



**UNIVERSIDADE ESTADUAL DA PARAÍBA
CENTRO DE EDUCAÇÃO
DEPARTAMENTO DE LETRAS E ARTES
CURSO DE LETRAS**

SHEYLA MAYRA ARAUJO SOUSA

**TRANSLATION TECHNIQUES IN TWO JOURNALISTIC TEXTS
TRANSLATED FROM PORTUGUESE TO ENGLISH**

**CAMPINA GRANDE - PB
2013**

SHEYLA MAYRA ARAUJO SOUSA

**TRANSLATION TECHNIQUES IN TWO JOURNALISTIC TEXTS
TRANSLATED FROM PORTUGUESE TO ENGLISH**

Final Paper submitted to the "Redação Científica" Discipline, as a prerequisite to the conclusion of the Language Course at Universidade Estadual da Paraíba, under supervision of Professor Ma. Marília Bezerra Cacho.

Campina Grande – PB

2013

SHEYLA MAYRA ARAUJO SOUSA

TRANSLATION TECHNIQUES IN TWO JOURNALISTIC TEXTS
TRANSLATED FROM PORTUGUESE TO ENGLISH

Aprovada em: 30 de agosto de 2013.

BANCA EXAMINADORA

Marília Bezerra Cacho NOTA 9,0
Prof.ª. Ma. Marília Bezerra Cacho (UEPB)
(Orientadora)

Kaline Brasil Pereira Nascimento NOTA 9,0
Prof.ª. Ma. Kaline Brasil Pereira Nascimento (UEPB)
(Examinadora)

Técio Oliveira Macedo NOTA 9,0
Prof. Técio Oliveira Macedo (UEPB)
(Examinador)

MÉDIA: 9,0

FICHA CATALOGRÁFICA ELABORADA PELA BIBLIOTECA CENTRAL – UEPB

S725t

Sousa, Sheyla Mayra Araújo.

Translation techniques in two journalistic texts translated from Portuguese to English. [manuscrito] / Sheyla Mayra Araújo Sousa. – 2013.

37 f. il. : color.

Digitado.

Trabalho de Conclusão de Curso (Graduação em Letras, com habilitação em Língua Inglesa) – Universidade Estadual da Paraíba, Centro de Educação, 2013.

“Orientação: Profa. Ma. Marília Bezerra Cacho, Departamento de Letras”.

1. Tradução 2. Técnicas de Tradução 3. Lingüística
I.. Título.

21. ed. CDD 418.02

Dedico este trabalho à minha família. Em especial, à minha mãe, Ana Rita.

ACKNOWLEDGMENTS

Agradeço primeiramente a Deus, por ser tão presente na minha vida e por não me desamparar mesmo nos momentos de fraqueza na fé. Por Ele estar sempre abrindo minha mente para que escolhas tomar quanto ao meu futuro e, mesmo quando faço as escolhas erradas, Ele ilumina meu caminho de volta.

Agradeço também à minha mãe, que por oito anos tive o prazer de desfrutar de sua companhia e ensinamentos e que em tão pouco tempo, soube me ensinar tudo que era preciso para que eu crescesse e me tornasse uma pessoa de caráter. Agradeço por ela ser meu espelho aqui na Terra e por me inspirar a ser um ser humano cada dia melhor. Sou grata ao meu pai, que por vezes ausente, mas quase sempre presente, tem sido pai e mãe para mim e por ser o melhor exemplo de professor que eu já tive.

Sou grata também aos meus irmãos, que souberam se moldar e virar pais e mãe de uma criança tão cedo, mesmo quando tinham uma juventude lá fora lhes esperando. Serei eternamente grata por tudo que fizeram por mim e tentarei recompensá-los sendo uma profissional exemplar e dedicada assim como eles.

A Leandro Moro Scussel, por ser mais que um noivo. Por estar sempre torcendo e acreditando em mim, até mesmo quando eu não acredito. Por ter se dedicado tanto ao nosso relacionamento e por me amar de uma maneira que nunca imaginei ser amada.

Aos amigos presentes por estarem sempre torcendo por mim e acreditando na minha vitória, por serem verdadeiros amigos-irmãos em momentos de dificuldade e também em momentos de alegria.

À minha professora e orientadora Marília Bezerra Cacho, sem a qual esse trabalho não seria concluído, por todas as cobranças e observações; pela responsabilidade e pela paciência para comigo, e também por ser um exemplo de profissional, que, tão jovem já tem uma bela carreira alcançada.

A todos os professores do curso de Letras Língua Inglesa da UEPB, que contribuíram para a minha formação profissional e intelectual, e que sempre estiveram dispostos a ajudar seus alunos. Agradeço também a meus colegas de sala, por todo companheirismo e amizade durante esses três anos e meio de convivência.

ABSTRACT

This Paper proposes to analyze the Translation Techniques presented by Vinay and Dalbernet (1958 *apud* MOLINA; ALBIR: 2002) and Molina and Albir (1958 *apud* MOLINA; ALBIR: 2002) in two articles written in Portuguese and their translations to English, which were extracted from the magazine *Tam nas Nuvens*, from the edition of July 2012. We aim at describing the Translation Techniques identified in the texts and explain them through the Functionalist Theory of Translation's perspective (NORD: 1997) which considers the text as a whole. The Techniques used by the translator helps him to do linguistic choices in the Target Text (TT) related to the Source Text(ST). After the analysis of the text, we identified the use of some Translation Techniques made by the translator that did not committed the meaning of the text as a whole and, this way, did not damaged the comprehension of the translated text for the English. It is a Descriptive and Qualitative research and our main objective is to analyze two STs and their translations and investigate the linguistic choices made by the translations in the TTs. This way, our specific objectives are: 1. To identify the Techniques of Translation used in the translations from Portuguese to English of two journalistic texts extracted from the magazine *Tam nas Nuvens*; 2. Verify how these techniques translated the message of the source-texts to the target-texts; 3. Investigate if the linguistic choices made in the translations affected the meaning of the target-texts.

Keywords: Translation, Functionalist Theory of Translation, Translation Techniques.

RESUMO

Este trabalho se propõe a analisar as Técnicas de Tradução apresentadas por Vinay e Dalbènet (1958 *apud* MOLINA; ALBIR: 2002) e Molina e Albir (1958 *apud* MOLINA; ALBIR: 2002) em dois artigos escritos em língua portuguesa e suas traduções para a língua inglesa, que foram extraídos da revista *Tam nas Nuvens*, da edição de julho de 2012. Tentamos descrever as Técnicas de Tradução identificadas nos textos e explicá-las a partir da Teoria Funcionalista de Tradução (NORD: 1997), que considera o texto como um todo. As Técnicas usadas pelo tradutor o ajudam a fazer escolhas linguísticas no Texto Alvo (TA) relacionadas ao Texto Fonte (TF). Após a análise do texto, identificamos o uso de algumas Técnicas de Tradução feitas pelo tradutor, que não comprometeram o sentido do texto como um todo e que, sendo assim, não prejudicaram a compreensão do texto traduzido para a língua inglesa. Trata-se de uma pesquisa Qualitativa e Descritiva, e nosso objetivo geral é analisar dois textos fontes e suas traduções e investigar as escolhas linguísticas feitas pelas traduções no TA. Dessa forma, nossos objetivos específicos são: 1. Identificar as Técnicas de Tradução usadas nas traduções do português para o inglês de dois textos jornalísticos extraídos da revista *Tam nas Nuvens*; 2. Verificar como essas técnicas traduziram, as mensagens dos TFs para os TAs; 3. Investigar se as escolhas linguísticas feitas nas traduções afetaram o sentido dos TAs.

Palavras-chave: Tradução, Teoria Funcionalista de Tradução, Técnicas de Tradução.

