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HOW CAN CULTURALLY INFUSED PORTUGUESE WORDS BE TRANSLATED INTO POLISH/ENGLISH?

The question in the title, which is indeed **the question**, is valid not only in the languages indicated, i.e. Portuguese → Polish/English, but also in general. A cultural turn in Translation Studies (TS) in the 1980s brought attention to another side of transferring texts and made it more complicated. From then on, the task for translators has become not only the linguistic transfer but a cultural one as well. I will focus on words and terms that ask for an understanding mainly on a cultural level. Knowledge here is the key, we could say, as it will be crucial to know something about the source and target culture to find out not only the best solution in translation for culturally infused words, but also to understand them. However, as the culture could be the most important dominant that will affect all the choices, it will surely be only one of the elements that determines the target text. The other one I shall study here is the ambient, where the problematic terms will appear. And of course, I will choose only a few words to prove my point, but we will presently understand that those few words will be enough to see how complicated the task may become.

When we think about Portuguese culture and history, we can number some words that apparently would not be difficult to translate – *saudade* means *tęsknota* means *longing*, *fado* means *los* means *fate*, *Estado Novo* means *Nowe Państwo* means *New Estate*, *mar* means *morze* means *sea* and, last but not least, *Ultrammar* means *zamorze* means *beyond the sea/overseas*. But do they really mean that? Isn't it that the context where they appear influences the translation? I'll try to show that not only is a direct

(as shown two lines above), literal translation complex, but the way we translate those words also differs between a historical book, a comedy (film), lyric translation, etc. As a methodology I'll try to study this culture-oriented translational phenomenon under **the dominant in translations** (as defined by Anna Bednarczyk¹), **the elements that determine translation** (loosely based on Werner Koller's ideas), and the great classic Jiří Levý and his vision of translation as a process of making decisions. I will try to distinguish different paradigms in order to find possible solutions.

SILÊNCIO QUE SE VAI CANTAR O FADO!²

Focusing now on some more details, and taking Matsumoto's definition of culture as "the set of attitudes, values, beliefs, and behaviors shared by a group of people, but different for each individual, communicated from one generation to the next" (Matsumoto 1996: 16), we can take a closer look at the famous Portuguese *três êfes* («three Fs»). The concept is said to be an original creation by Salazar's *Estado Novo*, which defined the three most important elements of the Portuguese realms for many years, and still reflects the society's guidances as to sports, religion and entertainment. That triangle is composed by *Fado*, *Fátima* and *Futebol*. *Fátima* (the name of the city famous for the apparitions in 1916) and *Futebol* («football») do not cause any problems in translation. But it may become a little complicated when it comes to the word *Fado*, which is a popular music genre, placed on the UNESCO Intangible Cultural Heritage Lists on 27 November 2011, but which also has a meaning as a common noun – «fate». Therefore, both concepts are intricately linked, and it will be indispensable to choose between these options when it comes to translating this particular word. And as I will show further on, **the paradigm** will be much wider than that. But let's first introduce some terms we'll be using in this essay.

¹ We could also see the ideas that Stanisław Barańczak exposed on the matter of dominants, but Bednarczyk's considerations are sufficient for the purpose of this text. Nonetheless, I would suggest also studying Barańczak's ideas in *Ocalone w tłumaczeniu* [*Saved in Translation*].

² This is the common way to announce to the public that «fado singing» is about to start, and it translates directly as "Silence please, for the fado singing is about to start!".

Jiří Levý, when defining translation as a process of taking decisions, named two crucial terms to describe that process: **paradigm** and **instruction** (see: Levý 1967: 72–85). I will reduce our study to the basic units, namely to the simple words and terms, although Levý also studied more complex options. According to his study, in the translation process, when facing a word to translate, first it is important to define our options as a whole, in order to create **the paradigm** which is composed of all the options that we have for a word when it comes to translating it. This is done by **definitional instruction**. Then, when we study the structure and nature of the place of occurrence of the word, we have to select from all our options the one (or ones) that fits (fit) the context better. We do so by **selective instruction**. The steps, i.e. the first and following choices, the options we take, can be more than one, and taking decisions requires eliminating. Of course, all the choices made can be orientated by the **dominants** we apply to the translation situation, all being linked by the elements that **define/determine** the way we translate. Simply put, they place some **conditions** upon the process. As to dominants, Anna Bednarczyk distinguished two main types – the **translative dominant** and the **translator's dominant**:

The former is the determinant of the equivalence of the whole translated text or of its chosen element to the original. This determinant is investigated by the critic, and theoretically should be as objective as possible. The latter term determines goals which the translation should achieve in the target culture. It is connected with the problem of the acceptability of the text in this culture. Selected either by the translator or by the critic, this dominant is always subjective (Bednarczyk 2008: 145–146).

