da gangue, há um relógio na parede
E ele ri da cara de todos nós

E eu estou recorrendo a você para que me salve...
Eu estou recorrendo a você para que me salve!
Me salve, me salve!

Chefe da gangue, lembre-se!
A polícia pode sempre ser comprada...

Chefe da gangue, lembre-se!
A polícia pode sempre ser comprada

Eles dizem: ?Proteger e servir? 

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!"

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

Pra dentro da minha casa
E me assombrando, Me ridicularizando
Querendo que eu quebre suas leis

Chefe da gangue
A polícia está
Chutando seu caminho
Pra dentro da minha casa

E me assombrando, Me ridicularizando
Querendo que eu quebre suas leis
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
De todos nós

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
Gostariam de dizer é:
“Voltem para o gueto!”
O Gueto! o gueto!
Voltem direto para o gueto!

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?
Do you really think
She'll pull through?
Do you really think
She'll pull through?

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

Namorada em coma
Eu sei, 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

Você acha mesmo que
Ela vai se recuperar?

Você realmente acha que
Ela vai se recuperar?

Oh...

Namorada em coma
Eu sei, eu sei
É grave
Adeus, adeus, adeus, adeus garota, adeus

Houve momentos
Em que eu poderia tê-la estrangulado
Mas você sabe
Eu odiaria que alguma coisa acontecesse com ela

Por favor, deixe-me vê-la!

Você acha mesmo que
Ela vai se recuperar?

Você realmente acha que
Ela vai se recuperar?

Oh...

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 Â– é grave
Namorada em coma, eu sei
4 Eu sei Â– 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 Â– 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 Â‘adeus’

24 Eu sei Â– 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
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?

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:
é sério!

Houve horas em que eu poderia ter "assassinado" ela
(mas você sabe, eu odiaria qualquer coisa que acontecesse com ela)

Não, eu não quero vê-la
Você realmente acha que ela vai melhorar?
Você realmente acha que ela vai melhorar?
Acha...

Namorada em coma, eu sei, eu sei:
é sério
Meu, meu, meu, meu, meu, meu amor, adeus

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?

Você realmente acha que ela vai melhorar?
Acha...

Deixe-me sussurrar meu último adeus:
Eu sei, é sério!

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 tranquilamente. 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. Coincidenteemente, 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  

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
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
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
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-TTI) Garota Menos Provável (Terra)
Quantas vezes eu estive por aqui?
Papéis reciclados pavimentando o chão
Bem, ela vive para o mundo escrito
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
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
Então eu sento, e sorrio, e digo "bom trabalho"
Para a garota menos provável para isso
Página sobre página de ofensas furiosas
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
Para a garota menos provável para isso
Então mais uma canção sem técnica nenhuma
Mais uma canção que parece toda errada
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
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
Dos vinte e cinco aos vinte e nove
E eu sento, e sorrio, e digo "bom trabalho"
Para a garota menos provável para isso
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?"
Mas ela morreria se a gente escutasse o cantar
Do seu coração, com sua dor

Então quantas vezes eu vou derramar uma lágrima
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
Porque não há nada que eu possa dizer

Então arremessando e agitando e virando a faca
Em todas as coisas, menos na própria vida
E um relógio em algum lugar marca meia-noite
E uma explicação me deixa esgotado
Se pelo menos existisse um jeito

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
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

(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
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

Do fundo do meu coração eu desejaría 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
Então eu sento, e sorrio, e digo muito bem
Para a garota menos provável para isso

Página por página de tesouradas furiosas
Um Inglês danificado ou um Americano tingido
Há um editor, ela disse no Ano Novo
Mas nunca neste ano
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
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

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
De vinte e cinco para vinte e nove
E eu sento, e sorrio, e digo muito bem
Para a garota menos provável para isso

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?

Mas ela morreria se a gente escutasse sua cantoria
Do seu coração, com sua dor

Então quantas vezes eu derramarei uma lágrima
Em outro palco contrário para alegria
Mas quando você brilhar nos olhos do público, minha querida
Por favor, lembre-se daqueles noites
Quando eu sento em apoio com um sorriso respeitoso

Porque não há nada que eu possa dizer

Então arremessando e agitando e virando a faca
Em todas as coisas, menos na própria vida
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

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

Querida, isso tudo é por você
Querida, isso tudo é por você
Oh, querida, isso tudo é por você

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 cedro).
Eu acho que "paving de ground" é "cobrindo o chão" mesmo. É a montanha de papéis que a garota vem reescrendo (por isso são reciclados - ela está revendo tudo) e que estão espalhados no chão.
A expresão 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
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
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 sinto, e sorrio, e digo “bom trabalho”
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”
(Nunca é neste ano)
Eu realmente penso isso, mas não consigo admiti-lo
Para a garota menos provável
Então, mais uma canção sem técnica
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
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
Dos 25 aos 29
E eu sinto, e sorrio, e digo “bom trabalho”
Para a garota menos provável
Mais uma canção sobre a Rainha
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 ouvissem cantar
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
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
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

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?

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

It's all changed
You were there
Departing, starting
A trek I had once took

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

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

You were still there
Gleaming and leaving
Wide-eyed and awestruck
Saying "How can anybody hate me"

If I love them first off ?"
Apparent, apparent
Heir apparent
You think it's so easy, I tell you - it isn't

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

In a few bruised years
Pray
I'll see you here (3X)
Apparent, apparent

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

Call me morbid, call me pale
I've spent six years on your trail
Six full years of my life
On your trail

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

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
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
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

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?
And do you have a vacancy
For a back-scrubber?"
Call me morbid, call me pale
I've spent too long on your trail

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

That's the story of my life
Sixteen, clumsy and shy
The story of my life
That's the story of my life

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

Chame-me de mórbido, chame-me de pálido
Eu passei seis anos no seu rastro
Seis anos inteiros no seu rastro

E se você tiver cinco segundos para compartilhar
eu vou lhe contar a história da minha vida:
dezesseis anos de idade, sem jeito e tímido

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?
E você tem uma vaga
para um esfregador de costas?"

Ela foi deixada para trás, e amargurada
E ela escreveu para mim, igualmente sombria
Ela disse: "Nos dias em que você estava
desperadamente pobre
eu gostava de você mais..."

E se você tiver cinco segundos para compartilhar
eu vou lhe contar a história da minha vida:
dezesseis anos de idade, sem jeito e tímido

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?
E você tem uma vaga
para um esfregador de costas?"

Chame-me de mórbido, chame-me de pálido
Eu passei muito tempo no seu rastro
Tempo demais perseguindo o seu rabo

E se você tiver cinco segundos para compartilhar
eu vou lhe contar a história da minha vida:
dezesseis anos de idade, sem jeito e tímido
esta é a história da minha vida
Dezesseis anos de idade, sem jeito e tímido
a história da minha vida

Esta é a história da minha vida
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
And as for you in your uniform
Your smelly uniform
You think you can be rude to me?
Because you wear a uniform
A smelly uniform
And so you think you can be rude to me?
But even I
As sick as I am
I would never be you
Even I
As sick as I am
I would never be you
Even I
Sick and depraved
A traveller to the grave
I would never be you
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
Quinze milhas de merda
E eu não,
Eu não,
Eu não gosto disso.
Então como alguém pode dizer
Que sabe como me sinto?
O único por aqui que sou eu
Sou eu
Eles disseram que me respeitam
O que quer dizer
Que seus julgamentos são loucos
Meu rosto foi enfiado em
Quinze milhas de merda
E eu não,
Eu não,
Eu não gosto disso
Então como alguém pode dizer
Que sabe como me sinto?
Quando eles são eles
Somente eu sou eu
Ele disse que quer ser meu melhor amigo
O que significa
Que ele realmente não me conhece
As vozes do real
E o choro imaginado
O futuro está passando por você

Então como alguém pode dizer que sabe
Como me sinto?

Todo mundo olha
Vê dor
E vai embora
E quanto a você no seu uniforme

No seu uniforme fedorento
Você acha que pode ser rude comigo?
Porque usa um uniforme
Um uniforme fedorento

Então você acha que pode ser rude comigo?

Mas mesmo eu,
Doente como sou,

Eu nunca seria você
Mesmo eu,
Doente como sou,
Eu nunca seria você

Mesmo eu,
Doente e depravado,
Com o pé na cova
Eu nunca seria você

Nunca seria você

(HD-ST) Handsome Devil
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
Let me get my hands

On your mammary glands
And 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

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
On your mammary glands
And 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
And when you're in your scholary room
Who will swallow whom
You, handsome devil
Let me get my hands
On your mammary glands
And let me get your head
On the conjugal bed
I say, I say, I say
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

(HD-TT1) Demônio Bonitão (Terra)
Todas as ruas estão entulhadas de coisas
Ansiosas para serem pegas
Eu sei para que servem as mãos
E eu gostaria de me servir
Você me pergunta as horas
Mas eu sinto algo mais
E eu gostaria de dar
O que eu acho que você está pedindo
Seu demônio bonitão
Oh, seu demônio bonitão
Deixe eu colocar minhas mãos
Nos seus mamilos
E me deixe colocar sua cabeça
Na cama de casal
Eu digo, eu digo, eu digo
Eu estalo o chicote
E você desvia
Mas você merece isso
Você merece, você merece, você merece
Um garoto no mato
Vale dois na mão
Eu acho que posso te ajudar a passar nas suas provas
Oh, seu demônio bonitão

Deixe eu colocar minhas mãos
Nos seus mamilos
E me deixe colocar sua cabeça
Na cama de casal

Eu digo, eu digo, eu digo
Eu estalo o chicote
E você desvia

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?

