

Západočeská univerzita v Plzni

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Petr Tůma

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**TRANSLATION FROM ENGLISH TO CZECH AND
ANALYSIS OF EXCERPTS OF A TEXT ON THE
MARTIAL ART OF CAPOEIRA ("THE LITTLE
CAPOEIRA BOOK" WRITTEN BY NESTOR
CAPOEIRA)**

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Katedra anglického jazyka a literatury

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Fakulta filozofická Západočeské univerzity v Plzni

Prohlašuji, že jsem práci zpracoval(a) samostatně a použil(a) jen uvedených pramenů a literatury.

Plzeň, duben 2012

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TABLE OF CONTENTS

1	INTRODUCTION	1
2	TRANSLATION THEORY	3
2.1	The translation process and its basic principles	3
2.2	Current theory of translation process.....	5
2.3	Translation methods.....	6
2.4	Features of scientific style.....	9
2.5	Features of popular scientific style.....	10
3	TRANSLATION	12
4	ANALYSIS	28
4.1	Macro approach.....	28
4.1.1.	Background information	28
4.1.2.	Audience	28
4.1.3.	Style	29
4.1.4.	Author.....	31
4.1.5.	Translator	31
4.1.6.	Subject	32
4.1.7.	Function	32
4.1.8.	Grammatical level	33
4.1.9.	Lexical level.....	35
4.1.10.	Structure of the source text	36
4.2	Micro approach.....	37
4.2.1.	Addressing and the levels of formality	37
4.2.2.	Translation strategies.....	38
4.2.3.	Present participles.....	40
4.2.4.	Passive voice	42
5	CONCLUSION.....	44
6	ENDNOTES.....	46
7	BIBLIOGRAPHY	49

8	RESUMÉ	50
9	ABSTRACT	51
10	APENDICIES	

1 INTRODUCTION

The topic of this bachelor's thesis is the translation from English to Czech and analysis of an excerpt of a popular scientific text about the Brazilian martial art of capoeira, taken from "The Little Capoeira Book" written by a Brazilian writer and capoeira master called Nestor Capoeira. The selection of the source text was influenced by personal interests in martial arts, their cultural aspects and their presentation in popular scientific texts and the procedures of translation.

There is some important background information about the martial art of capoeira itself and the author of the book which the reader should be aware of in order to get a clear view of the whole topic and to make it more comprehensible. Capoeira is a Brazilian martial art originated in Bahia, a Brazilian state on the Atlantic coast. It is based on the traditions of slaves brought to Brazil from Africa. Capoeira is a mixture of fighting, dancing, singing and playing musical instruments. An important part of the training is the so-called *Jogo* - the game, during which the fighters practice fighting techniques in a simulated fight accompanied by a group of musicians setting the pace of the game by playing various instruments and singing traditional songs.

The author of the book is a Brazilian capoeira master and writer, known under the nickname Nestor Capoeira. There are no sources where his true name could be found, since even all his works have been published only under this nickname. The tradition of giving nicknames to capoeira practitioner comes from the time when capoeira was illegal and there were even more nicknames used by each person. The aim of this was to make it difficult for the police officers to arrest the practitioners since they only knew the nicknames but not the real names of the people involved in the practice of capoeira. Nestor Capoeira started practicing capoeira under the supervision of Mestre Leopoldina (Demerval Lopes de Lacerda) and later on, in 1990, he established his own school "Escola

Nestor Capoeira". He is the author of several DVDs and books on capoeira published both in Brazil, The United States and several European countries.

The aim of this bachelor's thesis is to present a translation of a scientific, namely a popular scientific text from English to Czech. For the purpose of an accurate translation, some theoretical knowledge is needed. Therefore, the second chapter consists of a description of the main basic translation principles and the process of translation, current translation theories, the methods of translation and the description of the features which are characteristic for the scientific style and also the popular scientific sub-style in which the source text is written.

The following chapter contains the translation from English to Czech and the commentary. The excerpt taken from *The Little Capoeira Book* is one chapter which is further divided into six sub-chapters dealing with the description of one part of capoeira training and some of the significant features connected with it. The text also includes some illustrative pictures.

An indispensable part of this thesis is an analysis of the translation, which is divided into two parts - the macro approach and the micro approach. The macro approach is focused on the source text. It comments on background information, audience, style, author, subject, function of the text, grammatical level and lexical level, whereas the micro approach is focused on the target text and the reasons for the particular translations. The commentary is supplied with examples and a glossary of the special terms used in the text.

The aim of the analysis is to present and describe the problems, which are connected with the translation of the popular scientific source text chosen, including the possible options of translation procedures and strategies and the differences between them. The reasons for the particular solutions of some translation problems are stated, too.

2 TRANSLATION THEORY

2.1 The translation process and its basic principles

The aim of the translation process is to transmit information from one language (source language) to another language (target language). Jiří Levý presents opinions of different authors and linguists about the principles and evaluation of translations. "If there is an answer to the question 'How should one translate?' simply: 'In the way that the translation is as similar to the original as possible', it is though as clear as daylight, that there will still remain a difference and namely a huge one."¹

The process of translation includes encoding the information in one language and decoding it in the other language. To prevent the information from losing its essential content and the meaning, the translator should be aware of the grammatical structures, registers, and different styles of both the source and the target language. The translators can use many different strategies of transmitting the information and it is their own decision which of them they use.

Dagmar Knittlová, one of the leading Czech translatoologists states, that the translations of artistic literature were traditionally subjects of rather literary-aesthetic interest. She also states, that only the second half of the 20th century comes with the linguistic approach. Since then, the literary-aesthetic interest and linguistic approach can be found sometimes in agreement, sometimes in competition. At the present time, they created an integrated method together, that considers mainly the pragmatic aspect. According to Knittlová, the translator's previous role which is today the mostly emphasized one is the dealing with intercultural barriers. This process is crucial for all the language planes such as lexicology, syntax or phonetics.²

Peter Newmark presents his own view on the translation strategies. According to it, the translator has two options. On one hand, he can translate the beginning of the text, for example the first chapter, sentence

by sentence to understand the main idea of it. After a while, the translated excerpt should be reviewed and the rest of the text should be read. On the other hand, it is also possible for the translator to read the text as a whole several times first to get the idea of the author's intention and other features such as the register used. After that, complicated words or phrases should be highlighted. The translation should not begin unless the translator has a clear view of the source text.³

In his opinion, it can be distinguished between two types of translation, the communicative translation and the semantic translation. Dagmar Knittlová considers the conception of his so-called communicative translation generally simpler and clearer and conforming to a suitable register. This type of translation tends to undertranslation and therefore to the use of not enough specific expressions in some parts. On the other hand, the second type of translation presented by Newmark is seen as more difficult and accurate, and it supports the mentality of the author but the intention is not emphasized to such extent. In this case, Knittlová draws the attention to the tendency of this translation type to overtranslation, which means that the target text can be even more specific than the source text and some information can be added moreover. Both branches mentioned are parts of every translation but each of them occurs in different extent according to the stressed aspect and a particular sort of text.⁴

There are several categories of linguistics with different approaches to the translated text. Considering the linguistic aspect of translation, the most important part for the analysis is the text linguistics, connected with all the features such as coherence or cohesion and some others. Contrastive linguistics can contribute when working on grammatical, lexical and even stylistic level. If the communicative role of the translation is handled, the sociolinguistics, pragmalinguistics including its speech act theory and psycholinguistics are of great importance. In particular types of translation such as scenic translation or alliteration and rhythm in

advertisements, it is also necessary to take phonetic aspect and stylistics into consideration. It is to be kept in mind that all the mentioned aspects themselves do not create the translation theory without their relations in context of the situation and culture.⁵

According to Jiří Levý, there were some criteria in European literature history, by means of which the level of the translation could have been evaluated. The factual and language accuracy was not the only thing to be judged. The range of translator's language skills and the ability to comply with the terminology were also important.⁶

2.2 Current theory of translation process

As all the languages themselves, the translation theories have also been developing. The role of the translator as a "metaauthor" remains. This term means, that "The translator enters the source text, from which he is separated by a bigger or smaller time and space distance, as a metaauthor, as a creator of the target text."⁷ Even the basic object of the research and evaluation has changed. In the past, the most important aspect, when assessing the translation, was the final target text. At present time, mainly the linguists in the Anglo-Saxon region emphasize the process of translating rather than the outcome of it.⁸

The translation theories have been the subject of discussion since the 20th century. During that time, particular works mainly with an empirical nature were created also in our country. Mostly, they generalized the translation experience. The thinking about translation with a significantly theoretical nature and researches are up-to-date matters. The dual approach to the research of literary translation - the literary-aesthetic one and the linguistic one - is realized more clearly.⁹

One of the current approaches to the transmitting of information between languages is the translation according to the features of both the source culture and the target culture used by many authors - the so-called

cultural transposition. With this term, the authors summarize various ways of diversion from literal translation in order to make the idea, expressed in the source text, closer to the culture of the audience. The varieties of possible diversion are seen¹⁰ as:

grades on a scale, the poles of which are

- 1) **exoticism**, i.e. actually a taking of a word from source language either without any change or adapted to the pronunciation or spelling (*Delhi, Dílji*), and on the other hand
- 2) **cultural transplantation**, i.e. a substitution e.g. of a name by another one which, however, has the same or similar cultural connotations (*Jack and Jill : Jeníček a Mařenka*). Between them, they stand
- 3) **cultural loan** (e.g. the terms already established in linguistics *langue, parole* or not only in linguistics *tabu*),
- 4) **calc** (literal translation - *potflower : hrnková květina*) and
- 5) **communicative translation**, which respects the different custom in source language and target language (*No entry x Vstup zakázán, One swallow doesn't make a summer x Jedna vlaštovka jaro nedělá*).¹¹

2.3 Translation methods

The process of translation provides a wide range of methods how to transmit information from the source language to the target language. Jiří Levý divides the work of translators into three phases.

If we accept as a base the thesis that to the translator, the model is material to be artistically handled, it will be possible then to summarize the requirements into three points:

1. understanding of the model,
2. interpretation of the model,
3. revision of the model.¹²

Basically, there is the criterion of a direct equivalent to be considered when choosing the right method of translation. There are two main possibilities:

1. The equivalent exists:

a) **full**, absolute, mainly when it is about a significant stylistic acceptance:

Tuesday : úterý

b) **partial** (it can come to transposition, but the opposite must have the same statement function, express the relation to the same situation)

rolls : housky

c) there are **more equivalents**. *go : jít/jet/letět/plout*

2. There is no equivalent:

a) the empty position must be replaced by a circumlocution, a calc, a loan word

midterm : čtvrtletí

computer : počítač/computer

mop : mop

b) the equivalent of the situation is replaced, if the society does not know the situation of the source language

*porch : veranda*¹³

One of the procedures of creating so-called zero equivalents for a term without any equivalent in the target language is adoption. "It comes to the adoption especially by proper names and geographical names: *Harry : Harry, Martini : Martiny*, ... but also by terms from new branches as *hardware, software, interface*."¹⁴ In case of the source text analyzed in this thesis there were also some Brazilian terms such as *mestre : mestre, berimbau : berimbau* or *roda : roda* translated as zero equivalents, which are commonly used among people regardless of the country they live in.

Some of the traditional translation methods defined by Canadian authors Vinay and Darbelnet have influenced also the Czech linguists.

These seven basic procedures from the simplest to the most difficult include

- 1) **transcription** (overwriting more or less adapted to the custom of target language; it is, though, also necessary to consider the *transliteration*, i.e. overwriting by means of a different alphabet, by which it comes to acoustic distortion; it is typical for transcription of Chinese and others, e.g. *Mao-tse-tung changes from /mawdzung/ to /mawtsetung/*),
- 2) **calc**, i.e. literal translation (*potflower : hrnková květina*)
- 3) **substitution**, i.e. replacing one language feature with another equivalent one (e.g. a noun replaced with a personal pronoun and vice versa etc.),
- 4) **transposition**, i.e. necessary grammatical changes in consequence of different language system,
- 5) **modulation**, i.e. shift of the point of view (e.g. *angle-joint of the pipe : koleno potrubí*),
- 6) **equivalence** which we consider to be not a really well chosen term for using of stylistic and structural features different from the original e.g. in the field of expressivity (*my sweet girl : děvka*),
- 7) **adaptation**, i.e. a substitution of the situation described in the original with another, adequate situation, e.g. if there is no equivalent in target language for proverbs, puns etc. (Kade speaks about transformations in grammatical area and modulations in lexically-grammatical.)¹⁵

Peter Newmark emphasizes the problem of selecting the right translation method according to its closeness either to the source language or the target language. It happened that the writer, translator and the reader were seen as one person. The situation is not the same anymore but the fundamental issue is still the same.

