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Translation of tourist materials: Braga Tourism Office

Translation Project Report

Masters in Translation and Multilingual Communication

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Bracara Augusta

"Oh! Bela cidade romana.
Oh! Bela cidade imperial.
Braga, cidade profana,
Domus do amor ideal.

Oh! Belas virgens vestais.
Oh! Bela urbe religiosa.
Cidade de amores tais,
Que justiça só em prosa.

Oh! Bela cidade Bracara.
Oh! Bela cidade Augusta.
Cidade que apenas pára,
Se a luta não é justa.

Oh! Cidade sem rio grande.
Oh! Cidade sem Mar.
Não quem há na cidade quem mande
Como a magia do velho altar.

Oh! Bela cidade clerical.
Oh! Bela verde fonte.
Tudo desde a sé Catedral,
Ao bom Jesus do monte.

Oh! Bela minhota.
Oh! Bela cidade calma.
De noite pura e marota,
De dia viva e com alma.

Oh! Bela cidade de vida.
Oh! Memória de estudante.
Apesar da partida,
Braga, serás minha amante!"

David Almeida
Setembro 2001

Bracara Augusta

Oh! Beautiful Roman city.
Oh! Beautiful imperial city.
Braga, profane city,
Domus of ideal love.

Oh! Beautiful vestal virgins.
Oh! Beautiful religious metropolis.
City of such love,
That justice only in prose.

Oh! Beautiful city Bracara.
Oh! Beautiful city Augusta.
City that just stops,
If the fight is not fair.

Oh! City without any large river.
Oh! City without any sea.
There is no one in town who rules
Like the magic of the ancient altar.

Oh! Beautiful clerical city.
Oh! Beautiful source of green.
Everything from the Sé Cathedral,
To Bom Jesus do Monte.

Oh! Beautiful Minho.
Oh! Beautiful calm city.
Pure and naughty at night,
Boisterous and soulful in the daytime.

Oh! Beautiful lively city.
Oh! Student's reminiscence.
Despite the parting,
Braga, you shall remain my love!

David Almeida
September, 2001

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I should also express my appreciation to all UMinho professors and lecturers: Dr. José João Dias de Almeida, Dr. Álvaro Iriarte Sanromán, Doutora Silvia Araujo, Doutora Marie-Manuelle Silva and Maria Vasilevskaya as they equipped me with all translation-related background required for becoming a professional in the language-related industry. Coping with the academic programme, I practiced and improved my Portuguese, Spanish and even Russian knowledge. This multicultural team further developed me, both professionally and personally.

Special thanks must be addressed to Dr. Fernando Ferreira Alves for his devotion and experience. The overall translation process and CAT tools that at first seemed so impossible to master turned out to be much simpler and more understandable after his classes. It also should be mentioned that he offered us an opportunity to take a training course and then become certified users of the SDL Trados Studio 2011 and 2014 for free. This is a great benefit for any translator taking into account high prices for this company's services and products.

In general, I would like to thank all my Portuguese colleagues, academic and service staff, citizens of Braga and the entire Portugal for their warm welcome, hospitality, generosity and sympathy. These traits of character typical of the Portuguese are very important to find in other people when far from home in order to pull oneself together and concentrate on achieving all the goals set.

Resumo em português

Como parte integrante do Mestrado em Tradução e Comunicação Multilingual eu fiz um projeto que incluía a tradução dos materiais turísticos para o Posto de Turismo de Braga, Portugal (www.cm-braga.pt).

Este projeto me deu a oportunidade de aplicar todo o meu conhecimento e habilidades que adquiri durante meus estudos de tradução. Eu tentei a minha mão na tradução de materiais turísticos para os visitantes Braga e certamente beneficiaram deste trabalho, tendo desenvolvido e dominado todas as competências relevantes. Este projeto multilíngue foi projetado para praticar minhas línguas estrangeiras (EN e PT) e testar as minhas capacidades relacionadas com a tradução. Para além de isto ter sido vantajoso para mim, consegui também contribuir para a atração turística desta cidade maravilhosa e histórica ao traduzir seu site e roteiros turísticos / livretos de EN / PT para RU. Eu acredito que o período de 10 meses de permanência na cidade e o meu conhecimento de primeira mão dos seus pontos turísticos, gastronómicos e culturais a qualidade resultado para promover esta pérola arquitetónica de Portugal.

Palavras-chave: tradução, Braga, turismo, site, folhetos, roteiros, posto de turismo, atrações turísticas, ferramentas de CAT, inglês, russo, português.

Abstract in English

As an integral part of the Master's in Translation and Multilingual Communication I have done a Project which included translation of tourist materials for the Tourism Office of Braga, Portugal (www.cm-braga.pt/wps/portal/public_en).

This project gave me an opportunity to apply all my knowledge and skills I have acquired during my translation studies. I tried my hand at translation of tourist materials for Braga visitors and certainly benefited from this work, having developed and mastered all relevant competences. This multilingual project was designed for practicing my foreign languages (EN and PT) and testing my translation-related capabilities. Not only did I gain benefits, but I also contributed to the touristic attractiveness of this amazing and historic city by translating its website and touristic itineraries/booklets from EN/PT into RU. I believe a 10-month period spent in the city and the first-hand knowledge of its sights, cuisine and culture constructively affected the outcome quality to promote this architectural pearl of Portugal.

Keywords: translation, Braga, tourism, website, booklet, itinerary, tourist information office, sights, CAT tools, English, Russian, Portuguese.

Аннотация на русском

В рамках учебной программы магистерского курса по переводу и мультиязычной коммуникации я выполняла проект, который заключался в переводе разнообразных материалов для туристического офиса города Брага, Португалия (www.cm-braga.pt).

Этот проект предоставил мне великолепную возможность применить все свои знания и навыки, которые я приобрела за время обучения на переводческом курсе. Я попробовала свои силы в переводе туристических материалов для гостей Браги, в результате чего усовершенствовала уже имеющиеся и приобрела новые умения, а также получила неоценимый опыт. Этот мультиязычный проект послужил плацдармом как для практики иностранных языков (английского и португальского), так и для испытания моих переводческих способностей «в боевых условиях». Я не только извлекла личную выгоду из выполнения этого проекта, но также и внесла свой вклад в повышение туристической привлекательности этого замечательного исторического города посредством перевода вебсайта и туристических маршрутов/буклетов с английского и португальского на русский язык. Я надеюсь, что 10 месяцев, проведенные в Браге, а также знание многих достопримечательностей, кухни и культуры не понаслышке оказали положительное влияние на конечный результат и поспособствовали созданию отличной рекламы для этой архитектурной жемчужины Португалии.

Ключевые слова: перевод, Брага, туризм, вебсайт, буклет, туристический маршрут, туристический центр, достопримечательности, система автоматизированного перевода, английский, русский, португальский.

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Chapter I. Introductory Notes

1.1. "O coração do Minho" in Brief

Braga is quite a tourist place due to the fact that it has very rich cultural heritage and history. There are numerous sights and places of interest that may attract people of different age and nationalities as everybody will be able to find something to their own taste in terms of religious and civil architecture, museums, ancient Roman sites, cultural events and festivals or even cuisine. A huge number of foreigners, as well as Portuguese people come to see this famous and very cozy city, and I can state it from my own experience.

Bracara Augusta, roman name of the city of Braga in northern Portugal, was built where a native village once stood. The roman city was founded by the emperor Cesar Augustus around XVI B.C. after the definitive pacification of the region. During the Flavian era, Bracara Augusta received the municipal statute and was elevated to conventus seat, having the administrative functions of a vast region. After the Dioclecian reform, Braga became the capital of the recent province of Gallaecia. In the V century the city was taken by the Suevi who chose it as the capital of their kingdom (source – Município de Braga's website).

Now, Braga is a city and a municipality in the northwestern Portuguese district of Braga, in the historical and cultural Minho Province. Its agglomerated urban area extends from the Cávado River to the Este River. The city was the European Youth Capital in 2012. It is host to the archdiocese, the oldest in Portugal. Braga is also the third largest metropolitan area of Portugal behind Lisbon and Porto, as well as a major hub for inland Northern Portugal. This town is also the commercial and business center of the region.

Picture 1. Braga's coat of arms   *Picture 2. Braga's flag*

Coordinates: 41°33′4″N 8°25′42″W	
Country	🇵🇹 Portugal
Region	Norte
Subregion	Cávado
Intermunic. comm.	Cávado
District	Braga
Parishes	37, see text
Government	
• **President**	Ricardo Bruno Antunes Machado Rio (PSD)
Area	
• **Total**	183.40 km² (70.81 sq mi)
Elevation	200 m (700 ft)
Highest elevation	558 m (1,831 ft)
Population (2011)	
• **Total**	181,494
• **Density**	990/km² (2,600/sq mi)
Time zone	WET/WEST (UTC+0/+1)
Postal code	470x
Area code	253
Website	www.cm-braga.pt

Table 1. Braga's profile

(Source – Wikipedia)

1.2. Braga Tourism Office and the Sights of the "Portuguese Rome"

Here I would like to present a brief description and contact details of the Braga Tourism Office provided by them on their own website:

Tourist Office and Centre of Touristic and Cultural Interpretation and the Department of Consumer Protection

Localization
Av. da Liberdade, 1
4710-305 Braga

Contacts
tel.: +351 253 262 550 / fax: +351 253 613 387
Email: turismo@cm-braga.pt

Office Hours:

June, 1 to September, 30	
Monday - Friday	9h to 19h
Saturday / Sundays	9h/12h:30 - 14h/17h:30
October, 1 to May, 31	
Monday – Friday	9h/12h:30 - 14h/18h:30
Saturday / Sundays	9h/12h:30 - 14h/17h:30

Open on public holidays even on Good Friday, "S. João" and August, 15.

What you'll find in the Tourist Office:

The Interpretation Centre allows visitors to find everything they need to know and to enjoy the best Braga has to offer: personalized information; multimedia elements and the projection of movies to plan your tours; multiuse room for activities and events; and guided tours through the Interpretation Centre.

Table 2. Braga Tourism Office details

Considered the main religious center of Portugal, Braga is famous for its gorgeous baroque churches and roman monuments, magnificent XVIII century houses and sophisticated gardens and squares. Choosing from an architectural diversity and historic richness, the city's website offered the following most significant places of interest:

- Sé de Braga (Braga Cathedral);
- Igreja do Bom Jesus do Monte (Bom Jesus do Monte Church);
- Santuário do Sameiro (Sameiro Shrine);
- Igreja de Santa Maria Madalena (Santa Maria Madalena Church);
- Igreja do Pópulo (Pópulo Church);
- Igreja e Mosteiro de Tibães (Church and Monastery of Tibães);
- Capela dos Coimbras (Coimbra family Chapel);
- Capela de S. Frutuoso (Saint Frutuoso Chapel);
- Arco da Porta Nova (Porta Nova Arch);
- Palácio dos Biscaínhos (Biscaínhos Palace);
- Casa dos Paivas ou Casa da Roda (orphanage);
- Palácio do Raio ou Casa do Mexicano (Raio Palace);

- [Fonte do Ídolo (Idol Fountain)](#);

- [Termas Romanas (Roman Spa)](#);

- [Balneário Pré-Romano (Pre-Roman Bathhouse)](#);

- [Largo do Paço (Palace Square)](#);

- [Jardim Bom Jesus do Monte (Bom Jesus garden)](#);

- [Jardim de Santa Bárbara (Santa Bárbara garden)](#);

- [Tesouro – Museu da Sé de Braga (Braga Cathedral Treasury)](#);

- [Mosteiro de S. Martinho de Tibães (Monastery of S. Martinho de Tibães)](#);

- [Museu Nogueira da Silva (Nogueira da Silva Museum)](#);

- [Museu Pio XII (Pio XII Museum)](#).