SUMMARY

1. INTRODUCTION	08
2. THEORY	10
2.1 Concepts of translation	10
2.2 From word-for-word to the function	11
2.2.1 Functionalist Theory of Translation	12
2.3 Translation Techniques	12
3. METHODOLOGY	15
4. ANALYSIS	17
5. CONCLUSION	29
REFERENCES	30
ANNEX.....	31

1. INTRODUCTION

Originally, a text is produced with the author's intention or the intention of the person who requested it, its translation suffers the same process and may have other purpose and intention according to the aim the translator needs to achieve: if the target text (TT) will be read by readers with different cultural characteristics of the readers of the source-text (ST), for example. We can affirm that even if the purposes of the ST and of the TT are similar, they are distinct texts some way, because they were produced in different contexts, for different audiences and different cultures.

When considering the purpose and the intention of the translated text, as well as the target audience, the translator sometimes encounters himself in a situation in which he chooses hiding or adding words, sentences, information in the TT, in order to achieve the intention established, fitting the intended audience. This way, the final result of the translation can either have "gaps" of information or be more detailed, representing the natural losses and gains that every translation may suffer.

Aware of that, after a brief reading of two articles from the magazine *Tam nas Nuvens*, of the edition of July, 2012, written in Portuguese and their translations to English, we verified that there are some linguistic differences when comparing the STs and their translations. As we know that a text is related to the context in which it is inserted; with the assistance of the Functionalist Theory of Translation (NORD: 1997), that considers the context in which the ST was produced and the context in which the TT will be published, the culture of the source-readers (SR) and the target-readers (TR) and the purpose of the translation itself, we decided to analyze the linguistic choices made in the translations of the texts and categorize them according to the Translation Techniques established by Vinay and Dalbarnet (1958 *apud* MOLINA; ALBIR: 2002) and complemented by Molina and Albir (MOLINA; ALBIR: 2002). Our main objectives are to analyze two STs and their translations and investigate the linguistic choices made by the translator in the TTs. This way, our specific objectives are:

- Identify the Techniques of Translation used in the translations from Portuguese to English of two journalistic texts extracted from the magazine *Tam nas Nuvens*;
- Verify how these techniques translated the message of the source-texts to the target-texts;

- Investigate if the linguistic choices made in the translations affected the meaning of the target-texts.

2. THEORY

2.1 Concepts of translation

According to Munday (2008: 4), the term “translation” may refer to the area of translation itself, to the process of translating and to a text which was translated, the product. The author also says that the process of translation consists in transforming a sign from a source-language (SL) into a sign in a target-language (TL) in order to be understood in another language and establish a relation in which there is exchange of information between two cultures.

This process of interpretation of signs from one language into another is defined by Jakobson (1959/2004 *apud* MUNDAY, 2008: 5) as Interlingual Translation. The author divides the process of translation into three categories, which are: the Interlingual Translation (the translation of a sign of a language through a sign of another language); the Intralingual Translation (translation of a sign through another sign in the same language) and the Intersemiotic Translation (translation of a verbal sign through a non-verbal sign and vice-versa). This research focused on the Interlingual translation, since we analyzed the process of translation from one text in Portuguese to English.

Vermeer (1978 *apud* NORD, 1997: 11) considers translation as a “type of transfer where communicative verbal and non-verbal signs are transferred from one language into another”. Considering this and Vermeer’s *Skopostheory*, we can affirm that he considers translation as a communicative and purposeful action which is done as a transfer of a sign of a language to another with a purpose established before starting the process of translating.

To Lefevere (1992 *apud* MUNDAY, 2008: 5) “translation is the most obvious type of rewriting” and certainly it is, because it passes through the translator’s hands until it becomes the translated text. Some may think that the translated text is exactly the ST in another language, but if we consider that it was probably translated by another person, taking into account a different target public and culture, we may say that the translated text is a rewritten text as Lefevere affirms.

Costa (2005) also regards translation as a rewriting action. He affirms that the text produced by the translator

will be based on a message which already exists in the form of a text in another language. The original text limits the new text in innumerable ways; the most visible of these is the fact that the text of the translator must have

a high level of similarity with its original corresponding in order to be recognized as a translation. (our translation)¹ (COSTA, 2005: 26)

Since the TT comes from a ST which was originally written in another language and sometimes by another author, the TT undergoes changes which make it not the original text written in another language, but a new one which was written based in a previous text.

In this research, we followed the concepts of translation mentioned, since each one presents in its theory something that helped us with the production of our study: Munday's (2008) concepts (*op.cit.*) that consider translation also as a product; Vermeer (1997) (*op.cit.*) that considers the transfer of verbal and non-verbal signs from a language to another; Jakobson (1995/2004) (*op.cit.*), with the concept of Interlingual Translation; and Lefevere (1992) (*op. cit.*) and Costa (2005) (*op.cit.*), with the idea of translation as a rewriting process. First, we are going to make a short historical background of the Translation.

2.2 From word-for-word to the function

George Steiner (1998 *apud* MUNDAY, 2008: 19) mentions the situation in which the translation theory was, until the second half of the 20th century, as a “sterile debate over the ‘triad’ of ‘literal’, ‘free’ and ‘faithful’ translation”. Until the middle of the 20th century there was a discussion about the techniques that the translator should use while translating: If he should do a literal translation and translate the texts word-for-word or if he should do a free translation and worry more about keeping the meaning of the text. At that time, the translator should be faithful to the ST, keeping its grammatical structure as close to the ST as possible. According to Munday (2008: 19), the first two great names related to the distinctions “word-for-word” and “sense-for-sense” are Cicero (106 BC – 743 AC), and Saint Jerome (347 BC – 420 AC). They replaced the use of literal translation for a translation that gives priority to the meaning of the text.

It was only in the second half of the 20th century that the fidelity in translation started to be understood as fidelity to the message and not necessarily to the structure of the text. In the course of time, many important translators viewed the possibility of using not only the literal translation, because by translating each word, the meaning of the TT was often lost. But the

¹ Vai ser baseado numa mensagem que já existe em forma de texto em outra língua. O texto original limita o novo texto de inúmeras maneiras, sendo a mais visível delas o fato de que o texto do tradutor deve ter um alto grau de semelhança com o seu correspondente original para que seja reconhecido como uma tradução.

translation that used more varied techniques could preserve the meaning of the text, reproducing the message of the text in the TL, in a more appropriate way.

There are various translational possibilities beyond the “word-for-word” that consider other aspects of the text, as genre, target public and context. In the next topic we will present the Functionalist Theory of Translation which considers these aspects.

2.2.1 Functionalist Theory of Translation

When only Linguistics provided basis to Translation, the translational activity was regarded as a transfer of codes from a language to another. With the Functionalist Theory of Translation, the text as a whole started to be considered in its context and the transfer of messages started to be considered (NORD: 1997). Furthermore, the Functionalist Theory takes into account the cultural context in which the reader of the TT is immersed, being necessary that the translator, beyond knowing how to communicate in both languages (the ST and the TT languages) and the content of the text, also knows the culture in which both texts are related to.

When referring to Functionalist Translation, it is indispensable to mention *Skopostheory*. It is the idea that what determines any process of translation is the purpose of the action of translating. Munday (2008: 79) affirms that the *Skopostheory* “determines the methods and strategies of translation that are used with the aim of producing a functionally appropriate result”. This result is the product, the finished TT, which was made by the translator attempting to achieve the scope of that translation.

When translating, besides defining the purpose of the translation, it is needed that the professional establish his *translation brief*, which directs his work and specifies in what way it will be done, considering the culture and the environment in which it will be immersed and all the probable previous knowledge about the future readers of that text. The more details the client provides to the translator, specifying the “addressees, time, place, occasion and medium” (NORD, 1997: 30), easier the process of translation will be.

We tried to justify the Translation Techniques found in our analysis with the Functionalist Theory of Translation. In the next topic we are going to see what the Translation Techniques are.

2.3 Translation Techniques

Vinay and Dalbernet (1977 *apud* MOLINA AND ALBIR, 2002: 499) listed in a functional way, the frequent translation techniques that are used in the translation of texts. These Translation Techniques help the researcher to understand better the choices made by the translator during the process of translation.