There was a diagram in the shape of V created by Newmark, in which particular translation methods are stated. The position of each translation method shows its closeness either to the source language (SL) or to the target language (TL). The methods close to the center are relatively close to each other:

SL emphasis	TL emphasis
Word-for-word translation	Adaptation
Literal translation	Free translation
Faithful translation	Idiomatic translation
Semantic translation	Communicative translation ¹⁶

2.4 Features of scientific style

One of the basic styles of non-fictional literature is the scientific style. The basic function of works which are written in this style is to provide the audience with objective information connected with a particular field of interests.

With a consistent usage of scientific terminology and sophisticated syntax, still more accurate expressing is reached. And the basic function of the scientific style is to deliver ideas from different branches **accurately, concisely and completely**. The scientific style is mostly realised in written form (lectures are secondary form of scientific style realisation) similarly to the administrative style, it is, though, primarily in a form of a **monologue**.¹⁷

This form, however, can cause problems, since it never enables the author to obtain feedback from the recipients.

There are some criteria which should be met when writing a scientific text. A scientific text should provide facts, figures and information in a plain, unambiguous and precise way. The terminology should be clear without synonymy to avoid misunderstandings. For this reason, also the sentences are written in nominal rather than verbal style. An important feature of this style is the way the facts are presented. The presentation should be always done in an objective way, so the author's opinions are not stated. Therefore, impersonal constructions in passive voice such as "It was discovered ..." are used predominantly.

Considering the language point of view, a fundamental purpose of any scientific text is the presenting of clear definitions and following the logical order of ideas. The basic genre for explaining and clearing the issues discussed by presenting arguments or examples in a logical way is description. The articles written in the scientific style have not so diversified structure but the extent can vary. However, the formal structure remains always compact and coherent.¹⁸

It can be distinguished between several varieties of technical translation. Peter Newmark presents his own way of such a diversification, using medical vocabulary:

- (1) *Academic*. This includes transferred Latin and Greek words associated with academic papers, e.g., 'phlegmasia alba dolens'.
- (2) *Professional*. Formal terms used by experts, e.g., 'epidemic parotitis', 'varicella', 'scarlatina', 'tetanus'.
- (3) *Popular*. Layman vocabulary, which may include familiar alternative terms, e.g., 'mumps', 'chicken-pox', 'scarlet fever', 'stroke', 'lockjaw'.¹⁹

The examples introduce a scale from the real scientific texts, represented by academic style, to the least formal ones, which are the popular scientific texts.

2.5 Features of popular scientific style

One of the substiles of the scientific style is the popular scientific style. The aim of it is to provide general public with some specific information connected to a particular field of interest. To fulfil this function, this style uses some features of other styles such as publicistic or even essayistic style in order to deliver all the facts or figures in an understandable and simple way. The popular scientific style is typical for journals such as National Geographic or a Czech journal *Epocha*.

This style has also several typical characteristics. To make the text more comprehensible, a wider range of text divisions is used. The most common form is a description with shorter sentences without using too many special terms presented without explanation. In some cases, the terms can also be circumlocuted or expressed with use of expressive words or phrases. When compared to the pure scientific style, the titles used in popular scientific style provide more information about the topic of the text.²⁰

One syntactic feature of this substyle not mentioned before is the nominal style, particularly verbo-nominal phrases used in the texts. In such phrases a single verb is replaced by a noun and a so-called light verb which has its own meaning when used separately but in this phrase, the noun creates the meaning of the whole phrase.

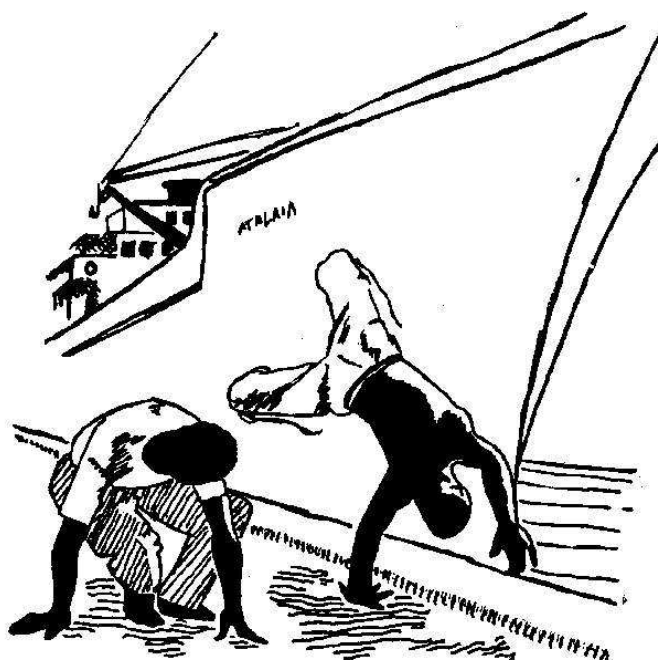
3 TRANSLATION

O JOGO (HRA)

*Menino escuta esta toada;
o lance certo muitas vezes esta errado.
Na roda, quem já esta classificado
leva sempre o sorriso que desanuvia
o lábio, ou então um rosto
que é como uma charada.*

Hej, mladý muži, poslouchej tuhle píseň;
co se zdá být správné, je často špatné.
Do rody zasvěcení
přicházejí vždy s úsměvem,
který odděluje jejich rty, nebo s
výrazem, který je jen hádankou.

(„Menino escuta esta toada“ - Nestor Capoeira)



YÊ, VAMOS EMBORA, CAMARÁ!

Představte si, že jste v São Salvadoru v Bahie, brazilském mystickém hlavním městě afro-brazilské kultury. Jak procházíte dlážděnými koloniálními ulicemi staré části města, cítíte pulzující energii, která přišla z Afriky před staletími – energii, která je dnes základem mnohého z brazilské kultury a každodenního života. Je horko a sluneční paprsky se odrážejí od modrých a zelených vod Bahia de Todos os Santos (Zátoka všech svatých). Světle modrá obloha tvoří úžasné pozadí pastelově barevných domů, které lemují ulice.

Lidé jsou venku v plné síle – konec konců, tohle není město orientované na auta, jako většina dnešních moderních měst. Zde slouží ulice a chodníky jako místo pro shromažďování: místo, kde se lidé setkávají, obchodují, povídají si, flirtují nebo se jednoduše baví a pozorují davy z jednoho z mnoha barů, které jsou otevřeny na chodník.

Jak jdete ulicí, najednou uslyšíte poutavý zvuk, sotva slyšitelný v šumu hovoru a smíchu. Vábí vás tato hypnotická hudba v dáli a rozhodnete se následovat ji křivolakými uličkami.

Najednou zahnete za roh a uvidíte malý dav stojící v kruhu. Muži, ženy, mládež a děti, všichni se zdají být nadšeni tím, co se děje ve středu.

Podaří se vám protlačit se davem, až se dostanete k malému otevřenému prostoru v jeho středu. Kolem tohoto otevřeného prostoru je skupina mužů, kteří tleskají do rytmu hudby. Někteří jsou svlečeni do půli těla a z vyrýsovaných linií jejich horní poloviny těla vidíte, že jsou zapojeni do velmi disciplinované fyzické aktivity. Zároveň vám vaše intuice říká, na základě toho, jak se nesou, že jsou zapojeni do nějaké válečnické kultury nebo možná dokonce bojového umění.

Naproti nim vidíte perkusní skupinu, vytvářející bohatý zvuk, který upoutal Vaši pozornost jako první: Tři muži stojí vedle sebe a hrají na dlouhé nástroje podobné luku (*berimbau*) a jsou doprovázeni dalšími

čtyřmi, kteří hrají na soubor nástrojů, které, jak se zdá, zahrnují tamburínu (*pandeiro*) a buben conga (*atabaque*).

Jste jak zmatení, tak zaujatí. Co je to, čeho jste svědky? Je to tanec, nebo nějaký druh zvláštního náboženského rituálu? Gratulujeme, právě jste poprvé narazili na *rodu capoeiry*.

A RODA (KRUH)

Pojďme nyní blíže. Někdo začne zpívat oduševnělou píseň a ostatní pozorně poslouchají:

Chlapče, kdo byl tvůj mestre?

Můj mestre byl Solomon.

Jsem mu zavázán za bohatství, zdraví a úctu.

Jsem žák, který se učí.

Jsem mestre, který učí.

Tajemství São Cosme,

je známo jen Damonovi, camará.

„Tajemství São Cosme je známo jen Damonovi, camará!“ – neplette si to: To, co tu máme, je bratrský řád, asociace, jejíž obřady, přestože jsou otevřeně prezentovány, mají význam jen pro ty, kteří byli uvedeni do tajů této hry.

... Ê arruandê ...

Najednou vás překvapí mráz, který vám přeběhne po zádech, když slyšíte muže v *rodě* reagovat jednohlasně na zpěvákovo volání:

... Yê arruandê, camará ...

Dva muži sedí v dřepu proti sobě u paty *berimbau* se skloněnými hlavami. Vypadají ztracení ve svých myšlenkách, nebo možná v nějakém druhu meditace. Zvednou hlavy a pozorují zpěváka, jak dál „udává tón“ *ladainha*. Sbor odpovídá podle toho, jak se zvyšuje hladina energie a magnetismus *roda*:

Kohout zakokrhal;

- *Yê, kohout zakokrhal, camará ...*

Ê, co-ro-co-co;

- *Yê, co-ro-co-co camará ...*

Zpěv a pomalé hypnotické tempo rytmu *Angola* se začíná zmocňovat těchto dvou dřepících hráčů. Jejich mysli jsou osvobozeny od rozptylujících myšlenek a nápadů. Zbaveni všech nesouvisejících myšlenek, cítí se tak staří jako rituál, do kterého se chystají zapojit.

Zpěvák a sbor pokračuje ve zpěvu stylem zvolání-odpověď:

Ê, ať žije můj mestre;

- *Yê, ať žije můj mestre, camará ...*

Ê, který mě naučil;

- *Yê, který mě naučil, camará ...*

Ai, zrádnost;

- *Yê, zrádnost, camará ...*

Ê, capoeiry;

- *Yê, capoeiry, camará ...*

Ti dva muži se rukama dotýkají země a kreslí magické znaky - načrtnuté čáry, které „uzavírají“ tělo a posilují ducha. Zpěvák pokračuje s *ladainha* a poté dá znamení, že hra capoeiry začíná:

Ê, odejděme;

- *Yê, odejděme, camará ...*

Ê, do širého světa;

- *Yê, do širého světa camará ...*

Ê, svět se točí;

- *Yê, svět se točí camará ...*

Ê, točil se;

- *Yê, točil se, camará ...*

Ê, zas se bude točit;

- *Yê, zas se bude točit camará ...*

Dva hráči se navzájem ukloní u paty *berimbau*: Ze dřepu zdvihnou svá těla na pokrčených pažích, zatímco jejich hlavy se téměř dotýkají země a jejich nohy visí ve vzduchu. Pomalu, s úplnou kontrolou nad svými těly, se vrací do původní polohy a znovu se dívají tváří v tvář. Hra začala.



Uvědomují si, že ten, kdo stojí před nimi, už není jejich přítel nebo tréninkový partner, ale že před nimi je záhada, která může znamenat nebezpečné a nepředvídatelné hádanky v tělesném dialogu, který bude následovat. Je to dialog, který není složený ze slov ale spíše z pohybů - průzkumných pohybů, útočných pohybů, obranných pohybů, klamných pohybů - otázek a odpovědí v magickém jazyce capoeiry.

Hráči vklouznou do středu *rody*, přičemž se dotýkají země pouze rukama a nohama. Jejich uvolněné a zdánlivě líné pohyby kontrastují s ostražitostí v jejich očích. Zpěvák zakončil oduševnělý nápěv známý jako *ladainha*; *medio* a *viola berimbau* improvizují a synkopují do rytmu udávaného basovým *berimbau*, nebo také *gunga*.