Much more sights were covered in the thematic itinerary booklets the screenshots of which can be found in Annexes II, III and IV. In the digital version of this Report, I tried to incorporate direct links to all the booklets, webpages, websites and all other relevant sources that are mentioned here.

1.3.   Website

Initially, I was supposed to translate the tabs and pages from the Braga Tourism Office webpage listed in the original Project Proposal (Annex I) and in the table below under the title "*intended*". However, later when translating, I extended that list and added some important information which I personally considered to be the most useful and significant when travelling. As a tourist coming to an unknown city or country for sightseeing, I would prefer to find this basic and vital information first, then I would be more than delighted to discover some extra information or entertaining materials like videos, photos, etc. I am used to travelling quite a lot, that is why I have a shaped view on the matter and have already compiled a definite set of things I pay attention to first of all. This can be considered a subjective approach, but no arguments can undermine the fact that the biggest part of the website materials has been kept in my work with the small percentage of important information left behind due to the shortage of time. For anyone willing to see the scope covered, here is the table with the complete list of the website tabs and pages, pages that I originally intended to translate, and those that were actually translated from EN into RU:

All pages/tabs	Intended pages/tabs	Translated pages/tabs
1. Welcome (en/pt)	1. Welcome (en/pt)	1. Welcome (en/pt)
2. Municipality (en/pt) a) Heraldry b) Historical Review c) Geographical Situation d) Weather e) Need to know • Getting here (from Porto/Lisbon/Spain) • Where to sleep • Curiosities	2. Municipality (en/pt) a) Heraldry b) Historical Review c) Geographical Situation d) Weather e) Need to Know	2. Municipality (en/pt) a) Heraldry b) Historical Review c) Geographical Situation d) Weather e) Need to know • Getting here (from Porto/Lisbon/Spain) • Where to sleep • Curiosities
3. Places to visit (en/pt) a) Religious Architecture b) Religious Architecture c) Tourist triangle d) Civil architecture e) Archaeological patrimony f) Squares and gardens g) Museums and collections h) Braga's night i) Videos j) Other places	3. Places to visit (en/pt) a) Religious Architecture b) Civil Architecture c) Archaeological Patrimony d) Squares and Gardens e) Museums and Collections f) Braga's night g) Other places	3. Places to visit (en/pt) a) Religious Architecture b) Religious Architecture c) Tourist triangle d) Civil architecture e) Archaeological patrimony f) Squares and gardens g) Museums and collections h) Braga's night
4. Santiago Pilgrims	-	-
5. Tips to visit (en/pt)	4. Tips to visit (en/pt)	4. Tips to visit (en/pt)
6. Main events (en/pt) a) Traditional events • Religious • Festive b) Cultural events	-	5. Main events (en/pt) a) Traditional events • Religious • Festive b) Cultural events

• Festival and Gatherings • Cultural		• Festival & Gatherings • Cultural
7. Traditional art a) Handicraft b) Sacred art c) Folklore	-	-
8. Gastronomy a) Bracarenses flavors • Savoury • Confectionary • Suggestions b) Restaurants	-	-
9. Braga by night	-	-
10. Pictures of Braga a) Photo gallery b) Panoramic views in 360º	-	-
11. Tourist office (en/pt)	-	6. Tourist office (en/pt)
12. Braga Card	-	-
13. Contacts (en/pt)	-	7. Contacts (en/pt) • Tourism • Health • Security

Table 3. Website pages and tabs: available, intended, translated

To sum it up, general information about the city, its brief history, major places of interest and events, best ways to reach it and accommodation facilities, as well as emergency contacts and tips for tourists have been covered in the Project. Ideally, this core information could be complemented by the Traditional art, Gastronomy and Braga Card, but the lack of time prevented me from accomplishing this goal in favour of transferring of the itineraries from the Portuguese language into Russian which required much more time, efforts and concentration because my Portuguese knowledge leaves

much to be desired compared to my first foreign language, which is English. Anyway, I'm quite pleased at the fact that I have outstripped the planned target, despite of failing to satisfy my perfectionist ambitions to reach the ideal result outlined above.

As for the Restaurants or Braga by Night tabs, for example, they are mostly made up of addresses of restaurants, pubs, clubs, cinemas and so on which, in my opinion, is not too specific or vital information to be translated; it is supplementary data that can be understood even in Portuguese. Similarly, the Photo gallery or Panoramic views do not need to be translated either and the reason is quite obvious to explain, I think.

1.4. Itineraries

Referring to the original Project Proposal once again (Annex I), I said the following there, "if time allows, I would also try to translate the maps and routes that are not available in Russian, namely Roteiro Barroco (en/pt), Roteiro Romano (en/pt) and Roteiro Medieval (pt)." These booklets were already available in a number of other foreign languages (see Figure 3).
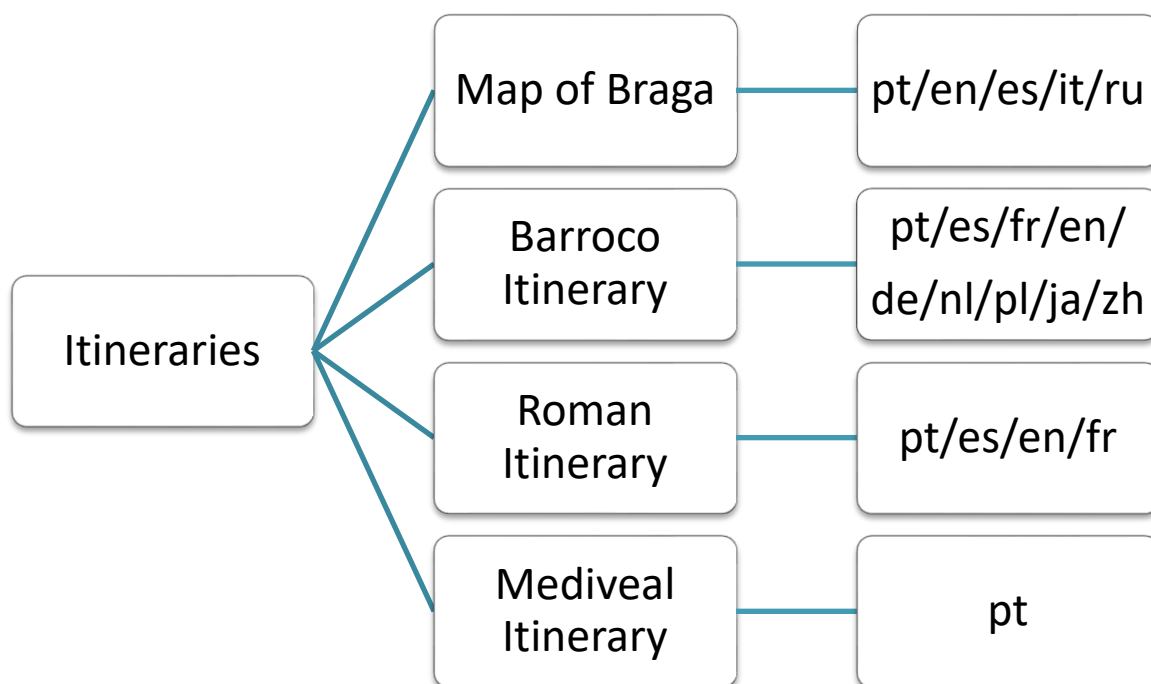

Figure 1. Itineraries available on the website in different language versions

The time allowed, but what persuaded me even more was that I had reconsidered my arguments and came to a conclusion that without these itineraries the website

information would be incomplete and not used to its full potential. The ready-made itineraries are extremely practical and pleasant gifts for tourists willing to visit buildings and monuments of a definite architectural style. In general, anything that is free of charge and useful or just can save time for planning is already a present for any tourist as one-day trips are not that much uncommon nowadays.

The itinerary booklets provided much more information on the sights including those not mentioned on the website. Moreover, they conveyed it in a more structural and practical way – thematically and with the indication on the map. For touristic purposes, such documents are of far more applied nature.

I discovered also a minor gap in the English version of the website – there is no tab/page or any direct link to the list of the itineraries most of which are available in English. To get access to or download them one has to switch into the Portuguese version and search for them. There arises another trouble – a person may not be aware of the availability of this information and can only come across it by accident randomly surfing all language versions, for example. To my mind, if not a separate tab should be added (which seems a very sensible solution), then at least a link to the PT itineraries tab should be placed prominently on the EN version of the site.

Chapter II. Translation Methodology

2.1. Objectives and Timeline

My delineated Project objectives consisted in the following:

1. To translate tourist materials from the website of the Braga Tourism Office at www.cm-braga.pt;
2. To produce meaningful translations of applied character to be used by tourists;
3. To use all available sources of information (including my own memory) to convey the idea with as much precision as possible but focusing mostly on rendering of the message and Proper names;
4. To use online sources like blogs, forums, discussions, tourist notes, tourist websites to find equivalent translations of Proper names and other information in question;
5. To use different translation techniques and methods;
6. To refer to the Portuguese source texts for clarifications or if necessary for other reasons;
7. To use CAT tools (SDL Trados Studio) and create En-Ru TM.

The initially suggested timeline that in fact hasn't undergone any considerable alternations or modifications was as follows (alongside with the Objectives it can be found in the Project proposal – Annex I):

1	Translation of the tourist materials	May-July
2	Finalizing the Project, preparation of the Report	August-September

Table 4. Timeline

2.2. Translation Approach

I would like to mention that I have already tried my hand at this sort of translation project, quite successfully I would say. The first assignment at the Translation Methodology class was related to the translation of a booklet for the Saint George Castle (Castelo de São Jorge), one of the main attractions in Lisbon. We worked in a team of three translating the booklet from English into Russian referring to the Portuguese original in cases when the English variant was ambiguous, not clear enough or just

sounded awkward which happened rather often. Half a year later, I personally visited the Castle and found our work published and available for Russian-speaking tourists (printed version only, but there is information on its availability in Russian on the [Castle's website](#)). Such experience was quite beneficial and useful for the implementation of the current Project. To crown it all, there is a possibility that upon the completion my translations will also be published on the Braga's website and in the form of booklets as well. Whatever the outcome might be, I tried my best to accomplish the Project at the top level and to its full potential and to assure its highest quality.