In this analysis I will navigate between these two concepts and try to find some productive responses. The choices once made in the texts I shall presently examine were made upon some translator's choices. I will try to show that process and to explain **the why** behind these decisions. This study will be based on possible dominants, agreed by the translator at the beginning. But of course the dominants were surely first defined by the nature of the text that was about to be translated and were **conditioned/defined** by it. Werner Koller described some basic factors that determine the translation process: text, language, translator, author and editor (see: Koller 1988/2009: 145–172). I will partially observe and analyze all of them in this essay. Koller's factors and Bednarczyk's dominant will complete Levý's ideas of the functioning of the translation process

and construct our tool, created to conclude our analysis. To sum up the matter of dominants, let's see how Bednarczyk describes both types mentioned in reference to practical choices in translation:

The translative dominant may be used, for instance, to analyze different translations of the same source text and it may function as a point of reference for the comparison and (optionally) evaluation of these texts. But the translator's dominant defines the conscious motivation of the translator (the subjective goal of the translation) and the choice of a translation strategy, which, in turn, determines the translator's decisions. Thus, the translator's dominant may also be useful to the critic, for example in searching for the translator's creative method (*ibidem*: 146).

The most important factor in the translator's dominant, mentioned here by Bednarczyk, is to understand it in the context of **the process of translation as making decisions** (this is where Levý's ideas emerge as well). Searching for the translator's creative method sums up **Koller's translator factor** as a determinant for the translation process (this is the reconstruction of the strategy, as Koller puts it). The translative dominant will be seen when comparing the same word according to the situation (double meaning) and the ambient (genre of the text) where it appears.

Let's see how it works with the example of the word *Fado*, defined as a problematic one, by first reviewing the word's translation in Polish-Portuguese and Portugueses-English dictionaries to provide the first paradigm:

TABLE 1. Polish translations of the word *fado* from different dictionaries

Sachsowie (PT-PL)	Długosz (PT-PL-PT)	Błaż (PT-PL)	Infopedia (PT-ENG)
1. Los, przeznaczenie	1. los, zrządzenie losu	–	1. MÚSICA fado
2. pieśń ludowa	2. ludowa pieśń portugalska		2. (destino) fate

The Polish paradigm offered here is «los, przeznaczenie, zrządzenie losu, pieśń ludowa, ludowa pieśń portugalska», while the English one is «fate, destiny, fado». We can see clearly the double meaning of the word – one sends us to the music style and the other to the common meaning of the noun. The problem is that the music itself is strictly linked to the

concept of the popular noun meaning, as I shall prove while analyzing its appearance in two different Portuguese films. It will also become clear that the word itself can be used to describe the music genre (we suggest then *Fado*), as well as a particular song (to differentiate it from the genre I would suggest simply *fado*). Evidently, the paradigm will arise in the number of choices, and instructions will be needed to deal with the situation. I'm trying to show not only the accepted translation (I understand it as one of the propositions from the dictionary appropriately edited), but also a practical choice, defined by the context.

The first practical paradigm for *Fado* will be taken from the *A Canção de Lisboa* (*Lisbon Song*, 1933 by Cotinelli Telmo), based on the introduction of the song *Os Beijos Quentes* (the title was translated directly as *Warm Kisses*, although it lacks the definite article in English). It would be interesting to compare the two lines from the Portuguese version and its English and Polish translations:

TABLE 2. The introduction of the song *Os Beijos Quentes* in the *A Canção de Lisboa* film

<i>Os Beijos Quentes</i> [1:10:05] ³	<i>Warm kisses</i> ⁴	<i>Gorące pocałunki</i> ⁵
A distinta Maria Albertina no Fado , "Os Beijos Quentes".	The renowned Maria Albertina will sing the Fado "Warm Kisses".	Niesamowita Maria Albertyna w fado <i>Gorące pocałunki</i> .