E quando a gente estiver no seu quarto de estudo
Quem vai engolir o de quem?
Seu demônio bonitão

Deixe eu colocar minhas mãos
Nos seus mamilos
E me deixe colocar sua cabeça
Na cama de casal

Eu digo, eu digo, eu digo

Há mais coisas na vida além dos livros, você sabe
Mas não são muitas

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

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

E gostaria de me servir
Você me pergunta que horas são
Mas sinto que é algo mais
E eu gostaria de lhe dar

O que acho que está pedindo
Oh, seu diabinho bonitão

Deixe-me colocar minhas mãos

Nas suas glândulas mamárias
E me deixe deitá-lo
No leito conjugal
É isso, é isso, é isso

16
Estalo o chicote
E você salta
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 salta
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

28 Oh, 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

32 Oh, há mais na vida do que livros, você sabe, mas não muito mais
Há mais na vida do que livros, você sabe, mas não muito mais

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
(HD-TT4) Demônio Bonitão (Bizz)

Hand In Glove

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
Oh I really don't know and I really don't care

It's not a shame, no..
Hand in glove
The Good People laugh
Yes, we may be hidden by rags
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
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

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
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
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
Este é diferente - porque somos nós

Mão na luva
Nós podemos ir onde quisermos
E tudo depende só
Do quão perto você ficar de mim

E se as pessoas encarem
Deixe que as pessoas encarem
Oh, eu realmente não sei
E realmente não me importo
(beije minhas sombras)
Mão na luva
As "pessoas boas" riem
Sim, podemos estar escondidos atrás de farrapos
Mas nós temos algo que elas nunca terão

Mão na luva
O sol brilha para fora de nossos traseiros
Sim, podemos estar escondidos atrás de farrapos
Mas nós temos algo que elas nunca terão

E se as pessoas encararem
Deixe que as pessoas encarem
Oh, eu realmente não sei
E realmente não me importo
(Beije meus óculos escuros)

Então, mão na luva, eu declaro
Eu lutarei até o último suspiro
Se eles ousarem tocar num fio de cabelo seu
Eu lutarei até o último suspiro

Pois a Boa Vida está lá fora em algum lugar
Então fique ao meu lado, pequena charmosa
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
Provavelmente eu nunca mais verei você outra vez
Eu provavelmente nunca mais verei você outra vez
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
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?
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
To people who don't care if I live or I die?
What she asked of me at the end of the day
Caligula would have blushed
"Oh 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?
I was happy in the haze of a drunken hour
But heaven knows I'm miserable now
"Oh you've been in the house too long", she said
And I naturally fled
In my life
Why do I give valuable time
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,
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
Com pessoas que não se importam
Se eu estou vivo ou morto?

Dois amantes entrelaçados passam por mim
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
Na minha vida
Oh, por que eu desperdiço um tempo precioso
Com pessoas que não se importam
Se eu estou vivo ou morto?

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 fui
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 fui
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
Por que será que despendo um tempo valioso
20 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

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
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
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)

**O QUANTO E CEDO AGORA?**

*Duas títulinas criminosas de tão vulgar
Só filho e herdeiro
De nada em particular*

Você caiu na 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 ficar sózinho
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, eis eu, 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

(repete primeiro verso
(repete último verso
(repete refrain)

**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 sou eu que sou um tempo delicado
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
Farla Caligula correr
“Você já está morando nesta casa há tempo
[demais", ela disse
E eu naturalmente fugi

Na minha vida
Por que será que eu sinto
Para pessoas a quem eu prefiro dar um
[chute no olho

(repete primeiro verso, repete último verso e repete refrain)

**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
(HLU-ST) Happy Lovers United

Happy lovers
Back together
Oh, and I do feel proud

Happy lovers
Reunited
Oh, and I do feel proud now
I'm not the type to boast, as you know

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

Hanging around
Happy lovers, at last
At last united
Happy lovers, at last

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

Which wasn't true
And now they walk
Hand in hand, all is planned
With the silent glimpse

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

But they don't need me now
Hanging around
Happy lovers, at last
At last united

Happy lovers, at last
United
Happy lovers, at last
United

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

Amantes felizes
Reconciliados
Oh, e eu me sinto tão orgulhoso agora

Eu não sou do tipo que se vangloria, como você sabe

Embora tenha sido eu quem os tenha reaproximado
Ele é tão amável
E ela é tão inteligente
Mas eles não me querem agora

Rondando por aqui

Amantes felizes, finalmente
Finalmente unidos

Eu telefonei para ela para explicar

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

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

Porque ela é tão amável
E ele é tão inteligente
Mas eles não precisam de mim agora

Rondando por aqui
Amantes felizes, finalmente
Finalmente unidos

Amantes felizes, finalmente
Unidos
Amantes felizes, finalmente
Unidos

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?

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
Within the fingers
Within an hour the power
Could totally destroy me

(Or, it could save my life)
Oh, 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
Oh, hairdresser on fire
All around Sloane Square
And you're just so busy

Busy, busy
Busy scissors
Oh, hairdresser on fire
Was a client, over-cautious

He made you nervous
And when he said
"I'm gonna sue you"
Oh, I really felt for you

So can you squeeze me
Into an empty page of your diary
And supernaturally change me?
Change me, change

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?
Mudar, me mudar
Ah, está em Londres
"Lar dos impertinentes, ultrajantes e livres"
Você é reprimido
Mas está notavelmente bem-vestido
Isso é Real?
E você está sempre ocupado
Realmente ocupado
Máquinas ocupadas
Ah, cabeleireiro pegando fogo
Por toda a Sloane Square
E você está ocupado demais
Para me ver
Máquinas ocupadas
Ah, cabeleireiro pegando fogo
HAIRDRESSER ON FIRE

Morissey/Street

CABELEIREIRO EM CHAMAS

Here is London, here is London
in the hour of the bee - or what?

I've got faith in you
I see the power in the fingers
women an hour
the power can totally destroy me
or it could save my life
here is London

Home of the brah, outrageous and free
you sit repressed

but you're remarkably dressed
is it real? And you sit always busy
really busy, busy
hairdresser on fire in Swann Square
and you're just too busy
to see me
busy clippers
hairdresser on fire all the day

He made you nervous and when he said
"I'm gonna sue you", I really fell for you
we can you squeeze me
into an empty page of your diary
and supernaturally change me

CHANGE ME... CHANGE... Here in London

Home of the brah, outrageous and free
you sit repressed

but you're remarkably dressed
is it real? And you sit always busy
really busy, busy
hairdresser on fire in Swann Square
and you're just too busy
to see me
busy clippers
hairdresser on fire all the day

* Peace was Kensington, special report from London, on the victory of women who were interviewed in time wa

(HOF-TT2) Cabeleireiro Em Chamas (Bizz Letras Traduzidas)
(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)

**ESTA NOITE ABRIU OS MEUS OLHOS**

Em um rio da cor do chumbo
Mergulhe a cabeça do bebê
Embruje-a com o News of the World *
Despeje-a sobre a soleira de uma porta,

Esta noite abriu os meus olhos
E eu nunca mais dormirei de novo

Você esperneou e gritou como uma criança

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 ma
E eu não estou feliz
E eu não estou triste

Uma criança descalça em um balanço
Faz você lembrar, mais uma vez, de sua

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

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 criminosamente vulgar
Sou filho e herdeiro
De nada em particular

Você cele a sua boca
Como você pode dizer
Que levou 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 espero 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
- ever felt had?
8 On a government scheme
Designed to kill your dream
Oh mum, oh dad
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
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"

"Oh I don't want to go out tonight"
Oh but you will
For you must
I don't owe you anything

But you owe me something
Repay me now
You should never go to them
Let them come to you

Just like I do
But did I really walk all this way
Just to hear you say

"Oh I don't want to go out tonight"
"Oh I don't want to go out tonight"
But you will
For you must

I don't owe you anything
But you owe me something
Repay me now
Too freely on your lips

Words prematurely sad
Oh but I know what will make you smile tonight
Life is never kind
Life is never kind

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

O que estava por vir

Trouxe vinho roubado
Um aceno de cabeça foi o primeiro passo
Você sabia muito bem
O que estava por vir

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
Oh, mas você vai

Porque você deve

Eu não devo nada a você
Mas você me deve algo
Pague-me agora!

Você nunca deveria ir para eles
Deixe que eles venham até você
Assim como eu faço
Assim como eu faço

Você nunca deveria ir para eles
Deixe que eles venham até você
Assim como eu faço
Assim como eu faço

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
Oh, mas você vai
Porque você deve

Eu não devo nada a você
Mas você me deve algo
Pague-me agora!

Tão livres nos seus lábios
Palavras prematuramente tristes
Oh, mas eu sei o que fará você sorrir esta noite
A vida nunca é bondosa
A vida nunca é bondosa
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
With a nice paper round
Forgive me any pain
I may have brung to you
With God's help I know
I'll always be near to you
But Jesus hurt me
When he deserted me, but
I have forgiven you Jesus
For all the desire
You placed in me
When there's nothing I can do
With this desire
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
Eu iria apenas para te ultrajar
Eu carreguei meu coração em minhas mãos
Você compreende?
Você compreende?
Mas Jesus me magoou
Quando me abandonou, mas
Eu perdoei Jesus
Por todo o amor
Que ele colocou em mim
Quando não há ninguém para quem eu possa me voltar
Com este amor
Segunda - humilhação
Terça - sufocamento
Quarta - condescendência
Quinta - é patético
Lá pela sexta - a vida me matou
Lá pela sexta - a vida me matou
(Oh, lindo,
Por que você me deu tanto desejo?
Quando não tenho aonde ir
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
Para liberar todo esse amor?
E por que você me mutila
Com ossos e pele auto-depreciativos?
Jesus, você me odeia?
Por que você me mutila
Com ossos e pele auto-depreciativos?
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
It's easy
Hey Ringo, It's sad though
Because it's hard to walk tall
When you're small
Whether dressed in disciplined style
Nevermind
When you're small
You walk as if you're falling
I attack from the back
Because it's easy
And I can assail
While wearing very nice jewellery
Oh hey Ringo, It's sad though
Because it's hard to walk tall
When you're small
Whether dressed in disciplined style
Nevermind
When you're small
You spend your life crawling
I burst into public bars
And I throw my weight around
And no one can even see me
No one can even see me
Nobody can see me
No one can see me
Success is just a mess, Oh
Hey gringo, It's sad though
Because it's hard to walk tall
When you're small
Whether dressed in disciplined style
Nevermind
When you're small
You're bound to look appalling
So compadre please do this for me
Compadre please weep for me
Compadre, compadre
Please weep for me

(IIRSS-ST) Is It Really So Strange?
I left the North
I travelled South
I found a tiny house
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
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?
Oh is it really so, really so strange?
I say NO - you say YES
(and you will change your mind!)
I left the South
I travelled North
I got confused - I killed a horse
I can't help the way I feel
Oh yes, you can punch me
And you can butt me
And you can break my spine
But you won't change the way I feel
'I cause I love you
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
(and you will change your mind!)
I left the North again
I travelled South again
And I got confused - I killed a nun
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)
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
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
Don't lose faith
I know it's gonna happen someday
To you
Please wait... (2X)
Oh ...
Wait ...
Don't lose faith
You say that the day
Just never arrives
And it's never seemed so far away
Still, I know it's gonna happen
Someday to you
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

Oh, bem, tudo está dito
Eu sei que acabou, ainda assim me agarro
Não sei mais onde eu possa ir
Oh...