My previous translation experience together with my tourist soul and personal vision of the applied character of the Project made me resort to the Skopos approach mostly. In favour of this theory, particularly for this Project, I have the following arguments:

- not all phenomena and facts typical of the Portuguese (English) reality may be familiar or understandable to tourists belonging to a completely different culture;
- the main purpose of this Translation Project was to "theoretically" pre-familiarize people with Braga's sights, culture, cuisine; to introduce some unknown phenomena/facts and explain them in a manner that would be quite perceivable and clear to the target audience;
- explanations and rendering of an idea in other, more "habitual" words and terms can significantly simplify understanding;
- additional information can also bring matters to a head;
- ruining of a structure for the sake of a message delivery is quite justified and reasonable an action in matters related to foreigners, after all it is not a manual for a nuclear power station construction. In other words, it is like "opening of the shell and extraction of the pearl."

As one of the [translation tips for good translators](#) suggests, "don't translate literally, translate organically." And it goes without saying indeed that bi- or multilingualism prompt a good translator that languages have different structures, rhythms, tones, and inflections. Translated messages don't need to be replicated. Any translator is authorized by default to creatively adapt and change if he/she feels it would

sound better, more logical or native-like to a certain target audience. The authorization level is subject to the register in question, as well as the formality level of a text which is to be preserved.

This doesn't mean that I evaded using the Equivalence approach at all. I definitely had recourse to it when it was justified and appropriate, words over meaning say, when translating addresses or such a sort of information that neither requires nor allows any interventions or modifications.

I was quite able to follow the plan as I'm a Russian native speaker and I possess some first-hand knowledge of what I have dealt with. Consequently, I found this strategy quite adequate and effective in my case.

2.3. Tools and Information Sources

The whole Project was carried out in the SDL Trados Studio 2014. This allowed me to create two different TMs: *EN-RU Braga_Tourism* for the website translation and *PT-RU Braga_Tourism_Leaflets* for the itineraries translation. The originals were in the *html* and *PDF* formats and I had to convert them into the most suitable *.doc* format. Other formats are also supported by the software but their automated recognition quality may be far from perfect leaving behind a number of misspelled words and wrongly displayed fragments. This was a risky enterprise which made me convert all the documents manually to avoid any undesired consequences. As it is known, prevention is better than cure.

As for information sources, I retrieved data from all possible websites I came across on the Internet: encyclopedias, tourist websites, travelers' blogs and forums devoted to Braga, including but not limited to recommendations, feedback, comments, impressions, etc. Every sort of data found could be used in terms of phrasing, terminology, additional information, explanations or just for forming some background knowledge or acquiring a notion of certain things or phenomena (see Figure 2).

Figure 2. Examples of the information sources (with links)

Chapter III. Website Translation Challenges

3.1. EN vs. PT

The original version of the website was in PT, of course, but my working languages are EN and RU. Unfortunately, and I hope that temporarily, my Portuguese proficiency level did not allow at that moment to undertake any elaborate literary PT-RU translations at my full capacity. Although I tried translating Portuguese fables by Adolfo Coelho and fairy-tales by Alves Redol into Russian, still it would have taken a lot of time and efforts without any guaranteed results because any sophisticated structure could cause troubles and halt the process of translation for an indefinite period of time. The quality matters and I am too responsible a person to play fast and loose or to bite off more than I can chew. This was the reason for me to take EN as the source text and PT as the reference material needed when EN was ambiguous, incomprehensible or just to make sure that an idea had been fetched out correctly. A bird in the hand is worth two in the bush, and this Project activated all my senses and responsibility due to its applied character and usability. This is very important for me to know that what I do is helpful or at least not pointless. I simply couldn't let Braga down in this respect.

I would also like to point out that the two website versions differed significantly in some cases. I mean both the content and the structure. To my mind, the Skopos approach was used by translators who were in charge of the PT-EN localization since I realized some instances of messages that were transferred by means of other lexical material. In other words (both literally and figuratively), the ideas were represented in EN with the help of sentences written anew or with some parts of the original sentences just missing. Some examples will follow in the discussions. As for the structure, the PT version lacked the Welcome tab, for example, as well as Heraldry, Curiosities, etc.:
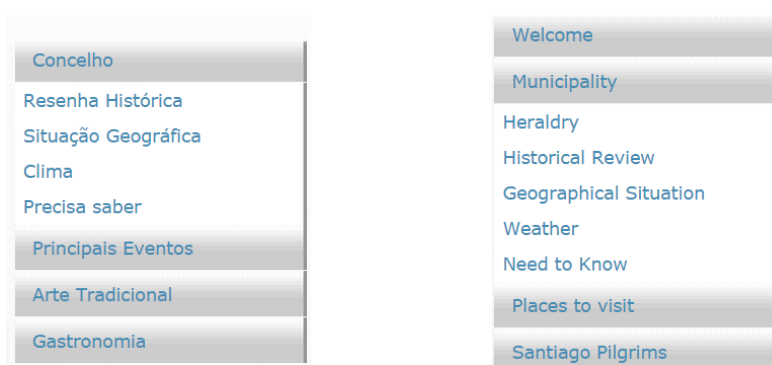
Picture 3. Differences between EN and PT website versions

On the other hand, PT version also featured some tabs absent in EN, for example, Parque de Campismo. This fact accounts for a certain level of mismatch and discrepancies between the EN and PT language versions of the website. At the same time some elements were displaced and included under other tabs. But I have already mentioned the most important defect which is the missing Maps and Itineraries tab or any link to it in the English version. Another point worth mentioning is the Holidays and Festivals tab absent in English. Personally, I would find it quite useful to have a full list of all holidays with the indicated dates. It is available in Portuguese only. The thing is that, being quite understandable in Portuguese, this information is placed in the Portuguese version of the website, but as a tourist I visit the English-language pages and hope to find all necessary information there without having to surf anywhere else. The same situation is observed with the Restaurants and Museums tabs. In Portuguese there is information about/links to see office hours, addresses, contact details which are for some reason absent in English.

3.2. Names Dilemma

Translation of names was the most difficult part in the Project because I had to make up my mind and pick the most appropriate solutions among those potential variants I had come up with, namely:

- to translate names that can be translated (names of streets, squares, churches, gardens, etc.) and transliterate all others (proper names);
- to transliterate all names and provide their originals in parenthesis;
- to keep original names and addresses;
- to "transcribe" all names taking into consideration their peculiarities in terms of pronunciation and to provide their originals in parenthesis;
- to keep the originals with transliterated/"transcribed" versions in parenthesis.

Having given thorough consideration to all the options, I finally decided to "transcribe" all names with regard to the Portuguese pronunciation rules. And that choice was fully justified in my eyes. It is now that I am relatively aware of the Portuguese reading peculiarities and see almost no pitfalls, but back to 2013, when I just arrived in Portugal, I didn't have a least notion of its complicated nature. For a foreigner who speaks some other language such rules are rather complicated to adapt to at once. This applies not only to native speakers of languages that belong to other language groups/families, but even to the Spaniards who are the closest to the Portuguese in all respects, including the language. And I affirm this fact from my own experience: in 2014-15 I attended the intensive Portuguese language course at the Universidad de Granada together with Spanish undergraduates and had an opportunity to observe their biggest weakness in that – pronunciation. With vocabulary causing minimal troubles, this stumbling block was a real fly in the ointment for them. Compared to Spanish, the Portuguese pronunciation rules are much stricter and bigger in number with lots of exceptions (the same can be attributed to its grammar as well). It seemed to me that such divergences used to envenom those students' lives. Moreover, it is common knowledge that the Portuguese understand the Spaniards speaking Spanish to them, but not vice versa, mostly due to the differences in pronunciation, I assume.

For Slavic people, especially for those who hardly have any knowledge of foreign languages, this is an absolute nightmare or even disaster. They will just read or pronounce exactly what they see without any rules observation. At this critical juncture understanding is at stake: looking for a certain must-visit place of interest, for example, and mispronouncing or mangling its name would result in mutual frustration. For a tourist – in failing to find what he/she was looking for or wasting much more valuable and precious time, and for a local citizen – in failing to give a helping hand, particularly what the Portuguese are good at and always willing to do. This is too dramatized and exaggerated to a large extent, but not deprived of some traces of veracity.

Thus, taking into account all the arguments discussed above, "transcribing" the names with regard to their pronunciation and with the provision of the originals in parenthesis turned out to be the most applicable solution under the circumstances. The names transliterated in the way they are to be pronounced would become a very useful prompt to those who don't speak any Portuguese, while the originals would provide reference to those who possess some command of this language. For practical reasons I will refer to "transcribed with the consideration of the pronunciation peculiarities" as "phonetically transliterated".

Proper Names	
D. Diogo de Sousa	дон Диогу де Соуза (D. Diogo de Sousa)
André Soares	Андре Суареш (André Soares)
Carlos Amarante	Карлуш Амарант (Carlos Amarante)
Henrique of Borgonha and Teresa of Leão	Генрих Бургундский и Тереза Леонская (Henrique de Borgonha, Teresa de Leão)
D. Afonso Henriques	дон Афонсу Энрикеш (D. Afonso Henriques)
D. Gaspar de Bragança	дон Гашпар де Браганса (D. Gaspar de Bragança)
D. Rodrigo de Moura Teles	дон Родригу де Моура Телеш (D. Rodrigo de Moura Teles)
Policarpo de Oliveira Fernandes	Поликарпу де Оливейра Фернандеш (Policarpo de Oliveira Fernandes)
José Maria Duarte Peixoto	Жозе Мария Дуарте Пейшоту (José Maria Duarte Peixoto)
João Duarte de Faria	Жуан Дуарте де Фария (João Duarte de Faria)

Célico Fronto	Селику Фронту (Célico Fronto)
Tongoenabiago	Тонгуэнабиагу (Tongoenabiago)
Geographical names	
Cávado	Каваду (Cávado)
Grande Área Metropolitana do Minho	крупная городская агломерация Большое Минью (Grande Área Metropolitana do Minho)
Cabeceiras de Basto	Кабесейраш-де-Башту (Cabeceiras de Basto)
Guimarães	Гимарайнш (Guimarães)
Póvoa de Lanhoso	Повуа-де-Ланьозу (Póvoa de Lanhoso)
Terras de Bouro	Терраш-де-Бору (Terras de Bouro)
Vila Nova de Famalicão	Вила-Нова-де-Фамаликан (Vila Nova de Famalicão)
Gallaecia	Галлеция (Gallaecia)
Bragança	дом Браганса (Bragança)
Serra dos Picos	горная цепь Серра-душ-Пикуш (Serra dos Picos)
São Lázaro	район Святого Лазаря (São Lázaro)
Arcóbriga	Аркобрига (Arcóbriga)
Sights	
Igreja do Bom Jesus do Monte	церковь Бон-Жезуш-ду-Монт (Igreja do Bom Jesus do Monte; церковь Иисуса на Голгофе)
Santuário do Sameiro	санктуарий Самейру (Santuário do Sameiro; санктуарий Богоматери Самейру)
Igreja do Pópulo	церковь Populу (Igreja do Pópulo)
Igreja de Santa Maria Madalena	церковь Санта-Мария-Мадалена (Igreja de Santa Maria Madalena; церковь Святой Марии Магдалины)
Sé de Braga	Кафедральный собор Браги (Sé de Braga)
Arco da Porta Nova	древние городские ворота Арку-да-Порта-Нова (Arco da Porta Nova; Арка Новых ворот)
Casa dos Paivas ou Casa da Roda	дом Пайваш/дом Рода (Casa dos Paivas ou Casa da Roda; сиротский приют)
Fonte do Ídolo	источник Идола (Fonte do Ídolo)
Largo do Paço	Дворцовая площадь (Largo do Paço)
Igreja e Mosteiro de Tibães	церковь и монастырь Тибайнш (Igreja e