It transpires that the word *fado* gains a new meaning, omitted in the dictionaries (both English and Polish) quoted before. It is used in the Portuguese version as a generic name of the song, not the whole musical style. Both translations shown above suggest simply transferring the word, but the English one preserves the capital letter. It has to be suggested that when it comes to differentiating the genre from a song from this genre, it would be wise to do it by keeping the capital letter

³ I indicate the time when the line in question appears in the Lusomundo DVD edition of the film from 2001.

⁴ The film and all the songs were translated into English by Maria Gabriel.

⁵ The Polish translation presented here is the unpublished version made during practical translation classes in 2014/2015 by Portuguese Philology students at Warsaw University: Katarzyna Banaszek, Natalia Szulecka, Kornelia Fiałkowska, Karolina Jędrzejowska, Zuzanna Szpura, Aleksandra Jańczak and Iga Jakubowska.

for the genre, *Fado*, and *fado* for the song itself. But one can also observe *Fado* used as a genre in the very same film (curious as it is, it then uses small letters in Portuguese when it clearly refers to the genre and not to a particular song; the English version maintains the capital letter) in two other moments:

TABLE 3. the use of «fado» word as a genre

Portuguese Version	English Translation	Polish Translation
<ul style="list-style-type: none"> • Fez um sucesso formidável a cantar fado! [1:15:36] • E talvez tenha razão. Isto dos carpinteiros, marceneiros e entalhadores a cantar o fado já deu o que tinha a dar, homem! [1:15:45] 	<ul style="list-style-type: none"> • (...) his Fado singing was a smashing hit • You may be right. Gone are the days when carpenters, joiners and carvers sang Fado. 	<ul style="list-style-type: none"> • Odnosił ogromny sukces, śpiewając fado. • Może masz rację. Chłopie, fado ludu pracującego już dawno się przejadło!

As the examples above show, it is evident that Polish dictionaries don't suggest transferring the word itself, while the English one does it when it means music (not the piece of music – that meaning is not suggested in the dictionary). With the example from the film we can trace two of the three meanings that the Portuguese language uses for *Fado* – as a song and as a genre (and as a noun meaning «fate/destiny»; I shall come back to this further on). Both film translations preserve that meaning and the form, leaving out the descriptive explanation of the culturally infused word (as suggested, for example, in two Polish dictionaries), as this would be quite impractical. And thus, for both of the translative dominants seen here in two translations into two different languages, it's the transfer which preserves (apart from the somewhat inconsistent use of the capital letters to distinguish the genre from the song) the musical meaning. The translator's dominant proves the correct way of translating, i.e. by transferring the word. The choice couldn't be different as the *Fado* is a proper name, and its descriptive translations (for subtitling, as this is the most common way) would also be impractical (too long) in the film medium. The film, connected with a cultural meaning, is a decisive factor for translators when making this decision.

But let us concentrate on a more complex case – when the word and its derivatives take on a double meaning. The case in point is the scene in which Vasco, the main protagonist, is about to be contracted as a «fado singer», (it will become clear at the end of this scene that he should instead be named a «fadist»):