Dva hráči jsou si toho všeho vědomi - zvuků tří *berimbau*, rytmu *atabaque*, *pandeira*. Pozorují jeden druhého, zatímco bez námahy stojí na hlavách, dělají pohyby připomínající kobru nebo kočku nebo delfína. Jsou naprosto pohlceni tímto okamžikem. Všechny jejich současné a minulé problémy přestaly existovat. Pozorují tento okamžik s ledovým klidem a soustředěním fotografa, člověka, který sedí na vrcholku útesu a pozoruje moře.

Jeden z hráčů na *berimbau* udává tón nové písně, stále v pomalém rytmu *Angola*, a sbor odpovídá. Je to, jako by veškerá energie v *rodě* byla směřována a vháněna do dvojice hráčů ve středu *rody*. Hladina energie stále roste.

Jeden z hráčů se posune vpřed, pomalu a opatrně, a provede útočný pohyb; druhý se vyhne kopu tím, že se skloní. Navzdory pohybům, které se zdají být pomalé, jsou oba hráči ostražití.

Najednou jeden z hráčů provede kop rychlý jako prásknutí bičem. Druhý však úder předvídá a snadno se mu vyhne.

Jeden ze dvou hráčů se zatočí na patách a zastaví se se zdviženou rukou. Druhý se k němu přiblíží a přitom krouží nízko u země a pažemi neustále kontroluje jednu z protivníkových nohou, aby překazil jakoukoliv lest. Opatrně vstane a dotkne se jeho ruky. Jdou zpět a dopředu, jako by



byli zapojeni do zvláštního sdužovacího rituálu a oba se vzájemně dotýkají rukama ... Jeden z této dvojice přeruší toto *passo-á-dois* rychlým a nečekaným kopem, ale to už se mu jeho protivník vyhnul a je daleko.

Nyní začnou *berimbau* hrát v rychlejším rytmu zvaném *São Bento Grande* a hra se přenesse do vzpřímené pozice. Hráči se pohupují, zastavují a taktizují. Údery jsou rychlé, silné a neočekávané. Obranné pohyby jsou úhyby, které mohou být použity na oplátku pro přípravu protiútoků ve formě kopu nebo „strhu“.

Najednou, bez varování, se jeden z hráčů otočí, zastaví a opatrně se přiblíží k svému protivníkovi a potřese si s ním rukou: Hra skončila.

Ale to už u paty *berimbau* dřepí další pár, navzájem se ukloní a začne nová hra, při níž *berimbau* opět udává rytmus a tempo.

HRA, ZÁPAS NEBO TANEC?

Otázka, kterou jste si položili, když jste poprvé prohlédli davem, se Vám vrací: Je tohle zápas nebo tanec? Nebo to snad bylo jen *jogo*, hra?

Odpověď samozřejmě je, že je vším z těchto tří možností a ještě mnohým dalším.

Capoeiru je obtížné definovat. Tyto příklady prostě nějak nejdou dohromady. A je nemožné ji zařadit do známých a zavedených kategorií - tanec, zápas, bojové umění, atd.



Pro naše západní smýšlení, zvyklé na rozebírání a třídění předmětů, lidí a událostí do specifických a standardních kategorií, může být obtížné pochopit a porozumět tomu, co tato věc zvaná „capoeira“ opravdu je. Pokud se ale osvobodíme od požadavků našich intelektů a budeme jen sledovat hru ve středu *rody*, budeme patrně schopni intuitivně chápat, co se tu děje: Je to něco, co jsme zažili dříve, jako děti, když jsme si hráli a byli jsme úplně pohlceni hrami, které jsme vytvořili se svými přáteli. Klíčovými slovy tu jsou kreativita, improvizace, fantazie, krása a představivost.

Ale to není vše. Stejně důležité jsou rituál, nebezpečí a někdy dokonce násilí.

Takže teď, když jsme poprvé viděli *rodu* capoeiry a začali jsme se pokoušet definovat ji, pojďme tuto záležitost probrat trochu více a objevit tři úrovně capoeiry.

TŘI ÚROVNĚ HRY

Trojka se zdá být velmi populární způsob dělení částí celku:

Někteří mluví o egu, superegu a id.

Jiní mluví o Brahmovi, Šivovi and Višnuovi.

Další mluví o Otci, Synovi a Duchu svatém.

Rozdělme tedy capoeiru, pro didaktické účely, do tří úrovní.

Mějte na paměti, že tyto tři úrovně se objevují současně. Nicméně, v každém existujícím jednotlivci, kvůli jeho nebo její osobnosti, znalosti hry a úrovni zralosti, se jeden z těchto tří aspektů bude projevovat silněji než ty ostatní.

První úroveň se vztahuje k fyzickým aspektům: zápas, tanec a utkání. Na této úrovni je důležité být v dobré fyzické kondici, mít efektivní a dobře mířené kopy, být rychlý a mít dobré reflexy. Na této úrovni je capoeira mezi válečníky vzrušující hrou.

Většina hráčů, kteří cvičí *Capoeira Regional*, rozvinula tento aspekt na velmi vysoký stupeň, často na úkor ostatních úrovní.

Hráč, který setrvává téměř výhradně na této úrovni, přesto zanedbává rituál hry a ignoruje kořeny capoeiry. Nehraje na *berimbau* (nebo na něj hraje špatně); nezpívá. Zajímá se jen o hraní capoeiry, většinou velmi systematicky a často agresivně. Přemýšlí ve smyslu „vyhrávání“ nebo „prohrávání“ a obává se o svou image a co si o něm budou myslet ostatní.

Jak čas plyne, filosofie v pozadí hry začíná prosakovat do povědomí zasvěcence a on si začne všimnout druhé úrovně hry - která byla vždy přítomna, ale kterou vidí až nyní a je ji schopen jasně porozumět.

Prvním krokem v porozumění této druhé úrovni je porozumět *malícia*, znalosti lidskosti, života, utrpení a motivace a fantazie lidských bytostí.

Toto je okamžik, kdy se začnou dít podivné věci. Pocit „bytí při tom“ se dostaví během hry, přeběhne vám mráz po zádech, když slyšíte zvuk *berimbau*. Nováček se pomalu začíná učit o rituálech capoeiry: hudba, písně, které byly předávány z generace na generaci, filosofie života starých mestres. Najednou se capoeira změní ze záliby na součást vašeho každodenního života. Výhry nebo prohry už se dávno nezdají být tak důležité a vy máte starost o capoeiru jako celek a co byste měli dělat pro její zachování v budoucnosti.

Jak plyne čas, začnete být vnímáni jako odborník ale uvědomíte si, že jste pouze začátečník. Začnete pozorovat, jak cvičení capoeiry mění vás i váš život a příležitosti, které nabízí - příležitosti potkat nové lidi a být přijat v nových společenských kruzích, příležitosti cestovat všude ne jako turista, ale jako capoeirista. Vidíte také, jak vás cvičení capoeiry chrání a také na vás klade nároky.

Začnete přemýšlet o capoeiristech minulosti a o zvláštním dědictví, předávaném z mistra na studenta. Někdy to vypadá, že hra reprezentuje něco většího, jako by byla odrazem života samotného, odrazem způsobu, jakým na sebe různí jedinci působí, každý podle své osobnosti. Podle této vize je capoeira školou, kde se člověk učí zvláštní druh znalostí: jak se lidské bytosti chovají k sobě navzájem a hrají spolu hru života. Cítíte tento zvláštní pocit, že vám něco bude odhaleno, pocit, který máte, když jméno někoho, na koho si nemůžete vzpomenout, máte „na jazyku“.

A pak uplyne deset, dvacet, třicet let. Nyní jste mistrem. Už neexistuje žádný rozdíl mezi vámi a capoeirou: Žijete jí; tvoříte jeden celek.

Máte nyní pronikavý pohled, který má schopnost rozeznat, co se děje mezi dvěma hráči, nejen na fyzické úrovni ale také na úrovni mentální a duchovní.

Už necítíte potřebu nebo nutkání vyzkoušet tu nebo onu neznámou *rodu* a už necítíte potřebu poměřovat se s někým, o kom se říká, že je

úžasný hráč. Byli jste u toho a viděli, jak „se svět točí“ znovu a znovu a vytvořili jste si skupinu *camarás*, mladých a starých hráčů, kteří jsou s vámi duchovně spřízněni a se kterými se setkáváte znovu a znovu po celém světě.

Nebo možná, jako následek nepřátelských činů a názorů vašeho mládí, se z vás v pozdějším věku stal vlk samotář, obdivovaný a respektovaný mladými a nezkušenými ale vaši vrstevníci, kteří nemají zájem mít s vámi co dočinění, se vám vyhýbají.

Ať už tomu bylo jakkoliv, získali byste pak přístup - více či méně - k třetí a poslední úrovni, která byla neustále přítomna, od prvního dne, kdy jste slyšeli zvuk *berimbau*, ale která až nyní vychází najevo ... něco, co může být nazváno „tajemství a zrádnost hry života“, o které si staří mestres mezi sebou vyprávějí legrační příběhy a vtipy, ale o které nikdy nemluví s ostatními, protože není co říct těm, kteří nerozumí.

MALÍCIA

Malícia, na kterou capoeiristé poukazují, je nepostradatelná vlastnost ve hře capoeiry. V capoeiře znamená *malícia* směsici důvtipu, selského rozumu a ostražitosti. Neměla by se zaměňovat s anglickým slovem „malice“. [poznámka překladatele: malice - zloba]

Dalo by se říci, že *malícia* má dva základní aspekty. Prvním je znalost emocí a vlastností - agresivita, strach, hrdost, ješitnost, domýšlivost, atd. - které existují ve všech lidských bytostech. Druhým je rozpoznání těchto vlastností, když se objeví u jiného hráče, a tím i schopnost předvídat pohyby druhého hráče, ať už v *rodě* nebo v každodenním životě. Hráč, který je *malicioso*, je schopen sehnout se pod soupeřův kop a připravit se na protiútok nebo strh, než útočník dokončí, co začal. V každodenním životě by měl být schopen rozpoznat skutečnou lidskou bytost, která se schovává za společenskou masku někoho, koho právě potkal.

Další aspekt *malícia* se skládá z klamání nebo matení protivníka, aby si myslel, že se chystáte provést určitý pohyb, zatímco se, ve skutečnosti, chystáte udělat něco úplně jiného a neočekávaného.

Rozvoj *malícia* je nekončící proces, který podporuje hraní samotné hry, pozorování každodenních událostí v našich životech a v životech ostatních.

Malícia je někdy nazývána *mandinga*, přestože druhé slovo má dokonce ještě širší význam, jelikož také vyjadřuje, že člověk porozuměl základním silám přírody a ví, jak je využívat do jisté míry pomocí rituálů zahrnujících magii.

Přestože pochopení *malícia* a *mandinga* je nezbytné pro to, aby se z člověka stal capoeirista, mnoho hráčů je tím uneseno a mají větší ambice. Zapomínají na oblíbené brazilské rčení, „*Malandro demais se atrapalha*,“ které znamená, že když se člověk snaží být příliš mazaný nebo chytrý, místo matení svého protivníka zmate sám sebe. Scházejí z cesty, když přijdou do styku s tímto druhem vědomostí. Stanou se posedlými myšlenkou být chytří, chytřejší než ostatní a být mocní, mocnější než ostatní; stanou se posedlými myšlenkou být slavní a mít společenské postavení. A zapomenou, že všichni patříme do stejné *rody* a že člověk musí mít přátele, člověk se musí bavit, člověk si musí užívat společnosti dalších lidských bytostí, aby ze života dostal co nejvíce.

PŮVOD MALÍCIA: OTROK A ZLODĚJ

Už jsme uvedli poetický popis města Salvador a *rody* capoeiry a to nám poskytuje dobrý vhled do „hry“. Ale pokud se opravdu chystáme začít rozumět capoeiře, musíme mít také další obrázek o ní a jejím brazilském okolí. Pojdme tedy navštívit čtvrť jednoho z nejznámějších mestres v Rio de Janeiru.

Demerval Lopes de Lacerda, známější jako mestre Leopoldina, je známý svým rychlým a opravdu jedinečným stylem hraní capoeiry, právě

tak jako pro své mistrovství ve hře na *berimbau*. Je ale znám především pro písně, které skládá a které se zpívají, kdekoliv je *roda capoeiry*.

