

The Translation of *Wicked Musical* (2016) in Brazil

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Abstract: This work deals with the translation of the musical *Wicked — The Untold Story of the Witches of Oz* in Brazil (2016), from the Broadway musical of 2003. It starts with a brief historical overview of the inception of musicals and their arrival in Brazil. Next, the concepts of musical translation, relevant to the issue at hand, are presented. Soon after, the analysis of some songs excerpts for the Brazilian context is done, an extremely motivating task, since this is a replica of the original presented in the United States, giving the Brazilian version the function of being faithful to the original, making it the most critical element for the successful performance of this transition. This part includes examples concerning the composer's sophisticated rhyming scheme, and how the version sounded natural in Portuguese. The conclusion is that a translator of this kind of text has a greater responsibility, requiring skills for significant transformations, following the rhythm, intonation, sonority, and tone of the songs, taking the advantage of the opportunity provided by the Portuguese language.

Key words: theatre, musical, translation, version, culture

1. Introduction

Musicals constitute today the biggest representatives of the US theatre in Brazil. Only in the last decade, the city of São Paulo is renowned for the reproduction of Broadway's most famous theatrical productions.

In 2005, we have the most-watched musical in the country, with almost 900 thousand spectators: *The Phantom of the Opera* debuted with a budget of 26 million Brazilian Reals (R\$), high by the standards for that time, giving it a major production status. The show's presentations were scheduled to end in April 2007, but the intense success extended the season until 2009 (Cardoso, 2016).

Thus, just over fifteen years ago, Brazil entered the international major production route and formed a technical and artistic market to operate in these musicals, with over R\$ 60 million invested, through the generation of at least 25 thousand jobs. An increase of approximately 400% is observed when comparing the total number of musicals assembled in the decade of 1990–1999 (32) concerning the following decade (83). The growth of musical franchisees since 2001 has decisively boosted not only the total number of musicals, encouraging new franchised productions, as well as reflected in montages of biographical musicals and other titles (Cardoso, 2016).

The translators' skill is evident when we think about the diverse range of topics covered in these productions. For example, *Rent* is the classic Broadway musical about love, homosexuality, drugs, and HIV. *Wicked*, by Gregory Maguire (1995), tells what happened in the magical land of Oz before Dorothy arrived, addressing issues

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such as friendship, diversity, loving rivalry, and government relations, shown with good humor.

These productions retain all the essence and beauty of the show that is presented on Broadway. The adaptations have been concerned with translating the texts in the most attractive, natural, and understandable way for the Brazilian daily life, to minimize the impact and the perception of the viewer at times when the lines are not enough, and the music helps to tell the story.

In this type of production, music is not merely supporting, or just a soundtrack between one scene and another. The song acts as a protagonist for the show's understanding.

It is essential that the translator is up-to-date and knows that this style of text has been conquering its space and that it is important to insert itself in this market niche, both to legitimize the translation as a craft connected with the artistic media, as well as produce better and better musicals.

The objective of this work is to think about the musical's translation *Wicked — The Untold Story of the Witches of Oz* into Brazilian Portuguese, presented in 2016, based on the musical major production of Broadway in 2003. *Wicked* was chosen primarily because of personally interest and also for the challenge that the musical presents, with the purpose to address important issues that may, in the future, be part of our day-to-day work, considering that translation can be an artistic process. In other words, there are texts rich in themes and subjects, full of social, historical, and political aspects that allow the translator to research, choose, interpret and put a little bit of his vision.

A brief theoretical study on musical theatre and the most recent concepts of the musical translation will be presented. Following, we will look into translation of fragments analysis of four songs to the Brazilian context, presenting the Mariana Elisabetsky and Victor Mühlethaler's work, responsible for the montage and text for the *Wicked* musical (2016) in Brazil. Appropriations, transpositions, deformations, some literal translations were used, and it seems to me that there was certain creative freedom. These ideas led me to reflect on the factors that directly affect the process of this kind of translation preparation.