Vinay and Dalbernet (MOLINA; ALBIR, 2002: 499) “defined seven basic procedures operating on three levels of style: lexis, distribution (morphology and syntax) and message”. These seven procedures were complemented by other ones listed by Molina and Albir (MOLINA; ALBIR, 2002: 500). Almost all strategies were classified as “opposing pairs”. The Techniques and the Functionalist Theory of Translation helped us to verify why the techniques were used in some specific parts of the translation analyzed. The techniques will be defined as it follows:

- Borrowing is the technique in which the translation is made with a word that belongs to another language. e.g., The term “coffee break” is a borrowing from English to the Portuguese language;
- Calque happens when a word or sentence from a specific language is translated and embed into another language. e.g., The word “realizar” meaning to comprehend is a calque of the term “to realize” in English;
- Literal translation happens when a word for word translation is done;
- Transposition is a change in word class, when a noun is translated into a verb;
- Modulation is a change in point of view, for example, when a process is translated as its result;
- Equivalence is the translation of a sentence using another sentence that is completely different, but keeps the sense of the source sentence. This technique is frequently used in the translation of proverbs and idiomatic expressions;
- Adaptation happens due to cultural change, when it is needed to translate the phrase with a different situation that can make the reader of the translation understand better the message.

As we said above, these seven techniques are complemented by others listed by Molina and Albir (2002: 500) and some of them have their opposing pairs:

- Compensation happens when a word or sentence of the ST cannot be translated in the same place and is translated in another place in the TT;
- Concentration and Dissolution are opposing pairs. Concentration is used when a signified in the SL is translated with fewer signifiers in the TL and dissolution occurs when a signified in the SL is translated with more signifiers in the TL;

- Amplification and Economy. Amplification happens when more signifiers are used in a sentence of the TT so that a syntactic or lexical gap is covered. Economy is used when a signifier is hidden in the TT and it lets the text with syntactic or lexical gaps;
- Reinforcement and Condensation. Reinforcement happens when a preposition or a conjunction needs to be reinforced with a verb or a noun in French, and the opposite procedure is characterized as Condensation;
- Explicitation and Implication: Explicitation is to add in the TT an information that was implicit in the context or situation in the ST and Implication is to make an information in the TT be implicit;
- Generalization and Particularization; the first refers to the translation of a word or sentence using a more general term and the second is the translation of a word or sentence to a more specific one;
- Inversion is to move a word or a sentence to another place in the text so that it sounds more natural to the reader of the TT.

3. METHODOLOGY

This is a descriptive and qualitative research. According to Rampazzo (2002: 53) a descriptive research:

observes, registers, analyzes and correlates facts or phenomena (variable), without manipulate them, it studies facts and phenomena of the physical world and, specially, of the human world, without the interference of the researcher. (our translation).²

In this research we observed and analyzed the Techniques of Translation that were used in the translation without manipulating them, that is, without our interference. Caleffe and Moreira (2008: 73) explains that in a qualitative research “the data is frequently verbal and is collected by observation, description and recording.” (our translation)³. Considering Caleffe and Moreira (*op.cit.*) our work is qualitative because it proposes to verify a phenomena studied by observing and describing it.

As said before, as the *corpus* of this research, we used two articles from the magazine *Tam nas Nuvens*, which is a monthly magazine distributed to the passengers of TAM Airlines. The magazine is bilingual and its publications are always translated from Portuguese to English. It brings, in its editorial, themes as: tourism, business, behavior, culture and leisure. The magazine is distributed in all national and international flights from the airline, since the first day of each month.

The analyzed articles are a cutout from a bigger article that presents a series of nine texts about nine countries of the South America and shows some of the main touristic routes of each country. The articles that were analyzed are entitled “*Salgado e Doce*” in Portuguese or “*Salty and Sweet*” in English and “*O Caribe da América do Sul*” in Portuguese or “*South America’s Caribbean*” in English. The first article is about Bolivia (Text 1) and the second one is about Venezuela (Text 2).

We decided to analyze the texts extracted from the magazine *Tam nas Nuvens*, since it is destined to Brazilian and foreign readers, not only English native speakers, but readers that are able to read texts in Portuguese or in English, and also because the articles have the purpose of disclosing the countries so the readers become interested in visiting them by flying with the airline.

² observa, registra, analisa e correlaciona fatos ou fenômenos (variáveis), sem manipulá-los; estuda fatos e fenômenos do mundo humano, sem a interferência do pesquisador”. (RAMPAZZO, 2002: 53)

³ o dado é frequentemente verbal e é coletado pela observação, descrição e gravação.

The texts in Portuguese and in English were aligned in parallel, highlighting the Translation Techniques presented by Vinay and Dalbernet (1977 *apud* MOLINA; ALBIR: 2002) and Molina and Albir (MOLINA; ALBIR: 2002). The data is organized in a two-column table: one with the ST, with fragments of the text in Portuguese, and the other with the TT, with fragments of the text in English in which the uses of the techniques were verified. Afterwards, we discussed about the uses of the techniques found in the translation in consonance to the Functionalist Theory of Translation. We used the Techniques of Translation of Vinay and Dalbernet (*op. cit*) and Molina and Albir (*op. cit*) as categories of analysis, and we organized our analysis according to the Techniques of Translation that were found, all the extracts of both texts, which are examples of the same Techniques were joined together in the same topic.

4. ANALYSIS

In this section of our research, we will present the result of our analysis, showing the examples of the Translation Techniques of Vinay and Dalbernet (1977 *apud* MOLINA AND ALBIR, 2002: 499) and Molina and Albir (MOLINA; ALBIR, 2002: 499) found in the translation of the analyzed texts. The analysis is organized according to the Techniques in the following sequence: Borrowing, Modulation, Equivalence, Adaptation, Compensation, Concentration, Dissolution, Generalization, Particularization, Amplification, Economy, Explication, Implication and Inversion.

- **Borrowing**

This Technique occurs when the translator makes use of a word from another language in the TT, e.g., *Cristo Redentor*, which is frequently used with the same structure in English but also could be *Christ the Redemer*.

01. É o ponto de partida para explorar a região do Salar de Uyuni .	It's the point of departure for exploring the Salar de Uyuni region.
--	---

In this example, we have a case of the Borrowing Translation Technique, *salar* means *salt flat* but it was used in English the same way as in the text in Portuguese. Considering the Functionalist Theory (NORD: 1997) the translator may have chosen to refer to the salt flat as in the text in Portuguese, because *Salar de Uyuni* is the original name of the place, since this expression is used the same way in Spanish which is the language of Bolivia, where Uyuni is located. It is important to say that the author is aware of the possible Literal translation of *salar*, because in certain points of the text, when he is referring only to the word *salar* he translates this word as *salt flat*, but, when he is referring to the place (Salar de Uyuni), he uses its original name.

- **Modulation**

The Modulation Technique is used to change the point of view, that is the cognitive category in relation to the ST. It can be related to lexical or structural change, e.g., translate *beber cerveja*, from Portuguese, which means *to drink beer* as *to get drunk*.

02. Lá de cima, o salar e o céu se fundem .	From above, the salt flat and the sky become one .
--	---

In the example number 02, Modulation Translation Technique was used, because when two things merge, which means literally *se fundem*, they become one. Vinay and Dalbernet (*apud* MOLINA AND ALBIR, 2002: 499) listed eleven types of the Modulation Technique.

One of these types listed is characterized when the TT translates a term of the ST that represents the process by which something is produced, as its result. We can see this type of Modulation in this example; the author used a signifier that refers to the process (*se fundem*) and the translator used a term that refers to the result (become one).

- **Equivalence**

The Equivalence Technique is used to translate a message using, in the TT, a structure different from the ST, keeping the same idea, e.g., To translate the English *If it was a bear it could bite you* as *Se fosse uma cobra lhe picava* in Portuguese. In both languages, this popular saying means that the person did not see something that was very near. The meaning is kept but the structures are different. The animals used in both contexts are not the same. In Portuguese snake was used as it is a common animal in Brazil, and in the English version a bear was used as the animal that illustrates the metaphor, because bear's attacks are more common than snake's ones in some English speaking countries.