Oh, mãe, posso sentir
O chão caindo sobre minha cabeça
Veja, o mar quer me levar

A faca quer me cortar
Você acha que pode me ajudar?
Triste noiva de véu, por favor seja feliz
Belo noivo, dé-la abrigo

Bruto, grosseiro amante, trate-a gentilmente
Embora ela precise mais de você
Do que te ame

Eu sei que acabou, ainda assim me agarro
Não sei mais onde eu possa ir
Acabou, acabou, acabou, acabou

Eu sei que acabou

E na verdade nunca começou
Mas no meu coração era tão real

E você até falou comigo e disse:
"Se você é tão engraçado
Por que então está sozinho nesta noite?
Se você é tão inteligente
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

Por que dorme sozinho a noite?
Eu sei...
Porque esta noite é
Igualzinha a qualquer outra noite

É por isso que você está sozinho esta noite
Com seus triunfos e encantos
Enquanto eles estão nos braços um do outro..."

É tão fácil rir
É tão fácil odiar
É preciso fibra para ser gentil e carinhoso
Acabou, acabou, acabou, acabou

É tão fácil rir
É tão fácil odiar
É preciso ter culhões para ser gentil e carinhoso
(acabou, acabou)
O amor é natural e real
Mas não para você, meu amor
Não esta noite, meu amor

O amor é natural e real
Mas não para pessoas como você e eu,
Meu amor

Oh, mãe, eu posso sentir
O chão caindo sobre minha cabeça
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
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
I like you
It's so shameful of me
I like you
No one I ever knew
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
With all the things you say to me?
Could it be
I like you
It's so shameful of me
I like you
Magistrates who spend their lives
Hiding their mistakes
They look at you and I, and,
Envy makes them cry (2X)
Forces of containment
They shove their fat faces into mine
You and I just smile
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
I like you
It's so shameful of me
I like you
You're not right in the head
And nor am I
And this why
You're not right in the head
And nor am I
And this why
This is why I like you
I like you (2X)
This is why I like you
I like you...

(ILI-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
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
Ninguém que eu já conheci ou eu já conversei, se parece com você.
Isso é bom ou mal, dependendo do meu estado de humor
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
Magistrados que dedicaram toda a sua vida a esconder seus erros
Eles olham pra você e pra mim
E a inveja os faz chorar
Forças de contenção me encaram com suas caras gordas
Você e eu apenas sorrimos, porque estamos pensando as mesmas coisas...
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
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
Noooooooo! (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
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
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
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
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

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

Então, não perca tempo tentando me conhecer
Eu sou seu
Sou seu
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
Você não entendeu isso ainda?
E não imagine por que ainda estou por aqui
Eu só estou bancando o fácil

Não garimpe por um segundo significado
Na pior das hipóteses, você só vai encontrar o primeiro
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
Para acender a lâmpada na sua cabeça?
Não brinque comigo, silêncio é a sua resposta
Eu só estou bancando o fácil

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

Então não perca tempo tentando aprender para me conhecer
Eu sou seu
Sou seu

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

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

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

Sou tão fácil, talvez você já tenha tido
se tivesse mesmo, você não esqueceria
Quando você me vir entre a Cole e a Cahuenga
Estarei simplesmente desesperado

Então, não perca tempo tentando me conhecer

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

I doused our friendly venture
With a hard-faced
Three-word gesture
I started something
I forced you to a zone
And you were clearly never meant to go
Hair brushed and parted
Typical me..
I started something
And now I'm not too sure
I grabbed you by the guilded beams
That's what Tradition means
And I doused another venture
With a gesture
That was.. absolutely vile
I started something
I forced you to a zone
And you were clearly never meant to go
Hair brushed and parted
Typical me..
I started something
And now I'm not too sure
I grabbed you by the guilded beams
That's what Tradition means
And now eighteen months' hard labour
Seems.. fair enough
I started something
And I forced you to a zone
And you were clearly never meant to go
Hair brushed and parted
Typical me..
I started something
And now I'm not too sure
I started something
I started something
Typical me...
I started something
And now I'm not too sure.
Eu Comecei Algo Que Não Poderia Terminar (Bizz)
(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?
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
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
Raised on Prisoner's Aid
He killed a policeman when he was thirteen
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

Um menino durão que às vezes engole unhas
Criado num reformatório
Ele matou um policial quando tinha treze anos

E de algum modo isso me impressionou
 Está escrito na minha cara

Estas são as riquezas dos pobres

Eu quero quem não posso ter
 É isso está me deixando louco

No dia em que sua inteligência
Alcançar sua biologia

E se você alguma vez precisar de auto-affirmação
É só me encontrar no beco perto da
Estação de trem
Está estampado na minha cara

Oh...

(WTOICH-TT2) Eu Quero Quem Não Posso Ter (Morrissey - Letras Traduzidas)
No dia em que a tua mentalidade
Decidir acompanhar a tua biologia

Mude de ideia...
Porque eu quero quem não posso ter
 É isto está me deixando louco

No dia em que a tua mentalidade
Acompanhar a tua biologia

Eu quero quem não posso ter
 É isto está me deixando louco

Uma cama de casal
 E um amante bem forte, com certeza
 São estas a fortuna dos pobres

Uma cama de casal
 E um amante bem forte, com certeza
 São estas as riquezas dos pobres
Eu quero quem não posso ter
E isto está me deixando louco
Está bem, bem, bem na cara

Um garoto violento que às vezes engole pregos
Criado com o Auxílio-Prisão
Ele matou um policial quando tinha treze anos

E de uma certa forma, isso me impressionou muito
Está bem na cara

Oh, estas são a fortuna dos pobres

Um garoto violento que às vezes engole pregos
Criado com o Auxílio-Prisão
Ele matou um policial quando tinha treze anos

E de uma certa forma, isso me impressionou muito
Está bem na cara

Oh, estas são a fortuna dos pobres

São a fortuna dos pobres

Eu quero quem não posso ter
E isto está me deixando louco
Está bem na cara

No dia em que a tua mentalidade
Acompanhar a tua biologia

E se algum dia você necessitar de auto-affirmação
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

Convença-se...
Porque eu quero quem eu não posso ter
e isto está me deixando louco

Está estampado em meu rosto, estampado em meu rosto

No dia que a sua mentalidade
se igualar à sua biologia

Eu quero quem eu não posso ter
e isto está me deixando louco

Está estampado em meu rosto, estampado em meu rosto

Uma cama de casal
E um amante fiel, com certeza!
Estas são as riquezas dos pobres

Uma cama de casal
E um amante fiel, com certeza!
Estas são as riquezas dos pobres
Eu quero quem eu não posso ter
e isto está me deixando louco
Está estampado em meu rosto, estampado em meu rosto

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

Oh, estas são as riquezas dos pobres
Estas são as riquezas dos pobres

Eu quero quem eu não posso ter
e isto está me deixando louco
Está estampado em meu rosto

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

Está estampado em meu rosto

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 III. 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...

Porque eu quero quem não posso ter
E isso está me deixando louco
Está estampado na minha cara

No dia em que sua mentalidade
Se igualar à sua biologia
Eu quero quem não posso ter
E isso está me deixando louco
Está estampado na minha cara

Uma cama de casal
E um amante robusto, com certeza
Estas são as riquezas dos pobres
Uma cama de casal
E um amante robusto, com certeza
Estas são as riquezas dos pobres

Eu quero quem não posso ter
E isso está me deixando louco
Está estampado na minha cara

Um menino durão que às vezes engole unhas
Criado num reformatório
Ele matou um policial quando tinha treze anos
E de algum modo isso me impressionou
Está escrito na minha cara

Estas são as riquezas dos pobres
Estas são as riquezas dos pobres
Eu quero quem não posso ter
E isso está me deixando louco
Está estampado na minha cara

No dia em que sua inteligência
Alcançar sua biologia
E se você alguma vez precisar de auto-afirmação
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

To a room with a cupboard bare

Jeane
I'm not sure what happiness means
But I look in your eyes

And I know
That it isn't there
We tried, we failed
We tried and we failed (3X)

We tried

Jeane
There's ice on the sink where we bathe
So how can you call this a home
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

Jeane
We tried, we failed
We tried and we failed (3X)
We tried

Cash on the nail
It's just a fairytale
And I don't believe in magic anymore

Jeane
But I think you know
I really think you know
I think you know the truth

Jeane
No heavenly choir
Not for me and not for you
Because I think that you know
I really think you know

I think you know the truth

Jeane
That we tried and we failed (2X)
We tried and we failed (2X)

Oh Jeane

(JTR-ST) Jack The Ripper
Oh, you look so tired
Mouth slack and wide
Ill-housed and ill-advised

Your face is as mean
As your life has been
Crash into my arms
I want you

You don't agree
But you don't refuse
I know you
And I know a place

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

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

Crash into my arms
I want you
You don't agree
But you don't refuse

I know you

(only in the studio version):
And no one knows a thing about my life

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)
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

Sua cara é tão cruel
quanto sua vida tem sido

Venha correndo para meus braços
Eu quero você
Você não concorda
Mas não recusa
Eu conheço você

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 perdido
E você parece tão cansado
Mas esta noite você presume demais
Demais, demais

E se esta for a última coisa que hei de fazer
Eu vou te pegar

Venha correndo para meus braços
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

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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
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
Eu vou te pegar
Durma em meus braços
Eu quero você

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
Sua cara é tão cruel quanto sua vida tem sido
Durma em meus braços
Eu te quero

Você não concorda
Mas não recusa
Eu te conheço

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

(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
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 Tubaina

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)
E se disso você não sabe
Então do que é que sabe?
Cada segundo da minha vida
Eu vivo exclusivamente para você
E você pode me dar um tiro
 Ou me atirar de um trem
Mas mesmo assim persisto:

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
Disso você sabia com certeza?
Não consigo lhe alcançar
Não consigo lhe alcançar
Não consigo mais lhe alcançar

Você pode por favor parar o tempo?
Pode acabar com esta dor?
Estou com tanto frio
E agora me sinto aquecido novamente

Pode acabar com esta dor?
Pode acabar com esta dor?
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

Pigsty
Porcaria, chiqueiro

**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
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.

I zigzagged all over America
And I cannot find
A safety haven
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
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
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
E acho que encontrei o meu lugar
Sim, eu realmente acredito que
Encontrei o meu
Então

Feche seus olhos
E pense em alguém que
Você admire fisicamente
E deixa eu te beijar
Deixa eu te beijar

Eu perambulei por todo os Estados Unidos
E não consegui encontrar
Um refúgio seguro
Me diga, você me deixaria chorar
No seu ombro?
Ouvi dizer que você tentaria
Qualquer coisa duas vezes