TABLE 4. examples of the «fado» word induced double meaning

Portuguese Version [from 1:16:34 till 1:17:18]	English Translation	Polish Translation
<p>– Vai contratar-te para cantar o fado.</p> <p>– Cantar o fado? Eu? Nunca!</p> <p>O fado é um veneno da raça! Eu sou contra o fado!</p> <p>Morram os fadistas!</p> <p>– Cale a boca! Pela sua rica saúde! Você não vê que estão aqui os meus fregueses?</p> <p>– Quero lá saber dos seus fregueses! Eu sou contra o fado! Matam-se os fregueses! Matam-se os guitarristas! Arrebentam-se as violas!</p> <p>– Ó homem, isto é demais homem!</p> <p>– Deixe-os cantar o fado. É um direito!</p> <p>– Eu sou médico. Tenho obrigação de curar as chagas de caráter social! Há para aí tantas semanas. Porque é que se não organiza a semana anti-fadista? Um por todos, e todos contra o fado! Todos contra o fado!</p>	<p>– He'll hire you to sing Fado.</p> <p>– To sing Fado? Me? Never!</p> <p>Fado is the poison of our race! I'm against Fado!</p> <p>Death to Fado singers!</p> <p>– Shut up, for goodness sake! I have customers here.</p> <p>– I don't care about them! I'm against Fado! Kill the customers and the guitar players! Smash the guitars!</p> <p>– This is outrageous, man!</p> <p>– We want our "Fado", you lunatic.</p> <p>– I'm a doctor. It's my duty to cure all social ailments. There are weeks dedicated to so many things. Why not against Fado? One for all and all against Fado!</p>	<p>– Będziesz u niego śpiewał fado.</p> <p>– Śpiewać fado? Ja? Nigdy!</p> <p>Fado jest trucizną naszej rasy. Jestem przeciwko fado!</p> <p>Śmierć fadystom!</p> <p>– Zamknij się! Na miłość boską! Nie widzi Pan, że jest tutaj cała moja klientela?</p> <p>– Mam gdzieś tę Pańską klientelę. Jestem przeciwko fado! Gińcie klienci! Gińcie gitarzyści! Zniszczyć gitary.</p> <p>– Człowieku, chyba przesadziłeś!</p> <p>– Pozwól im śpiewać fado. Mają do tego prawo.</p> <p>– Jestem lekarzem. Mam obowiązek leczyć choroby toczące społeczeństwa! Tyle tu różnych festiwali. Dlaczego by nie zorganizować tygodnia anty-fadystowskiego? Jeden za wszystkich i wszyscy przeciwko fado. Razem przeciwko fado!</p>

This is the case when the main character, Vasco Leitão, interpreted by Vasco Santana, starts protesting against *Fado* the music, but is using different derivatives which bring to mind the word *fascista*. The Polish translation preserves this important detail by using an analogical structure, while the English one loses the double meaning, opting for «fado singer» instead of «fadist» and «against fado» instead of «anti-fadist». To leave in this double meaning is crucial when we understand that the film itself started being shown in Portugal in 1933, the very same year the *Estado Novo* constitution was declared. *Estado Novo* was, and actually still is, described as an antidemocratic, totalitarian and fascist regime. The dialogue quoted here, curious as it is, was left untouched by the censor while it was clearly against the state of the time. Therefore, the English translation destroys the double meaning of the dialogue, while the Polish version proves that it is possible to maintain it. The English one loses the double meaning carelessly. The translative dominant analyzed in these two examples shows the English choice as a choice of transferring the word, also in derivated words, but it doesn't work properly. The paradigm for it should be wider than that, in order to keep the message of the dialogue. The translator's dominant should be defined in the same way as in the Polish version.

But it is also tempting to suggest that at the end of this scene Vasco also uses *Fado* in the meaning of «fate». The authoritarian regimes tended to influence everything, even the things that were beyond our influence, like weather for instance, so perhaps Vasco saying "Why not **against Fado**? One for all and all against **Fado!**" means «Why not against fate? One for all and all against fate!» is mocking that authoritarian state of mind.

I shall return to *Estado Novo*'s name later on to see how it operates on its double meaning, but now I'd like to present one more example of the word *fado* from another Portuguese film, *Fado, história duma cantadeira* (1947 by Perdigão Queiroga; translated into English as *Fado, Story of a Fado Singer*). The reason why I bring it to light is that it undoubtedly plays on the double meaning, suggested above, in a somewhat overinterpreted way. Here we have a very good example of how the double meaning of the word *fado* is somehow lost in translation in the song, which bases its concept on this very double meaning:

TABLE 5. lyric of the *Fado de cada um* song

Fado de cada um [Portuguese Version]	Everyone's Fate [English Translation] ⁶
Bem pensado Todos temos nosso fado E quem nasce malfadado , Melhor fado não terá! Fado é sorte E do berço até a morte, Ninguém foge, por mais forte Ao destino que Deus dá!	If you think about it We all have our fate And those who are born ill-fated Ill-fated shall remain Fado means fate And from one's cradle to one's grave No one escapes it, Strong though one is, It's the destiny God gave us
No meu fado amargurado A sina minha Bem clara se revelou Pois cantando Seja quem for adivinha Na minha voz soluçando Que eu finjo ser quem não sou!	In my painful fate , My destiny Was clearly revealed: You will go on singing And whoever you are, you'll guess From my sobbing voice That I pretend to be who I'm not,
Bom seria poder um dia Trocar-te o fado Por outro fado qualquer Mas a gente Já traz o fado marcado E nenhum mais inclemente Do que este de ser mulher!	It would be good if one day we could Change our fate For any other fate But destiny is an ordained fate And none is harsher Than the fate of being a woman.