1.1 *Wicked* in the Brazilian Version

The Wizard of Oz is a classic that crossed generations. A powerful cyclone blasts a house with a girl named Dorothy and her dog to an unknown, but an enchanted place. From that moment on, events and fantastic characters help to narrate the Dorothy odyssey in search of the powerful Wizard of Oz. But, what if this all over the world well-known adventure keeps secrets not yet narrated? What if there is a story behind that story? These questions and their surprising answers direct the *Wicked*'s extraordinary plot (*Wicked*, 2016).

Attended by more than 48 million people worldwide and more than 3.9 billion US dollars income, *Wicked* was shown in Brazil between March 4 and December 18, 2016, at the Renault Theatre, in São Paulo.

Based on the Gregory Maguire writer bestseller, the major production debuted on stage in 2003 and features breathtaking special effects, costumes, and stunning scenery. Long before Dorothy arrived, two other girls met in the Land of Oz. Elphaba, born with emerald-green skin, is smart, ardent, and misunderstood. Glinda is beautiful, ambitious, and very popular. This mega-production, which makes us laugh and cry, brings out the secrets that lead Elphaba to become a "bad" witch and Glinda to win the sympathy of the Emerald City inhabitants. *Wicked*, through his amazing performances, shows that every story has different points of view and that being different makes you someone unique and extraordinary (*Wicked*, 2016).

2. Literature Review

Currently, several guidelines have deserved the attention of researchers in translation studies, due to their specificities that challenge not only the professional involved with the direct translation of a written literary text but several others. Added to this is the already known context issue, involving the foreign work translated into another country presentation (Caribé, 2013, p. 122).

The present work uses a methodology based on similarities and divergences study between the songs' lyrics from the musical *Wicked*, and their translations, presented in Brazil, in 2016.

There is a great gap between the text made to be read and the text that must be interpreted or sung. But we must keep in mind that the ultimate goal is communication with the public. Therefore, to study the subject more deeply, comparative and monographic methods will be used.

The comparative method, which will be used in this work, consists of comparing, side by side, the strategies used in translation, concluding which versions would be more appropriate in the musical theatre's market. The monographic method assumes that a deep case study can be considered representative of many others or even of all similar cases (Gil, 2008).

So, the present work will serve as a future research source and academic work in the area of musicals translation and interpretation.

2.1 Musical Theatre

Musicals are responsible for attracting a range of tourists — and money — to New York or London. It is impossible to speak about the “Big Apple” without mentioning Broadway or thinking about the English capital without the long-running productions *Les Misérables* and *The Phantom of the Opera*, both on the show for more than 30 years (Sanchez, 2018).

The first theatre show presented in a modern way, in other words, based on the simultaneous performance of singing, dance, and interpretation, occurred on September 12, 1866, at Niblo's Garden, on Broadway, New York. *The Black Crook* featured gigantic scenery and a complete ballet company. However, this type of show, which started in North America, followed a presentation concept seen years before in France (Lima Filho, 2015, p. 6).

These presentations took place at Parisian fairs, for a more popular crowd. These artists presented texts with a lot of satires and a social discontent at that time. Boosted in this new art concept, in 1858 the operetta *Orpheus in the Underworld*, by Offenbach, launched a theatre show with a new dance: the cancan (Lima Filho, 2015, pp. 6–7).

In Brazil, musical theatre was first thought from the 19th century, when the shows were composed of a beautiful French women choir, who performed in numbers staged in small theatres, better known as “café-concerto” or cabaret, also called “Café Cantante”. At that time, the presentations were based on singing, dancing, and gymnastics. The artists lifted their skirts and showed their legs in tight, thick tights (Veneziano, 2010, p. 53). It was a genuinely French show, made for the Brazilian male audience. At this moment, a show was born, which later became known as “Teatro de Revista”.

Teatro de Revista, or “vaudeville”, was born in France, went to Portugal, and arrived in Brazil as “[...] a type of musical and entertaining theatre that revisit the previous year's events” (Veneziano, 2010, p. 54). These spectacles were based on everyday events and political satires. In Brazil, the first two attempts were unsuccessful.