	Mosteiro de Tibães)
Santa Casa da Misericórdia	бражский орден Милосердия (Santa Casa da Misericórdia)
Teatro Circo	театр «Сирку» (Teatro Circo)
Streets and Squares	
Avenida Central	Центральный проспект/проспект Сентрал (Avenida Central)
Avenida da Liberdade	проспект Свободы/проспект Либердад (Avenida da Liberdade)
Praça do Condestável	площадь Кондештавель (Praça do Condestável)
Avenida da Imaculada Conceição	проспект Имакулада-Консейсан (Av. da Imaculada Conceição)
Avenida João XXI	проспект Жуан-XXI (Av. João XXI)
Avenida João Paulo II	проспект Жуан-Паулу-II (Av. João Paulo II)
Rua Alfredo Magalhães	улица Альфреду-Магальяйнш (Rua Alfredo Magalhães)
Largo da Estação	площадь Эштасан (Largo da Estação)

Table 5. Translation of Names

All the proper names were phonetically transliterated, as well as most of the geographical names. At the same time, I translated some names of the streets and regions (e.g. Grande Área Metropolitana do Minho – крупная городская агломерация Большое Минью; Avenida da Liberdade – проспект Свободы), but only in cases where it was allowed by the context and didn't influence the meaning. By "allowed by the context" I mean general descriptive sentences in which proper names were used to tell about some historic facts, events or to point out some geographic features. Such context may be exemplified by the Historical Review or Geographical Situation tabs of the website comprising information that can be easily guessed from their names. When dealing with other instances of such names, I added some information by translating the words *"rua, avenida, praça, largo, casa, igreja, santuário"* or in the form of additional explanatory notes like in *São Lázaro* – **район** *Святого Лазаря* (the word **district** added); *Serra dos Picos* – **горная цепь** *Серра-душ-Пикуш* (the word combination **mountain range** added). Some cases were also accompanied by translations having the formula "phonetic transliteration + original + translation": e.g. *Igreja do Bom Jesus do Monte – церковь*

Бон-Жезуш-ду-Монт (Igreja do Bom Jesus do Monte; церковь Иисуса на Голгофе); Casa dos Paivas ou Casa da Roda – дом Пайваш/дом Рода (Casa dos Paivas ou Casa da Roda; сиротский приют). Still, there were a few "explanatory note + phonetic transliteration + original + translation" combinations: e.g. *Arco da Porta Nova – древние городские ворота Арку-да-Порта-Нова (Arco da Porta Nova; Арка Новых ворот).*

For addresses, I used the formula "phonetic transliteration + original" starting with the translated words *"rua, avenida, praça, etc"* for people to understand at least what is being meant and at the same time for them to be able to pronounce Portuguese names correctly. In my opinion, at times it is more important for a tourist to vocalize the sight properly to locate it sooner rather than later and all the rest information can be easily obtained from other sources like the Internet or tourist booklets available in any language needed. So, this was the initial step and I did my best to simplify it and make the information as practically applicable as possible. As for the places of interest, I also tried to provide the translations of the names as they are not streets and their meaning can be of great importance for understanding of who they are devoted to or named after. The same applies to the use of recognized equivalents of names in the Russian language (e.g. Henrique de Borgonha – Генрих Бургундский).

All in all, this was my point of view on this matter and I strived for applying it in compliance with the best practices and solutions I personally experienced when travelling around Europe, including Portugal. To back up my decision, I just imagined myself lost somewhere in China with my eyes wide open at the sight of all the hieroglyphs, and phonetically transliterated names, ideally with their translations, would be all I need in such a situation.

3.3. Other Challenges

Other challenges were also mostly connected with the translation of names. But this time the names were of national and religious holidays and festivals, and simple transliteration, even phonetic, would give no clue to people as for their essence or intentions. Normally, people do not look for festivals in a city, they attend them, consequently they should gather some information preliminarily to consider it and decide whether a certain event is to their taste or not, worth visiting or not.

Here I followed the same formula "explanatory note + phonetic transliteration + translation (if applicable)" (see *Enterro da Gata* or *S. João* in Table 6 below). Nonetheless, there were also some cases where explanations were enough to get the purpose of this or that event (e.g. *romarias* or *Braga Romana*). *Procissão do Senhor Ecce-Homo, Cantares de "Reis e Janeiras"* or *Encontro Internacional de Gigantones e Cabeçudos* made me google and research as, unfortunately, I haven't personally witnessed such events, didn't know much of what they were about or simply didn't remember the name. More than that, I had to discover what "*Ecce-Homo*" stood for since for me it was a new term. For *Gigantones e Cabeçudos*, I looked through some pictures and videos to receive evidence and verify that those were people wearing costumes.

Holidays and Festivals	
Enterro da Gata	студенческий фестиваль Энтерру-да-Гата (Enterro da Gata; дословно «похороны кошки»)
Romarias	религиозные шествия Ромариаш (romarias)
Semana Santa	Страстная неделя (Semana Santa)
Penitência	процессия под названием «Самопожертвование» (Penitência)
Procissão do Senhor Ecce-Homo	процессия Христа в терновом венце «Се человек» (Senhor Ecce-Hommo)
S. João	праздник Сан-Жуан (Festa de São João; праздник Святого Иоанна Крестителя)
Braga Romana	Брага времен римлян (Braga Romana)
Cantares de "Reis e Janeiras"	рождественские песни Рейш-и-Жанейраш (Reis e Janeiras; встречи и исполнение рождественских песен в различных организациях)
Encontro Internacional de Gigantones e Cabeçudos	Международный слет гигантов и большеголовых (Encontro Internacional de Gigantones e Cabeçudos)

Table 6. Festivals' names

It is also worth mentioning that some Portuguese words, word combinations and expressions were present in the text in their original form, often without translation or any clarifications in English. My language knowledge, search capabilities and translation

skills saved me many efforts and time to cope with such instances. For example, "*és de Braga*" *(родом из Браги)* was not translated but instead its meaning was clarified, I had to translate the phrase from PT and add the explanation translated from English. "*Mais velho que a Sé de Braga*" was as easy as ABC to translate, but afterwards I had to come up with a suitable Russian equivalent *(стар как мир)*. *Castreja, brácaros, Cabido Metropolitano e Primacial* and *Carta do Couto* required some investigation on my part and comparatively extensive reading to form a background of these historical phenomena. More than that, *arraials* and *martelinhos* made me recollect what they denoted as soon as I saw the pictures returned by the Google as I witnessed and participated in the Festa de São João myself. This is why it was even simpler to describe them from my own memory than to translate. As I have already stated, the first-hand knowledge of something gives an enormous advantage and contributes to the attainment of higher quality results much more than mere translation from scratch with little idea about a subject-matter. Another proof for that is "*braguinha*" which is just little Braga without knowing that it stands for a little guitar as well. And this is a bright example of the meaning that cannot be guessed – one has to know or witness it, unless he/she is a music instrument-addicted know-it-all.

Portuguese words and expressions	
Carta do Couto	феодальные права (Carta do Couto)
És de Braga	«És de Braga» - родом из Браги - употребляется, когда кто-либо оставляет дверь открытой
Mais velho que a Sé de Braga	«Mais velho que a Sé de Braga» (дословно «древнее, чем собор Браги», эквивалент – «стар, как мир»)
Cavaquinho/ braguinha	«Cavaquinho» (маленькая гитара)/ «braguinha» (дословно «маленькая Брага»)
Hospício dos Expostos	сиротский приют (детский дом)
Jovens em Caminhada	молодежное объединение «Jovens em Caminhada»
Castreja culture	культура Кастро
Cabido Metropolitano e Primacial	бражская коллегия клириков – капитула (Cabido Metropolitano e Primacial)
Tesouro-Museu	Музей сокровищ

Nossa Senhora da Torre	средневековая башня Носса-Сеньора-да-Торре (Nossa Senhora da Torre)
brácaros	бракарские племена
Tunas	тунаш (традиционные музыкальные группы, состоящие из студентов университета)
martelinhos	маленькие надувные молоточки (martelinhos)
arraials	Традиционные танцы Арраиалш (Arraials)

Table 7. Portuguese words and expressions

Chapter IV. Discussion of the Itineraries Translation

4.1. Baroque Itinerary

Translation of the itineraries turned out rather complicated a task. Compared to the website, translation of this part challenged me much more due to the Portuguese language it was composed in and the abundance of structures, phrases and expressions that were a hard nut to crack in a blink of an eye. And I don't drive at choosing the best equivalent or variant among those turning up, but instead I do mean getting the right messages and ideas. Sophisticated and even poetic structures I came across working with the itineraries took a lot of time to proceed with the Project and made me use all available sources, including [Reverso Context](), [Linguee](), [Priberam]() and [Google translate](). I don't really like using machine translation because you always have to verify and recheck what has been done by a computer, while doing the same work on your own might be easier and much faster, to say nothing of credibility and accuracy. Not to downplay the Google with its merits, I should mention that it was immensely useful and without its services I would have found myself in huge troubles sometimes. Nonetheless, I have neither relied too much on this source nor misused it. I also realized that PT-EN translation used to yield better results of higher quality, compared to the PT-RU direction. Synthetic languages give hard times to machines in this respect too.

Now, I would like to discuss the challenges faced. Back to the names issue, I didn't have to come up with any other solutions, I already had enough translation ways to pick from, so I concentrated on the following:

- translation of explanatory words (*igreja, largo, etc.*) + phonetic transliteration of names;
- addition of explanatory words (*chapel, palace, etc.*) + phonetic transliteration of names; and
- translation of names.