Feche os olhos
E pense em alguém que
Você admire fisicamente
E deixa eu te beijar
Deixa eu te beijar

Mas então, você abre seus olhos
E vê alguém
Que você fisicamente despreza
Mas meu coração está aberto
Meu coração está aberto para você
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
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.
Permita-me beijá-la, oh.
Eu zigzaggei por toda a américa
E não consegui encontrar
Um porto seguro
Diga, poderia me deixar chorar no seu ombro.
Ouvi dizer que você tentaria algo novamente
Feche os olhos
E pense em alguém que você admira fisicamente
E permita-me beijá-la, oh.
Permita-me beijá-la, oh.
Ou então, abra os olhos.
E veja alguém que você fisicamente despreza
Mas, meu coração está aberto.
Meu coração está aberto para você

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
Sim, eu realmente acredito que eu tenha achado o meu lugar
Então
Fecha os olhos
E pensa em alguém que você admira fisicamente
E
Deixa eu te beijar
Deixa eu te beijar
Tenho andado por todos os Estados Unidos
E não consigo encontrar um refúgio seguro
Diga, você deixaria eu chora em seus ombro?
Ouvi dizer que você sempre experimenta tudo duas vezes
Então
Fecha os olhos
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
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
Pensa que pode ser?
O grito estridente atravessa o céu que escurece
Ela não sabe que ele teve
Um dia tão ocupado?
Diga a ela... sshhhh
Alguém diga a ela... sshhh

Era apenas um teste
Mas ela nadou longe demais
Contra a maré
Ela merece tudo o que tem
O céu enlouquece com estrelas
Enquanto um braço esticado para fora
Lentamente desaparece
Rápido
Oh rápido

Por favor não se preocupe
Não haverá falação
Ela era... nada de ninguém

(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?
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

Ó, não tem jeito, não tem jeito, não há movimento
Ó, ó, úrra!
O mais devagar....
Foi só um teste
Mas ela nadou para muito longe
Contra a correnteza
Ela merece o que está sofrendo
O céu ficou de um estrelado insano
Enquanto um braço esticado vagarosamente desaparecia

Urra...ô, ûrra!
Não, ô, nada de movimentos
Não, ô, ûrra!
Ó, ûrra!

Por favor, não se preocupe
Não haverá rebuliço
Ela não era...nada de ninguém

(Qual seu nome...?)

Quando ele acordou
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
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 stable homes
(But wondering then, well, what could peace of mind be like?)
Anyway, do you want to hear our story or not?
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
...As long as it slides
You stalk the house
In a low-cut blouse:
"Oh Christ, another stifled Friday night!"
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
And the things I receive
Is an ancient ocean wide
Wild, lost, uncrossed
Still I maintain there's nothing wrong with you

‘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

bureaucracy
Making it anything other than easy
For working girls like me
With my hands on my head

I flop on your bed
With a head full of dread
For all I've ever said
Maladjusted (4X)

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

I wish I'd gone down
Gone down with them
To where Mother Nature makes their bed
We miss them

Every night we kiss them
Their faces fixed in our heads
I wish I'd gone down
Gone down with them

To where Mother Nature makes their bed
They can't hurt you
Their style will never desert you
Because they're all safely dead

(MAD-TT1) Munich Air Disaster 1958 (Morrissey - Letras Traduzidas)
NÓS OS AMAMOS
NÓS LAMENTAMOS POR ELES
GAROTOS INFELIZES DO MANCHESTER UNITED

EU GOSTARIA DE TER CAÍDO ,CAÍDO COM ELES
AONDE A MÃE NATUREZA FAZ SEUS LEITOS

NÓS TEMOS SAUDADES DELES
TODAS AS NOITES NÓS OS BEIJAMOS
SEUS ROSTOS FIXOS EM NOSSAS CABEÇAS

EU GOSTARIA DE TER CAÍDO, CAÍDO COM ELES
AONDE A MÃE NATUREZA FAZ SEUS LEITOS

ELES NÃO PODEM TE MAGOAR

O ESTILO DELES NÃO VAI TE ABANDONAR
PORQUE ESTÃO TODOS PROTEGIDAMENTE MORTOS

EU GOSTARIA DE TER CAÍDO, CAÍDO COM ELES
AONDE A MÃE NATUREZA FAZ SEUS LEITOS

NÓS O AMAMOS, NÓS LAMENTAMOS POR ELES
GAROTOS INFELIZES DO VERMELHO

EU GOSTARIA DE TER CAÍDO, CAÍDO COM ELES
AONDE A MÃE NATUREZA FAZ SEUS LEITOS

NÓS TEMOS SAUDADES

DELES, TODA A NOITE NÓS O BEIJAMOS
SEUS ROSTOS FIXOS EM NOSSAS CABEÇAS

EU GOSTARIA DE TER CAÍDO, CAÍDO COM ELES
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

EU GOSTARIA DE TER CAÍDO, CAÍDO 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

Eu adoraria ter caído, caído com eles
Onde a Mãe-Natureza fez seus leitos

Nós sentimos a falta deles, toda noite nós os beijávamos

Suas faces fixas em nossas cabeças

Eu adoraria ter caído, caído com eles
Onde a Mãe-Natureza fez seus leitos

Eles não podem te machucar, seus estilos nunca o deixarão
Porque eles estão todos a salvos, mortos
(MB-ST) Michael's Bones

Michael's bones
Lay where he fell
Face down on a sports ground
Oh ...
He was just somebody's luckless son
Oh, but now look what he's done
Oh, look what he's done
Your gentle hands are frozen
And your unkissed lips are blue
Your thinning clothes are hopeless
And no one was mad about you

(ML-ST) Miserable Lie

So goodbye
Please stay with your own kind
And I'll stay with mine

There's something against us
It's not time, it's not time
So goodbye, goodbye...
I know I need hardly say

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

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
permaneceréi 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...

Preciso de conselhos, preciso de conselhos
Ninguém nunca olha para mim duas vezes
Estou apenas a uma milha atrás do mundo

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 Cemetry 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
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
With her small arms flailing
And you feel such compassion
In your soul for
Your mute witness
Still testing the strength
Of our patience
Oh, well she's only trying to tell you
What it was that she saw
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
And her silent words
Describing the sight of last night
4 A.M. Northside, Clapham Common
Oh, god, what was she doing there?
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
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
O que foi que ela viu
Ela está apenas tentando lhe contar
O que foi que ela viu

Agora veja ela de pé sobre a mesa
Com seus bracinhos se agitando
E sinta uma enorme compaixão
Na sua alma pela
Sua pobre testemunha muda
Ainda testando o limite
da nossa paciência
Mas ela está apenas tentando lhe contar
O que foi que ela viu
Ela está apenas tentando lhe contar
O que foi que ela viu

Agora veja ela apontando para o frisbee
Com a memória tão confusa
Enquanto suas palavras silenciosas
Descrevem o pavor da noite passada

Ás 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

"Agora seque suas lágrimas, minha querida"
Agora veja ela fazendo mímicas tão bem
Teria sido tudo muito esclarecedor
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
And tell me all over again
You say noise
It's the best revenge
Noise, noise, noise
All you can say is noise
It's the best revenge
I know why you're dreaming
Noise
It's the best revenge
I know why you're dreaming, too
Hey kid
Let my cry
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
There's a right way
There's a wrong way
And there's even a Victorian legal system of
Noise
It's the best revenge
I know why you're dreaming
Noise
It's the best revenge
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 ...

Slow ... slow ... slow ... slow ... slow ...

(NMHIF-TTI) Agora Meu Coração Está Repleto (Morrissey - Letras Traduzidas)
Haverá problemas
Uma casa inteira precisará de reformas
E todos que eu amo nesta casa

Em breve reclinar-se-ão num divã de analista
Teu pai conta uma piada
E como sempre
Esvazia a sala

Diga a todos os meus amigos
(Não tenho muitos, só os frágeis irmãos dos amantes protegidos da chuva)
Dallow, Spicer, Pinkie, Cubitt

Avançam para o perigo
Acabam em lugar algum
Patric Doonan – criado para aguardar
Estou cansado de novo, eu tentei de novo e

Agora meu coração está repleto
Agora meu coração está repleto
E eu simplesmente não consigo explicar

Portanto sequer vou tentar

Dallow, Spicer, Pinkie, Cubitt
Todos os poetas sortudos de Stressford

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

Eu estava cansado de novo
Eu tentei de novo

Agora meu coração está repleto
Agora meu coração está repleto
E eu simplesmente não consigo explicar

Portanto sequer vou tentar

Poderia passar sem isso?
Poderia passar sem isso?
Vai passar sem isso?
Poderia passar sem isso?

Poderia passar sem isso?
Oh...

Agora meu coração está repleto

Agora meu coração está repleto
(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
They bring me down, so
Give it a rest, won't you?
Give me a cigarette
God give me patience
Just no more conversation
Oh, give us a drink
And make it quick
Or else I'm gonna be sick
Sick all over
Your frankly vulgar
Red pullover
Now see how the colors blend
Our frank and open
Deep conversations
They get me nowhere
They just bring me down, so
Give it a rest, won't you?
Now will you just give over?
The world may be ending
But look, I'm only human
So, give us a drink
And make it quick
Or else I'm gonna be sick
All over
Your frankly vulgar
Red pullover
Now see how the two colors blend, my friend
Won't somebody help?
Won't somebody stop me
From thinking
From thinking all the time
About everything
Oh, somebody
From thinking all the time
So deeply, so bleakly?
So bleakly all the time
About everything?
(Who I am, how I ever got here)
Somebody stop me
From thinking
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
Question one is why do you
pretend that you like me?
Oh Phoney
See how the outside
contradicts what's inside
oooooh ooh
Who can make Hitler
seem like a bus conductor?
You do, oh Phoney you do
You sing a lovely song to a scale
and the words spell out my name
Oh Phoney
but then you kick me down below
cause you know it won't show
how could you?
See how the outside
contradicts what's inside
oooooh ooh
Who can make Hitler
seem like a bus conductor?
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
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
Till the day that you croak
It's no joke
Oh a working class face glares back
At me from the glass and lurches
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
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
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
Dear God, take him, take them, take anyone
The stillborn
The newborn
The infirm
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 Até o dia em que você morrer Não é piada
Através do espelho e se vira abruptamente Oh... Perdoe-me, nas ruas eu corri
Transformei a náusea em música popular
Ruas de buracos escuros, molhados Em caminhos que nunca dá para confiar
Você nunca os passa pra trás Mas eles te passam sempre Até o dia em que você morrer Não é piada
Transformei a náusea em música impopular
E tudo que as ruas podem fazer É alegar que sabem realmente quem você é
E lhe avisar que se você não for embora Acabar por matar ou ser morto O que não é nada bom Aqui todo mundo é amigável
Mas ninguém é amigo

Ó, Querido Deus Quando será que vou estar onde tinha que estar?
E quando a vidente disse "Você vai morrer na quinta-feira"
Eu disse: "Não! Eu não! Não pode ser!
Querido Deus, leve ele,
Leve eles, leve qualquer um Os natimortos Os recém-nascidos Os doentes
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
Transformei a náusea em música popular

Ruas de buracos escuros, molhados
Em caminhos que nunca dá para confiar

Você nunca os passa pra trás
Mas eles te passam sempre
Até o dia em que você bater as botas
Não é brinquedo não

Oh.. Um rosto proletário me encara de volta através do espelho
E se vira abruptamente
Oh... Perdoe-me, nas ruas corri

Transformei a náusea em música não popular

E tudo que as ruas podem fazer
É alegar que sabem realmente quem você é

E lhe avisar que se você não for embora
Acabará por matar ou ser morto
O que não é nada bem
Aquí todo mundo é simpático

Mas ninguém é amigo

Ó , Deus Pai
Quando será que vou estar onde tinha que estar?