As seen above, the word *fado* and its one derivative – *malfadado* – are repeated many times in these lyrics. The word *fado* appears seven times, but only one derivative of it. In the English version *fado* is translated as «fate» five times, transferred as *fado* one time, and one time it stands translated as a repeated derivative to maintain the repetitive structure of the original version (*melhor fado nao terá* → «**ill-fated** shall remain»). In the Portuguese version all seven appearances are thought

⁶ The film and all the songs were translated by Mary Gabriel and Helen Carter.

to have the double meaning – *fado* as a music unit (piece, song) and *fado* as «faith/destiny». In the English version five of the seven appearances translate it as «fate», losing the double meaning, and once *fado* is transferred directly with the explanation that follows: *fado means fate*. Originally, it's the word *sorte*, which can be (and actually is) translated as «fate», and therefore the English version is in this way consistent, since it uses the word «fate» all the time. Nonetheless, the Portuguese double meaning is lost in the English translation. Of course, the situation demanded such a solution, but perhaps it could have been avoided. It could have stayed in the English version always as *fado*, the word being simply transferred, because the word itself has its explanation, the second meaning in the verse quoted being correctly translated. Wouldn't the double meaning be more visible by leaving the original word that is explained in the lyrics? And wouldn't it stand for all the hidden meanings that this term encompasses? And wouldn't it also supply the real meaning once and for all?

The paradigm for *fado* here is «*fado, fate, ill-fated*». The defining instruction to form this paradigm was based on the lyrics' form, and then it was selected so as to fit well in the English version. Here, the culturally infused word *fado* is also linguistically expressed as to its double meaning. While analyzing the title of this song, *Fado de cada um – Everybody's Fado/Faith*, one may establish a link with the idea present in the origins of this music, and actually continued for a long time – *fado* was a working class type of song. It will transpire that this detail, together with the double meaning, is rather difficult to preserve in translation. *Fado* is the proper name of a music style, and at the same time a common noun. Its homonymous nature makes it impossible to reconcile the double meaning in one translation unit. However, the fact that a lyric itself gives us the translation of its second meaning, determines how we should apply the selective instruction in the case – it helps us to find a solution, as I have proposed above. And my proposition is contrary to the one adopted by the official translators of the song. This is one of the factors that would determine the translation (slightly different from what Koller had in mind but it stems from the same way of thinking) which could be done as a simple transfer of the word *fado*.

Film is a medium that insists on an instant response, which is the reason for procuring one to one translations, while, for example, any book message will give us both more space and time to explain word

ambiguities. One example to compare how the translation choices are influenced is to have a look, for example, at tourist guides. In *Portugalia. Cuda świata (Portugal. World Wonders)* the reader can find a section dedicated to *fado* (p. 101–103), which has an explanatory subtitle – *melancholijne pieśni* («melancholic songs»). As it is a guide, it is self-explanatory by its nature and thus it can use as much space as it needs to simply describe that genre of music. Once it is predefined in the subtitle, it is used as a simply transferred word. The part of the guide dedicated to *fado* is like a note from an encyclopaedia, so it is not necessary to search for translations from dictionaries and put it as “ludowa pieśń portugalska”. This genre of music is typical for Portugal, and was listed as heritage by UNESCO, so one won’t find anything similar, therefore you transfer the word. It is common, though, to refer to it as «Portuguese blues». It is not necessary in this guide to look for tricks, as **it is** in the lyrics and the anti-fascist dialogue from the film. Generally, *Fado* in guides is simply transferred, sometimes with an explanatory note saying that the word itself also means «fate». In the section about traditional culture Volker Poelzl writes about *fado* using the word transferred – *fado*, but when it comes to explaining the character of the music, he adds: “Fado, jak sugeruje nazwa (fado oznacza w języku portugalskim los), jest balladą o udrękach życia, o utraconych miłościach, o saudades, o dawno zagubionych przyjaciółach, ale także o ucztach, procesjach, pijatykach i innych aspektach życia lizbońskich nizin społecznych z dawnych czasów” (p. 169)⁷.