Igreja de Nossa Sra. de Guadalupe	церковь Носса-Сеньора-де-Гвадалупе
S. Bentinho	*капелла* Сан-Бентинью
S. Frutuoso	*капелла* Сан-Фрутуозу
Arcada	*дворец* Аркада
Campo Novo	Новая площадь

Largo do Paço	Дворцовая площадь
Cruzeiros	кресты
Casa de Vale Flores	Дом долинных цветов
Sete Fontes	*Комплекс «Семь источников»*

Table 8. Baroque Itinerary challenges

Such solutions were aimed at helping a tourist understand, suppose or at least guess by its name what a certain sight was about, looked like, was dedicated to or what purposes it served. With names translated or explanatory words present, it didn't take a lot of efforts. In other cases such words were added/inserted. Also, I decided to translate the names given in texts describing sights, but only in cases when such names were first mentioned in titles to such articles. Throughout the entire Project, titles always carried transliterated variants. In my opinion, this solution not only enhanced understanding, but also improved the overall stylistics of such fragments eliminating all unnecessary repetitions:

Original	Transliteration	Translation
Igreja de Nossa Senhora de Guadalupe	церковь Носса-Сеньора-де-Гвадалупе	церковь Девы Марии Гваделупской
Igreja de Santa Cruz	церковь Санта-Круш	церковь Креста Господня
Bom Jesus do Monte	церковь Бон-Жезуш-ду-Монт	церковь Иисуса на Голгофе
Igreja de Santa Maria Madalena	церковь Санта-Мария-Мадалена	церковь Святой Марии Магдалины

Table 9. Examples of both transliterated and translated names

All the names aside, the most interesting case was related to the translation of the word "*pousada*". This was something untypical and required research. Oxford Online Dictionary defined this term as "a hotel in Portugal owned and administered by the government" (Picture 4). Priberam put it as *"estalagem" (inn)* (Picture 5). Reverso Context disclosed the same variant (Picture 6).

Picture 4. "Pousada" by Oxford Online Dictionary
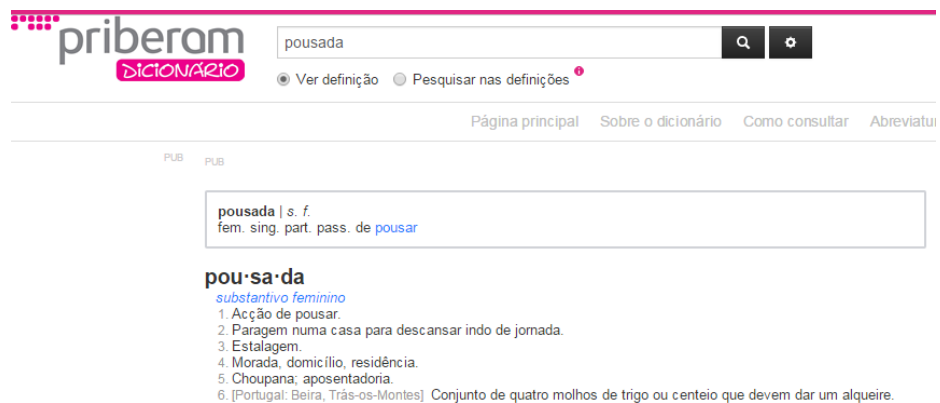
Picture 5. "Pousada" by Priberam

Picture 6. "Pousada" by Reverso Context

So, obviously it was an inn. But what kind of inn? In Russian, *inn – гостиница, постоялый двор*. The latter variant is obsolete because it existed in Russia up to 1917, the former suits better: it is closer in meaning, but all associated connotations have a different nature arising from a different culture. When I googled random Russian tourist websites for the term "*pousada*" in its phonetically transliterated Russian variant – "*поузада*", I discovered that such a word was in use, normally followed by the explanation of the essence of this kind of lodging. Typically, "*pousada*" is defined as a unique inn situated in a historic building like a castle, monastery, palace, etc.:

> http://www.meridian-express.ru/Portugal/pousadas/
> http://tur-katalog.ru/pouzady-roskosh-dvorcov-portugalii/
> http://smarttrip.ru/best-pousada-portugal

Thus, I drew a conclusion that in this case the most appropriate solution to render an unknown phenomenon was to phonetically transliterate it and provide the closest equivalent/brief explanation to define the word for readers. An additional benefit from this variant consisted in the fact that simultaneously a tourist would get acquainted with the new word and would not be wondering about its meaning when booking accommodation or seeing it on a building, for example. This term turned out to be a very specific Portuguese thing some cultural characteristics of which would have been definitely affected or even lost if it had been transferred into Russian by means of its closest equivalent only.

The very first time "*pousada*" appeared in the text, I translated it as "*поузада (гостиница, расположенная в замке, монастыре и т.п.*"/"*pousada" (an inn in a castle, monastery, etc.*) introducing a new fact and attempting to answer all potential questions at once. This relieved from the necessity to use words with similar lexical meaning or, otherwise, lengthy and awkward constructions. Being a booklet, it was to remain brief and laconic.

Similar challenge was caused by the word "*albergaria*" *(inn)*, but the solution was very much the same.

4.2. Medieval Braga

The medieval part didn't offer many opportunities to polish my problem-solving skills. As one may guess, I faced all the same challenges, but in a different guise. It is not surprising that this booklet was also characterized by the abundance of names: of medieval city towers, gates, streets, districts, etc. When I was translating the booklet for Castelo de São Jorge mentioned in Chapter 2, I was to decide what to do with the names of towers. But in that Project all the towers were situated in one place and what a tourist had to do was just to take a booklet available in numerous languages at the sight entrance and locate all the spots indicated on a detailed map and concentrated on a comparatively small territory where it was rather difficult to get lost. Not to mention guided tours, of course. Moreover, those names were more suggestive: e.g. *Torre do Tombo – Башня-архив; Torre do Haver – Башня-сокровищница; Porta do Olival – ворота оливковой рощи; Porta da Moniz – ворота Мониша*. So, in that work they got translated with PT originals given in parenthesis. Most of articles that followed further disclosed and explained the essence of the names in question.

Nonetheless, in the current Project I employed a bit different tactics. I pursued the core objective of providing tourists with instrumental and utilitarian materials even if the only thing they know about the Portuguese language is the country it originated in. Consequently, I used both translation and phonetic transliteration which could change their priority and swap places (title vs. parenthesis) depending on a sentence structure and stylistics. Still, all the names were both translated and transliterated leaving "non-speaking" tourists with a minor clue of a story those medieval towers and gates were going to tell. I would consider it a perfect way out if I were looking for a sight in a city and was not quite able to communicate with local people and ask for their assistance/direction in a proper way. Below are some examples of such medieval names:

Torre de Menagem	Главная башня (Торре-де-Менажень)
Torre da Porta Nova	Башня Новых ворот (башня Порта-Нова)
Torre das Carvalheiras	Башня дубовой рощи (башня Карвальейраш)
Torre do Postigo de São Sebastião	башня Поштигу-де-Сан-Себастьян (башня Окошко Святого Себастьяна)
Torre de Santiago	башня Сантьягу

Capela e Torre de Nossa Senhora da Glória	капелла и башня Носса-Сеньора-да-Глория
Porta Limpa	ворота Лимпа (Чистые ворота)
Porta do Souto	ворота Соуту

Table 10. Medieval names

But the most prominent feature about this part was building terminology typical of religious and defensive architecture. Causing no major troubles, it was very specific and required some investigation like looking through pictures and drawings, reading descriptions of similar medieval temples in Russian and finding equivalent terms: e.g.

- sólido aparelho de blocos graníticos bem esquadriados – надежная кладка из квадратных гранитных блоков;

- arco ogival, cerrada com porta de eixos e grade de guilhotina – стрельчатая арка, которая закрывалась с помощью подъемной металлической решетки с заостренными прутьями;

- na igreja de três naves e cabeceira com cinco capelas – храм состоит из трех нефов, трансепта и апсиды с пятью капеллами;

- portal axial – осевой портал;

- portal com arcatura decorada a enquadrar um tímpano com cruz vazada, sobre lintel apoiado em esculturas zoomórficas – ход, украшенный декоративной псевдо-аркадой для выделения тимпана с полым крестом на перемычке, поддерживаемой скульптурами с рельефным изображением животных.

Also in this part of the Project I had to diverge from the established strategy of the phonetic transliteration of names that I followed in all the rest cases. Throughout the Project I rendered such specific Portuguese letter combinations as *-ão, -ães* and *-ões* by *-ан(an), -айнш(aynsh)* and *-ойнш(oynsh)* respectively (other letters such as *-ã, -õ* and *-õe* were not present in the texts). In this booklet there was a proper name *Largo Barão de S. Martinho* which I transliterated as "площадь Бар**ау**-де-Сан-Мартинью" using "Бар**ау**" instead of "Бар**ан**" (*-au* instead of *-an*) provided the latter variant could be misinterpreted by Russian native speakers due to the fact that "Бар**ан**" is a ram (animal). To avoid any

potential misunderstandings I chose to disturb the consistency and make an exception in this case only for practicality reasons.

All the rest difficulties were mostly connected with the Portuguese language itself and its constructions.

I should also point out that in this very booklet points *#14. Praça Velha* and *#15. São João do Souto* are identical as for their contents. By some mistake, the description of *Praça Velha* is missing and the text simply duplicates the following point #15.

4.3. Braga Romana

None brand new solutions were developed with this assignment either. However, there was a peculiar feature about this booklet – it was rich in Roman terminology and names. This preconditioned my numerous references to encyclopedic sources for clarifications and recognized equivalents in the Russian language. The whole investigation process resulted in the solution that looked like: a Roman transliterated term followed by an explanatory note in parenthesis. Roman terminology was kept to preserve ancient atmosphere of the mighty empire, the empire that left its marvelous marks all over Portugal, as well as across the rest of Europe. Conversely, everybody is aware of its legendary heritage, but hardly anyone knows Latin, except for *nota bene*, *post scriptum* or *a priori,* which is certainly not enough to understand construction terminology of a dead language. This is the purpose for explanatory notes to accompany original terms. In Portuguese, there is probably no urgent need for such explanations provided its Roman nature helps to correctly interpret and grasp even original Roman terms. Here are some examples:

Domus	домус (особняк римской знати)
Decumanus	декуманус (улица, ведущая с востока на запад)
Insula	инсула (дом)
decumanus maxímus (leste-oeste)	Декуманус Максимус (ведущий с востока на запад)
cardus maxímus (sul-norte)	Кардо Максимус (с юга на север)

| Flavius | Флавий |

Table 11. Examples of Roman terminology

Some names (as usual though) being familiar to Portuguese people and unknown to Russian native speakers required additional explanatory notes: e.g. *Via Nova –* **римская дорога** *Виа-Нова (***Roman road** *Via Nova); Bierzo –* **испанский винный регион** *Биерсо (***Spanish wine region** *Bierzo)*. But as one can see, this is the case traced throughout the entire Project.

The phrase "*Espaços Musealizados*" made me think it over very thoroughly because it didn't have any equivalent or any phrase close in the meaning. In the end, I decided to translate it as "*достопримечательности*" (*sights*) as it seemed the most accurate and non-complicated variant in the given context.

One more thing that should be mentioned is "*Península Ibérica*". Suchlike false friends of translators should be kept in mind at all times. Names differ from language to language and have their equivalents that often have nothing to do with original foreign words. In Russian this peninsula is commonly known as "*Пиренейский полуостров*" (*Pyrenean peninsula*), although many other languages name it Iberian after Latin *Iberia Paeninsula*: FR – *péninsule Ibérique*, ES – *península Ibérica*, PL – *półwysep Iberyjski*, EN – *Iberian Peninsula, etc.* Although in RU "*Iberian*" is also possible ("*Иберийский полуостров*"), this variant is not very common and is mostly used in historical context. Google showed the following results for both queries (exact search with "…" markers):

- Иберийский полуостров (Iberian peninsula) – 19 300;
- Пиренейский полуостров (Pyrenean peninsula) – 61 600.