E quando o vidente disse
“Você vai morrer na quinta-feira”
Eu disse: “Não! Eu não! Não pode ser!

Deus Pai, leva é ele, ou eles, qualquer um
Os natimortos,
Os recém-nascidos
Os doentes

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

Could life ever be sane again
On the Leeds side-streets that you slip down
I wonder to myself

Hopes may rise on the Grasmeres

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.

16 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

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.
Panic in the streets of London
Panic in the streets of Birmingham
I wonder to myself
Could life ever be same again
On the Leeds alias streets that
You slip down-
Hopes may live on the Grassmen
But honey ple you are not safe here
So you run down
To the safety of the town
But there’s panic on the streets of
Cardiff, Dublin, Dundee
Hampstead
I wonder to myself
Turn 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 alias streets that
You slip down
On the provincial towns you jog round
Hang the DJ
Hang the DJ

Pânico nas ruas de Londres
Pânico nas ruas de Birmingham
Eu penso ontem mesmo
Folclor a vida é saída de hotel
Na rua ta pelas laços de Leeds em que
Você vagado
Experiências podem revocar no Grassmen
Mas elas desaparecem aqui
Então você liga
Para a segurança da cidade
Mas o pânico nas ruas de
Cardiff, Dublin, Dundee
Hampstead
Eu penso que você mesmo
Inconsemel a doença
Enforque o “benfício” DJ
Porque a música eles tocaram constantemente
Não me fale nada sobre a minha vida
Enforque o “benfício” DJ
Porque a música eles tocaram constantemente
Mas não ta para os laços de Leeds em que
Você vagado
No pequeno céu vocês em que vocês vagando
Enforque o DJ
Enforque a Eu
Enforque o DJ

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(P-TT2) Pânico (Bizz Letras Traduzidas) 1998

**“PANIC”**
(The Smiths)

Panic on the streets of London
Panic on the streets of Birmingham
I wonder to myself
Could life ever be same again
on the Leeds side-streets that you slip down
I wonder to myself
Hopes may rise on the Grasmeres
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
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 corrego mesmo
Se a vida puder ser só de novo
Pelas ruas de Leeds por onde você desliza
As esperanças podem se acender no Grasmeres
Mas, quando, você não está a salvo aqui
Então você corre para a segurança do centro da cidade
Mas há pânico nas ruas de Carlisle
Dublin, Dundee, Humberside
Eu penso corrego mesmo
Quemem a discoteca
Enfarque o bendito D.J.
Porque a música que eles tocam é o tempo todo
Não me diz NADA SOBRE MINHA VIDA
Enfarque o bendito D.J.
Porque as músicas que eles tocam é o tempo todo
As ruas de Leeds por onde você passa
As cidades provincentes onde você corre
Enfarque o D.J., enfarque o D.J., enfarque o D.J.
Enfarque o D.J., enfarque o D.J., enfarque o D.J.
ENFORQUEM O D.J., ENFORQUEM O D.J., ENFORQUEM O D.J.
ENFORQUEM O D.J., ENFORQUEM O D.J., ENFORQUEM O D.J.

[Text in Portuguese]
(P-TT3) Pânic
(Hot!)
(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
That you've finally decided
But then you see someone new
And you want someone new
So you have someone new
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
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
Pokes and prods for the last time
And the doctor said
"Don't nod your head until June!"
But then you see someone new
And you want someone new
So you have someone new
I don't blame you
We would all do the same as you
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?
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
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
Que você finalmente tenha se decidido
Mas daí você vê alguém novo
E você quer alguém novo
Então você tem alguém novo
Eu não culpo você
Todos nós faríamos o mesmo
Se tivéssemos coragem de fazê-lo
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
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

Não culpo você
Todos nós faríamos o mesmo que você fez
Se nós tivéssemos a oportunidade para isso

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

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

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

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

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

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

But Nature played this trick on me
She wants it Now
And she will not wait
But she's too rough

And I'm too delicate
Then on the sand
Another man he takes her hand
A smile lights up her stupid face

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
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
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
Por favor, ajude a campanha contra a solidão
Você gostaria de ver uma lista das minhas aversões?
Há pessoas com problemas
Sei disso... Sei disso há tempos
Há pobretões e nobres
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
Por favor, ajude a campanha contra a solidão
Você gostaria de ver uma lista das minhas aversões?
Há pessoas com problemas
Sei disso... Sei disso há tempos
Há pobretões e nobres
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

(PP-ST) Piccadilly Palare
Off the rails I was and
Off the rails
I was happy to stay
Get out of my way
On the rack I was
Easy meat, and a reasonably good buy
A reasonably good buy
The Piccadilly palare
Was just silly slang
Between me and the boys in my gang
"So bona to vada, oh you"
Your lovely eek and
Your lovely riah"
We plied an ancient trade
Where we threw all life's
Instructions away
Exchanging lies and digs (my way)
Cause in a belted coat
Oh, I secretly knew
That I hadn't a clue
(no, no, no you can't get there that way, follow me...)
The Piccadilly palare
Was just silly slang
Between me and the boys in my gang
Exchanging palare
You wouldn't understand
Good sons like you
Never do
So why do you smile
When you think about Earl's Court?
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
In which case I'm doomed
It could go on forever
In which case I'm doomed

(ARSTF-ST) Reel Around The Fountain
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
Of how you took a child
And you made him old
You made him old
Reel around the fountain
Slap me on the patio
I'll take it now
Fifteen minutes with you
Well, I wouldn't say no
Oh people said that you were virtually dead
And they were so wrong
Fifteen minutes with you
Well, I wouldn't say no
Oh people said that you were easily led
And they were half-right
They were half-right
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
2 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
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
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 tápio
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 tápio
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
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
As pessoas não dão valor a você
Oh, mas eu dou
Quinze minutos com você
Oh, eu não diria não
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
de como você pegou um menino e o fez velho
Você o fez velho
Cambaleie ao redor da fonte
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
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
Oh, e elas estavam parcialmente certas
É hora de contar a estória
de como você pegou um menino e o fez velho
É hora de contar a estória
de como você pegou um menino e o fez velho
Você o fez velho
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"
Oh, as pessoas não vêem 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
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
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 camã 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 de um tapa na varanda, vou recebê-lo agora"
A revista bizz, lá nos longíquos 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
**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**

Ja é tempo de ser contada a história
De como você pegou uma criança
E fez dela um velho
(refrão)
Ciranda ao redor da fonte
Palinhas 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 abraçinho da sua cama
E aigo que você nunca disse
Dias colherinhos, por favor *
Você é a fina flor **
Mas até ai, 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 colherinhos
** Literalmente, jufinhos das abelhas, uma expressão inglesa provem a “fina flor”

**THIS NIGHT HAS OPENED MY EYES**

In a river the colour of lead
Emerge 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 life
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 seu lado
Sabes que eu jamais diria “não”
E todos diziam que estava morto...

12

Quinze minutos ao seu lado
Sabes que eu jamais diria “não”
E todos diziam que eras Maria-vai-com-as-outras
E não estava de todo errados...

20

Chegou a hora da revelação
De como envelheceste uma criança
Tomando-a pela mão...

24

Sonhei contigo noite passada
E por duas vezes caí da cama gelada
Portanto, faça de mim uma borboleta
Em sua coleção

28

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

32

Pois também eu, o farei...

36

Um encontro lá na fonte
Um empurrão bem no meio do pátio
Algo que aceitarei com lentidão...

40

Quinze minutos ao seu lado
Sabes que eu jamais diria “não”
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?

Well, it's here
Right under your nose
And you just can't
See it, can you?

La la la la...
Roy's keen, Roy's keen
La la la la...
Roy's keen, Roy's keen

La la la la...
Roy's keen, Roy's keen
La la la la...
Roy's keen, Roy's keen

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

Ele estará aqui
Sorrindo na hora certa
Ele está te paquerando
E roça seu braço sem querer

Ele estará aqui
Sorrindo na hora certa
O talentoso Roy
O talentoso Roy

Nunca vimos um
Limpador de janelas tão talentoso

Segure a escada

Em cada canto
Umedecendo o pano
Pense apenas na gentileza
A escada é um planeta

O Roy é um astro, e
Eu sou um satélite
(Mas está tudo bem)

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)

O talentoso Roy
O talentoso Roy
Nunca vimos um
Limpador de janelas tão talentoso

Segure a escada
Em cada canto
Umedecendo o pano

Pense apenas na gentileza
A escada é um planeta
O Roy é um astro e
Eu sou um satélite

Eu vou ser iluminado
Não diga que vai segurar
Com força depois sair
Não diga que vai segurar

Com força depois sair
Oh...