I have presented the case of the word *fado* as problematic, and it seems that it requires additional explanations in translations, but it is not always possible to add them. This happens when a translated text requires instant response from the public, or when it is used in its double meaning, introduced in the source text as word play. Therefore, the paradigm is a lot richer than the one suggested in dictionaries, and we have to make choices responding to the adequate instructions (selective and definitional), the

⁷ All the translations are made by the author of this text. I decided to leave the quotes’ parts in their original forms in the text and add translations in the following footnotes because I understand that what is more important is to show how the names appear in the quoted source texts: “Fado, as the name suggests (fado in Portuguese means fate), is a ballad about life’s toil, about lost passions, about saudades, about long lost friends, but also about parties, processions, drinking showdowns, and other aspects of the life of the lower class from Lisbon streets in the times of yore”.

instructions being influenced and finally determined by the dominants chosen for each case separately. But the pattern here exists, as it is one solution for the guides (transfer), and another for more artistic, creative pieces (transfer or translation of one of the meanings).

ESTADO É A NAÇÃO SOCIALMENTE ORGANIZADA⁸

Up until now there have been two regimes known as *Estado Novo* (meaning «New State»): Brazilian *Estado Novo* (1937–1945) and Portuguese *Estado Novo* (1933–1974). Portuguese *Estado Novo* is known and commonly described as an authoritarian regime, and was greatly inspired by the conservative and authoritarian ideologies developed by António de Oliveira Salazar, ruler of Portugal from 1932 to 1968, when he fell ill and was replaced by Marcelo Caetano.

It is common in foreign texts to use the Portuguese name to talk about this period – simply *Estado Novo*. A transfer is very common in historical and journalistic books. It is usually followed (when it appears for the first time) by an explanation. This is influenced and determined by the genre of a publication, as it was in the case of *fado*. So, for example, in Neil Lochery's book *Lizbona – miasto światła w cieniu wojny 1939–1945* the following fragment may be found:

Centralną postacią w tej opowieści o Lizbonie jest portugalski dyktator, António de Oliveira Salazar, który doszedł do władzy w 1932 roku, ustanawiając w Portugalii system rządów określony jako Estado Novo (Nowe Państwo) (Lochery 2015: 10)⁹.

This explanation makes it clear what *Estado Novo* means literally, so from the very beginning, as the explanation appears on page 10, it can be used as a name. A similar situation may be encountered in José Gentil da Silva book *Morskie dzieje Portugalczyków*, where *Estado Novo* is used as a proper name:

⁸ Words by Salazar from one of his speeches that can be translated as “The state is a socially organized nation”.

⁹ Translated as: “The central figure of this story is a Portuguese dictator, António de Oliveira Salazar, who came to power in 1932, establishing in Portugal a political system known as Estado Novo (New State)”.

Kiedy przez Carta Orgânica do Império colonial português (prawo organiczne portugalskiego imperium kolonialnego), zastrzegającej handel z zamorskimi portami dla bandery krajowej, Estado Novo powraca do protekcjonizmu, nie można już ignorować porozumień międzynarodowych (da Silva 1987: 438)¹⁰.

However, it is inconsistent as its Polish explanation only appears on page 496 and is not an explicit one. It is a schedule that says "1933 – Nowa konstytucja – Nowe Państwo" (1933 – New Constitution – New State) and it is up to the reader to connect these two names under one concept. One should also keep in mind that both fragments are translations – the first book was translated from English, the second one from French, so the Polish translation of the term is highly influenced by the method originally used by the respective authors.

Then, of course, other historical and/or journalistic books, this time not translated into Polish but written in Polish, spring to mind as more consistent in using the term. This factor may have determined the way the name *Estado Novo* appears in them. The case of books originally written in Polish refers, for example, to Tomasz Wituch's *Historia Portugalii w XX wieku*, or to a journalistic piece, *Samotność Portugalczyka* by Iza Klementowska.

Quoting Wituch twice – "Ogłoszenie 23 września 1933 roku Narodowego Statutu Pracy (Ato Nacional do Trabalho) ostatecznie ukonstytuowało podstawy prawne Nowego Państwa (Estado Novo)" (p. 99)¹¹, and from Kalendarium: "1933 – 19 marca: przyjęcie nowej konstytucji – początki Nowego Państwa" (p. 194)¹² – it is clear that the author translates the name. However, he gives the Portuguese word as well, and then uses the name translated into Polish so as to facilitate the reading. Compared with Klementowska – "To Estado Novo, czyli Nowe Państwo, wymyśl, czy jak to niektórzy wtedy mówili, wizja, nowo wybranego premiera António

¹⁰ Translated as: "When the Carta Orgânica do Império colonial português (Portuguese Colonial Imperium organic law) stated that the overseas ports could only conduct commerce with the national fleet, Estado Novo comes back to protectionist ways, it is no longer possible to ignore the international accords".