Another well-known example is *Ла-Манш*, also known as *La Manche* in FR*, Der Ärmelkanal* in DE*, Canal da Mancha* in PT. The only exception here is EN with "*the English Channel*". Such cases should be paid close attention to in order to keep one's professional face and avoid childish mistakes. When unsure or in doubt, a skilled translator should check and double check all names, especially geographical and including proper ones. Modern era of high technologies and the Internet allows spotting even this sort of information.

4.4. Weaknesses of the Map of Braga (reference booklet in Russian)

For the Project implementation purposes, I was provided with reference materials in the form of the Map of Braga booklet translated into Russian and available on the Câmara Municipal's [website](). Its translation was done by some other translator and I was to refer to it for terminology, sights names and any other information that could be found there. However, having consulted it for the first time, I realized that the translation was far from perfect. At some points it even resembled pure machine translation with no human interference at all.

In order not to sound proofless, I decided to introduce this Chapter and discuss possible solutions and improvements I would make to enhance its quality.

Firstly, the text was full of mistakes related to spelling and the Russian case system endings. Besides the odd sentence structures, untypical phrasing and strange solutions in terms of translation of names (I will dwell on below), this was one of the reasons for me to recognize it a machine work. We all know that it is a computer, but not a human being (unless it is a person who has just started learning a foreign language) that sees no difference in endings denoting various cases and carrying a certain message in them. It is widely known that any case-rich language preconditions the correct use of all its endings to deliver an idea in an accurate manner. I didn't observe it in this document as this kind of mistakes occurred not once or twice, but on a repeated basis.

Secondly, there were so many misspelled words that it became obvious that the document was neither proofread nor edited by the translator. On the other hand, it served a sort of evidence that the booklet had been translated manually by a human, as machine simply would not yield so many spelling defects.

Thirdly, odd elements like unneeded prepositions or pronouns were also present or, conversely, missing in certain cases implying the doubtful nature of the work.

Fourthly, I came across some obsolete words that are hardly ever used in the modern Russian language but were widely used in the soviet epoch. Similarly, I found the translation of "*tourist office*" as "*туристическая информация*" (*tourist information*) a bit ambiguous provided tourist information can also be found online, in a tourist

brochure or elsewhere while that particular context suggested it was a center where a tourist could obtain all necessary information and book/buy sightseeing tours and excursions. Tourist Center outperformed such variants as office or bureau, for example, as in Russian they are strongly associated with tourist agencies.

Below are the examples numbered from 1 to 4 in accordance with the four arguments I have just discussed. In the *Reference Booklet Variant* column I provided direct translations into EN, where it was possible of course, to illustrate the weak points to English-speaking people.

Ref.	EN/PT	Reference booklet variant	My suggestion
1/3	Mapa de Braga/ Map of Braga	Карта в Браге *(Map in Braga)*	Карта _ Браги
1	Sé de Braga/ Braga Cathedral	Кафедральный собор Брага	Кафедральный собор Браги
2	Capela/Chapel	Капела	Капелла
1	Casa dos Crivos/ Residence of the Crivos	Дом Кривушей	Дом-сито (дом Кривуш_)
1	Casa dos Coimbras/ Residence of the Coimbras	Дом Куимбры	Дом (семейства) Коимбраш
4	gas station	Бензоколонка *(gasoline pump, but an obsolete variant)*	Заправочная станция
4	Posto de Turismo/ Tourist Office	Туристическая информация *(tourist information)*	Туристический центр
3	To rest on squares and in terrace cafes	Отдыхать на площадях и _ открытых кафе *(to rest on squares and terrace cafes)*	Отдыхать на площадях и в открытых кафе
3	To admire architectural sights of the city	Любоваться ее архитектурными достоинствами города *(to admire her architectural sights of the city)*	Любоваться _ архитектурными достоинствами города
2	Warm hospitality	Радушин и гостеприимства	Радушие и гостеприимство
1	Braga Romana	Брага Римское	Брага времен Римлян/Римская Брага
1/2	Festa de São João	Праздник Сан-Жоао	Праздник Сан-Жуан

3	Santuário do Sameiro	Церковь ду Самейру	Церковь _ Самейру
1/2	Mosteiro de Tibães	Монастырь Тибаеш	Монастырь Тибайнш

Table 12. Map of Braga's translation mistakes

An unusual solution chosen to translate names rather surprised me. It contradicted to all my variants and after all it was not consistent. Some names were translated (e.g. *Igreja da Misericórdia – церковь Милосердия; Igreja de Santa Cruz – церковь Святого Креста, Praça Velha – Старая площадь*) while other were just transliterated, again with some unexplainable mistakes (e.g. *Igreja de São Vicente – церковь Сан-Висенте; Solar dos Maciéis Aranhas – Солар _ Масейш Аранья_, Praça da República e Avenida Central – площадь да Республика и Авенида Централ*).

But the brightest example was the Palace of Raio (Palácio do Raio). According to the [Article] on the Município de Braga's website (also backed up by the [Wikipedia]), "the palace was sold in 1853 by José Maria Duarte Peixoto to *Miguel José Raio*, viscount of São Lázaro, *and is still known as "Palácio do Raio"* (original text: *"O palácio foi vendido em 1853, por José Maria Duarte Peixoto, a Miguel José Raio, visconde de São Lázaro, ficando conhecido como Palácio do Raio"*, can be found [here]). Despite of all this, the name of the Palace in the booklet sounds like "*Лучевой дворец*" (literally: *Beam Palace*). To my mind, being a proper name of the person the Palace belonged to, *Raio* should be transliterated, but by no means translated. In my work I used the variant "*Дворец Райу*" (*Palace of Raio*).

Almost the same happened to the *Casa dos Crivos* and the *Casa dos Coimbras*. These proper names were not just transliterated, but also modified by ending changes as if they were ordinary Russian family names ("*Дом Кривушей*"/*Redsidence of the Crivos* and "*Дом Куимбры*"/*Residence of the Coimbras* correspondingly). They were declined. Personally, I would translate the first (Дом-сито/*Sieves House*) and keep the second as it is or alternatively just add the word "*family*" to designate the meaning. That is actually what I did.

Odd structure of some sentences and phrases untypical of the Russian language added some traces of foreignness and non-native-like sounding as if foreign language constructions remained unchanged, except for Latin-to-Cyrillic displacement, which

certainly didn't solve all the troubles incurred in the process of translation from a Roman language into a Slavonic one. Here is the table with some examples: EN translations of the variants suggested by me, Reference booklet variants with direct translations in parenthesis and my suggestions in RU:

EN translations of my suggestions	Reference booklet variant	My suggestions in RU
To offer an unforgettable panoramic view of the city	Открывать вид на незабываемую панораму *(to open a view on an unforgettable panorama)*	Открывать незабываемый панорамный вид на город
Braga is also a starting point of other trips	Брага является еще и отправной точкой для других прогулок	В Браге также берут свое начало и другие туристические маршруты
Symbiosis of the nature and talent of the famous architects	Шедевр природы и хорошего вкуса знаменитых архитекторов *(Masterpiece of nature and good taste of famous architects)*	Гармоничное сочетание природного начала и утонченного вкуса знаменитых архитекторов
Placed in the peaceful atmosphere of the sacred hill	Расположен в атмосфере спокойствия священного холма *(situated in the atmosphere of peacefulness of the sacred hill)*	Расположен на священном холме в атмосфере полной безмятежности

Table 13. Map of Braga's odd phrasing

The whole abstract of this translation is available in Annex VI being compared to my translation of the same text and accompanied by the originals in EN and PT. It is attached to shed more light on what is being discussed throughout this Chapter, taking into consideration the fact that I omitted grammar mistakes.

Disclaimer: this Chapter is not aimed at offending anyone or criticizing the Reference booklet (as I don't even have a clue who was in charge of this Project), on the contrary it is supposed to give constructive feedback on the performance in order to improve the quality and produce useful top-level tourist materials. Particularly these aspects were in my mind when I engaged myself in the Project because seeing failures like on Picture 4 below disturbs me a lot as a translator.

Picture 4. How translations shouldn't be done

Chapter V. Conclusions

At the end of my "memoirs" I would like to express my appreciation of this kind of Project. It was just a pleasure to deal with materials related to my beloved city and country that will forever stay both in my heart and mind. Challenging pleasure mixed with a bit of nostalgia. I wish I could have done more and covered all information. Anyway, I sincerely hope that eventually all my efforts and care have resulted in a valuable piece of work that would be estimated as very practical and useful by many people and would make only positive contribution to the development, prosperity and flourishing of the city of Braga.

With a great devotion, I employed all my knowledge and skills to achieve the goals and objectives, solve troublesome issues, come up with the best solutions, pay due attention and incorporate as much usability as I only could.

I think the implementation of the Project came off success, at least I managed to:

- translate tourist materials from the website of the Braga Tourism Office (www.cm-braga.pt) – *all RU translations were proofread and successfully submitted*;
- produce meaningful translations of applied character to be used by tourists – *usefulness, practicality and usability of the work done are discussed throughout the Report*;
- use all available sources of information (including my own memory) to convey the idea with as much precision as possible but focusing mostly on rendering of the message and Proper names – *done, name challenges are also discussed almost in every Chapter*;
- use online sources like blogs, forums, discussions, tourist notes, tourist websites to find equivalent translations of Proper names and other information in question – *info sources are described in Clause 2.3. Tools and Information Sources*;
- use different translation techniques and methods – *approaches are mentioned in Clause 2.2. Translation Approach;*
- refer to the Portuguese source texts for clarifications or if necessary for other reasons – *done, there are some references in the Report*;

- use CAT tools (SDL Trados Studio) and create En-Ru TM – *overfulfilled: not only did I create EN-RU TM for the website translation, but also developed PT-RU TM for the itineraries*.

But more importantly, I have learnt several good lessons while carrying out this Project.

First of all, I personally ascertained that witnessing or at least possessing sound knowledge of a subject-matter contributes to the overall success of any translation project and increases its quality manyfold. It provides for possibilities to replace odd structures, insert clarifications and explanations or even add your own thoughts and impressions if there is a chance they could intensify understanding and eliminate any cultural gaps stimulating proper perception and acquisition of information. I believe that any foreigner/tourist is more likely to form a better view on sights with the indication of any unclear points or gaps than any local or Tourism Office official who has grown up around such familiar places-of-no-interest-any-longer.

Secondly, I received unquestionable evidences that target audiences to a very large extent influence tactics and strategies translators use. The Skopos theory states that the same text can be rendered differently depending on its readers and purposes and this statement is corroborated by my experience: the given Project and the Castelo de São Jorge Project are very much alike, but have some differences conditioning the usage of this or that approach or solution.