03. Hoje, com suas ruas de pedra e mais de 20 igrejas coloniais, parece parada no tempo.	Today, with its stone streets and over 20 colonial churches, it seems frozen in time.
---	--

This is an example of the Equivalence Technique. The translator used a different word to lead the reader to the same idea of the ST. *Parada*, literally, in English, means *stopped*. In the article, this word transmits the idea of *frozen*, *unmovable*, and that is why the word was translated as *frozen*. Nord (1997: 24) affirms that culture “Is the form of things that people have in mind, their models for perceiving, relating, and otherwise interpreting them.” Considering that, in the culture of the probable target readers, the adjective *stopped* associated to a city, could lead them to an idea of a place that does not make progresses, whereas the “freezing” of the city in this context is related to its ancient architecture and not to social factors, which means, the translator considered the culture of the readers, taking into account what they might have had in mind about the term *parada*, and how they would interpret the message.

04. Dá vontade de provar um pedacinho do chão para ter certeza de que esse solo branco e gelado não está coberto de neve, e sim de 10 bilhões de toneladas de sal.	You feel like touching the ground to make sure that this cold white soil isn't actually covered in snow, rather than 10 billion tons of salt.
---	--

In example number 04, the translator used *touching* instead of *trying* or *tasting* which would be Literal translations, maybe because as the Functionalist Translation demands, considering the culture of the TT reader, we can say that he might not be used to an expression that means eating something that is not eatable. Considering that the reader may be

of any place in the world, this sentence could make him confused about its meaning just because of the use of this term, and he could associate the word *tasting* with its real meaning and end up making a wrong interpretation of the sentence.

- **Adaptation**

The Adaptation Translation Technique happens when a ST cultural element is replaced with one from the target culture, so that the reader may infer the meaning of the message more easily, e.g., to change *beer* from the English for *cachaça* in a translation into Portuguese. *Beer* is a popular alcoholic drink in the United States and *cachaça* is a popular alcoholic drink in Brazil.

05. Água doce que brota, quente	Hot, fresh water that springs
--	--------------------------------------

Reiss and Vermeer (1984 *apud* NORD, 1997: 35) affirm that “The translator cannot offer the same amount and kind of information as the source-text producer”. In this example of Adaptation, it is possible to see the translator acting the way Reiss and Vermeer mentioned, he may have chosen to refer to *água doce* (sweet water, literally) as *fresh water*, although both translations are possible (fresh and sweet) because this term may be more common to refer to the waters of the lakes in other cultures than *sweet waters*. In the ST, the author does not mention that the water is fresh, probably because he knows that a Brazilian reader would associate sweet water with fresh water; but the translator considered the probable previous knowledge and culture of the target readers, that may be from any place in the world and chose to use *fresh water* and be sure that the meaning would be conveyed, because *sweet water* could lead the reader from a different culture to interpret this term as water with sugar and do not understand the meaning of the message transmitted by the ST.

06. O arquipélago mostra todas as suas facet as aos visitantes.	The archipelago displays all of its possibilities to travelers.
--	--

In this example, the translator used Adaptation. He may have chosen the term *possibilities* because it expresses the same idea and sounds more natural than *facets* which is the Literal equivalent of *facet*as in English. This choice did not interfere in the global comprehension of the article, since *possibilities* played the same role in the meaning of the text, which is to say that the archipelago offers many options to the travelers. The translator chose a term that may be more understandable worldwide than the term of ST literally translated, characterizing an Adaptation Technique.

07. Mas para quem não se der por vencido depois do jantar.	But for those who need some entertainment after dinner.
---	--

In this sentence we have another case of Adaptation. *Não se der por vencido* is a term that translated may not have the same understanding as in Brazil for being an expression used here to refer to a person that does not feel satisfied with something. *Vencido* means *beaten* and if a Literal Translation had been done it could lead the reader to a wrong idea of that context. In this context, the entire day trip may not be enough to make the tourists satisfied with the activities of the day, *for those who need some entertainment* fits the translation and keeps the meaning of the message. The expression used in the TT can be more easily understandable by readers from other cultures. About the cultural implications of the translation process, Nida (*apud* NORD 1997:5) says that “The relative adequacy of different translations of the same text can only be determined in terms of the extent to which each translation successfully fulfills the purpose for which it was intended”, this way, we can say that this context required for an Adaptation of the message, and even having to use different terms, the meaning was conveyed.

- **Compensation**

The Compensation Technique is to introduce information from the ST in another place in the TT when the TT does not allow the information to be in the same place as in the ST, e.g., The translation of *What are you afraid of?* in English to *Do que você está com medo?* in Portuguese.

08. Também não há que se preocupar com comida.	There's no need to worry about food either .
---	---

This case of Compensation is related to the level of the word. *Either* is a word that corresponds to the Portuguese word *também* and is used at the end of negative sentences. In this case, the translator had to use the word at the end of the sentence because it is a negative sentence that requires the use of the term “either”, characterizing a case of Compensation.

- **Concentration**

Concentration happens when a sentence or a term is translated with fewer words. The size of the sentence is reduced, but it does not interfere in the message because the meaning is kept, e.g., *turn into* from the English, translated to Portuguese as *transformar*.

09. Continuarem a reproduzir a visão dos flamingos na água cor-de-rosa	They still see a vision of flamingos in the pink water
---	---

This is an example of Concentration as *cor-de-rosa* was translated with fewer signifiers than it was used in the ST. This word was translated in a way that the sentence in the TT had

fewer linguistic items, that is, the number of signifiers was reduced, but the message is the same. Through the use of fewer signifiers, the translator established a *transfer* of the message to another language (VERMEER 1978 *apud* NORD: 1997).

10. Debaixo d'água , Los Roques faz jus ao rótulo de um dos lugares mais bonitos para mergulhar.	Underwater , Los Roques lives up to its fame as one of the most beautiful places for scuba diving.
---	---

Here, *debaixo d'água* is expressed with only one word (Underwater), this way, this is also a case of the Concentration Translation Technique, since the signified from the ST was translated with fewer signifiers in the TT and the idea of the message was transmitted without any problem of understanding.

- **Dissolution**

The Dissolution Translation Technique happens when a message is expressed with more signifiers than it was expressed in the ST, e.g. The Portuguese word *transformar* translated into the English as *turn into*.

11. O impacto visual dos mais de 10 mil quilômetros quadrados de superfície salgada a 3.665 metros de altitude tira o fôlego .	The visual impact of over 3800 square miles of salt surface at an altitude of 12,000 feet is enough to take your breath away .
---	---

In example number 11, the message was sent with more words than in the ST. The term *tira o fôlego* could also be translated as *breathtaking*, but the translator opted to dissolve these linguistic items, translating the term in Portuguese as *to take your breath away*. It is important to say that, if in the TT the word *breathtaking* had been used, there had happened a Concentration and a Literal Technique. The translator may have chosen to say that the visual impact is enough to take your breath away because he wanted to emphasize how beautiful this visual impact is. Considering that the purpose of the articles is to disclose the two countries concerned, the translator made use of the Functionalist Theory of Translation that considers the text as a whole in its context (NORD 1997: 19).

12. Do lago pré-histórico Michin, que evaporou deixando ilhotas .	From what was once prehistoric lake Michin, which evaporated leaving behind little islands .
--	---

This is a case of Dissolution because *little islands* is a way to say *ilhotas* in English with more signifiers than in Portuguese. Although he has used more signifiers to transmit the message, characterizing a case of Dissolution, he also used the Literal Translation because *little islands* means *ilhotas*.

13. No povoado de Chantani, em uma das margens do salar .	In the village of Chantani, on one of the borders of the salt flat .
--	---

In this article *salar* appears translated in two ways (salar and salt flat), here it is one of the ways the word is presented. This is a case of Dissolution because the word is translated with more signifiers than in the text in Portuguese. In spite of being translated with more words than in the ST, this is the closest equivalent to *salar*.