(RR-ST) Rusholme Ruffians
The last night of the fair
By the big wheel generator
A boy is stabbed

And his money is grabbed
And the air hangs heavy like a dulling wine
She is famous
She is funny

An engagement ring
 Doesn't mean a thing
To a mind consumed by brass (money)
And though I walk home alone

But my faith in love is still devout
The last night of the fair
From a seat on a whirling waltzer

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

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

Then someone falls in love
And someone's beaten up
Someone's beaten up
And the senses being dulled are mine

And someone falls in love
Then someone's beaten up
Someone's beaten up
And the senses being dulled are mine

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
And the grease in the hair
Of a speedway operator
Is all a tremulous heart requires
A schoolgirl is denied
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
Of a speedway operator
Is all a tremulous heart requires
A schoolgirl is denied
She said: "How quickly would I die
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
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
I might walk home alone
But my faith in love is still devout

(Desordeiros de Rusholme)

A última noite da feira
Próximo ao gerador da roda gigante
Um garoto é apunhalado
E seu dinheiro é roubado
E o ar flui pesado como um vinho anestesiante
Ela é famosa
Ela é engraçada
Uma aliança de noivado
Não significa nada
Para uma mente consumida pelo dinheiro
E embora eu volte para casa sozinho
Eu posso voltar para casa sozinho...
...Mas minha fé no amor continua devota
A última noite na feira
Em um carrinho giratório
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
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
E então alguém se apaixona
E alguém é espancado
Alguém é espancado
E os sentidos sendo anestesiados são meus
E então alguém se apaixona
E alguém é espancado
E os sentidos sendo anestesiados são meus
E embora eu volte para casa sozinho
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
Do operador da pista de corridas
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?"
Esta é a última noite da feira
E a brilhantina no cabelo
Do operador da pista de corridas
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?"
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
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
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
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
E o ar flui pesado como um vinho barato
Ela é famosa, ela é engraçada
Um anel de noivado não significa nada
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 traçoeiro (vindo da mãe dela)
Num carrinho giratório
A saia dela sobe para um olha atento
20 É um truque traçoeiro (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-quadras?"

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 devota

(RR-TT3) Os Rufiões De Rusholme (Morrissey - 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 anestesiante

Ela é famosa
Ela é engraçada
Uma aliança de noivado
Nada significa para uma mente consumida por grana (dinheiro)

E embora eu vá para casa sozinho
Eu posso simplesmente ir para casa sozinho
Mas a minha fé no amor continua devota

A última noite da feira
De um assento na Xícara Maluca
A saia dela levanta

Para um olho que a observa
Uma característica muito feia
(herdada do lado materno)

De um assento na Xícara Maluca
A saia dela levanta
Para um olho que a observa
Uma característica muito feia
(herdada do lado materno)

E embora eu vá para casa sozinho
Eu posso simplesmente ir para casa sozinho
Mas a minha fé no amor continua devota

Então alguém se apaixona
E alguém é espancado

Mas os sentidos sendo anestesiados são meus
E alguém se apaixona
E alguém é espancado
E alguém é espancado

Mas os sentidos sendo anestesiados são meus

E embora eu vá para casa sozinho
Eu posso simplesmente ir para casa sozinho
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

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?"

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
Ela disse: "Quão rápido eu morreria se eu pulasse do topo dos pâra- quedas?"

Então rabisque seu nome no meu braço
Com uma caneta-tinteiro

(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)

E embora eu vá para casa sozinho
Eu posso simplesmente ir para casa sozinho
Mas a minha fé no amor continua devota

**Scandinavia**

I was bored in a Fjord
And I curse the heart and soul of Scandinavia
Let the people burn

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

I kiss the soil
I eat the soil
I hug the soil
And I praise the God who made you

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

Let the people burn
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
I kiss the soil
I eat the soil

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

**Sunny**

We're really missing you (2X)
Oh, and you've only just gone
Oh, well, you punched and fell

Then you felt embarrassed
My heart goes out to you
So I offered love
And it was not required
Oh, what else can I do?
What else can I do?
We're really missing you (2X)
And you've only just gone
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
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
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)
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
(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
(Not until the next time)
Poor old man
He had an "accident" within a three bar fire
But that's OK
Because he wasn't very happy anyway
A poor woman
Strangled in her very own bed as she read
But that's OK
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
(Not until the next time)
Jury, you've heard every word
But before you decide
Would you look into those Mother-me eyes
I love you for you, my love
You, my love (3X)
Jury, you've heard every word
But before you decide
Would you look into those Mother-me eyes

427
I love you for you, my love
You, my love
I love you just for you, my love

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"

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

"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

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

É claro que ele não fará (não até a próxima vez)

Pobre homem velho
Ele teve um "acidente" com um aquecedor
Mas tudo bem
Porque ele não era mesmo muito feliz

Pobre mulher velha
Estrangulada na sua própria cama enquanto lia
Mas tudo bem
Porque ela era velha e ia morrer de qualquer jeito
Não culpem

Este doce e meigo torcedor
Torcedor
Porque ele nunca, nunca, nunca fará aquilo novamente
(não até a próxima vez)

Jurados, vocês ouviram cada palavra
Mas antes de decidirem
Olhem nestes olhos de mãe

Eu te amo, meu amor, meu amor, meu amor
Você é meu amor, meu amor

Jurados, vocês ouviram cada palavra
Mas antes de decidirem
Olhem nestes olhos de mãe
Eu te amo, meu amor, meu amor, meu amor
Amo só você meu amor
Não culpem
O doce e meigo torcedor
Torcedor

Porque ele nunca, nunca fará aquilo novamente
E "no meio da vida estamos devendo - etc."
O doce e meigo torcedor
Torcedor

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.!
Etc.! etc.! etc.
No meio da vida estamos devendo - etc.!
Etc.! etc.! etc.

Etc.! etc.! etc!
No meio da vida estamos devendo - etc.!

(SATH-TT2) (Morrissey - Letras Traduzidas)
hooligan aqui pode ser torcedor ou arruaçheiro....escolhi torcedor pq torço pro
manchester...(rsrsrsrsr).....

Ele era um doce e meigo torcedor
Torcedor
E ele nunca, nunca faria aquilo novamente

É claro que ele não fará (não até a próxima vez)

Pobre homem velho
Ele teve um acidente com um incêndio, mas tudo bem
Porque ele não era muito feliz mesmo
Pobre mulher velha
Estrangulada na sua própria cama enquanto lia
Mas tudo bem
Porque ela era velha e morreria de qualquer jeito

Não culpem o doce e meigo torcedor
Torcedor

E ele nunca, nunca faria aquilo novamente
É claro que ele não fará (não até a próxima vez)

Jurados, vocês ouviram cada palavra
Mas antes de decidirem
Olhem nestes olhos
Eu te amo, meu amor, meu amor, meu amor

Jurados, vocês ouviram cada palavra
Mas antes de decidirem olhem nestes olhos
Eu te amo, meu amor, meu amor, meu amor
Não culpem o doce e meigo torcedor
Torcedor
E ele nunca, nunca faria aquilo novamente
E "no meio da vida estamos na morte - etc."

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)

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)

Pobre velho homem:
ele teve um "acidente" com um incêndio de três bars, mas tudo bem
porque ele não era muito feliz mesmo

Pobre velha mulher:
estrangulada em sua própria cama enquanto lia, mas tudo bem
porque ela era velha e teria morrido de qualquer jeito

Não culpem o doce e meigo arruaceiro, arruaceiro
porque ele nunca, nunca, nunca, nunca, nunca, nunca, nunca, nunca, nunca, nunca, nunca, nunca
(não até a próxima vez)

Júri, vocês ouviram cada palavra, mas antes de se decidirem
olhem nestes olhos
Eu te amo, meu amor, meu amor,
meu amor, meu amor,

Júri, vocês ouviram cada palavra, mas antes de se decidirem
olhem nestes olhos
Eu te amo, meu amor, meu amor,
meu amor, meu amor,

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."

(esqueçam) o arruaceiro, arruaceiro
porque ele nunca, nunca fará aquilo novamente
E "no meio da vida estamos na morte - etc."

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!

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?). Liricalmente, 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

431
Porque ela era velha e morreria de qualquer jeito

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)

Jurados, vocês ouviram cada palavra
Mas antes de decidirem
Olhem nestes olhos suplicantes

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

Não culpem o doce e meigo hooligan
E ele nunca, nunca faria aquilo novamente
E "Em meio a vida nós estamos mortos" - etc.
Etc.! etc.! etc.
"Em meio a vida nós estamos mortos" - etc.!

Você irão me libertar?
Iráo me encontrar? Me libertar
Me libertar?

"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

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

as he opened a crate of ale
oh I say
Some girls are bigger than others
some girls are bigger than others

some girls' mothers are bigger than other girls' mothers
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
sã 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
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
As mães de algumas garotas
são maiores do que as mães de outras garotas

20 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

24 Algumas garotas são maiores do que outras
Algumas garotas são maiores do que outras
As mães de algumas garotas
sã 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 estranhem 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
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

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
And is evil just something you are
Or something you do
Sister I'm a (2X)

All over this town
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
A plastic bag stranded at the light
This once was me
But now I'm a
Sister I'm a

(SLC-ST) Suffer Little Children
Over the moor, take me to the moor
Dig a shallow grave
And I'll lay me down
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
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"

Hindley wakes and Hindley says
Hindley wakes.. and says:
"Wherever he has gone I have gone"
But fresh lilaced moorland fields
Cannot hide the stolid stench of death
Fresh lilaced moorland fields
Cannot hide the stolid stench of death
Hindley wakes and Hindley says
Hindley wakes... and says:
"Oh whatever he has done I have done"
But this is no easy ride
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"
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"
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!"
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"
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
Nothing's changed
I still love you
Oh I still love you
Only slightly, only slightly less
Than I used to, my love
I was delayed, I was way-laid
An emergency stop
I smelt the last ten seconds of life
I crashed down on the crossbar
And the pain was enough
To make a shy, bald buddhist reflect
And plan a mass-murder
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
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
Quem disse que menti para ela?
Oh, quem disse que menti?
Porque eu nunca... eu nunca!
Quem disse que menti?
Porque eu nunca...
E então eu tomei uma
Tornaram-se quatro
E quando caí no chão
Eu bebi mais...

Me interrompa,
Oh, me interrompa
Me interrompa se você acha que
Já ouviu esta antes
Me interrompa,
Oh, me interrompa
Me interrompa se você acha que
Já ouviu esta antes

Nada mudou
Eu ainda te amo, oh, eu ainda te amo
Só um pouquinho, só um pouquinho menos

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
Pare-me, oh, pare-me
Pare-me se acha que já ouviu essa antes

Ainda amo você, oh, ainda amo você
...Só um pouquinho, só um pouquinho menos do que costumava, meu amor

Estava atrasado, eu fui emboscado
Uma parada de emergência
Aspirei os dez últimos segundos de vida
Colidi com a trave
E a dor foi suficiente para fazer
Um budista tímido e careca meditar
E tramar um assassinato em massa
Quem disse que menti para ela?
Oh, quem disse que menti? - pois nunca nunca menti!
Quem disse que menti? - pois nunca menti?
Fui detido, fui contido
E rompi meu baço
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?

Oh, quem disse que menti? - pois nunca, nunca menti
Quem disse que menti? - pois nunca menti?