Leopoldinovi musí být už dobře přes šedesát let, ale nikdo nezná jeho přesný věk. Když se ho zeptáte, řekne vám, že mu je přesně 283 let a že Zumbi, který byl známým vůdcem *quilombo* (vesnice postavená v džungli uprchlými Afričany, kteří byli zotročeni od šestnáctého do devatenáctého století), byl jeho žákem a že Besouro, proslulý capoeirista, který žil na začátku století, byl jeho zástupce v *rodě* capoeiry, konané ve městě Santo Amaro.

Cidade de Deus, část Ria, kde Leopoldina žije, je naprosto fantastické místo. Není to přímo *favela*, jedna z chýšových osad nebo chudinských čtvrtí, které ohraničují spousty krásných kopců, které tlačí město do moře. Cidade de Deus má určité vybavení, které se ve *favelách* nenachází, jako například kanalizaci, plynovod a vodovod. Také ulice jsou dlážděny a není to na svahu. Ale kromě toho je sociální a kulturní prostředí skoro stejné jako ve *favele*. To znamená, že zákonná moc tu nezáleží na státu nebo federální vládě nebo dokonce na policii, která musí plánovat zvláštní nájezd s nejméně čtyřiceti nebo padesáti těžkooděnci, aby se do oblasti vůbec dostala.

Právo a zákonná moc jsou tu soustředěné do rukou jedné osoby - člověka řídícího obchod s kokainem a marihuanou - a stovky nebo více osob, kterým velí.

Přestože Cidade de Deus je v 90. letech 20. století malou částí Rio de Janeira, je to dobré nahlédnutí do chudinských čtvrtí, které existují ve všech velkých brazilských městech nejen v naší době ale také tak, jak to muselo být v minulém století. Nezapomínejme, že gangy, které ovládají drogovou scénu dnes, žijí ve stejné *favele*, která ukrývala gangy capoeiry na konci devatenáctého století. Sociální situace zůstala od té doby úplně stejná.

V té době ovládala téměř veškeré bohatství a moc velmi malá část společnosti, tvořená portugalskými panovníky a jejich potomky,

narozenými v Brazílii. Poněkud větší část naší společnosti byla reprezentována dnešní takzvanou střední třídou a konečně obrovská masa otroků, tvořená svobodnými muži a ženami zajatými v Africe a jejich potomky, kteří se narodili do otroctví v Brazílii.

Poté, co se Brazílie stala nezávislou na Portugalsku, byla to stejná aristokratická skupina, která získala moc; protože to byl Pedro I., syn portugalského krále João VI., který poslechl radu svého otce, aby se chopil moci, než to udělá nějaký jiný oportunist, a získal pro Brazílii nezávislost.

Teoreticky byla Brazílie nezávislá na Portugalsku, ale prakticky byla úplně pod ekonomickou nadvládou Anglie, evropského spojence Portugalska, která měla monopol na brazilský dovoz a vývoz. Na počátku 20. století, po 1. světové válce a později, po 2. světové válce, byl prosazován stejný ekonomický a politický a sociální model, přestože nadvláda již nebyla anglická, nýbrž americká.

Nyní, na konci 20. století, máme stále základní model s dominancí uplatňovanou velkými transnacionálními nebo multinacionálními ekonomickými společnostmi. Nic se vlastně moc nezměnilo: Brazílie je desátou nejsilnější ekonomikou na světě a je současně třetí na seznamu zemí s nejnespravedlivějším a nejzvrácenějším systémem rozdělování peněz a majetku. Velká část příjmů Brazílie z vývozu jde přímo do rukou mezinárodních a severoamerických bank a fondů, jako MMF (Mezinárodní měnový fond) k úhradě obrovského dluhu, který brazilská vláda vytvořila od 50. let 20. století a který dosáhl své velikosti mezi lety 1964 a 1984 během období, kdy se moci chopila armáda.

Proč vám tohle všechno říkáme? Pouze z tohoto globálního pohledu je možné pochopit korupci a nezákonnost, které existují ve třetím světě. A pouze zvážením této perspektivy můžeme pochopit nepsaná pravidla a bizarní etiku capoeiry.

Capoeira je kulturou utlačovaných! Byla vytvořena v Brazílii někdy v 18. nebo 19. století muži zotročenými v Africe a přivezenými do Brazílie.

Byla dále rozvíjena muži, žijícími v lupičském podsvětí a na okraji extrémně nespravedlivé společnosti během 19. a 20. století.

Teprve po roce 1934 bylo cvičení capoeiry povoleno a až tehdy začala capoeira vystupovat z podsvětí a začali ji cvičit i jedinci z privilegovaných společenských vrstev. I poté existovalo stigma, spojené s capoeirou a její minulostí, stigma, které začala mizet až v 60. a 70. letech 20. století.

Od úplného začátku musela capoeira bojovat o přežití, jelikož veškeré africké kulturní činnosti byly na počátku 19. století potlačovány. Protože capoeira čelila silnějšímu protivníkovi, který měl moc a vydával zákony, musela se naučit být pružná a vyhnout se přímým střetům, jít s proudem věcí. Capoeira se naučila partyzánskému způsobu boje, když čelila silnější a organizovanější armádě. Poznala hodnotu lži a lsti, léčky, překvapení a zrady.

Kop se v capoeiře neblokuje; naopak, člověk jde s ním, tím se vyhýbá úderu a pak provede protiútok, pokud je to možné. Člověk se člověku nepostaví tváří v tvář, ale spíše předstírá, že je zbabělec, aby tak požádal o slitování - a pak zasáhl protivníka, když poleví v ostražitosti.

Capoeira nezná žádné ze slov, oceňovaných západní společností, jako poctivost, pravda a fair play, když čelí nepříteli. Takovéto pojmy jsou přepychem, který je nedostupný, když jste otrok pána, který chodí ráno do kostela a v noci znásilňuje mladé ženy v otrockých čtvrtích, aniž by je považoval za lidské bytosti, ale jednoduše za *peças* (doslova kusy nebo jednotky s ekonomickou hodnotou). Z capoeiristova pohledu na svět mají takovéto pojmy být používány pouze těmi, kdo prokázali opravdové přátelství.

Na druhou stranu zotročení Afričané a později zloději jasně pochopili, že člověk by se neměl jen připravovat, aby objektivně vyhrál nebo přežil. Život je mnohem víc, než jen vyhrávání nebo přežívání - zahrnuje radost z žití. Tak tohle všechno - hudba, tanec, tvořivost, improvizace, poezie, filozofie a zábava - je také částí capoeiry.

Ale co první svět? Má capoeira, se svou zvláštní etikou a způsobem existence, nějakou hodnotu pro Evropany a Severoameričany? Tady je situace úplně jiná, protože velká část populace dosáhla ekonomické úrovně, která jim dovoluje žít přiměřeně uspokojivě. Ale ekonomika a materiální blahobyť nejsou všechno. Život, jak jsme již dříve řekli, je mnohem větší.

V tom smyslu může být capoeira nástrojem v prvním světě, nástrojem proti silám které mají sklon přeměňovat lidi v roboty, kteří nemyslí, nepřejí si, nemají představy, ideály, představivost nebo tvořivost; nástrojem proti civilizaci, která stále častěji říká, že člověk musí pracovat a pak jít domů a sedět u televize s plechovkou piva v ruce, jako prase, vykrmované na jatka.

4 ANALYSIS

The first thing to be done when translating a text is the analysis of the source text which has been done also in the case of this bachelor's thesis. All the examples presented in this chapter were taken from the source text (see Appendix 1).

4.1 Macro approach

4.1.1. Background information

The source text analyzed in this bachelor's thesis is an excerpt taken from a popular scientific book called "*The Little Capoeira Book*" about a Brazilian martial art of capoeira.

The book provides the reader with a clear and structured insight into the history, pioneering, development, philosophy, modern trends, principles, music and learning methods of this martial art. This literary work includes even topics including racism or women in capoeira.

The translated excerpt is a chapter describing the way capoeira is practiced and the philosophy connected with it. Originally, the book was written in Brazilian Portuguese and was translated into English.

4.1.2. Audience

The source text, as well as the book as a whole, is dedicated to the non-professionals (general public), interested in the martial art of capoeira together with both physical and mental aspects of its practice. There is no special knowledge needed before starting the reading. There are special terms used in the text, but they are either explained right as they are used for the first time or translated promptly in brackets or in the glossary at the end of the book:

The weather is hot, and the sun's rays reflect against the blue and green waters of Bahia de Todos os Santos (All Saint's Bay). - p. 23, 1st par.²¹

Three men stand side-by-side, playing long, bow like instruments (berimbau), and they are accompanied by four others playing an assortment of instruments that seem to include a tambourine (pandeiro) and a conga drum (atabaque). - p. 24, 1st par.²²

In capoeira, malícia means a mixture of shrewdness, street-smarts, and wariness. - little cap. book - p. 33, 1st par.²³

"Malandro demais se atrapalha," which means that when one tries to be too clever or smart, instead of confusing his opponent, he confuses himself. - little cap. book - p. 33, 6th par.²⁴

To make it comprehensible for the audience, there are also pictures for the reader to be able to imagine how the particular person or the situation mentioned in the text looks.

4.1.3. Style

The source text is popular scientific. From the stylistic point of view, the text is non-fictional, narrative, chronological and mostly non-literary with some literary parts which are the samples of songs sung during the capoeira roda. In order to make the text more interesting and comprehensible for the target reader, some features of other styles such as publicistic style or colloquial style are included, too. There are, for instance, some poetic descriptions used, to make the reader be able to imagine the scene.

The light blue sky serves as a stunning backdrop to the pastel-colored houses that line the streets. - p. 23, 1st par.²⁵

The weather is hot, and the sun's rays reflect against the blue and green waters of Bahia de Todos os Santos (All Saint's Bay).- p. 23, 1st par.²⁶

Although the book is written objectively, the author wants the reader to feel more involved. Therefore, the reader is often either directly addressed by the author or referred to as "we" together with the author.

You are lured by this hypnotic music in distance, and you decide to follow it through the crooked streets - p. 23, 3rd par.²⁷

You are both confused and intrigued. - p. 24, 2nd par.²⁸

Let us move closer. - p. 24, 3rd par.²⁹

There are some special stylistic features such as phrasal verbs, rhetorical questions, idiomatic phrases and typical collocation used in the text.

Here the streets and sidewalks serve as a gathering place: a place where people meet, do business, chat, flirt or simply hang out and watch the crowds from one of the many bars that open onto the sidewalk. - p. 23, 2nd par.³⁰

What is this you are witnessing? Is this a dance, or some sort of strange religious ritual? - p. 24, 2nd par.³¹

You feel this odd sensation that something is about to be revealed to you, the feeling you get when someone's name you cannot remember is "at the tip of your tongue." p. 32, 1st par.³²

Suddenly you are surprised by the shiver that runs down your spine as you hear the men in the roda respond in unison ... - p. 24, 5th par.³³

4.1.4. Author

The author of the text is a capoeira master and a native Brazilian writer known under the nickname *Nestor Capoeira*. He does not express his own opinions or ideas about the topic. Instead, there are only objective general facts and precise explanations of the features and aspects of the capoeira game presented in the text. The author also provides a very colorful description of both cultural and social capoeira background and history in many parts of the text.

4.1.5. Translator

Alex Collett Ladd is a Brazilian Portuguese native speaker, professional translator and interpreter and also a capoeira practitioner. Ladd is also a member of the American Translators Association (ATA) and an approved interpreter of Administrative Office of the Courts, New Jersey.³⁴

His experience with the practice of capoeira, the knowledge of Brazilian language, culture, history and English language together with the translation skills are good premises for a correct translation with a minimum of inaccuracies caused by differences between Brazilian Portuguese and English.

4.1.6. Subject

The translated excerpt is a chapter called “*O Jogo*” which literally means “The game” and it consists of several parts each of which contains information about a particular subtopic connected with the game of capoeira. The introduction describes in detail the situation and the environment, which the reader would experience if visiting the birthplace of this martial art and seeing it for the first time.

The next subchapter describes the procedure of practicing the capoeira techniques by means of a game in a circular training ring, a so-called “*roda*”, and formed by the other capoeira students playing the instruments or just clapping and singing. A detailed description of all the rituals connected with the game is included, too.

The following part deals with a determination of what capoeira really is, regarding all its features according to which it can be considered from different points of view. Further, the three levels of the game are described closer.

The further section is dedicated to the explanation of the capoeira philosophy called “*malícia*”. Finally, the roots, the history and the development of the “*malícia*” philosophy are summarized.