Thirdly, sometimes things that at the very beginning seem not so crucial or important for a definite translation project later turn into sticking points that eventually take up to 50% of the time spent on it. In this case such a point was connected with proper names. Particularly they brought about the biggest dilemma I encountered in this work and took lots and lots of time, efforts and considerations, as well as reconsiderations, corrections, changing the mind, back corrections, again changing the mind and so on. Any highly-skilled translator should be aware of such tempting cases as they steal precious time and bring closer to failing to meet all deadlines.

And finally, this Project helped me learn much more about Braga and even discover some places and events I have never heard of. This was a pleasant surprise, although I was ready for that provided it is rather impossible to fully explore a new place, especially within a 10-month period. People spending their whole lives in one and the same city always keep discovering and finding out new things.

Figure 3 below provides the summary of these main points I have just given. There is no need to mention that there are much more points of this kind the accumulation of which leads to a perfect result. With the rest of them I got acquainted during my studies, while these instances remained familiar but either unexplored or unexperienced cases.
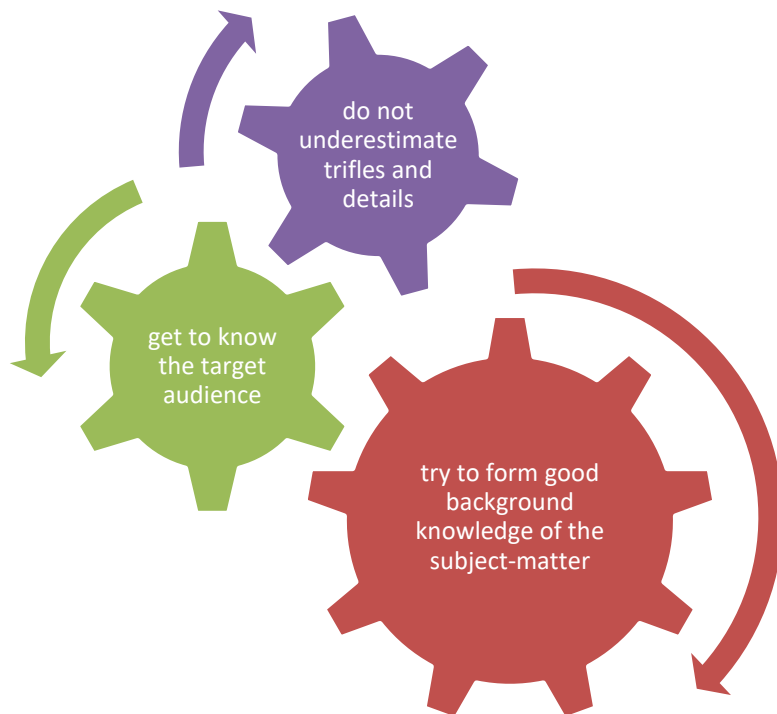
Figure 3. New lessons learnt

In the end I would like to say that I enjoyed the Project very much; it revived all my memories, feelings and impressions intensifying my strong desire to visit the city some day. Viva Bracara Augusta!

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Instituto de Letras e Ciências Humanas

Tatsiana Yankovich

Translation of tourist materials for the Braga Tourist Office.

Projeto de estágio curricular
Mestrado em Tradução e Comunicação Multilingue

Orientador(es)

Prof. Dra. Maria Filomena Louro
Dra. Nadejda Ivanovna Nagovitsina Machado

Janeiro de 2015

Summary

As an integral part of the Master's in Translation and Multilingual Communication I am going to do a Project which will include translation of tourist materials for the [Braga Tourist Office](http://www.cm-braga.pt/) (http://www.cm-braga.pt/).

Braga is quite a tourist place due to the fact that it has very rich cultural heritage and history. There are numerous sights and places of interest that may attract people of different age and nationalities as everybody will be able to find something to their own taste in terms of architecture, museums, religious heritage, cultural events and festivals or even cuisine, etc. A number of foreigners, as well as Portuguese people come to see this famous and very cozy city, and I say this from my own experience.

This is a good opportunity for me to apply all the theoretical and practical knowledge I have acquired during the translation studies. Besides, I may also use my knowledge of Braga as I have personally seen the sights and when translating I will have a better understanding of what is being described and shown. Though not very sophisticated yet, my knowledge of the Portuguese language and culture alongside with the assistance, if needed, from my colleagues and friends who live in Braga or have spent many years studying there will help me to produce translations of high quality and with utmost precision and accuracy. I'm pleased at the fact that my work will not only be of theoretical or studying character, but will also have practical use for people coming to see this wonderful city.

To sum it up, I would like to say that my theoretical and partially practical preparation and the level of knowledge I currently possess enable me to undertake this task. Furthermore, being aware of the usefulness and the applied nature of my work makes me feel even more responsibility for what I do and at the same time it gives me more confidence and assurance because this factor is of great importance to me regardless whatever activity I'm engaged in.

Keywords: translation, Braga, tourism, tourist office, sights, CAT tools, English, Russian.

Objectives

When implementing the Project I will try to achieve the following goals:

1. To translate tourist materials from the website of the [Braga Tourist Office](http://www.cm-braga.pt) at http://www.cm-braga.pt;
2. To produce meaningful translations of applied character to be used by tourists;
3. To use all available sources of information (including my own memory) to convey the idea with as much precision as possible but focusing mostly on rendering of the message and Proper names;
4. To use online sources like blogs, forums, discussions, tourist notes, tourist websites to find equivalent translations of Proper names;
5. To use different translation techniques and methods;
6. To refer to the Portuguese source texts for clarifications or if necessary for other reasons;
7. To use CAT tools (SDL Trados Studio) and create En-Ru TM;

Description

Translation of tourist material for the [Braga Tourist Office](http://www.cm-braga.pt) will require application of all knowledge and skills which we have been taught at the Methodology, Translation Theory, CAT tools and all the rest classes. Different assignments for translation have prepared us to be ready for all kind of tasks and cope with texts of any complexity.

I would also like to mention that I have already tried my hand in this type of translation, quite successfully I would say. The assignment was translation of a booklet devoted to the Castle of Saint George, one of the main attractions of Lisbon. We worked in a team of three translating the booklet from English into Russian and referring to the original in Portuguese when the English variant was not clear or sounded awkward. Half a year later, I personally visited the Castle and found our work published and available for Russian-speaking tourists. Thus, such experience is quite beneficial and useful for the implementation of this Project. Moreover, there is a possibility that upon the completion of this Project my translations will also be published in the form of booklets for Russian-speaking tourists. Whatever the outcomes might be, I will do my best to implement the Project at the top level and assure its highest quality.

To my mind and according to my vision of this Project, the Skopos approach may suit here best of all provided not all phenomena and facts of the Portuguese and English languages and cultures may be familiar to Russian-speaking tourists. However, the main purpose of this Translation Project is to familiarize people with new things, introduce some new phenomena and explain the facts in the manner which will be most acceptable and clear to the target audience. I am able to follow this plan as I'm a Russian native speaker and I have some knowledge of the information I'm going to work with. Consequently, I find this strategy quite effective and reasonable in my case.

Taking into consideration the deadlines, I suggest translating the tabs and pages from the Braga Tourist Office webpage listed below as personally I consider them to be the most useful and significant when travelling. As a tourist coming to an unknown city or country for sightseeing, I would prefer to find this basic and vital information first, and then I would be delighted to see some additional or entertaining materials like videos, photos, etc.:

1. Welcome (en/pt)
2. Municipality (en/pt)
   f) Heraldry
   g) Historical Review
   h) Geographical Situation
   i) Weather
   j) Need to Know
3. Places to visit (en/pt)
   h) Religious Architecture
   i) Civil Architecture
   j) Archaeological Patrimony
   k) Squares and Gardens
   l) Museums and Collections
   m) Braga's night
   n) Other places
4. Tips to visit (en/pt)

If time allows, I would also try to translate the maps and routes that are not available in Russian, namely Roteiro Barroco (en/pt/es), Roteiro Romano (en/pt) and Roteiro Medieval (pt).

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Schedule and Tasks

</div>

1	Translation of the tourist materials	May-June
2	Finalizing the Project, preparation of the Report	July-August

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Annex III. Medieval Itinerary

Roteiro Medieval de Braga

Annex V. Map of Braga in Russian (reference)

Annex VI. Map of Braga: comparison of translations

> **Translation in the reference booklet:**

Заселение человеком региона, который соответствует сегодняшней Браге, относится к тысячелетней давности и свидетельствуют развалинами о начале "каменного века". Во времена "железной эры" получила заметное развитие так называемая "полевая культура", продукт жителей Бракары, который занимал стратегические и укреплённые высоты рельефа. Процесс романизации начался около 200-го года до Н. Э., укрепляясь в начале нашей эры, с основанием 1-го города Брага - Бракара Аугушта между III-им до нашей эры и IV-ым нашей эры. Начиная с V-го века, варварские нашествия (Севушей и Готтов) привели регион к большому упадку, который продолжался при арабах до конца VIII-го века, экономическое восстановление произошло лишь к концу следующего века. Около 1070 года Дон Педро, первый епископ Браги, перестраивает городскую систему управления, внося в город и окружающие зоны черты открытого укрепления своих основных структур. Город развивается рядом с Кафедральными собором вокруг огороженного стенами и хорошо укреплённого центра (Дон Энрике, Дон Денис, Дон Фернандо), который не подвергался значительному расширению. В XVI-м веке Брага представляет собой город, который живёт идеями открытий и прогресса, характерными для той эпохи. Дон Диогу-де-Соуза (архиепископ), человек идей возрождения, основательно преобразует город, давая начало новой Бракаре, почти неизменной до XIX-го века. В XVIII-м веке Брага возрождается и блистает извилистыми линиями барокко, инициатора которого были архиепископ из рода Брагансы и гений архитектуры Андре Суареш (1720-1769), который оставил на века исключительное наследство, с отличительными чертами этого стиля в Португалии. В конце столетия с помощью Карлуша Амаранта (инженер и архитектор, 1742-1815) происходит переход к неоклассицизму. В следующем веке в городе появляются некоторые улучшения инфраструктуры и городской центр переходит из традиционной зоны Кафедрального собора в общественный сад (перед Аркадой). В XX-ом веке были укреплены и освоены новые виды благоустройства (вода, канализация, транспорт и т.д.), можно выделить, здание Театра Цирка и прилежащих фасадов, которые начинают Авениду– да-Либердаде. Говоря о недавних архитектурных сооружениях, можно выделить ещё парк экспозиций, культуры центр Каранда, музей изобразительного искусства и новый муниципальный стадион Браги, важные постройки в контексте современной португальской архитектуры. Ощущается тенденция в защиту за сохранение 4 архитектурных достопримечательностей Браги, главным образом, исторического центра.

> **My translation:**

Заселение региона, соответствующего муниципальному округу Брага, началось тысячи лет назад в начале эпохи мегалита, о чем свидетельствуют монументальные постройки того периода.