14. Cenário surreal, a Laguna Colorada é tingida pelos mesmos micro-organismos ricos em caroteno que colorem a plumagem dos flamingos.	A surreal scenario, Laguna Colorada is tinged by the same carotene-rich micro-organisms which account for the color of the flamingos' feathers.
---	--

In the example 21, Dissolution Translation Technique was used as the translator expressed the message with more signifiers than the author of the ST. *Colorem* was translated with four words and did not interfere in the meaning of the sentence, because *account for the color* means the same: to color something. Lefevere (1992) and Costa (2005) see translation as a type of rewriting. This example confirms their theory because the translator rewrote the sentence of the ST transforming it in the sentence of the TT with different words but keeping its meaning.

15. A água doce que brota quente, ao redor da lagoa salobra .	The hot, fresh water that springs from the salt water lake's surroundings.
--	---

The example number 15 is a Dissolution Translation Technique as *salobra* is present in the Target Text with more signifiers than it was in the Source Text. It is also important to mention that *salt water*, although having two signifiers, is the Literal translation of the word *salobra*.

16. Debaixo d'água, Los Roques faz jus ao rótulo de um dos lugares mais bonitos para mergulhar .	Underwater, Los Roques lives up to its fame as one of the most beautiful places for scuba diving .
---	---

The example 16 is very similar to the example 15. *Scuba diving* is one of the possible ways to say *mergulhar* in English, as it was translated with two words this is also a case of Dissolution and we can justify that because the message was transmitted in the TL with more signifiers than in the SL.

- **Generalization**

Generalization happens when a specific term is translated into a more general one, e.g., to translate *apartment* from the English as *lar* in Portuguese.

17. Quatro noites dormindo em refúgios no meio do nada.	Four nights sleeping at campsites in the middle of nowhere.
--	--

In this example we have Generalization. The translator used *campsites* in TT probably because sleeping in *refuges* (Literal translation of *refúgios*), could sound as to protect them

from something and in the ST, the intention is to say that they slept in camps in the salt flat region but not necessarily took any refuge. The ST does not refer to the need of protection and even says that the four nights were very comfortable. This way the TT used a more appropriate term considering the purpose of the article that is to transmit a good image of the country.

18. Segundo Carlos Moreno, um argentino cordobês que há seis anos batiza os turistas nas águas quentes do arquipélago ADC.	According to Carlos Moreno, an Argentinian from Córdoba who, for the past six years, has been taking tourists into the warm Waters of the archipelago with ADC.
---	--

Here, the translator opted to use *take into* which is a more general term, instead of *baptizes* (Literal translation of *batiza*) because TT readers could not understand the meaning of this word in the context. *Batizar* in the ST does not mean “baptize” itself but, “dive for the first time”. Carlos Moreno takes the people to dive in the waters of the archipelago. The word could be misinterpreted, since in this message, *batiza* is metaphorical. It is relevant to say that, in some religions, in the moment of the baptism, people use to dive in the water. Knowing that, some readers could interpret the term *baptize* in the context as being the act of baptizing itself. We can say that the translator’s choice fitted better in the context than the author’s choice. Nord (1997: 29) says that “a translational action is determined by its *Skopos*”. The scope in this context considered that the purpose of the text is only to inform and to disclose the countries concerned, being impartial about anything that is not related to the context itself and the translator seems to avoid making a religious mention in his text, because it is not the idea of the ST.

19. O primeiro é bem charmoso, com cadeiras na praia, velas nas mesas e comidinhas agradáveis, como os sushis e os ceviches preparados com peixes locais.	The first is quite charming, with chairs on the beach, candles on the tables and tasty food, including sushi and ceviche, prepared with local catches .
--	--

In this example, Generalization was used. The translator used a term to refer to different species of fishes that is more general (catches), by using this term, he kept the meaning of the sentence. Considering the Translation Brief, the target readers of the article, their context and previous knowledge about Los Roques, the translator may have chosen to use this term to make sure readers understand that the beyond being served in the local, the fishes are also caught there.

- **Particularization**

This technique happens when a term is translated with a more particular signifier, e.g., to translate *lar* as *apartment*.

20. O mundo cheira a enxofre.	The whole place smells of sulfur.
--------------------------------------	--

Here we have Particularization, because the translator reduces the sense of the *world* for the sense of the *whole place*, what makes the reader imagine that the field with active geysers smells of sulfur, which was mentioned before and not the planet, in general. In this case the translator may have chosen to use a more particular term than *world* to lead the reader to the idea that what really smells of sulfur is the field with active geysers, so that the reader does not interpret the characteristic of smelling of sulfur to the planet or to Bolivia. The scope (NORD: 1997) of the article is to transmit a good impression of the country, this way, the translator and the author of the ST must try to introduce a good image of Bolivia.

21. A cena impressiona e inebria os olhos a ponto de, mesmo quando fechados, continuarem a reproduzir a visão dos flamingos na água cor-de-rosa.	The scene is amazing and it inebriates the eyes to the point that, even when closed, they still see a vision of flamingos in the pink water.
---	---

This is a case of Particularization because the translator chose to translate the term *reproduzir* as *see* and not as *reproduce*, which would be a Literal translation. He used a more particular term that specified the kind of reproduction which he is talking about in that sentence.

22. Quem vai a Los Roques não está em busca de agitação .	People who go to Los Roques aren't looking for nightlife .
--	---

This is a Particularization Technique as the author transformed a more general term into a more specific one. *Agitation* (Literal translation of *agitação*) itself does not properly happen at nights and the TT seems to try to make it clear to the reader that the only agitation in Los Roques happens during the night. By saying *nightlife* it is implicit that there is agitation in Los Roques. Besides it is a very common word used in the English language.

23. O primeiro é bem charmoso, com cadeiras na praia, velas nas mesas e comidinhas agradáveis .	The first is quite charming, with chairs on the beach, candles on the tables and tasty food.
--	---

Here in example 23 we have Particularization because, when talking about food, *agradável* (nice, literally) might mean *tasty*. For this reason, the translator chose to use a more specific and particular term instead of being Literal and using a term that is not so used to characterize food even in Portuguese.

- **Amplification**

Amplification happens when the TT uses more signifiers than the ST in order to cover syntactic or lexical gaps.

24. A maioria dos pacotes das pousadas inclui passeios para ilhas próximas e até para as mais longínquas.	Most vacation packages include boat trips to islands nearby – and even some further away.
--	--

In this case, the trip concerned could be by boat, speed boat, Jet Ski and so on. The translator covered the lexical gap of information since he opted to specify in which way the trip is done. Considering the scope of the articles, their purpose is to make the readers interested in visiting the countries, and by specifying that the trips to the islands are made by boat it could make the reader more interested if he or she considers that a trip by boat is safer than by speed boat, for example. The ST does not mention this and, the reader may not be interested because he does not know how the trip happens and if the transport is safe.

- **Economy**

This Technique occurs when in the process of translation the translator removes a term from the ST, and the TT presents a syntactic or lexical gap, e.g., *he almost was robbed* to *ele foi roubado* in Portuguese.

25. Leva-se três horas para caminhar um quilômetro até o alto da cratera, a quase 5 mil metros de altitude.	It takes three hours to hike the half-mile up to the crater, 16,500 feet above sea level.
--	---

In this example, the ST mentions that the crater is *almost* 16,500 feet above the sea level and the TT does not mention that. About the Economy Translation Technique, Molina and Albir (2002: 500) say that it is exactly the opposite of Amplification. It lets lexical or syntactic gaps in the text. The way this sentence was translated, the Economy Technique happens because the TT presents a gap of information, but in this case, this choice will probably not interfere in the TT as it may happen in some cases in which the Economy Technique is used.

- **Explicitation**

Explicitation happens when the translation includes a word or sentence in the text that was implicit by the context or the situation of the ST.

26. O litoral da Venezuela é banhado mais pelo mar do Caribe do que pelo Oceano Atlântico, mas as melhores praias do país não estão no continente, e sim em ilhas. Margarita é uma das mais conhecidas.	The Venezuela coast is bathed by the Caribbean Sea and the Atlantic Ocean. The best beaches in the country however, are on its islands rather than the mainland. Margarita is one of the best known islands .
---	--

This example is also a case of Explication as it was implicit in the ST that Margarita is an island because the article had mentioned the islands of Venezuela before. Taking into account that the ST had also mentioned the beaches of the country, this may be the reason why the translator may have chosen to make explicit that Margarita is an island and not a beach.