4.1.7. Function

The function of the source text is informative. The aim of this excerpt is to introduce the reader to the particular way of practicing capoeira by means of a game, to attract the reader’s attention and to provide the all the information needed and terminology with explanations.

4.1.8. Grammatical level

The most commonly used tense in the source text is present simple. This tense corresponds with the narrative and descriptive style of the source text. Furthermore, some other tenses are used, too:

Past simple - *Or perhaps it was just a jogo, a game? - p. 29, 2nd par.³⁵*

Present continuous - *You begin to see how the practice of capoeira is changing you... - p. 31, 6th par.³⁶*

Present perfect - *You have been around and have seen the “world go round” again ... - p. 32, 4th par.³⁷*

Future perfect - *Whatever the case might be, you will then have had access to ... - p. 32, 6th par.³⁸*

The text is mainly written in active voice. In some parts of the text, sentences with passive voice in both agentive and non-agentive form are also used.

You are lured by this hypnotic music in the distance. - p. 23, 3rd par.³⁹

You are both confused and intrigued. - p. 24, 2nd par.⁴⁰

According to the intention of the author to make the reader feel personally involved and able to imagine the facts described, the reader is not only addressed directly but also the imperative forms of the verbs are used.

Imagine that you are in São Salvador, Bahia, Brazil's ... - p. 23, 1st par.⁴¹

... make no mistake about it: What we have ... - p. 24, 4th par.⁴²

Keep in mind that these three levels occur simultaneously. - p. 30, 5th par.⁴³

As it is typical for the scientific or popular scientific style, the text consists mostly of longer complex and compound sentences but there are also simple sentences used.

At the same time, your intuition tells you that, based on the way they carry themselves, these men are involved in some sort of warrior culture or perhaps even a martial art. - p. 23, 5th par.⁴⁴

And then ten, twenty, thirty years go by. - p. 32, 2nd par.⁴⁵

You have been around and have seen the “world go round” again and again, and you have established a network of camarás, young and old players who are spiritually akin to you and whom you meet again and again throughout the world. - p. 32, 4th par.⁴⁶

A grammatical feature often used in the text is apposition. It is additional information providing more details about a particular element of the sentence. Usually, an apposition is created by two noun phrases. In case of the source text analyzed in this bachelor's thesis, the appositions were separated either by commas or by hyphen.

Imagine that you are in São Salvador, Bahia, Brazil's mystical capital of Afro-Brazilian Culture. - p. 23, 1st par.⁴⁷

It is a dialogue made up not of words but rather of movements - exploratory movements, attack movements, defense movements.

deceitful movements - questions and answers in the mysterious language of capoeira. - p. 27, 1st par.⁴⁸

The two players are conscious of all of this - the sound of the three berimbaus, the beat of the atabaque, the pandeiro. - p. 27, 3rd par.⁴⁹

4.1.9. Lexical level

The source text is mainly written in formal language with some features of the colloquial register according to the style in which it is written. Concerning the word formation, compound words (mainly written with a dash), derivations (both prefixation and suffixation) and loan words are often used in the text. The loan words are mainly the original terms and names of the musical instruments, techniques or the names of the rhythms played during capoeira trainings.

Since the context is not important in this part, the examples are given separately. Only the particular collocations are presented.

Compound words:

- car-oriented city; well-defined lines of their upper-body - p. 23
- stand side-by-side - p. 24
- call-and-response fashion - p. 25
- day-to-day life - p. 31

Derivations:

- some of them are shirtless - p. 23
- soulful song - p. 24
- crouching players - p. 25
- the singer has finished; unpredictable enigmas - p. 27
- the game unfolds; violent and unexpected - p. 28

Loan words:

- *roda, berimbau, pandeiro, atabaque* - p. 24
- *ladainha, Angola* - p. 25
- *passo-à-dois, São Bento Grande* - p. 28
- *jogo* - p. 29
- *malícia, mandinga* - p. 31

4.1.10. Structure of the source text

The source text opens with the main headline of the chapter. It is structured into six sub-chapters, each of which is marked with its own sub-headline. The content of each sub-chapter is further divided into paragraphs. There are several song lyrics included. These are indented, each as a separate paragraph:

The rooster has crowed;

- *Yê, the rooster has crowed, camará ...*
Ê, co-ro-co-co;
- *Yê, co-ro-co-co camará ... - p. 25, 1st par.⁵⁰*

There are many expressions in the text, written in italics. Those are either the original Brazilian terms such as names of the instruments, techniques and some other features of capoeira or the song verses repeated by the chorus.

The two players are conscious of all of this - the sound of the three berimbaus, the beat of the atabaque, the pandeiro. - p. 27, 3rd par.⁵¹

Ê, let's go away;

- *Yê, let's go away camará ... - p. 25, 3rd par.⁵²*

One of the two breaks this passo-à-dois with a quick and sudden kick, but his adversary has already dodged it and is far away. - p. 28, 1st par.⁵³

The malícia which the capoeirista refers to is an indispensable trait in the game of capoeira. - p. 33, 1st par.⁵⁴

There are several photos and illustrations contained in the text. Since their function is only illustrative and they are not directly linked to any particular section of the text, no special description is attached.

4.2 Micro approach

4.2.1. Addressing and the levels of formality

The first problem connected with translations from English into Czech in general, which appears throughout the whole translated text, is the way the readers are addressed. Especially when addressing the recipients with personal pronouns or when using imperatives, there are more possibilities of translation concerning to Czech grammar and stylistics. This typical feature also defines the level of formality expressed in both spoken and written Czech texts. The Czech language distinguishes between a so-called *vykání*, which is used for a formal level of addressing the audience, and a so-called *tykání*, which is used for an informal level of addressing.

From the point of view of word morphology, the Czech language uses two different forms for the personal pronoun expressing 2nd person. The form *ty* in singular and *vy* for 2nd person in plural, whereas English uses only one form of the personal pronoun *you* for both cases. The Czech plural form is also used for a formal addressing of one person but in this case it is capitalized e.g. in correspondence. This feature is also visible in

the Czech target texts, when the reader is addressed without a personal pronoun but with the use of imperative, instead.

Imagine that you are in São Salvador, Bahia, Brazil's mystical capital of Afro-Brazilian culture. - p. 23, 1st par.⁵⁵

Keep in mind that these three levels occur simultaneously. - p. 30, 5th par.⁵⁶

These sentences could be translated in two different ways according to the differences between English and Czech which were mentioned before.

Představ si, že jsi v São Salvadoru v Bahie, brazilském mystickém hlavním městě afro-brazilské kultury. - informal form

Představte si, že jste v São Salvadoru v Bahie, brazilském mystickém hlavním městě afro-brazilské kultury. - formal form

Měj na paměti, že tyto tři úrovně se objevují současně. - informal form

Mějte na paměti, že tyto tři úrovně se objevují současně. - formal form

Scientific texts including the texts written in popular scientific style should be always in and objective impersonal way without emotions. Therefore, it is more acceptable to choose the formal form from the two possibilities given.

4.2.2. Translation strategies

The topic of the translated text was a Brazilian martial art. Therefore, it was also necessary to transmit both some geographical names and some technical terms into the Czech target text. The terms such as the

names of the musical instruments, rhythms or other capoeira-related words used in the source text themselves were transmitted into English from Brazilian Portuguese as zero equivalents through the process of adoption, presented by Dagmar Knittlová, which was described in the theoretical part.

Although some of the terms can be translated for example as a *calc*, such translations are mainly used only when explaining the term for the first time. The following terms, examples taken directly from the source text, could be translated or explained as follows:

mestre - a master - a teacher of capoeira

capoeirista - a capoeira practitioner

roda - a circle - a round training ring formed by another practitioners

jogo - a game - a practical form of sparring training

As it is usual when speaking about a particular branch such as martial arts, the terms remain the same, regardless of the language in which they are used. However, it is to be taken into consideration, how to solve the transmission of the terms from English into Czech according to Czech grammatical structures using for example declination or cases.

This problem was solved with reference to the previous use of the terms in other Czech texts about capoeira. Some of the terms, which are used frequently became lexicalized, therefore these words were treated as Czech words in the translation and obtained the gender according to lexical similarity to some words in Czech. The words *roda* and *capoeira* have already been lexicalized:

Contgratulations, you have just stumbled upon a capoeira roda for the first time. - p. 24, 2nd par.⁵⁷

Gratulujeme, právě jste poprvé narazili na rodu capoeiry.

The other terms (*ladainha*, *medio*, *viola*, *gunga*) are possibly not used often enough to become lexicalized, so they are used in the same form without using any type of flexion:

The singer has finished the soulful chant known as the ladainha; the medio and viola berimbau improvise and syncopate over the rhythm laid down by the bass berimbau, or gunga. - p. 27, 2nd par.⁵⁸

Zpěvák zakončil oduševnělý nápěv známý jako ladainha; medio a viola berimbau improvizují a synkopují do rytmu udávaného basovým berimbau, nebo také gunga.

In one particular case, the form of one term in the target text was exactly the same as in the original text. The Brazilian word *capoeirista*, which was used in the English source text as a zero equivalent from Brazilian Portuguese, remained the same but in this case not as a zero equivalent but due to the similarity to the word form in Czech.

The suffix *-ista* is commonly used in the Czech language for a person involved in a particular activity such as sport or playing any musical instruments whereas in English, collocations with the word *player* are used for such expressions predominantly. The collocation with the word *player* (*hráč*) is also possible in Czech but is not used frequently. Following are some general examples:

- a football player - fotbalista (hráč fotbalu)
- a guitar player - kytarista (hráč na kytaru)
- a capoeira player - capoeirista (hráč capoeiry)

4.2.3. Present participles

Present participle verb forms are used very frequently in English, whereas in Czech, the same verb forms are considered archaic and occur

almost exclusively in literary or historical texts. There were several different strategies chosen for translation of the present participles which were used in the source text.

Opposite them you see the percussive band creating the rich sound...
- p. 24, 1st par.⁵⁹

Naproti nim vidíte perkusní skupinu, vytvářející bohatý zvuk ...

Three men stand side-by-side, playing long, bow like instruments (berimbaus), ... - p. 24, 1st par.⁶⁰

Tři muži stojí vedle sebe a hrají na dlouhé nástroje podobné luku (berimbau) ...

Surrounding this open space are a group of men who are clapping to the beat of the music. - p. 23, 5th par.⁶¹

Kolem tohoto otevřeného prostoru je skupina mužů, kteří tleskají do rytmu hudby.

Two men are crouched facing each other at the foot of the berimbau, with their heads bowed. - p. 25, 1st par.⁶²

Dva muži sedí v dřepu proti sobě u paty berimbau se skloněnými hlavami.

In the first example, present participle was maintained in the target text. The second sentence presents the translation of present participle by creating another main clause connected to the first main clause with the additive conjunction “and”. In the third and the fourth example, transposition was used and the present participle was replaced by an adverbial construction.

4.2.4. Passive voice

Passive verb forms are frequently used in a wide range of texts but it is typical for scientific, eventually popular scientific style. In general, there are several situations, in which passive voice is used. This verb form is used in case that the author is either unknown or not important or if a particular action and its results is to be emphasized. In scientific texts, passive voice is used to make the text objective, when presenting particular scientific facts or research results.

In the source text, both the agentive and non-agentive form of passive voice is used. In Czech, the passive voice is also used but it is not preferred in so many cases. The following sentences present the situations which can be translated into Czech in different ways. The sentences are presented in the order of appearance in the source text.

You are lured by this hypnotic music in the distance ... - p. 23, 3^d par.⁶³

Vábí vás tato hypnotická hudba v dáli ...

... when we played and were completely absorbed by the games that we created with our friends. - p. 30, 1st par.⁶⁴

... když jsme si hráli a byli jsme úplně pohlceni hrami, které jsme vytvořili se svými přáteli.

... to meet new people and to be accepted in new social circles, ... - p. 31, 6th par.⁶⁵

... potkat nové lidi a být přijat v nových společenských kruzích, ...

... against someone who is said to be a great player. - p. 32, 4th par.⁶⁶

... s někým, o kom se říká, že je úžasný hráč.

*It should not be confused with the English word “malice.” - p. 33, 1st par.*⁶⁷

Neměla by se zaměřovat s anglickým slovem „malice“.

*... process that is stimulated by playing the game itself, ... - p. 33, 4th par.*⁶⁸

... proces, který je podporován hraním samotné hry, ...