Veneziano (2010, pp. 54–55) asserts that it was only in January 1884, with a vaudeville entitled *O Mandarin*,

that Arthur Azevedo and Moreira Sampaio installed this genre in Brazil. The vaudeville criticized problems that threatened carnival and alluded to the Chinese immigrants' arrival to replace slave labor.

At the end of the 19th century, vaudevilles were a huge success. The stages of this musical theatre were responsible for the launching and dissemination of Brazilian popular music. But criticism and cults continued to reject it. Maybe because this cheerful genre was so cheerful, they were unable to recognize the social criticisms found in there (Veneziano, 2010, pp. 55–56). The trajectory of the genre led it to an essentially Brazilian model. In the 1920s, the “carnival” insisted on defining the vaudeville’s “Brazilian” identity.

Gradually, this concept of musical theatre begins to lose space for a new moment. The luxury concept starts to dominate the stages. In the mid-1940s and 1950s, Walter Pinto associates the signs of Brazilianness with a more elaborate production:

[...] Walter Pinto has become known as the Brazilian Ziegfield and he had his own formula: first-rate cast; very modern scenic effects (blacklight lamps, revolving stage, smoke and water cascades), big and monumental apotheosis, in addition to the presence of the most beautiful women in our theatre. And if, in the beginning, we wanted Paris, the musical model now had changed to Broadway (Veneziano, 2010, p. 56).

According to Lima Filho (2015, p. 8), the Broadway standard pleased the crowd, that filled the concert halls. Censorship starts to interfere and what was once a political protest starts to allude to sex. Decay and impoverishment oblige their producers to migrate to peripheral theatres until the genre, previously exalted, undergoes a complete contempt.

After the decline of vaudeville in the mid-1960s, the genre revives a new period (Rubim, 2010, p. 43). In 1963, just after a two-year stint in the city of Rio de Janeiro, the musical *Minha Querida Lady*, the Brazilian version of *My Fair Lady*, performed by Bibi Ferreira and Paulo Autran, was exhibited in São Paulo. New York producers, responsible for the stage production in Brazil, took care that each detail while respecting the same spectacle characteristics presented to the American public (Aragão, 2013).

In the 1980s, further attempts were made to bring Broadway into the country, but not all of them were successful. Jorge Takla stands out as the main name in the genre, directing versions of *A Chorus Line* and *Cabaret*. In 1989, Marília Pêra participates in *Elas por Ela*, a great Brazilian singers' tribute, starting a musicals' new chapter with Brazilian themes, that extends through the 1990s (Adorno, 2013).

The *Rent* musical, produced in 1999, sets the second resurgence phase of adapted from Broadway musicals. With large budgets, it was possible hosting large mounts and the consequent professionalization of this sector (Cardoso, 2016).

Musicals like *Les Misérables* (2001 and 2017), *Chicago* (2004), *O Fantasma da Ópera* (2005 and 2018), *Miss Saigon* (2007), *A Bela e a Fera* (2002 and 2009), *Mamma Mia* (2010), *Família Addams* (2012), *O Rei Leão* (2013), *JesusCristo SuperStar* (2014), *Mudança de Hábito* (2015) e *Priscila, a Rainha do Deserto* (2016) are examples of large investments and success of public in the Brazilian musical theatre.

2.2 Musical Theatre Translation

According to Susan Bassnett (2003, p. 189), in the history of translation studies, less has been written on problems of translating theatre texts than on translating any other text, and the translators' testimonies who has often done that makes us think that the usual methodology in the translation process is the same that is addressed in the narrative texts.

In the translation of theatrical texts, the work of the translator becomes something much more complex

because it does not have as its final objective only the reading. Performance is seen as an inevitable interpretation of the text and as something that stands between the author-text-reader relationship. So, in the case of theatre, a new dimension is added to the text and many people may end up seeing the translator and everyone involved in this process as enemies of the original and the author (Mata, 2014, p. 17).

Paulo Henriques Britto (2012) asserts that it is extremely important to keep in mind, regardless of the strategy used by the translator, that translation is a rewriting text process, in which all words will be replaced by others in a different language, with different grammatical rules, and in a different cultural context.