Oh, então eu tomei uma
Tornaram-se quatro
E quando caí no chão...
...Bebi mais

Pare-me, oh, pare-me
Pare-me se acha que já
Ouviu essa antes

Pare-me, oh, pare-me
Pare-me se acha que já ouviu essa antes

Nada mudou

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

And the sun's given up
I'm depending on you
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

Sweetie Pie
I'm ending my life

Because I've fallen in love
And nothing is enough
I'm depending on you
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

Sweetie Pie

How I feel in my mind
And how I live in the world
They are oceans apart
I'm depending on you
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
Estou contando com você
Para ver se chego em segurança
Ao porto o qual meu coração está
Cansado demais para encontrar
E estarei lá para te receber
Quando sua hora chegar

Benzinho
Estou finalizando minha vida
Pois me apaixonei
E nada é o bastante
Estou contando com você
Para ver se chego em segurança
Ao porto o qual meu coração está
Cansado demais para encontrar
E estarei lá para te receber
Quando sua hora chegar

Benzinho
A maneira como me sinto mentalmente
E a maneira como vivo neste mundo
Distam-se oceanos
Estou contando com você
Para ver se chego em segurança
Ao porto o qual meu coração está
Cansado demais para encontrar
E estarei lá para te receber
Quando sua hora chegar

Benzinho
Eu estou apaixonado
E a piada está em mim
E o sol abdicou
Eu estou dependendo de ti
Para ver se chegou seguramente
Ao porto onde está meu coração
E estarei lá para te encontrar quando for o momento.

Benzinho
Eu estou findando minha existência
Pois estou apaixonado
E nada é suficiente
Eu estou dependendo de ti
Para ver se chegou seguramente
Ao porto onde está meu coração
Perdido por demais para descobrir
E estarei lá para te encontrar quando for o momento.

Benzinho
A maneira como me sinto na minha mente
E a maneira como vivo neste mundo
Elas estão distantes por um oceano
Eu estou dependendo de ti
Para ver se chegou seguramente
Ao porto onde está meu coração
Perdido por demais para descobrir
E estarei lá para te encontrar quando for o momento.

(STAB-ST) Sheil As 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
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
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?
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
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
Take my hand and off we stride
You're a girl and I'm a boy
Take my hand and off we stride
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
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
(Somehow expecting no less)
A court of justice
With no use for Truth
Lawyer ...liar (2X)
You pleaded and squealed
And you think you've won
But Sorrow will come
To you in the end
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
They're all on the game
They just use a different name
You lied
And you were believed
By a J.P. senile and vile
You pleaded and squealed
And you think you've won
But Sorrow will come
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
Don't close your eyes
A man who slits throats
Has time on his hands
And I'm gonna get you
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?
The boy with the thorn in his side
Behind the hatred there lies
A murderous desire for love
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
And if they don't believe me, now
Will they ever believe me?
And if they don't believe me, now
Will they ever believe me?
The boy with the thorn in his side
Behind the hatred there lies
A pondering desire for love
How can they see the love in our eyes
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
Will they ever believe us?
And when you want to live, how do you start?
Where do you go?
Who do you need to know?

O garoto com o espírito em seu lado
Atrás do olho há mentiras
Um desejo matador por amor
Como eles podem olhar nos meus olhos
E ainda não acreditam em mim
Como podem me ouvir dizer aquelas palavras
E ainda não acreditam em mim
E se eles não acreditam em mim agora
Será que vão acreditar um dia?
E se eles não acreditam em mim agora
O garoto com o espírito em seu lado
Atrás do olho há mentiras
Um desejo matador por amor
Como eles podem ver o amor em seus olhos
E ainda não acreditam em nós
E depois de tudo esta vez
Eles não querem acreditar em nós
E se eles não acreditarem em nós agora
Será que vão acreditar um dia?
E quando você quer viver, como começa?
Onde você vai?
Quem você precisa conhecer?

(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
For now anyway

(THR-ST) The Headmaster Ritual
Belligerent ghouls
Run Manchester schools
Spineless swines
Cemented minds
Sir leads the troops
Jealous of youth
Same old suit since 1962
He does the military two-step
Down the nape of my neck
I want to go home
I don't want to stay
Give up education
As a bad mistake
Mid-week on the playing fields
Sir thwacks you on the knees
Knees you in the groin
Elbows in the face
Bruises bigger than dinner plates
I want to go home
I don't want to stay
Belligerent ghouls
Run Manchester schools
Spineless bastards all
Sir leads the troops
Jealous of youth
Same old jokes since 1902
He does the military two-step
Down the nape of my neck
I want to go home
I don't want to stay
Give up life
As a bad mistake
"Please, excuse me from gym
I've got this terrible cold coming on"
He grabs and devours
He kicks me in the showers
Kicks me in the showers
And he grabs and devours
I want to go home
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
Driving in your car
I never, never want to go home
Because I haven't got one
Anymore
Take me out tonight
Because I want to see people
And I want to see lights
Driving in your car
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
Crashes into us
To die by your side
Is such a heavenly way to die
And if a ten ton truck
Kills the both of us
To die by your side
Well, the pleasure, the privilege is mine
Take me out tonight
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
And I just couldn't ask
Take me out tonight
Oh take me anywhere, I don't care..
Driving in your car
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
Crashes into us
To die by your side
Is such a heavenly way to die
And if a ten ton truck
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
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
Cicatrices 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
Você 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
Just when it seems like
Everything's evened out
And the balance seems serene
Trouble loves me
Walks beside me
To chide me, not to guide me
It's still much more than you'll do
So, console me
Otherwise, hold me
Just when it seems like
Everything's evened out
And the balance seems serene
See the fool I'll be
Still running 'round
On the flesh rampage
Still running 'round
Ready with ready-wit
Still running 'round
On the flesh rampage - at your age!
Go to Soho, oh
Go to waste in the wrong arms
Still running 'round
Trouble loves me
Seeks and finds me
To charlatanize me
Which is only as it should be
Oh, please, fulfill me
Otherwise, kill me
Show me a barrel
And watch me scrape it
Faced with the music
As always I'll face it
In the half-light
So English...frowning
Then at midnight I
can't get you out of my head
A disenchanted taste
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
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 frente
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
Apenas quando parecer
Que tudo se esvaeceu
E o equilíbrio
Parecer sereno
A encrenca me ama
Anda ao meu lado
Para me reprimidar
Não para me guiar
É, ainda, muito mais
Do que você fará
Então, me console
Por outro lado, me abrace
Apenas quando parecer que
Tudo se esvaeceu
E o equilíbrio parecer sereno
Veja o tolo que eu serrei
Ainda correndo às voltas
No turbilhão carnal
Ainda correndo às voltas
Pronto com agudeza imediata
Ainda correndo às voltas
- Na sua idade!
Vá ao Soho*, oh
Vá se perder
Nos braços errados
Ainda correndo às voltas
A encrenca me ama
Me procura e acha
Para me "charlatanear"
Que é só
Como deveria ser
Ah, por favor, me complete
Por outro lado, me mate
Mostre-me o cano de revolver
E observe-me utilizá-lo
Frente à música
Como sempre enfrentei os fatos
Á meia-luz
Tão inglês... preocupando-se
Então, à meia-noite eu
Não consigo tirar você da minha cabeça
Um gosto de desilusão
Ainda correndo às voltas
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 ajeitou 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
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
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,

International playboys,
The last of the famous
International playboys
And in my cell
(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

Please say you do, oh, oh
I am of the playboys,
International playboys
The last of the famous

International playboys
In our lifetime those who kill
The newsworld hands them stardom
And these are the ways

On which I was raised
These are the ways
On which I was, which I was raised
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?
Oh...oh...yeah(yeah) woah woah woah x3
Oh, the last of the famous
International playboys
O Último dos Famosos Playboys Internacionais (Bizz)

THE LAST OF THE FAMOUS INTERNATIONAL PLAYBOYS

Dear love, I'm so glad to hear from you again. Oh, I can't help feeling sorry for you because of all the trouble you're going through. And now in my cell (well, I followed you) and here is a list of what I read about Reggie Kray. Do you know my name? Oh, 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) and every man with a job to do, doesn't Kray, do you know my name? I don't say you don't, please say you do, oh, please say you do.

I am... the last of the famous international playboys.

In our lifetime, those who kill the innocent hand to hand, and these are the ones on which I was raised but I never wanted to kill. I am not naturally evil, such things, I am just trying to make myself a more attractive to you, if I have failed?

Oh oh yes... oh oh no...

the last of the famous international playboys.
Dear here imprisoned with all the new crimes that you are perpetrating.

I don’t help you because I know that you said rings to your wife.

Now I am in my cell (well, I followed you).

Here’s a list of who I know.

Reggie Kray, do you know my name?

I don’t say yes, you don’t please say yes 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.

Rennie Kray, do you know my face?

I don’t say you don’t please say yes you do.

I am the last of the famous international playboys.

See in our lifetime those who kill

the new word hands them Stadon

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?
(TNFD-ST) The National Front Disco
David, the wind blows
The wind blows...
Bits of your life away
Your friends all say ...
"Where is our boy? Oh, we've lost our boy"
But they should know
Where you've gone
Because again and again you've explained that
You're going to ...
Oh, you're going to ...
Yeah, yeah, yeah, yeah
England for the English! (2X)
David, the winds blow
The winds blow...
All of my dreams away
And I still say:
"Where is our boy? Ah, we've lost our boy"
But I should know
Why you've gone
Because again and again you've explained
You've gone to the...
National, ah...
To the National...
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...
But David, we wonder
We wonder if the thunder
Is ever really gonna begin
Begin, begin
Your mom says:
"I've lost my boy"
But she should know
Why you've gone
Because again and again you've explained
You've gone to the:
National
To the National
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
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
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
Oh save your life
Because you've only got one
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
Please, save your life
Because you've only got one
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
And I'm not happy
And I'm not sad
(TNHOMY-TT1) Essa Noite Abriu Os Meus Olhos (Bizz)

As pessoas disseram que você é fácil de ser
E eram 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 afinar e me emoldurar como
[uma borboleta]
Mas leve-me ao acontecimento de 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 pato
Eu quero que seja devagar
Quinze minutos...