The first and the last sentence are examples of translation of the passive voice using active voice in Czech. In both cases, the passive form is agentive. Other possible translation strategy is presented in the second, third and fifth sentence. These sentences were translated using the same verb form, which is the passive voice. This way of translation is also applicable for both the agentive and non-agentive passive forms. The fourth sentence was also translated into passive voice but this time using a reflexive verb.

5 CONCLUSION

This bachelor's thesis was focused on the translation and analysis of a chapter about training methods used in the Brazilian martial art of capoeira. The main aim was to create and present a comprehensive translation with regards to the specific features of popular scientific style in which the text was written.

The source text for the translation was taken from *The Little Capoeira Book* written by Nestor Capoeira and translated into English by Alex Ladd. Since the text provides information about training methods, ritual and philosophy of a martial art from Brazil, there are special terminology in Brazilian Portuguese including geographical names or terms for techniques and titles.

The second chapter presented general facts about the translation process, current theory of translation and translation methods, features of scientific style and features of popular scientific style. The facts and procedures described in this part have been presented in the literature used for the analysis, written by Czech linguists Dagmar Knittlová and Jiří Levý and the British linguist Peter Newmark.

The practical part consists of the translation and the analysis of both the source text and the target text. These issues were dealt with in the third and the fourth chapter, where the fourth chapter is divided into two sub-chapters. In the sub-chapter Macro approach, the problems of the audience, stylistics, grammar, lexical aspects and the structure of the source text were documented with examples directly from the source text. The background information to the topic and information about the author, translator, subject and the function of the source text were also added. The Micro approach sub-chapter dealt with the analysis of the target text. It was focused on the differences between expressing the level of formality when addressing the reader in English and in Czech, the procedures of translation used according to the methods stated in the

second chapter, translation of present participles and passive voice in Czech. The thesis was supplemented with a glossary of some words and phrases used in the source text.

The whole book, from which the source text was taken, would be too extensive for a complex translation and analysis in a bachelor's thesis. However, the translated excerpt could be used as a basis for the commercial translation of the whole book, which should help with spreading of this unique Brazilian martial art in the Czech Republic.

6 ENDNOTES

- ¹ Levý, J. *České teorie překladu 2*, p. 35.
- ² Knittlová, D. *K teorii i praxi překladu*, p. 5.
- ³ Newmark, P. *A textbook of translation*, p. 21
- ⁴ Knittlová, op.cit., p. 9.
- ⁵ Knittlová, op.cit., p. 5.
- ⁶ Levý, J. *České teorie překladu 1*, p. 17-18.
- ⁷ Hrdlička, M. *Translatologický slovník*, p. 26 - translated by Petr Tůma
- ⁸ Knittlová, op.cit., p. 21.
- ⁹ Kufnerová, Z., M. Poláčková, J. Povejšil, Z. Skoumalová and V. Straková, *Překládání a čeština*, p. 7
- ¹⁰ Knittlová, op.cit., p. 22.
- ¹¹ Ibid.
- ¹² Levý, J. *Umění překladu*, p. 53
- ¹³ Knittlová, op.cit., p. 19-20.
- ¹⁴ Ibid., p. 85.
- ¹⁵ Ibid., p. 14.
- ¹⁶ Newmark, op.cit., p. 45
- ¹⁷ Knittlová, op.cit., p. 137.
- ¹⁸ Ibid., p. 138.
- ¹⁹ Newmark, op.cit., p. 753
- ²⁰ Knittlová, op.cit., p. 138.
- ²¹ Capoeira, N. *The Little Capoeira Book*, p.
- ²² Ibid., p. 24.
- ²³ Ibid., p. 33.
- ²⁴ Ibid.
- ²⁵ Ibid., p. 23.
- ²⁶ Ibid.
- ²⁷ Ibid.

- ²⁸ Ibid., p. 24.
- ²⁹ Ibid., p. 24.
- ³⁰ Ibid., p. 23.
- ³¹ Ibid., p. 24.
- ³² Ibid., p. 32.
- ³³ Ibid., p. 24.
- ³⁴ *Accurateinterpreter* [online]
- ³⁵ Capoeira, op.cit., p. 29.
- ³⁶ Ibid., p. 31.
- ³⁷ Ibid., p. 32.
- ³⁸ Ibid.
- ³⁹ Ibid., p. 23.
- ⁴⁰ Ibid., p. 24.
- ⁴¹ Ibid., p. 23.
- ⁴² Ibid., p. 24.
- ⁴³ Ibid., p. 30.
- ⁴⁴ Ibid., p. 23.
- ⁴⁵ Ibid., p. 32.
- ⁴⁶ Ibid.
- ⁴⁷ Ibid., p. 23.
- ⁴⁸ Ibid., p. 27.
- ⁴⁹ Ibid.
- ⁵⁰ Ibid., p. 25.
- ⁵¹ Ibid., p. 27.
- ⁵² Ibid., p. 25.
- ⁵³ Ibid., p. 28.
- ⁵⁴ Ibid., p. 33.
- ⁵⁵ Ibid., p. 23.
- ⁵⁶ Ibid., p. 30.
- ⁵⁷ Ibid., p. 23.

⁵⁸ Ibid., p. 27.

⁵⁹ Ibid., p. 24.

⁶⁰ Ibid.

⁶¹ Ibid., p. 23.

⁶² Ibid., p. 25.

⁶³ Ibid., p. 23.

⁶⁴ Ibid., p. 30.

⁶⁵ Ibid., p. 31.

⁶⁶ Ibid., p. 32.

⁶⁷ Ibid., p. 33.

⁶⁸ Ibid.

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8 RESUMÉ

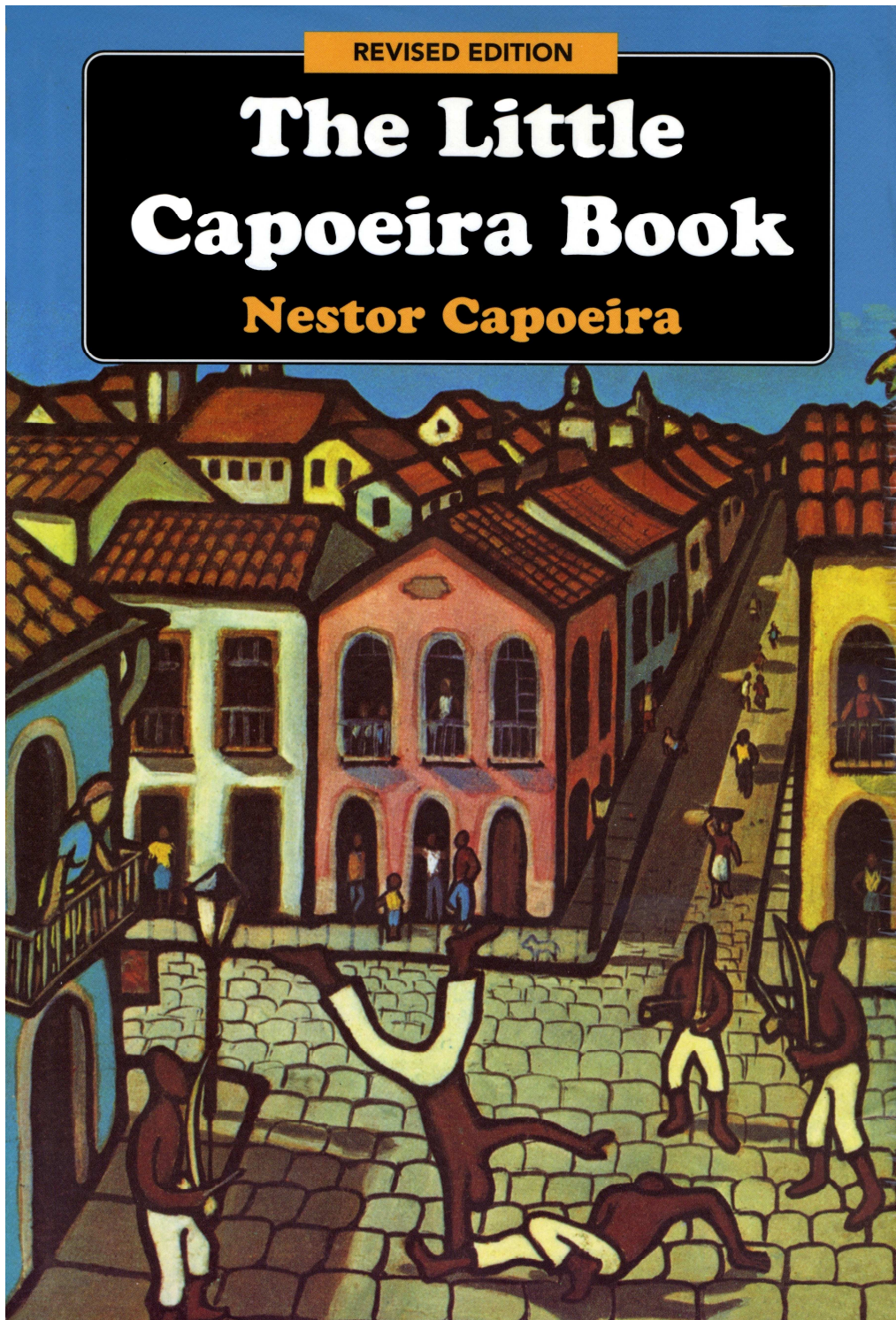
Tato práce se zabývá překladem úryvku z knihy o brazilském bojovém umění "The Little Capoeira Book", jejímž autorem je Nestor Capoeira. Práce je formálně členěna do pěti kapitol. Současnou teorií překladu a různými překladatelskými strategiemi se zabývá druhá kapitola. Následující kapitola je věnována samotnému překladu. V další kapitole se autor věnuje užití teorií a strategií popsaných ve druhé kapitole. Jednotlivé případy jsou doplněny názornými příklady přímo z překládaného úryvku. Tato část nás také stručně seznamuje s kulturně-historickým prostředím, na jehož pozadí se capoeira vyvíjela. Tato základní znalost je nezbytná jak pro překlad, tak pro následný komentář k překladu.

9 ABSTRACT

This thesis deals with the translation of an excerpt from a book about a Brazilian martial art “The Little Capoeira Book”, written by Nestor Capoeira. The thesis is formally divided into five chapters. The second chapter deals with current theory of translation and various translation strategies. The following chapter is devoted to the actual translation. In the next chapter, the author focuses on the use of the theories and strategies described in the second chapter. The particular cases are supplemented with objective examples directly from the translated excerpt. This chapter also briefly introduces the cultural-historical environment on the background of which capoeira was developing. This basic knowledge is necessary both for the translation and for the subsequent commentary to the translation.