27. De qualquer maneira, a areia branquíssima, a temperatura da água (que varia entre 25°C e 28°C) e os passeios são mais que suficientes para classifica-lo como um dos mais belos litorais do continente.	In any case, the pure white sands, the comfortable water temperature (which varies between 77°F and 82°F) and the various day trips available are more than enough to classify it as one of the continent's most beautiful shorelines.
---	---

In the text, it is implicit that the water of the sea is comfortable as they mentioned its temperature, but considering the previous knowledge and the culture of the readers, they could not know that the temperature mentioned is considered comfortable. As the target readers of the article may be from any country in the world and just speakers of English, the translator probably took into account that they could not know the units of measurement of the temperature in English. He can also have taken into account that even a person who has English or Portuguese as the first language may not know that this temperature is considered comfortable. Also, for a person who is not from Venezuela, the temperature of the water may not be as comfortable as it is in the country of the reader.

28. A apresentação é digna dos melhores restaurantes do ramo.	The presentation is worthy of the best seafood restaurants.
--	--

In this example, the translator specified that the branch of restaurants which he is about is seafood, but this information was implicit because this part of the article is talking about a restaurant which serves only seafood dishes. This way the reader could infer that the restaurant concerned is the best in the branch of seafood dishes.

- **Implication**

This technique occurs when some information is removed in the translation so that it is implicit in the TT, because of the context or the situation, e.g., *Fortunately, he won the lottery* to *Ele ganhou na loteria*. The fact that the man won the lottery is, of course, something that *fortunately* happened, so it is implicit in the TT.

29. O balneário preferido pela alta sociedade venezuelana.	It's the vacation spot preferred by Venezuelan high society.
---	---

In this example, *balneário* was translated as *vacation spot*. As the text is about the Venezuela coast, it is implicit that the favorite vacation spot of the high society in the country is a bath place. Here the translator, let the situation show that the vacation spot is a bath place. Considering the *Skopostheory* that says that it “determines the methods and strategies of translation that are used with the aim of producing a functionally appropriate result” (MUNDAY, 2008: 79), we can say that the translator in this case may have chosen to highlight that the place is a vacation spot and let it implicit that the vacation spot is a bath place, because the scope of this translation is intended to attract people to the place, this way more information the text brings, as happened in the TT, better it is.

30. Caminhar por ela pode ser difícil para quem não levou seu chinelo a tiracolo, pois há pontas de corais mortos que machucam os pés.	Walking along the path can be hard if you don't bring along a pair of sandals, because there are pieces of dead coral reef lying around.
---	--

In this example, the translator omitted the part of the sentence that says that, the tips of the dead coral reef hurt the feet of the people who walk without sandals in the island. He may have made that because it is implicit in the context that people may hurt themselves while walking in a place where there are parts of coral reefs. This translational action, which is “what translators actually do” (NORD, 1997: 17) characterizes a case of the Implication Technique.

- **Inversion**

Inversion is used when a word or sentence is placed in another place in the TT, in order to make the paragraph or sentence sounds naturally in the target language.

31. Mas as melhores praias do país não estão no continente, e sim em ilhas.	The best beaches in the country however, are on its islands rather than the mainland.
--	--

In this example, Inversion Translation Technique was used because the highlighted part was inverted making the sentence sounds more natural to the reader while reading. Maybe the translator opted to use the positive part of the sentence first because he wanted to emphasize to the readers that there are beautiful islands in Venezuela besides the beaches located in the mainland. Considering that the scope of the articles is to disclose the countries of Latin America to the readers, it was a relevant decision that the translator made because it highlights the main positive aspects of the place.

32. Cayo Pirata é uma das ilhas mais próximas de Gran Roque.	One of the closest islands to Gran Roque is Cayo Pirata.
---	---

Here the Inversion was used to replace the name of the island which was in the beginning, to the end of the sentence. As in the previous example, this choice may have been done because the translator wanted to emphasize the qualities of the place, so he chose to first mention that the place concerned (Cayo Pirata) is one of the closest islands to Gran Roque.

5. CONCLUSION

After the analysis we identified a considerable number of Translation Techniques of Vinay and Dalbernet (1977 *apud* MOLINA; ALBIR: 2002), and Molina and Albir (2002), they are: Borrowing, Modulation, Equivalence, Adaptation, Compensation, Concentration, Dissolution, Generalization, Particularization, Amplification, Economy, Explication, Implication and Inversion. We may affirm that consciously or not the translator made use of the tools that Translation Techniques offer to the translator, and that he considered the texts as a whole, their context and readers, so that the STs were turned into the TTs fulfilling their purpose (to disclose Bolivia and Venezuela to the readers of the magazine *Tam nas Nuvens*) and keeping their communicative value (NORD: 1997).

We believe that this study on Translation, taking into account the Functionalist Theory, is important in a graduation that forms teachers of a foreign language and not translators, because it is important that teachers of any language know how to identify problems and situations related to the linguistic competence of his students, also knowing how to identify if in a given context of the use of the language, the student was able to establish communication expressing the message he intended to. It is also important to emphasize that, the use of the Techniques of Translation studied in this research, may help during the process of learning a new language. This way, a study on the Techniques of Translation in a degree in Language, may be helpful to the teacher of a foreign language that takes into account and cares about the linguistic competences of his/her students, making it possible to use this knowledge to motivate them to express themselves in more varied ways in the foreign language.

REFERENCES

- CALEFFE, L. G.; MOREIRA, H. (2006) **Metodologia da Pesquisa para o Professor Pesquisador**. Rio de Janeiro: Lamparina Editora, 2006.
- COSTA, W, C. **O Texto Traduzido Como Re-textualização**. *Cadernos de Tradução*, Florianópolis, v.2, n.16, p. 25-54, 2005.
- CREPALDI, I. Salgado e Doce: Salty and Sweet. **Tam nas Nuvens**, São Paulo, n. 55, p.142-152, 2012.
- MOLINA, L.; ALBIR, A. H. **Translation Techniques Revisited: A Dynamic and Functionalist Approach**. In: *Meta* n. 4, 2002, p. 498-512.
- MUNDAY, J. (2001) **Introducing Translation Studies: Theories and Applications**. London: Routledge, 2008.
- NORD, C. **Translating as a Purposeful Activity**. Manchester: St. Jerome, 1997.
- RAMPAZZO, L. **Metodologia Científica**. São Paulo: Edições Loyola, 2002.

ANNEX

Text 1:

Salgado e Doce	Salty and Sweet
O sul da Bolívia é sublime e hostil – Um lugar de paisagens quase extraterrestres. Um planeta estranho, com cores próprias, fenômenos naturais peculiares e fauna exótica.	Southern Bolivia is sublime and hostile – A region of almost extraterrestrial landscapes. A strange planet, with colors of its own, peculiar natural phenomena and exotic fauna.
O sol é forte como o frio, a altitude, o vento, a paisagem. A 3.967 metros do nível do mar, é difícil respirar em Potosí, cidade mais alta do mundo. No altiplano andino da Bolívia, a cerca de 540 quilômetros de La Paz, a cidade foi riquíssima em 1611, com a descoberta da prata escoada para a Espanha. Hoje, com suas ruas de pedra e mais de 20 igrejas coloniais, parece parada no tempo. É o ponto de partida para explorar a região do Salar de Uyuni , um dos trechos mais espetaculares da América do Sul.	The sun is as intense as the cold, the altitude, the Wind, the scenery. At 13,000 feet above sea level, it's difficult to breathe in Potosí, the highest city on Earth. In the Bolivian Andean highlands, some 330 miles from La Paz, this city was extremely wealthy in 1611, with the discovery of silver deposits exported to Spain. Today, with its stone streets and over 20 colonial churches, it seems frozen in time. It's the point of departure for exploring the Salar de Uyuni region, one of the most spectacular locales in South America.
Depois de sete horas de estradas desertas, amontoados de pedras, pastores e seus rebanhos , o Salar de Uyuni surge no horizonte. O impacto visual dos mais de 10 mil quilômetros quadrados de superfície salgada a 3.665 metros de altitude tira o fôlego . O maior e mais alto deserto de sal do mundo reflete as cores do céu. Dá vontade de provar um pedacinho do chão para ter certeza de que esse solo branco e gelado não está coberto de neve, e sim de 10 bilhões de toneladas de sal do lago pré-histórico Michin, que evaporou deixando ilhas repletas de estromatólitos (os fósseis mais antigos do planeta) e cactos gigantes de 600 anos (com até 12 metros).	After seven hours on the desert roads, lined with rocks, shepherds and their livestock , Salar de Uyuni appears on the horizon. The visual impact of over 3800 square miles of salt surface at an altitude of 12,000 feet is enough to take your breath away . The largest and highest salt desert in the world reflects the colors of the sky. You feel like touching the ground to make sure that this cold White soil isn't actually covered in snow, rather than 10 billion tons of salt from what was once prehistoric Lake Michin, which evaporated leaving behind little islands filled with stromatolites (the oldest fossil on the planet) and gigantic cacti, up to 40 feet tall and 600 years old.
No povoado de Chantani, em uma das margens do salar , Santos Quispe, 65 anos, é o homem por trás do Museo de Arqueología y Etnología e do Parque de las Esculturas del Viento. Em uma casa feita de pedras, ele coleciona animais empalhados, objetos tihuanacos milenares e até múmias, além de ter criado um surreal jardim de esculturas. “Fiz tudo inspirado nos sonhos que tenho desde que voltei ao Uyuni, depois de morar 40 anos na cidade”, diz, sorridente, ao posar	In the village of Chantani, on one of the borders of the salt flat , Santos Quispe, 65, is the man behind the Museum of Archaeology and Ethnology and the Parque de las Esculturas del Viento. In a house made of stones, he collects taxidermy animals, thousand-year-old Tiwanaku objects and even mummies, and he's also created a surreal sculpture garden. “I made everything inspired by the dreams I've had since returning to Uyuni, after living in the city 40

<p>para uma foto dentro da estrutura que construiu para ser enterrado como as múmias.</p>	<p>years,” he says, smiling as he poses for a photo inside the structure which he built for him to be buried like a mummy.</p>
<p>Um dos locais preferidos dos tihuanacos para sepultar seus mortos é o extinto vulcão Tunupa. Leva-se três horas para caminhar um quilômetro até o alto da cratera, a quase 5 mil metros de altitude. Lá de cima, o salar e o céu se fundem, as ilhas de cactos e os povoados se tornam pequenas manchas pretas e as cores das pedras do Tunupa se destacam em meio a tanto branco.</p>	<p>One of the Tiwanaku people’s favorite places to bury their dead is the extinct volcano Tunupa. It takes three hours to hike the half-mile up to the crater, 16,500 feet above sea level. From the above, the salt flat and the sky become one, the islands of cacti and settlements are but little black specks and the colors of the stones of the Tunupa stand out in the midst of so much whiteness.</p>
<p>Cenário surreal, a Laguna Colorada é tingida pelos mesmos micro-organismos ricos em caroteno que colorem a plumagem dos flamingos. Um rebanho de lhamas caminha até a margem, onde os elegantes pássaros bebem a água doce que brota, quente, ao redor da lagoa salobra. A cena impressiona e inebria os olhos a ponto de, mesmo quando fechados, continuarem a reproduzir a visão dos flamingos na água cor-de-rosa. A experiência quase ofusca a beleza da Laguna Verde, mais ao sul, perto da fronteira com o Chile.</p>	<p>A surreal scenario, Laguna Colorada is tinged by the same carotene-rich micro-organisms which account for the color of the flamingos’ feathers. A herd of llamas walks up to the banks, where the elegante birds drink the hot, fresh water that springs from the salt water lake’s surroundings. The scene is amazing and it inebriates the eyes to the point that, even when closed, they still see a vision of flamingos in the pink water. The experience nearly eclipses the beauty of Laguna Verde, further south, near the Chilean border.</p>
<p>Uma nuvem branca sinaliza: um campo de gêiseres ativos surge no meio do caminho. Hora de descer do carro e atravessar, a pé, poças de lama em ebulição. O mundo cheira a enxofre. É a última experiência com os fenômenos naturais da Bolívia. Logo à frente, em Hilo Cajón, está a fronteira com o Chile.</p>	<p>A white cloud is the signal: a field of active geysers appears in the middle of the road. Time to get out of the car and proceed on foot, in between wells of bubbling mud. The whole place smells of sulfú. It’s the last experience of natural phenomena in Bolivia. Straight ahead, in Hito Cajón, is the border with Chile.</p>

<p>Foram mil quilômetros de travessia pela região do Salar de Uyuni, partindo de Potosí e chegando a San Pedro de Atacama, já no norte do Chile. Vida de nômade – quatro noites dormindo em refúgios no meio do nada -, mas com o máximo de conforto possível. A expedição, feita num imponente Toyota Land Cruiser 4x4, inclui todos os passeios e refeições (muitas delas em mesas montadas no meio do deserto, diante de paisagens incríveis). O roteiro é organizado pelo grupo Explora (explora.com, tel.11/3805-3726) e abrange ainda quatro dias finais já no Atacama chileno, no hotel da marca, o Larache.</p>	<p>It was a journey of 620 miles through the Salar de Uyuni region, leaving from Potosí and arriving at San Pedro de Atacama, in northern Chile. A nomad’s life – four nights sleeping at campsites in the middle of nowhere -, but with the maximum comfort possible. The expedition, traveled in an imposing Toyota Land Cruiser 4x4, includes all day trips and meals (many of them on tables mounted in the middle of the desert, facing incredible landscapes). The tour is organized by the group Explora (explora.com, tel.11/3805-3726) and also includes four final days in Chilean Atacama at a hotel from the brand, the Larache.</p>
--	---

TEXT 2:

O Caribe da América do Sul	South America's Caribbean
O litoral da Venezuela é banhado mais pelo mar do Caribe do que pelo Oceano Atlântico, mas as melhores praias do país não estão no continente, e sim em ilhas. Margarita é uma das mais conhecidas, mas é o arquipélago de Los Roques que surge como grande estrela. O balneário preferido pela alta sociedade venezuelana (a estilista Carolina Herrera tem casa ali) está a cerca de 185 quilômetros ao norte da capital, Caracas, e, nos últimos anos, vem sendo descoberto por outros viajantes.	The Venezuela coast is bathed both by the Caribbean Sea and the Atlantic Ocean. The best beaches in country, however, are on its islands rather than the mainland. Margarita is one of the best known islands , but the real star is the Los Roques Archipelago. Lying 115 miles north of the capital Caracas, it's the vacation spot preferred by Venezuelan high society (fashion designer Carolina Herrera has a house there). In recent years, it's been discovered by other travelers.
Em Los Roques a vida é cheia de diversidade, o que proporciona boas surpresas, seja sobre as ilhas, seja no ar com as pipas de kite surfe, seja debaixo d'água. Independentemente do propósito – descanso ou aventuras –, o arquipélago mostra todas as suas facetras aos visitantes, que vão para lá em busca das 42 ilhotas chamadas ali de “cayos” (geralmente não são habitadas por não terem fontes naturais de água potável). Entretanto, nem todas podem ser visitadas, já que algumas são protegidas por leis ambientais ou militares. De qualquer maneira, a areia branquíssima, a temperatura da água (que varia entre 25°C e 28°C) e os passeios são mais que suficientes para classificá-los como um dos mais belos litorais do continente.	Life in Los Roques is full of diversity, which provides travelers with great surprises, whether it be on the islands, in the air with kitesurfing or under water. Regardless of one's vacation purpose – relaxation or adventure- the archipelago displays all of its possibilities to travelers, who go there for the 42 small islands – locally called “cayos” (generally uninhabited due to a lack of freshwater). However, not all of them can be visited, since some are protected by environmental or military laws. In any case, the pure white sands, the comfortable water temperature (which varies between 77°F and 82°F) and the various day trips available are more than enough to classify it as one of the continent's most beautiful shorelines.
Todos os voos para Los Roques passam por Caracas. As saídas são diárias e o tempo de viagem é de cerca de 40 minutos até o pouso no pitoresco aeroporto na ilha de Gran Roque (a única habitada e que, apesar do nome, não é a maior). E quando faltar 10 minutos para a aterrissagem, espie pela janela do pequeno avião as ilhas que aparecem no horizonte e a cor do mar.	All flights to Los Roques go through Caracas. There are daily departures and it takes around 40 minutes to arrive at the picturesque airport on the Gran Roque Island (the only inhabited island which is not the largest, despite its name). And ten minutes prior to landing you can spot the small islands as they appear on the horizon and the stunning color of the ocean.
Logo na saída do aeroporto, os estrangeiros pagam uma taxa de 180 bolívares para entrar na ilha. Depois de cumprida a parte burocrática, cada um rumo para sua pousada. Como não são muitas as opções gastronômicas na vila de Gran Roque, é recomendado (para não dizer obrigatório) se hospedar com pensão completa nas pousadas mais bem cotadas: La Cigala, Acuarela,	At the airport exit, all foreigners pay an island entry fee of 180 bolivars. Once bureaucratic matters are taken care of, everyone heads for their lodgings. Restaurant options are few in the village of Gran Roque, so it's recommended (nearly an obligation) that you make full room and board reservations at the highest rated guesthouses. La Cigala, Acuarela, Acquamarina and