В железном веке здесь была развита так называемая «культура Кастро», которая являлась характерной для племен бракаров (Brácaro), обосновавшихся на укрепленных возвышенностях. Процесс романизации начался приблизительно в 200 г. до н.э., а первый город Бракара Августа был основан для поддержания этого процесса и закрепления успешного освоения новых земель. Нашествия варварских племен свевов и вестготов, начавшиеся в V веке, привели регион в упадок, в котором он находился и по пришествии арабов вплоть до VIII в.

Преобразование региона началось только в конце следующего столетия. Примерно в 1070 г. дон Педру (D. Pedro), первый епископ Браги, реорганизовывает епархию с целью укрепления города и его окрестностей. Бракара растет вокруг Кафедрального собора в пределах огражденного и хорошо укрепленного центра (дон Энрике (D. Henrique), дон Диниш (D. Dinis) и дон Фернанду (D. Fernando)), однако значительного разрастания не происходит. В XVI в. Брага представляет собой город, который живет идеями прогресса и открытий того времени. Дон Диогу де Соуза (D. Diogo de Sousa) – выдающийся архиепископ, вдохновленный идеями эпохи Возрождения – основательно преобразует город, позволяя говорить о его втором рождении. «Новая» Бракара просуществовала неизменной почти до XIX в.

Период с середины VI в. до начала VIII в. связан с процветанием и господством религии и характеризуется материальным благополучием религиозных общин, которые возводили мужские и женские монастыри, а также церкви, постепенно вытесняя таким образом римские постройки и оказывая влияние на гражданскую архитектуру посредством использования ставней на фасадах домов.

В XVIII в. Брага возрождается и утопает в изящных формах стиля барокко, процветающего благодаря архиепископам Дома Браганса (Bragança) и архитектурному гению Андре Суарешу (André Soares, архитектор, 1720-1769 гг.), оставившему после себя уникальное наследие, которое по праву можно считать настоящим экслибрисом португальского барокко. В конце XVIII века Карлуш Амарант (Carlos Amarante, инженер и архитектор, 1742-1815 гг.) возглавляет переход к новому стилю – неоклассицизму. Следующее столетие принесло с собой многочисленные войны и разрушения (французские вторжения и сражения за свободу). Вторая половина XIX в. характеризуется материальным благополучием и значительным влиянием бразильской культуры, которое было связано с возвращением португальских переселенцев из Бразилии. Улучшается инфраструктура города и его техническая оснащенность, а центр общественной жизни, традиционно располагавшийся в области Кафедрального собора, смещается к городскому саду, который в настоящее время носит название Центрального проспекта (Avenida Central).

XX век ознаменовался модернизацией и благоустройством города (водоснабжение, канализация, транспорт и т.д.). Если говорить об архитектурном наследии, следует упомянуть театр «Сирку» (Teatro Circo), а также строения, характерные для верхней части проспекта Свободы (Avenida da Liberdade). В послереволюционный период наблюдается стремительное развитие города во всех сферах (демография, экономика, культура, урбанизация) и Брага становится третьим по значимости городом в стране.

Что касается современной архитектурной интервенции, то следует отметить Муниципальный стадион Браги (Estádio Municipal de Braga), театр «Сирку», Муниципальный рынок Каранды (Mercado Municipal do Carandá) и Дворец выставок и спорта (Palácio de Exposições e Desportos), которые представляют ценность в контексте современной португальской архитектуры. С другой стороны, наблюдается непреодолимое стремление сохранить богатое архитектурное наследие Браги. В 2000 году город отметил свой двухтысячелетний юбилей. Праздничная программа, приуроченная к этому событию, имела целью рассказать о происхождении города архиепископов. Такое уважительное отношение к прошлому должно было напомнить жителям о многочисленных событиях и выдающихся личностях в двухтысячелетней истории города, который уже превратился в современный центр, но, тем не менее, стремится заявить о своей региональной и национальной самобытности.

Below are the original texts in EN and PT.

EN version:

The human occupation of the region in which the municipal district of Braga is integrated goes back to thousands of years, being documented by traces that acquire monumentality from the megalithic period.

In the Iron Age, it developed the so-called castro culture, a feature of the "Brácaro" people that strategically occupied fortified sites in higher places.
The Romanization process began around the year 200 b. C., and became consolidated with the foundation of the first city of Braga – Bracara Augusta.
From the 5th century onward, the barbarian invasions (people: Suevos and Visigoth), brought to the region turmoil that extended with the Arabs until the end of the 8th century.

The reorganization of the region did not begin until the end of the following century.
Around 1070, D. Pedro, first Bishop of Braga, reorganizes the diocese, reinforcing the basic structures of the city and the surrounding area. The city develops around the Cathedral confined to the enclosed centre and successively fortified (D. Henrique, D. Dinis and D. Fernando). It does not go through significant expansion. In the 16th century, Braga is a citadel that lives beside the tide of discovery and the "progress" of that time. D. Diogo de Sousa (a distinguished Archbishop), a man of Renaissance ideas, is going to transform it in such a way, that we might speak of refounding. This new Brácara remained almost unaltered, until the 19th century.

The period between the mid 6th century and the first decades of the eight, is associated to a ferverous climate of religiosity, as seen in the affluence of religious communities that built Monasteries, Convents and Churches, successively substituting the buildings of Roman origin and influencing the civil architecture through the renewal of house façades with shutters.

In the 18th century Braga revives and shines in the flourished Baroque curves, through the Archbishops of the House of Bragança and the artistic genius of André Soares (Architect 1720-1769), that left an exceptional legacy, the real ex-libris of Portuguese Baroque. At the end of the century Carlos Amarante is responsible for (Engineer and Architect 1742- 1815) the transition to the Neoclassic.
The next century brings conflicts and destruction (French invasions and liberal fights). The second half of the 19th century is characterized by an abundance of money and influence of Brazilian tastes (Portuguese emigrants returned from Brazil). Some improvements are introduced in the city regarding the infra-structures and equipment and the civic centre has left the traditional area of Sé, moving to the Public Garden, which is now called Avenida
Central (Central Avenue).

This journey through the 20th century brings about development and modernization (water, sanitation, transports, etc.), and it's important to mention, when we talk about the built patrimony, Theatro Circo and the architecture which defines the top part of Avenida da Liberdade (Liberty Avenue).
The post-revolution period brings about enormous growth at all levels (demography, economy, culture, urbanization), thus, Braga becomes the third most important city of the country.

Regarding the architectonical interventions, we also have to mention the Estádio Municipal de Braga (Municipal Stadium of Braga), the Teatro Circo, the Mercado Municipal do Carandá (Municipal Market of Carandá) and the Palácio de Exposições e Desportos (Exhibition and Sport Palace), important buildings in the context of contemporary Portuguese architecture. On the other hand, we witness a permanent and sensitive evaluation in the magnificent architectonical patrimony of Braga. The year 2000 was the commemorative year of Braga's bi-millennium. The program organized around this event intended to show the roots of the city of the Archbishops. This contemplation of the past aimed to evoke the multiplicity of events and outstanding characters through these two millenniums of history of a city that has become modern, seeking to assert itself in its regional and national identity.

PT original:

A ocupação humana da região onde se integra o município de Braga remonta a milhares de anos, estando documentada por vestígios que adquirem monumentalidade a partir do período megalítico.

Na época correspondente à Idade do Ferro, desenvolveu-se a denominada cultura castreja, característica do povo brácaro que ocupava estrategicamente sítios fortificados nos pontos altos do relevo.

O processo de romanização iniciou-se por volta do ano 200 A.C., consolidando-se a partir dos primórdios da nossa era, com a fundação da primeira cidade de Braga - Bracara Augusta.

A partir do século V, as invasões bárbaras (povos: Suevo e Visigodo), trouxeram à região profunda conturbação que se prolongou com os Árabes até finais do século VIII, só se iniciando o processo organizativo nos finais do século seguinte.

Cerca de 1070, D. Pedro, primeiro Bispo de Braga, reorganiza a Diocese, conhecendo a cidade e a área envolvente um clima de franco fortalecimento das suas estruturas fundamentais. A urbe vai-se desenvolvendo em torno da Catedral circunscrita ao núcleo amuralhado e sucessivamente fortificado (D. Henrique, D. Dinis e D. Fernando), não sofre significativa expansão. Braga no século XVI, é uma cidadela que vive à margem dos ventos dos descobrimentos e do "progresso" consagrado na época. D. Diogo de Sousa (insigne Arcebispo), homem de ideias renascentistas, vai transformá-la de tal forma, que se pode falar em refundação, sobrevivendo a nova Bracara, quase inalterada, até ao século XIX.

Ao período vivido entre meados de quinhentos e as primeiras décadas de setecentos, associa-se um fervoroso clima de religiosidade, patente na afluência de comunidades religiosas que vão construir Mosteiros, Conventos e Igrejas, apagando sucessivamente os edifícios de traça romana e influenciando a própria arquitetura civil através do recobrimento das fachadas do casario com gelosias.

No século XVIII, Braga ressurge e brilha nas floreadas curvas do Barroco, protagonizadas pelos Arcebispos da Casa de Bragança e pelo génio artístico de André Soares (Arquiteto 1720- 1769), que lhe conferiram para a eternidade, um legado excecional, verdadeiro Ex-Libris do Barroco em Portugal. No final do século assiste-se com Carlos Amarante (Engenheiro e Arquiteco 1742-1815) à transição para o Neoclássico.

A centúria seguinte traz consigo focos de conflito e destruição (invasões francesas e lutas liberais), afluindo a partir da segunda metade, o dinheiro e o gosto dos brasileiros (emigrados portugueses regressados do Brasil). Introduzem-se na cidade algumas "melhorias" a nível de infraestruturas e equipamentos e o centro cívico deixa a tradicional zona da Sé, passando para o Jardim Público, hoje chamado Avenida Central.

A viagem em curso pelo século XX, consolidou e implementou novos instrumentos de desenvolvimento (água, saneamento, transportes, etc.), importando mencionar em termos de património construído o edifício do Teatro Circo e o conjunto de fachadas que definem o topo nascente da Avenida da Liberdade.

O período pós-revolução traduziu-se num enorme crescimento a todos os níveis (demográfico, económico, cultural, urbanístico), convertendo-se Braga, muito provavelmente na terceira cidade do País.

Ao nível das intervenções arquitetónicas, há que referir ainda, o Estádio Municipal de Braga, o Teatro Circo, o Mercado Municipal do Carandá e o Palácio de Exposições e Desportos, edifícios considerados importantes no contexto da arquitecura portuguesa contemporânea. Por outro lado, assiste-se a uma atuação permanente e sensibilizada em prol do magnífico património arquitetónico bracarense. O ano 2000 foi o ano comemorativo do bimilenário da cidade de Braga. O programa organizado em torno de tão notável evento pretendeu lançar um olhar às raízes da cidade dos Arcebispos. Esta contemplação do passado tencionou evocar a multiplicidade de acontecimentos e figuras marcantes ao longo destes dois milénios de história de uma cidade que caminha para a modernidade, procurando afirma-se na sua singularidade regional e nacional.