10 APENDICIES

Appendix 1 – The source text from “The Little Capoeira Book”

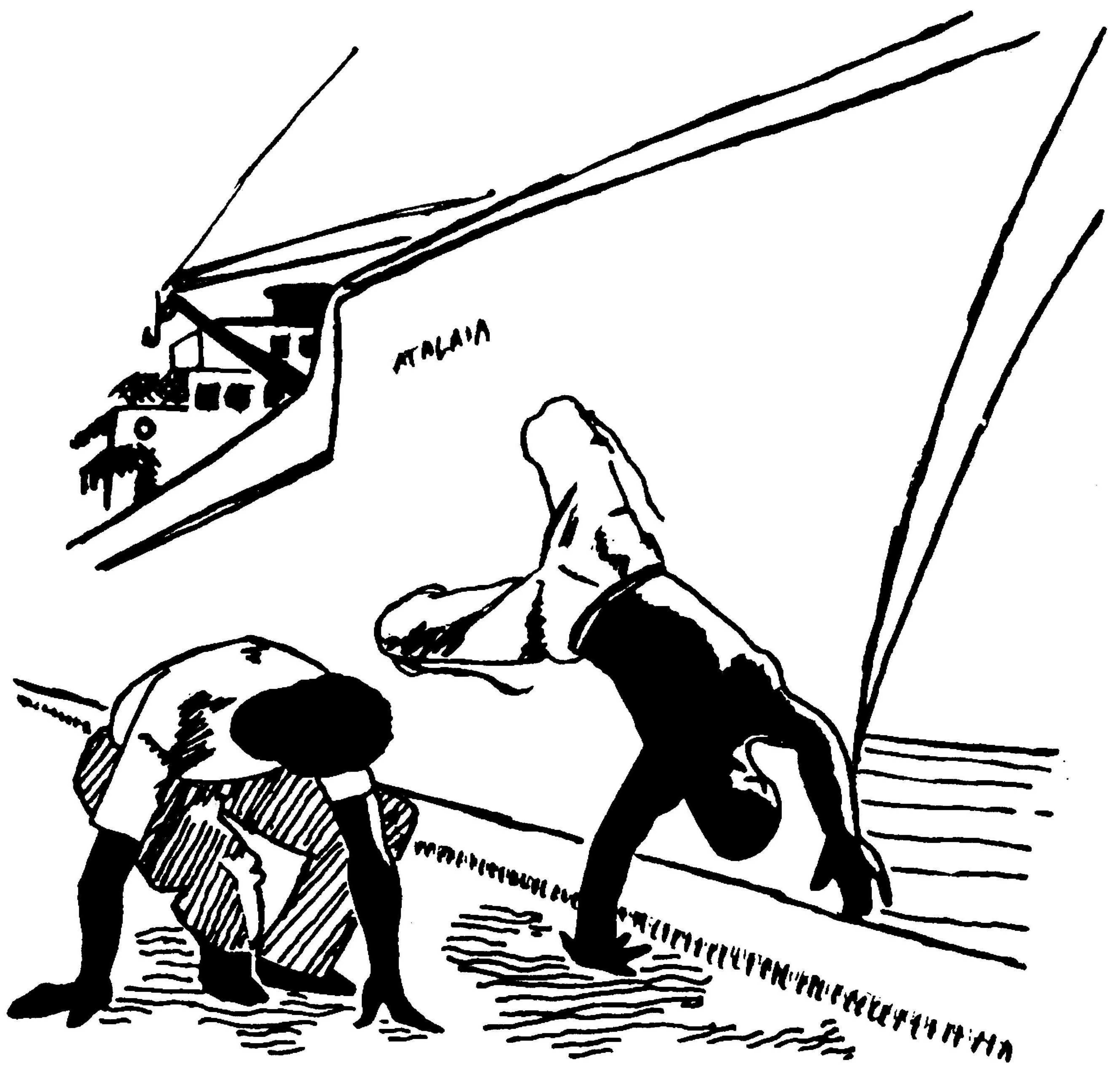


◎ JOGO (THE GAME)

*Menino escuta esta toada;
o lance certo muitas vezes esta errado.
Na roda, quem já esta classificado
leva sempre o sorriso que desanuvia
o lábio, ou então um rosto
que é como uma charada.*

Hey, young man, listen to this song;
what seems right is often wrong.
In the *roda*, those in the know
always come ready with a smile
that parts their lips, or with an
expression which is but a riddle.

("Menino escuta esta toada"—Nestor Capoeira)



YÊ, VAMOS EMBORA, CAMARÁ!

Imagine that you are in São Salvador, Bahia, Brazil's mystical capital of Afro-Brazilian culture. As you walk through the cobblestone colonial streets of the old part of town, you can feel the pulsating energy that came from Africa centuries ago—an energy which today is the basis for so much of Brazilian culture and everyday life. The weather is hot, and the sun's rays reflect against the blue and green waters of Bahia de Todos os Santos (All Saints' Bay). The light blue sky serves as a stunning backdrop to the pastel-colored houses that line the streets.

People are out in full force—after all, this is not a car-oriented city like so many of today's modern cities. Here the streets and sidewalks serve as a gathering place: a place where people meet, do business, chat, flirt or simply hang out and watch the crowds from one of the many bars that open onto the sidewalk.

As you walk along the streets, suddenly you hear an intriguing sound, barely audible beneath the hum of conversation and laughter. You are lured by this hypnotic music in the distance, and you decide to follow it through the crooked streets.

Suddenly you turn a corner and see a small crowd gathered in a circle. Men, women, teenagers and children all seem to be entranced by what is going on in the center.

You manage to squeeze through the crowd until you get to a small open space in the center. Surrounding this open space are a group of men who are clapping to the beat of the music. Some of them are shirtless, and you can see from the well-defined lines of their upper-body that they are involved in the practice of a very disciplined form of physical activity. At the same time, your intuition tells you that, based on the way they carry themselves, these men are involved in some sort of warrior culture or perhaps even a martial art.

Opposite them you see the percussive band creating the rich sound that first attracted your attention: Three men stand side-by-side, playing long, bow like instruments (*berimbaus*), and they are accompanied by four others playing an assortment of instruments that seem to include a tambourine (*pandeiro*) and a conga drum (*atabaque*).

You are both confused and intrigued. What is this you are witnessing? Is this a dance, or some sort of strange religious ritual? Congratulations, you have just stumbled upon a capoeira *roda* for the first time.

A RODA (THE CIRCLE)

Let us now move closer. Someone begins singing a soulful song, and all listen carefully:

Boy, who was your mestre?
 My mestre was Solomon.
 I owe him wealth, health and duty.
 I am a disciple who learns
 I am a mestre who teaches.
 The secret of São Cosme,
 is known only to Damon, camará.

“The secret of São Cosme is known only to Damon, camará!”—make no mistake about it: What we have here is a fraternal order, an association whose rites, although openly displayed, have meaning only for those who have been initiated into the mysteries of the game.

... Ê arruandê ...

Suddenly you are surprised by the shiver that runs down your spine as you hear the men in the *roda* respond in unison to the singer's call:

... Yê arruandê, camará ...

Two men are crouched facing each other at the foot of the *berimbau*, with their heads bowed. They seem to be lost in their own thoughts, or perhaps in some form of meditation. They lift their heads and observe the singer as he continues to “lead” the *ladainha*. The chorus responds accordingly as the energy level and the magnetism of the *roda* increase:

The rooster has crowed;
 —*Yê, the rooster has crowed, camará . . .*
 Ê, co-ro-co-co;
 —*Yê, co-ro-co-co camará . . .*

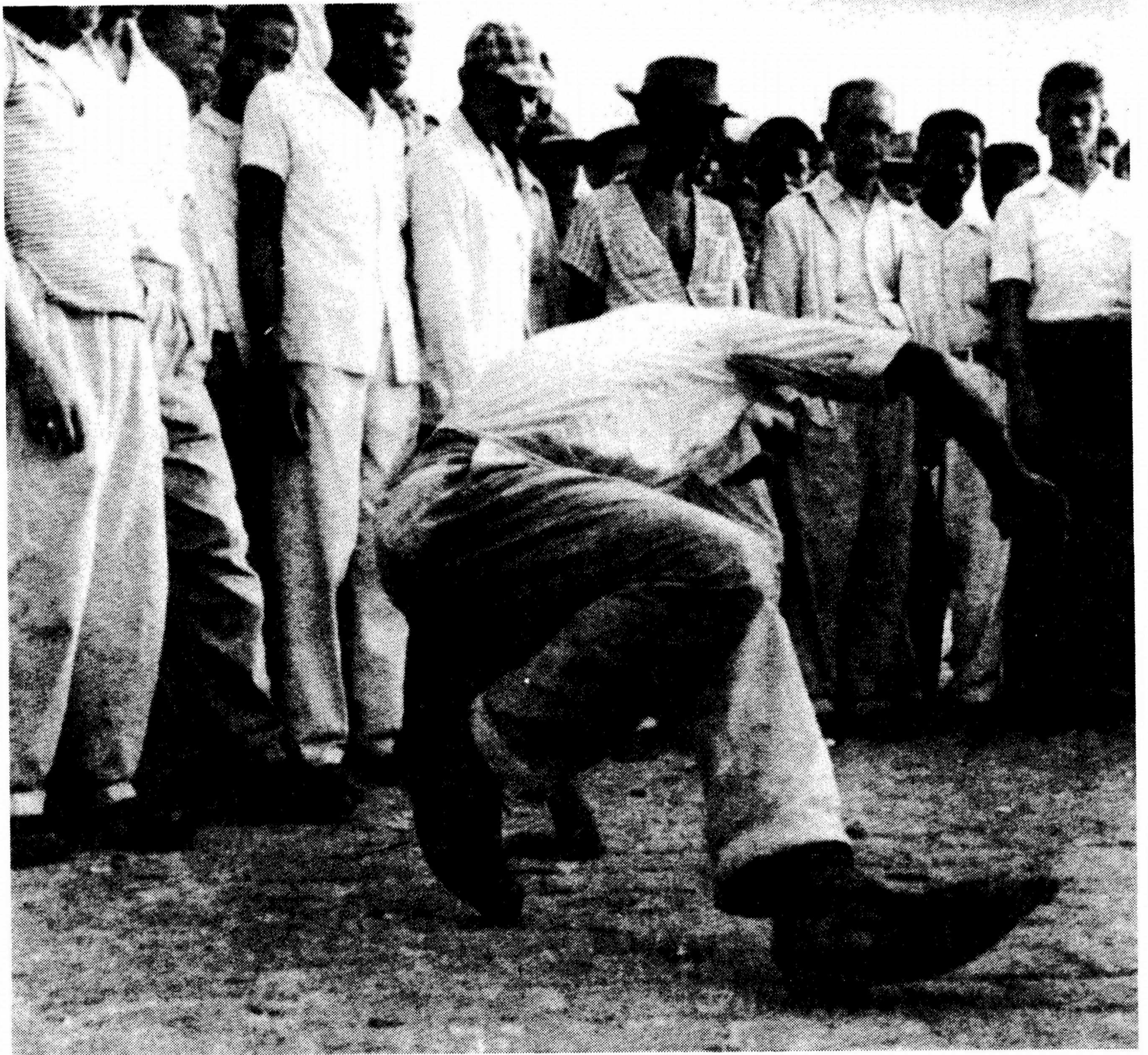
The singing and the slow, hypnotic rhythm of the *Angola* beat begin to possess the two crouching players. Their minds are free of stray thoughts and ideas. Divested of all extraneous thoughts, they feel as old as the ritual they are about to engage in.

The singer and chorus continue singing in call-and-response fashion:

Ê, long live my mestre;
 —*Yê, long live my mestre camará . . .*
 Ê, who taught me;
 —*Yê, who taught me, camará . . .*
 Ai, the deceitfulness;
 —*Yê the deceitfulness, camará . . .*
 Ê of capoeira;
 —*Yê of capoeira, camará . . .*

The two men touch the ground with their hands and trace magical signs—sketched lines that “close” the body and strengthen the spirit. The singer continues to lead the *ladainha*, and then gives the signal that the game of capoeira is about to begin:

Ê, let’s go away;
 —*Yê, let’s go away, camará . . .*
 Ê, through the wide world;
 —*Yê, through the wide world camará . . .*



Ê, the world goes round;
—*Yê, the world goes round camarâ . . .*
Ê, it went round; . . .
—*Yê it went round, camarâ . . .*
Ê, it will turn again;
—*Yê, it will turn again camarâ . . .*

The two players pay their respects at the foot of the *berimbau*: From a crouched position, they lift their torsos onto their bent arms while their heads almost touch the ground and their legs hang in the air. Slowly, with complete control over their bodies, they return to the initial position and they face each other again. The game has begun.

They realize that it is no longer their friend or training partner who is in front of them, but instead there stands before them a riddle that can present dangerous and unpredictable enigmas in the corporal dialogue that will follow. It is a dialogue made up not of words but rather of movements—exploratory movements, attack movements, defense movements, deceitful movements—questions and answers in the mysterious language of capoeira.

The players glide to the center of the *roda* with only their hands and feet touching the ground. Their relaxed and seemingly lazy movements contrast with the alertness in their eyes. The singer has finished the soulful chant known as the *ladainha*; the *medio* and *viola berimbaus* improvise and syncopate over the rhythm laid down by the bass *berimbau*, or *gunga*.

The two players are conscious of all of this—the sound of the three *berimbaus*, the beat of the *atabaque*, the *pandeiro*. They observe each other while they effortlessly stand on their heads, make moves reminiscent of a cobra or a cat or a dolphin. They are totally in the moment. Their present and past problems all cease to exist. They observe the moment with a crystal-clear calm and the photographic tranquillity of someone seated on top of a cliff observing the sea.

One of the *berimbau* players leads a new song, still in the slow *Angola* rhythm, and the chorus responds. It is as if all of the energy of the *roda* is channeled and propelled into the pair of players in the center of the *roda*. The energy level continues to rise.

One of the players advances, slowly and carefully, and executes a movement of attack; the other one dodges the kick by moving under it. In spite of the movements that appear to be in slow motion, both players are alert.

Suddenly, one of the players unleashes a kick as quick as a crackling whip. The other, however, anticipates the blow and dodges it effortlessly.