¹¹ Translated as: "Having the National State of Work (Ato Nacional do Trabalho) been announced on 23 September, the law bases for the New State (Estado Novo) were finally defined".

¹² Translated as: "1933 – March 19: new constitution assigned – New Estate begins".

de Oliveiry Salazara – powiedział” (p. 55)¹³ and “Tak. Ten sam Delgado w 1964 roku powiedział, że jedynym sposobem na śmierć Estado Novo jest przewrót wojskowy”¹⁴ (p. 61) – I observed that she uses inverse tactics and then, further in the text, goes back to the original word without any explanation. Both methods are good, and make the Polish reader familiar with the original name, and both can be used in this way because of the nature of the books in which they appear. This is the context – the original source language and historical/journalistic genre – that determines this paradigm. But this paradigm also shifts when it comes to a different ambient, like in the case of *fado*, and I will now show how the literary meaning of *Estado Novo* may cause problems, again using the example of the Portuguese film *A Canção de Lisboa*.

The scene I’m particularly interested in takes place in a tailor’s shop where an old lady comes to buy a coat. Alice and Vasco, who are dating, try to hide Vasco from Alice’s father who has no consideration for Vasco since Vasco is a poor and a careless student. They decide to hide Vasco as a mannequin, put a coat on him, and pin a little note to it which says:

TABLE 6. «Estado Novo» in three language versions of the *A Canção de Lisboa* film
Portuguese Version English Translation Polish Translation

Portuguese Version	English Translation	Polish Translation
Ocasião 95:00 Estado Novo [0:21:26] [0:22:31]	It’s as good as new.	PROMOCJA Nowa jakość.

See how it looks at first:

¹³ Translated as: “Estado Novo, which means New State, the idea, or as some used to say back then, the vision of the newly elected prime minister António de Oliveira Salazar – he said”. This addition in the Polish version which explains the Estado Novo meaning here, is a little odd since it is sr Ferreira, a Portuguese, who speaks with the journalist. He wouldn’t have said it in such a way because it would be repeating the same thing twice. Nonetheless, it is necessary to translate it like that for Polish readers and in order to avoid footnotes.

¹⁴ Translated as: “Yes, the very same Delgado said in 1964 that the only way for Estado Novo to die is a military revolution”.



FIGURE 1. Print screen from the *A Canção de Lisboa* film

The problem is – and we know it from the previous explanations given about the film screened in 1933, the same year *Estado Novo* started – that it plays with the idea of the *Estado Novo* political system. As seen here, the name is used to indicate a discount, but it diegetically functions as a double meaning – it means «New Estate» and «It's as good as new/Not used». It wouldn't make any sense to translate it as a regime name, as Vasco then uses the paper to mock the old lady:



FIGURE 2. Print screen from the *A Canção de Lisboa* film

In both Polish and English we have to drop this allusion and translate it in its basic meaning in order to have an instant audience response. Therefore, we should choose the literal meaning of it so the political emotions will be lost, whereas the slapstick comedy sticks. The mocking part and the political commentary are impossible to deal with fully. It is possible for the public to understand that part if they happen to know the name from some other source. In such a case they can see the name of the regime on the paper and read the translation from subtitles. If not, they will only get half of the meaning.

REACHING THE SHORE

There are, of course, a lot of words that will fall into the above-mentioned categories and contexts when translated. What I mean is that the context will surely decide whether to use them as proper names or not. This is the case, for example, of words like *saudade* (yearning; sentiment of resignation, fatefulness and melancholia, a permanent, irreparable loss and its consequent lifelong damage), *mar* (sea), *Ultramár* (Overseas), *fancesinha* (sandwich made with fillet steak, ham and smoked sausage covered with cheese and a spicy sauce), *bacalhau* (codfish), *Faina Maior* (Great Hard Work), *bifana* (pork fillet sandwich), *tourada* (bull fight) or *Revolução dos Cravos* (Carnation Revolution). The above selection is perhaps random but it proves at least three categories where culturally infused words may be found: historical terms, food and common nouns which have gained the status of proper names.