Correspondence cannot be limited to meaning only. It is necessary that the original text style is also transmitted to the target language's readers, in other words, several other text characteristics such as syntax, degree of formality, and, in the case of poetry, syllable counting and rhymes, must be recreated (Britto, 2012).

The translator should identify which are the distinctive structural text characteristics that make it representable below or above the staging guidelines, and translate them into the target language, even if this implies significant transformations in the linguistic and stylistic planes (Bassnett, 2003, p. 193).

Until recently, music was an object of study little recognized in the translation. According to Susam-Sarajeva (2008), this is a two-way street: people in the musical world are not familiar with the concepts and tools of translation and translators usually find musical issues very difficult to be worked on. After all, rhythm, harmony, duration, rhymes, and tonicity are examples of musical aspects that cannot be ignored (Low, 2005, p. 185).

The translator's mission who works within the music or musical theatre market is to make a singable version of the original music, regardless of its genre so that it can be presented. In the case of the musical, the situation becomes a little more complex. Although there are lines in the musical theatre, the songs are a kind of monologue or conversation between characters. Consequently, the role of the translator is to create something singable that does not change so much that it interferes with the story to be told. Another important aspect, according to Low (2005), is that the music needs to sound as if it had been written in the target language, that is, it needs to be natural and fluid.

Peter Low (2005) offers a theoretical model called the Pentathlon Principle, used to delimit and define what should be considered one in a singable version. The Low Pentathlon is composed of five criteria, representing a force that competes with the other criteria in the search for a singable version: singability, naturalness, rhythm, rhyme, and sense. The objective of this set of criteria, simultaneously and not necessarily in that order, is balance and harmony in the versioned songs. We will see each of these criteria in the data analysis.

Umberto Eco (2001) asserts that the translator must take into account not only linguistic rules but also cultural aspects. Hence, especially with the type of music analysed in this work, it is necessary to fully approach the production context, as the lyrics cannot say something that does not correspond to the scenario, the costumes, and, of course, the musical plot. Since the melody is ready and probably will not be modified, everything written should fit in terms of rhythm, intonation, and dynamics. For the new version to sound natural, you need to worry about these aspects, or it will become a new song, practically unrecognizable.

3. Translation Analysis

The object of study is the analysis of fragments of four songs from the musical *Wicked* (2003), written by Stephen Schwartz: *What Is This Feeling?*, *Popular*, *Defying Gravity*, and *Thank Goodness* and their versions made by Mariana Elisabetsky and Victor Mühlethaler, responsible for the text and production of the musical

Wicked (2016) in Brazil. They are part of the corpus of study of this research because we will be able to compare the original songs with the translation and to analyse the solutions found, concerning a musical, whose focus of attention are the songs, with the final objective of obtaining a version appropriately.

Musical adapters do a very complex job. They must not only adapt the original text (script) to an audience with a different language and culture but also work on the issue of lyrics and music (composition), to make the songs in the piece sound as if they were written originally in the target language. Based on the fact that each musical includes different themes and cultures, it is presumed that each research on determining musical will bring different results (Caribé, 2013, p. 128). With *Wicked* it would not be different.

It is worth noting that theatre and musical plays are always subject to change, as they depend on several aspects that go beyond the capacity of the translator and the translation process. The decision to modify or not to modify a literary text for a specific target audience is based on the financial availability of publishers, for example. However, for a theatrical piece to leave the role and come to life on the stage, financial resources and knowledge of the area are necessary, that is, much more than just the will of those who are doing it (Mata, 2014, p. 27).

In an interview with the website “É Sobre Musicais” (2016), Mariana Elisabetsky talks about how it was to translate the musical *Wicked*, together with Victor Mühlethaler, and the Bibi Ferreira Award nomination:

“When Victor and I were asked to do this version, we were very scared because it is a very emblematic musical and that fans know the original by heart. So, we knew that when people watched, they would convert English to Portuguese immediately. Therefore, the whole time we were analysing whether we had managed to maintain faithfulness to the message that was being said and whether people would make a very strong critique of our version. This made us very scared until we started, but we prefer to focus on the work and not assume the public’s reaction. So, the indication of the versions of *Wicked* was as a confirmation of what we have been feeling from the public’s reaction, which is the most important.” (Sobre, 2016).