* No original, Morrissey pede dois cubos de açúcar. Aqui a medida de açúcar ainda é em colherinhas
** Literalmente, jé jé dos zé jé ná, uma expressão inglesa próxima a “fina flor”

ESTA NOITE ABRIU OS MEUS OLHOS
Em um rio da cor do chumbo
Embriague-o com o News of the World*
Despeje-a sobre a sola de uma porta,
[garota]
Esta noite abriu os meus olhos
E eu nunca mais dormirei de novo

Você esperneou e gritou como uma criança
(trípudial)
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
Ela poderia ter sido uma tia
Oh, você fez uma coisa mãe
E eu não estou feliz
E eu não estou triste

Uma criança descansa em um balanço
Faz você lembrar, mais uma vez, de sua
[própria filha]

THIS NIGHT HAS OPENED MY EYES
In a river the colour of lead
Emerson the baby’s head
Wrap her up in the News of the World
Dumpt 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 age
She took away your troubles

OH 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
All I can see are the never-laid
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
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 INVARIAÇOES 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
VOÇÊ ERA ÚNICA
VOÇÊ ERA CONSIDERADA ÚNICA
E VOCÊ PULOU NO MEU ROSTO
RIU E ME BEIJOU NA BOCHECHA
E, ENTÃO, SE FOI
PARA SEMPRE
NÃO INTEIRAMENTE

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
AS SINFONIAS NUNCA TOCADAS

VOÇÊ ERA ÚNICA
VOÇÊ SABIA QUE ERA ÚNICA
E VOCÊ ESCORREU PELOS MEUS DEDOS
NÃO, NÃO LITERALMENTE
MAS METAFÓRICAMENTE
E, AGORA VOCÊ É TUDO O QUE VEJO
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
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
You don't look the same
You're just not the same, no way
You say clever things and
You never used to
You don't catch what I'm saying
When you're deafened to advice
Everyone here is sick to the
Back teeth of you
With a tear that's a mile wide
In the kite that you're flying
Everyone here is sick to the
Tattoo of you
Ever since
You don't look the same
You're just not the same, no way
You say pleasant things and
There is no need to
Still, you fight with your right hand  
And caress with your left hand  
Ooh, ooh...

Sad to say  
How once I was in love with you  
Sad to say  
You don't catch what I'm saying  
When you're deafened to advice  
Ooh, ooh...  
Ever since  
You don't look the same  
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,  
Drop me anywhere,  
Liverpool, Leeds or Birmingham  
'Cause I don't care,  
I should like to see my...  
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  
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?"  
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  
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  
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!"  
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  
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

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

40 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

44 And it's so lonely on a limb
Life is very long when you're lonely (4X)

(TSATF-ST) ThereSpeaks 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) AquiFaleUmAmigodeVerdade (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

Mas, no entanto

Aqui fala um amigo de verdade
Aqui fala um amigo para a vida toda

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

Porque eu tentei, eu tentei
Oh, tentei mesmo, realmente...

Você diz que eu não sei como viver
(e isso é verdade)
Você diz que eu não mereço viver
Oh, onde eu estaria
sem meus amigos para me ajudar?

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

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

Entretanto
Assim é que
Assim é que fala um verdadeiro amigo

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

E me ajudasse a melhorar
Pois eu tentei, tentei
Realmente tentei
Você diz que eu não sei como viver
(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

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
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
And this is why you will never care
These things take time
I know that I'm
The most inept
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
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
And this is why you will never care
These things take time
I know that I'm
The most inept
That ever stepped
Oh the alcoholic afternoons
When we sat in your room
They meant more to me
Than any, than any living thing on earth
They had more worth
Than any living thing on earth
Vivid and in your prime
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
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
Que eu não vou esquecer tão cedo
Mas eu não consigo acreditar
Que você alguma vez se importou
E é por isso que
Você nunca vai se importar

Essas coisas levam tempo
Eu sei que eu sou
O cara mais inepto
Que já surgiu

Eu estou enfeitiçado
Mas uma mulher quebra o encanto
E as colinas estão vivas com choros celibatários
Mas você sabe de onde veio

Você sabe para onde está indo
E você sabe a que lugar pertence
Você disse que eu estava doente,
E não estava errado

Mas eu não consigo acreditar
Que você alguma vez se importou
E é por isso que
Você nunca vai se importar

Essas coisas levam tempo
Eu sei que eu sou

O cara mais inepto
Que já surgiu

Oh, as tardes alcoolizadas
Quando nos sentávamos no seu quarto
Elas significam mais para mim
Do que qualquer, qualquer coisa viva na terra
Elas tinham mais valor

Do que qualquer coisa viva na terra
Na terra, na terra, oh...

Vívido e no seu auge
Você vai me deixar para trás
Você vai me deixar para trás

(TTTT-TT2) Estas Coisas Tomam Tempo (Morrisey - 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

(4TT-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,
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
e é por isto que você nunca vai se importar

Estas coisas levam tempo
Eu sei que eu sou
o maior inepto que já surgiu!!

Oh, as tardes alcoólicas
quando nos sentávamos em seu quarto
Elas significavam mais para mim
do que qualquer, qualquer coisa vivente na terra
Elas tinham mais valor
do que qualquer coisa vivente na terra
Na terra, na terra, oh...

Vívido e em seu auge...
...Você vai me deixar para trás,
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
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
You don't have to tell me
Message received
Loud and clear
Loud and clear
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
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
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
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
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
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
As Rose collects the money in the cannister
Who comes sliding down the bannister?
Vicar in a tutu
He's not strange
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!"
As Rose counts the money in the cannister
As natural as Rain
And he dances again, my God
Vicar in a tutu..
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-TTI) 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
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
20 Ela dança de novo
Meu Deus
O vigário vestindo um saiote de bailarina
Oh sim
24 Oh sim, sim, sim
Oh...
O vigário vestindo um saiote de bailarina
Oh sim
28 No dia seguinte no altar
Com liberdade e tranqüilidade
Combatendo a ignorância, a sujeira e a doença
32 Enquanto Rose conta o dinheiro da latinha
Tão natural quanto a chuva
Ela dança de novo, de novo, de novo
Numa roupa de bailarina
36 Qualquer homem poderia se acostumar

40
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
Apenas quer viver sua vida assim

16 O cardeal apostólico com uma mente totalmente engessada
Disse: "Meu rapaz, lave sua alma vil a seco"

20 Enquanto Rosa coleta o dinehiro 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 then they can stand
Verse
Chorus
Middle-eight break fade"

32 Just listen

La la la la la la la la la la la la la la la la
WE HATE IT
WHEN OUR FRIENDS
BECOME SUCCESSFUL
(Steven Morrissey/Alain Whyte)

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-ha
ha-ha-ha-ha ha-ha-ha-ha ha-ha-ha-ha ha-ha-ha-ha
we hate it when our friends become successful
and 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 trust them well, we may as well
it's really LAUGHABLE
ha-ha-ha-ha-ha ha-ha-ha-ha ha-ha-ha-ha ha-ha-ha-ha
you see, it should have been me, it could have been me
everybody knows, everybody says so, they say
'Ah, you have lovely songs, so many songs
more songs than they can stand, surely, surely, middle-night, break here
JUST LISTEN

ODIAMOS QUANDO NOSSOS AMIGOS
TORNAM-SE BEM-SUCEDIDOS

Odiamos quando nossos amigos tornam-se bem-sucedidos
eh, olhe esses roupas, agora ome esse resto, é tão velho
e que video... bem, é realmente RISIVEL
ha-ha-ha-ha-ha ha-ha-ha-ha ha-ha-ha-ha ha-ha-ha-ha
ha-ha-ha-ha ha-ha-ha-ha ha-ha-ha-ha ha-ha-ha-ha
odiamos quando nossos amigos tornam-se bem-sucedidos
e eles são do Norte, torna a coisa ainda pior
e se podermos destruí-los
apõe sua vida como nós destruímos
as pequenas coisas nós, bem, nós bem podemos
e realmente RISIVEL...
ha-ha-ha-ha ha-ha-ha-ha ha-ha-ha-ha ha-ha-ha-ha
ha-ha-ha-ha ha-ha-ha-ha ha-ha-ha-ha ha-ha-ha-ha
voa você. Devemos ter sido eu, podemos ter sido eu
todo mundo sabe, tudo mundo diz isso, dormir
'Ah, você tem um monte de coisas, tantas canções
menos canções de que possam rastejar
escute, faça, variação de oito compassos, quebra, raste'
APENAS DOUCA
lá lá lá lá lá lá lá lá lá lá lá lá lá lá lá lá

* Diminuição gradual do volume no final de uma música

(WHIFBS-TT1) Odiamos Quando Nossos Amigos Tornam-se Bem-sucedidos
(Bizz Letras Traduzidas)

(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
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

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"

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

Except myself
William, it was really nothing
William, William

(We'll Let You Know)

How sad are we?
And how sad have we been?
We'll let you know (2X)

Oh, but only if
You're really interested
You wonder how
We've stayed alive 'till now

We'll let you know (2x)
But only if
You're really interested
We're all smiles

Then, honest, I swear, it's the turnstiles
That make us hostile
Oh...
We will descend

On anyone unable to defend
Themselves
Oh...
And the songs we sing

They're not supposed to mean a thing
La, la, la, la...
We may seem cold, or
We may even be

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

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 tattooed boy from Birkenhead
to really really open her eyes)

16 What she read
All heady books
She'd sit and prophesy
(It took a tattooed boy from Birkenhead
to really really open her eyes)
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 decidiu me enterrar?"
Deus sabe que estou pronta

4 La la la la la la la

O que ela disse
Foi triste

8 Mas daf 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

(YTOFMMF-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
And I will stay
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
And I will stay
Promise you'll say
If I'm ever in your way
A-hey
All over Battersea
Some hope
And some despair
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
Prometa que você vai dizer
Se eu estiver te atrapalhando
Você é a única para mim, gordinha
Você é a única que eu realmente amo
E eu vou ficar
Prometa que você vai dizer
Se eu, alguma vez, estiver te atrapalhando
A-hey
Por toda Battersea
Um pouco de esperança
E um pouco de desespero
Por toda Battersea
Um pouco de esperança
E um pouco de desespero
Você é a única para mim, gordinha
Você é a única que eu realmente amo
E eu vou ficar
Prometa que você vai dizer
Se eu estiver te atrapalhando
Você é a única para mim, gordinha
Você é a única que eu realmente amo
E eu vou ficar
Prometa que você vai dizer
Se eu, alguma vez, estiver te atrapalhando

Por toda Battersea
Um pouco de esperança

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

Prometa que você vai dizer
Se eu estiver atrapalhando seu caminho

Por toda Battersea

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

Prometa que você vai dizer
Se eu estiver atrapalhando seu caminho

Você é o único para mim, gordinho

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

Por toda Battersea

Alguma esperança e algum desespero
Por toda Battersea

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

Prometa que você vai dizer
Se eu estiver atrapalhando seu caminho
Por toda Battersea
28 Alguma esperança e algum desespero
Por toda Battersea
Alguma esperança e algum desespero