As I have shown, there are culturally infused Portuguese words which create paradigms that are likely to cause problems in translation due to their double meanings, and certain solutions may be implemented according to the ambient where they appear. The first dominant to treat them would be always the cultural context, but there are clearly smaller determining factors – film, lexicon, reportage, historical books and second meaning – likely to interfere with translator's choices. Therefore, both the definitional instructions and the selective instructions must be based not only on, for example, the scene itself, but also on external knowledge linked to the literal meaning of the words whenever it is possible (as in the case of *Estado Novo* and *Fado* in *A Canção de Lisboa*). The creative/artistic translation strategy may be required in

fictional ambients (here exemplified with the cinematic examples), but it happens that sometimes the transfer, commonly used in non-fiction features along with additional explanations, is also correct. It seems that for culturally infused words there is no one and only option, as there are usually many side factors which will contribute to determining the final choice. The key to determining the translator's dominant is to study all meanings and create a hierarchy while trying to save all the meanings possible. It couldn't be otherwise, as each text for translation marks a separate case.

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HOW CAN CULTURALLY INFUSED PORTUGUESE WORDS BE TRANSLATED INTO POLISH/ENGLISH?

Summary

How to translate culturally infused words is indeed the question that becomes more complicated as the cultural turn in Translation Studies (TS) takes place. The task for translators has become not only to make a linguistic transfer but a cultural one as well. In this essay I shall discuss how to deal with some Portuguese words that may be regarded as crucial to defining Portuguese culture. I will focus on words and terms that ask for an understanding and reception mainly at the cultural level. One should keep in mind that knowledge is the key here, as it will be necessary to know something about both source and target culture to find out not only the best solution in translation for these words, but to understand them as well. I will study the process of translation as a process of making certain decisions. I will try to show not only that direct translation is complex, but also that the way we translate those words also differs between a historical book and a comedy film, between a poem translation and a juvenile book translation, etc. As a methodology I shall study this culture-oriented translational phenomenon under the dominant in translations (as defined by Anna Bednarczyk), the elements that determine translation (loosely based on Werner Koller's ideas), and the great classic Jiří Levý and his vision of translation as a process of making decisions. I will present different paradigms in order to work out the possible solutions.

Key words: Translation Studies, translative dominant, translator dominant, Fado, Estado Novo, Portugal, culture

JAK KULTUROWO NACECHOWANE PORTUGALSKIE SŁOWA MOŻNA PRZETŁUMACZYĆ NA POLSKI/ANGIELSKI?

Streszczenie

Sposób tłumaczenia słów nacechowanych kulturowo jest zadaniem, które skomplikowało się wraz z tzw. zwrotem kulturowym w translatoryce. Wraz z nim zadanie tłumaczy wykroczyło poza transfer językowy, obejmując również

transfer kulturowy. W tym eseju skupię się na strategiach przekładoznawczych, które można zastosować dla wybranych portugalskich słów, kluczowych dla zdefiniowania portugalskiej kultury. Będą to słowa i terminy, które wymagają zrozumienia i recepcji przede wszystkim na poziomie kulturowym. Bez posiadania wiedzy o realiach portugalskich, która jest w tym wypadku kluczem do translatorskiego sukcesu, niemożliwe będzie zrozumienie, a co za tym idzie i przełożenie danych słów i terminów. Postaram się prześledzić proces przekładu jako proces podejmowania decyzji. Postaram się również wykazać, że nie tylko bezpośrednie tłumaczenie jest procesem złożonym, ale konkretne wybory są również determinowane przez gatunkową przynależność danego tekstu. Metodologicznie odwołam się do konceptu dominanty (w ujęciu Anny Bednarczyk), do czynników determinujących przekład (swobodnie opierając się na pomysłach Wenera Kollera) oraz do klasycznego modelu przekładu jako procesu podejmowania decyzji (Jiří Levý). W tym duchu zaprezentowane zostaną paradygmaty celem wypracowania możliwych rozwiązań translatologicznych.

Słowa kluczowe: Translatoryka, dominanta translatorska, dominanta przekładowa, Fado, Nowe Państwo, Portugalia, kultura