Partner of Mariana Elisabetsky in this translation, Victor Mühlethaler was selected for the work by Schwartz himself, composer and lyricist of other successful musicals such as *Godspell* and *Pippin*, and the songs from the animated film *The Prince of Egypt*. Victor was chosen from several other candidates and reports:

“The biggest difficulty was respecting Schwartz’s sophisticated rhyme scheme and making everything sound natural in Portuguese. The original lyrics are full of rich and internal rhymes and I wanted to respect them as much as possible”. It is often considered that the rigor in following the original letter scheme ends up plastering the text, making it sound artificial and deliberate. “It’s not true,” says the versionist. “A well-built structure is liberating. Making versions is like doing crossword puzzles, there is always a solution that will fit perfectly, without the need to add a note or change the tonic”. Victor explains that notes were only added to *Wicked*’s songs to accommodate the version at times when Schwartz himself asked for a literal translation and authorized the change.” (Marquezini, 2016).

Just like any musical imported into Brazil — when it comes practically ready, with production indeed from the international team, Fábio Trindade (2016) consolidates that the biggest concern of fans is the Portuguese version of the songs. Even more so when the songs are full of puns in English, giving the musical meaning.

The name itself, the word wicked, which means “malvada” and comes from *Wicked Witch of the West* (BruxaMalvada do Oeste), is sung in countless songs but does not have the same sound in Portuguese. [...] This good result can be seen in practically all other songs, which have gained a refined and accurate touch in our language (Trindade, 2016).

Que Dia, the version for the original *Thank Goodness*, illustrates this concern of the versionists. The

translation of the word “wicked” was quite appropriate, just as “bruxa” (witch).

O terror à bruxa! Cada dia cresce mais! Toda Oz tem medo de dormir!	Ev’ry day, more wicked! Ev’ry day, the terror grows! All of Oz is ever on alert!
Culpa dessa bruxa E do mal que ela faz Ela tem o dom de destruir	That’s the way with wicked Spreading fear where e’er she goes Seeking out new victims she can hurt!

Cláudio Calabria (2009, p. 18) asserts that naturally, the versions seek to reproduce, with a greater or lesser degree of success, the sound elements of the original song: metric, rhyme, alliteration, assonance, and consonance, among others. If there are major changes in the metric, the words can no longer be sung on the same musical basis.

Mariana Elisabetsky and Victor Mühlethaler created the *Ódio* version for Stephen Schwartz’s song *What Is This Feeling?*, sung for the point when the characters Galinda and Elphaba write letters to their parents, describing their unhappy roommates at Shiz University. “Loathing”, which in Portuguese means aversion, disgust, was transformed as “ódio”. This adaptation made the translation natural, with a word commonly used and with the same quantity of syllables.

Ódio Tudo nela me dá ódio O nariz A voz Que ódio Quer saber? É um horror Tudo o que ela faz me causa dor Dá no corpo inteiro um tremor	Loathing Unadulterated loathing For your face Your voice Your clothing Let’s just say I loathe it all Ev’ry little trait, however small Makes my very flesh begin to crawl
E eu só sinto ódio Uma estranha euforia A mais pura antipatia É tão forte em mim	With simple utter loathing There’s a strange exhilaration In such total detestation It’s so pure and strong!

In the critical evaluation of the poetic translation approach, Paulo Henriques Britto (2005) proposes two different models of correspondence: formal (also called structural) and functional. In formal correspondence, the translator “tries to recreate forms similar to the original with Portuguese resources”, while in functional correspondence, he “seeks to find in our language formal resources that have a meaning similar to that of forms used in the original”.

Ideally, he asserts, the translation should correspond to the original on both the formal and the functional plane. As this is not always possible, the translator is often obliged to make a choice between the two approaches: either reproduce the structure of the original or reproduce the aesthetic result caused by that structure in the original context, making use of cultural data relevant to the new context.

In some portions of the song *Ódio* (*What Is This Feeling*), the versionists elected to use local expressions in the translations.