Acquamarina e Natura Viva.	Natura viva.
A maioria dos pacotes das pousadas inclui passeios para ilhas próximas e até para as mais longínquas – se não estiverem no roteiro, tudo é facilmente arranjável na recepção. Todos os dias, as lanchas partem às 9h30 do píer de Gran Roque, que serve como ponto de encontro dos visitantes. Também não há que se preocupar com comida: a pensão completa garante <i>lunch box</i> com sanduíches, sucos e outros quitutes que serão servidos nas ilhas, debaixo de um guarda-sol, tudo devidamente montado pelas equipes das pousadas.	Most vacation packages include boat trips to islands nearby – and even some further away – but either way, such boat trips are easily arranged at your inn’s reception desk. Every day at 9:30 a.m., motorboats leave from Gran Roque píer, which serves as a meeting point for visitors. There’s no need to worry about food either : full room and board packages guarantee guests a lunch box with sandwiches, juices and other treats, which are served on the islands beneath sun umbrellas, on tablecloth. Everything is properly set up and served by guesthouse staffs.
Como o arquipélago de Los Roques é formado por 42 pequenas ilhas, é preciso considerar alguns fatores na hora de escolher aquelas que serão visitadas a cada dia. Por exemplo, se estiver ventando muito, é melhor ficar próximo a Gran Roque e ir para Cayo Fabian (um dos melhores destinos para praticar kite surf), para Francisquí ou Madrisquí, com águas rasas, bancos de areia, corais e restaurantes especializados em frutos do mar.	Since the Los Roques Archipelago is comprised of 42 small islands, you have to consider some factors when choosing which ones to visit each day. On a windy day, for instance, it’s best to stay near Gran Roque and go to Cayo Fabian (one of the best places for kitesurfing), Francisquí or Madrisquí, which have shallow waters, sandbars, coral reefs and seafood restaurants.
Se o céu estiver aberto e o mar, calmo, embarque na lancha para Crasquí e seu cemitério de conchas de botuto, um molusco que foi quase extinto e que agora é protegido por leis ambientais. Entre as mais distantes, Dos Mosquises desponta como uma das obrigatórias. Paga-se uma taxa simbólica para entrar nela, que normalmente é incluída no roteiro de visitas a outras ilhas, como Carenero ou Cayo de Agua (esta última, além de ser a mais distante, é uma das mais bonitas).	If skies are clear and the ocean is calm, you can get a speedboat to Crasquí and its cemetery of queen conches, which are mollusks that once faced extinction and are now protected by environmental legislation. Among the further islands, Dos Mosquises stands out as essential. To visit it, you need to pay a symbolic entry fee, which is normally included in tour packages to other islands, like Carenero or Cayo de Agua (the later, the furthest from Gran Roque, is also one of the most beautiful).

Cayo Pirata é uma das ilhas mais próximas de Gran Roque (está ligada por um caminho de areia a Madrisquí). Caminhar por ela pode ser difícil para quem não levou seu chinelo a tiracolo, pois há pontas de corais mortos que machucam os pés . Mas o melhor a fazer ali não é passear: é comer no Rancho de la Langosta, comandado por Ché Mané, pescador que vive há 40 anos em Madrisquí. É um lugar rústico, com oito mesinhas na areia. Ao chegar, o comensal é intimado a	One of the closest islands to Gran Roque is Cayo Pirata , which is connected via a sand path to Madrisquí. Walking along this path can be hard if you don’t bring along a pair of sandals, because there are pieces of dead coral reef lying around. But the best activity there isn’t walking: it’s eating at Rancho de la Langosta, run by Che Mané, a fisherman who has been living on Madrisquí for the past 40 years. It’s a rustic place with eight tables on the sand. Upon arrival, guests are
--	---

<p>seguir com ele para a beira do mar e escolher, em um viveiro dentro d'água, as lagostas que serão devoradas. Sua receita é simples: 4 minutos em água fervente e mais 15 <i>a la plancha</i>, ou na chapa, com manteiga e ervas. A apresentação é digna dos melhores restaurantes do ramo.</p>	<p>invited to follow Che Mané to the water's edge and pick the lobsters that they'd like to devour – they're still alive, held in a cage in the water. His recipe is simple: four minutes in boiling water and another 15 <i>a la plancha</i> – on the grill – with butter and herbs. The presentation is worthy of the best seafood restaurants.</p>
<p>Debaixo d'água, Los Roques faz jus ao rótulo de um dos lugares mais bonitos para mergulhar. A variedade de peixes e corais desafia a capacidade do olho humano em enxergar tamanha gama de cores. É possível ver tartarugas, moreias, caranguejos, arraias e barracudas. Segundo Carlos Moreno, um argentino cordobês que há seis anos batiza os turistas nas águas quentes do arquipélago pelo ADC (Aquatics Diving Center) a região de Boca de Cote é uma das quatro barreiras de corais mais impressionantes do mundo, e um simples mergulho com máscara e snorkel é suficiente para revelar a beleza de sua fauna marinha.</p>	<p>Underwater, Los Roques lives up to its fame as one of the most beautiful places for scuba diving. The wide variety of fish and coral reef challenges human eyes to take in such a vast array of colors. It's possible for one to see tortoises, morays, crabs, stingrays and barracudas. According to Carlos Moreno, an Argentinian from Córdoba who, for the past six years, has been taking tourists into the warm waters of the archipelago with ADC (Aquatics Diving Center), the Boca de Cote region has one of the four most amazing coral reefs in the world. A simple snorkeling dive is enough to reveal the beauty of its ocean fauna.</p>
<p>Quem vai a Los Roques não está em busca de agitação, mas para quem não se der por vencido depois do jantar, há duas opções na ilha principal: o Aquarena e o La Gotera. O primeiro é bem charmoso, com cadeiras na praia, velas nas mesas e comidinhas agradáveis, como os sushis e os ceviches preparados com peixes locais. Já o La Gotera é o máximo de uma “balada” que se encontrará na ilha: bons <i>mojitos</i>, boa seleção de músicas, com pista para dançar e um longe na areia.</p>	<p>People who go to Los Roques aren't looking for nightlife, but for those who need some entertainment after dinner, there are two options on the main island.: Aquarena and La Gotera. The first is quite charming, with chairs on the beach, candles on the tables and tasty food, including sushi and ceviche, prepared with local catches. La Gotera has the closest thing to a party on the island: good mojitos, a nice music selection, a dance floor and a longe on the sand.</p>