Mas eu vou deixar de lado Ferve o coração Tira até meu chão Tudo o que ela faz me causa dor Dá no corpo inteiro um tremor Que tragédia! Que cilada! Nós estamos na torcida Pratevercanonizada	But of course, I'll rise above it Fervid as a flame, Does it have a name? Ev'ry little trait, however small Makes my very flesh begin to crawl She's a terror! She's a Tartar! We don't mean to show a bias, But Galinda, you're a martyr!
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Knowing the original lyrics, I understood that there is not only an attempt to make the Brazilian version correspond to the meaning of the original version, but also to make clear references to the Brazilian context, which characterizes the functional correspondence defined by Paulo Henriques Britto. Once again, this characteristic is observed in excerpts from the song *Popular*, created for the original *Popular*, sung when Galinda and Elphaba return to their bedroom after having danced together at a party, marking the beginning of the two characters' friendship. Galinda calls Elphaba "Elphie" and decides to help her with a visual transformation to be accepted by the other colleagues.

E olhando pra você Da pra ver que é puxado resolver Vamos lá, porque pelo visto vai demorar É ser popular, dâ! Só tem que ser popular Não basta ter formação Tem que ter carão	And even in your case Tho' it's the toughest case I've yet to face So let's start 'Cause you've got an awfully long way to go: They were popular! Please - It's all about popular! It's not about aptitude It's the way you're viewed
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In this fragment, expressions such as "Dápraver que é puxado resolver", "porque pelo visto vai demorar" and "Não basta ter formação, tem que ter carão" should be highlighted. The word "*puxado*", specifically in Brazil, has the sense of arduous, difficulty. "*Pelo visto*", which means apparently, is also a very common expression in our language. But the expression that draws the most attention is "*tercarão*", which has nothing to do with the definitions found in Brazilian dictionaries: having a big and misshapen face or reprimand; here the function adopted is to be a snob, to pose, to feel powerful and sensual.

Claudio Calabria (2009, p. 18) ascertains that "while there are cases in which the translator may find it important to reproduce the content in its entirety, there are times when it is possible to choose to create new content in its versions, sometimes reaching completely abandon any attempt at the correspondence to the original content", notably present in yet another part of the song *Popular*.

Não pode desperdiçar Tem que aproveitar A benção que a vida te deu (eu) Confesse que deseja Que o mundo seja meu, Seu	And with an assist from me To be who you'll be Instead of dreary who-you-were: are: There's nothing that can stop you From becoming popu Ler: lar:
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Now, we started to analyze each of the criteria present in the Low principle, to evaluate and create a singable version.

Singability is the criterion to which, bearing in mind that the translation of a musical's songs must be performed, the translator must pay attention to the diction, remembering, for example, that it is easier to sing open vowels in high notes and closed vowels in low notes, ensuring a better understanding of words. Concomitantly, you must pay attention to the translation of the lyrics' form and content (Meinberg, 2015).

The excerpt below preserves the singability of the version. It was extracted from the song *Desafiando a Gravidade*, version for *Defying Gravity*, possibly the most emblematic song and the number of the whole production. Elphaba and Glinda (yes, Galinda changed their name during the program) must decide what direction they will take in their lives. Glinda decides to return to Oz, and Elphaba decides to use her levitation apprenticeship to fight the Wizard of Oz and do what she believes is right. She casts a spell on a broom and flies, saving Glinda from being trapped and making the inhabitants of Oz believe in her evil.

Sinto algo novo em mim Nada será igual Não vão me sujeitar A regras que me fazem mal	Something has changed within me Something is not the same I'm through with playing by the rules Of someone else's game
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Naturalness is the criterion that tests the versionist's ability to deal with differences in syntactic structures and records during transposition between linguistic systems. Concerning Low (2005), this criterion is directly linked to the versionist's ethics towards the audience that receives the translation, who expects the version to sound natural, as if the transformed lyrics had been created for that melody from the beginning, avoiding strangeness in translation. An example of this criterion also occurred in a verse of *Defying Gravity* song.

Olhem pro céu do Oeste Lá vão me encontrar Pois como alguém me disse "Todos tem direito de voar"	So if you care to find me Look to the western sky! As someone told me lately: "Ev'ryone deserves the chance to fly!"
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Sense, one of the aspects most easily observed by the audience that knows the original lyrics of the song, tries to keep the original semantics as much as possible. This challenge is amplified by the restriction established by the existing melody and before the text to be created, despite the inevitability of a given manipulation on the part of the versionist, as pointed out by Low (2005, p. 194), having a tight relationship with the naturalness criterion. The above example also serves to demonstrate the sense criterion.

Rhythm is the criterion that considers the fact that the music has a rhythm, clearly noted in the music score, to be respected by the versionist in deference to the composer, and the syllable count is one of his difficulties. (Meinberg, 2015). The problem at the number of syllables of the term defying gravity, which in English has 6 syllables, and its corresponding translation in Portuguese, *desafiar a gravidade*, has 9 syllables, was solved using cultural data relevant to the new context. Substitutions were made, as in "*Tentardomar a gravidade*", "*Vou superar a gravidade*", "*Ultrapassar a gravidade*", maintaining the notion of defying the physical law of gravity. Therefore, the Brazilian version has a greater lexical variety, due to the use of synonyms.

Desafiar a gravidade Tentar domar a gravidade Não vão me alcançar Vou superar a gravidade Desafiar a gravidade Não vão me alcançar	It's time to try defying gravity I think I'll try defying gravity And you can't pull me down! I'd sooner buy defying gravity Kiss me goodbye I'm defying gravity And you can't pull me down!
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Desafiar a gravidade Ultrapassar a gravidade Não vão nos alcançar	Just you and I defying gravity With you and I defying gravity They'll never bring us down!
Já sei voar sobre a gravidade Desafiar a gravidade E todos vão me respeitar	Tell them how I am defying gravity I'm flying high defying gravity And soon I'll match them in renown

The **rhyme** criterion emphasizes that the versionist must deal with the rhyme schemes of the original lyrics and decide how much rhyme is needed for the version he wants to create. Low admits that this criterion should not be treated with rigidity but suggests the translator of a previous study of the rhyme scheme of the original lyrics to make correct decisions regarding internal, perfect, weak rhymes, among others (Meinberg, 2015).

Thinking about the sonority, what deserves to be highlighted in the Brazilian version is that the rhyme scheme was practically reproduced exactly. Once more, Mariana Elisabetsky and Victor Mühlethaler proved to be intelligent versionists. In *Defying Gravity*, the rhyme schemes were maintained in various fragments.

Eu só espero que seja bem feliz También! Busque o que sempre quis	I hope you're happy Now that you're choosing this You too I hope it brings you bliss
Que a vida surpreenda E que nunca se arrependa Eu só espero que no fim Você se lembre de mim	I really hope you get it And you don't live to regret it I hope you're happy in the end I hope you're happy, my friend

4. Conclusion

Listening to the original or translated songs from *Wicked* musical, they get very close on the phonetic and sound levels. The metrics and rhymes were maintained, and it is clear that the letter in Portuguese was designed in a way that most phonemes, especially those in tonic position, are equivalent to those of the original lyrics.

The Brazilian version of the musical was done by Mariana Elisabetsky and Victor Mühlethaler, who did a satisfactory job with the translations. *Wicked* has no simple songs to adapt. There are several references about *The Wizard of Oz* in the lyrics that managed to be maintained in Portuguese, respecting the metric and sonority to the lyrics and finding openings for a very welcome Brazilianness.

The translator of this type of texts has a different responsibility from the other types of translation, requiring an ability to produce significant transformations according to the structural characteristics of the original text such as rhythm, intonation, sound, and tone, considering that one of the functions of musicals is taking viewers to other levels, in addition to the strictly linguistic. The relationship with the public and the theatrical performance are important factors to be considered.

The translation of the songs was beware by not making the Portuguese language a problem due to the English language agility. With the skill, they did not depreciate the senses, investing in the possibilities that our language allows. The result was songs with naturalness, beauty, cohesion with the spectacle, strength, and balanced fluency. They did an excellent job, communicating the message without fundamentally a literal translation.

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