One of the two players spins on his heels and stops with one arm raised. The other one approaches him, swirling close to the ground, and holds one of his adversary's feet in check with his arms so as to prevent any treachery. He cautiously rises and touches his



hand. They walk backward and forward as if engaged in a strange mating ritual, each touching the other's hands . . . One of the two breaks this *passo-à-dois* with a quick and sudden kick, but his adversary has already dodged it and is far away.

Now the *berimbaus* start to play at a faster rhythm, called *São Bento Grande*, and the game unfolds standing up. The players swing, break and feint. The blows are swift, violent and unexpected. The defensive movements are dodges, which can be used in turn to set up a counterattack in the form of a kick or a "takedown."

Suddenly, without warning, one of the players spins, stops and carefully approaches his opponent and shakes his hand: This game has ended.

But another pair is already crouching at the foot of the *berimbau*; they pay their respects and a new game begins, with the *berimbau* commanding the rhythm and pace.

A GAME, A FIGHT OR A DANCE?

The question you asked yourself when you first glanced through the crowd comes back to you: Is this a fight or a dance? Or perhaps it was just a *jogo*, a game?

The answer, of course, is that it is all three, and much more.

Capoeira is difficult to define. Somehow the examples just don't fit properly. And it is impossible to classify it in known and established categories—dance, fight, martial art, etc.



To our Western minds, accustomed to dissecting and classifying objects, people and events into specific and standard categories, it can be difficult to grasp and understand what this thing called “capoeira” really is. But if we cut ourselves loose from the demands of our intellectual minds, and just watch the game in the center of the *roda*, we will probably be able to intuitively grasp what is going on here: It is something that we have experienced before, as children, when we played and were completely absorbed by the games that we created with our friends. The key words here are creativity, improvisation, fantasy, beauty and imagination.

But that is not all. Just as important are ritual, danger and sometimes even violence.

So now that we have seen a capoeira *roda* for the first time and have begun to try to define it, let us delve a little further into the matter and explore the three levels of capoeira.

THE THREE LEVELS OF THE GAME

Three seems to be a very popular way of dividing the parts of the whole:

Some speak of the ego, the superego and the id.

Others speak of Brahma, Shiva and Vishnu.

Still others speak of the Father, the Son and the Holy Ghost.

Let us then divide capoeira, for didactic purposes, into three levels.

Keep in mind that these three levels occur simultaneously. However, in any given individual, due to his or her personality, knowledge of the game and level of maturity, one of the three aspects will manifest itself more strongly than the others.

The first level is related to the physical aspects: the fight, the dance and the competition. At this level, it is important to be physically fit, to have efficient and well-placed kicks, to be quick and have good reflexes. On this level, capoeira is an exciting game among warriors.

Most of the players who practice *Capoeira Regional* have devel-

oped this aspect to a very high degree, often at the expense of the other two levels.

The player who dwells almost exclusively on this level, though, neglects the ritual of the game, and ignores the roots of capoeira. He does not play the *berimbau* (or plays it poorly); he doesn't sing. He is interested only in playing capoeira, usually in a very methodical way and often in an aggressive manner. He thinks in terms of "winning" or "losing," and he worries about his image and what others will think about him.

As time goes by, the philosophy behind the game begins to seep into the consciousness of the initiate, and he begins to notice a second level to the game—which was always present but which only now can he see and understand clearly.

The first step in understanding this second level is to understand *malícia*, the knowledge of humanity, of life, of the suffering and the motivation and fantasies of human beings.

This is when strange things begin to occur. The sensation of "being there" occurs during a game, shivers run down your spine as you hear the sound of the *berimbau*. The novice slowly begins to learn about the ritual of capoeira: the music, the songs that have been passed down from generation to generation, the philosophy of life of the old mestres. Suddenly it shifts from being a hobby to being part of your day-to-day life. Winning or losing doesn't seem that important anymore, and you are concerned about capoeira as a whole and what you should do to preserve it in the future.

As time goes by, you begin to be seen as an expert, but you realize that you are only a beginner. You begin to see how the practice of capoeira is changing you and your life, and the opportunities that it offers—opportunities to meet new people and to be accepted in new social circles, opportunities to travel all over not as a tourist but as a capoeirista. You also see how it protects you, and makes demands of you as well.

You begin to think about the capoeiristas of the past, and about the odd inheritance passed down from master to student. Sometimes it seems that the game represents something greater, as if it

were a reflection of life itself, a reflection of the way different individuals interact with one another, each according to his or her own personality. According to this vision, capoeira is a school where one learns a specific kind of knowledge: how human beings behave toward each other and play the game of life with one another. You feel this odd sensation that something is about to be revealed to you, the feeling you get when someone's name you cannot remember is "at the tip of your tongue."

And then ten, twenty, thirty years go by. You are now a master. There no longer exists any distinction between you and capoeira: You live it; you are one and the same.

You now possess the penetrating glance that is able to discern what goes on between two players, not only on the physical level, but also on the mental and spiritual levels.

You no longer feel the necessity or the urge to experience this or that new or unknown *roda*, and you no longer feel the need to measure yourself against someone who is said to be a great player. You have been around and have seen the "world go round" again and again, and you have established a network of *camarás*, young and old players who are spiritually akin to you and whom you meet again and again throughout the world.

Or perhaps as a consequence of the unfriendly acts and attitudes of your youth, you have become a lone wolf in your later years, admired and respected by the young and inexperienced, but avoided by your peers who have no interest in doing any sort of business with you.

Whatever the case might be, you will then have had access—to a greater or lesser degree—to the third and last level, which had been present all along, since the first day that you heard the sound of a *berimbau*, but which only now reveals itself . . . something that can be called "the mystery and the deceitfulness of the game of life," about which the old mestres tell funny stories and jokes among themselves, but about which they never speak with others because there is nothing to be said to those who do not understand.

MALÍCIA

The *malícia* which the capoeirista refers to is an indispensable trait in the game of capoeira. In capoeira, *malícia* means a mixture of shrewdness, street-smarts, and wariness. It should not be confused with the English word “malice.”

It may be said that *malícia* has two basic aspects. The first is knowing the emotions and traits—aggressiveness, fear, pride, vanity, cockiness, etc.—which exist within all human beings. The second is recognizing these traits when they appear in another player, and therefore being able to anticipate the other player’s movements, whether in the *roda* or in everyday life. The player who is *malicioso* is able to dodge under an opponent’s kick and prepare for a counterattack or a takedown before the assailant finishes what he started. In everyday life, he should be able to recognize the real human being that hides beneath the social mask of someone he has just met.

Another aspect of *malícia* consists of deceiving or faking the opponent into thinking that you are going to execute a certain move when in fact you are going to do something completely different and unexpected.

The development of *malícia* is a never-ending process that is stimulated by playing the game itself, by observing others as they play capoeira, and by observing everyday events in our lives and in the lives of others.

Malícia sometimes is called *mandinga*, although the latter word has an even broader meaning, since it also implies that one understands the basic forces of nature and knows how to use them to a certain extent by means of rituals involving magic.

Although an understanding of *malícia* and *mandinga* are essential to becoming a capoeirista, many players get carried away with it in the greater scheme of things. They forget a popular Brazilian saying, “*Malandro demais se atrapalha,*” which means that when one tries to be too clever or smart, instead of confusing his opponent, he confuses himself. They lose their way as they come into

contact with this type of knowledge. They get obsessed with being smart, smarter than others, and with being powerful, more powerful than others; they get obsessed with being famous and with having status. And they forget that we all belong to the same *roda*, and that one has to have friends, one has to have fun, one has to enjoy the company of other human beings, in order to get the most out of life.

THE ORIGINS OF MALÍCIA: THE SLAVE AND THE BANDIT

We have already given a poetic description of the city of Salvador and of the capoeira *roda*, and that gives us a good insight into the “game.” But if we are really going to begin to understand capoeira we must also have another picture of it and of its Brazilian environment. Let us then visit the neighborhood of one of the most famous mestres in Rio de Janeiro.

Demerval Lopes de Lacerda, better known as mestre Leopoldina, is famous for his quick and very unique style of playing capoeira, as well as for his mastery of the *berimbau*. But above all he is famous for the songs that he composes, which are sung wherever there is a capoeira *roda*.

Leopoldina must be well into his sixties, but nobody knows his exact age. If you ask him, he will tell you that he is exactly 283 years old and that Zumbi, who was the famous leader of a *quilombo* (a village built in the jungle by runaway Africans who were enslaved from the sixteenth to the nineteenth centuries), had been his pupil and that Besouro, a celebrated capoeirista who lived in the beginning of the century, was his second-in-command in a capoeira *roda* held in the city of Santo Amaro.

Cidade de Deus, the part of Rio where Leopoldina lives, is quite a fantastic place. It is not exactly a *favela*, one of the shantytowns or slums that line the many beautiful hills gently squeezing the town against the sea. Cidade de Deus has certain amenities that one does not find in the *favelas*, such as sewer, gas and water lines.

Also, the streets are paved and it is not on a hillside. But other than that, the social and cultural environment is pretty much the same as in a *favela*. That means that authority here does not lie with the state or federal government or even with the police, who must plan a special incursion with at least forty or fifty heavily armed men just to go into the area.

Law and authority here are concentrated in one person—the man in charge of cocaine and marijuana trafficking—and the hundred or more persons that he commands.

Although Cidade de Deus is a small part of Rio de Janeiro in the 1990s, it is a good insight into the slums that exist in all big Brazilian cities, not only in our day but also as it must have been in the last century. Let us not forget that the gangs that rule the drug scenes today live in the same *favela* that housed the capoeira gangs at the end of the nineteenth century. The social situation has remained very much the same since then.

At that time, a very small portion of society made up of the Portuguese rulers and their descendants born in Brazil controlled nearly all the riches and power. We also had a slightly bigger part of society represented by what is today called the middle class, and finally an enormous mass of slaves made up of free men and women captured in Africa, and their descendants who were born into slavery in Brazil.

After Brazil became independent from Portugal it was the same aristocratic group that maintained power; for it was Pedro I, son of the Portuguese King João VI, who took his father's advice to take the power for himself before another opportunist could do so, and made Brazil independent.

In theory Brazil was independent from Portugal, but in practice it was completely under the economic rule of England, Portugal's European ally, which had a monopoly on imports and exports to and from Brazil. In the early 1900s, after World War I, and later on, after World War II, this same economic and political and social model was maintained, although the domination was no longer English but American.

Now, in the final years of the twentieth century, we still have the same basic model, with the domination exercised by the big trans-national or multi-national economic groups. Nothing, in fact, has changed much: Brazil is the tenth most powerful economy in the world, and at the same time it is third in the list of countries with the most unfair and perverted distribution of money and wealth. A great part of Brazil's income from exports goes directly into the hands of international and North American banks and funds like the IMF (International Monetary Fund) to pay the enormous debt that Brazil's government has accumulated since the 1950s, the bulk of which was incurred between 1964 and 1984, during the period that the military took power.

Why are we telling you all of this? It is only under this global view that it is possible to understand the corruption and lawlessness that exist in the Third World. And it is only by considering this perspective that we can understand the unwritten rules and bizarre ethics of capoeira.

Capoeira is the culture of the oppressed! It was created in Brazil, sometime in the eighteenth or nineteenth centuries, by men enslaved in Africa and brought to Brazil. It was further developed by men living in the underworld of banditry and on the margins of an extremely unfair society during the 19th and 20th centuries.

Only after 1934 was the practice of capoeira permitted, and only then did it begin to come out from underground and to be practiced by individuals from more privileged social groups. Even then, there was a stigma attached to capoeira and its past, a stigma that began to fade only in the 1960s and 1970s.

From the very beginning, capoeira had to struggle to survive, since all African cultural activity was repressed in the 1800s. Facing a stronger opponent who controlled the power and made the laws, capoeira had to learn to be flexible and avoid frontal confrontations, to go with the flow of things. Capoeira learned the guerrilla way of fighting when faced by a stronger and more established army. It learned the value of lies and deceit, of ambush, surprise and treason.

One does not block a kick in capoeira; on the contrary, one goes along with it, thus avoiding the blow, and then counterattacking if possible. One does not confront a man face to face, but rather pretends to be a coward, to ask for mercy—and then to hit the opponent when he lowers his guard.

Capoeira knows nothing of such words, valued in Western society, as honesty, truth and fairplay when facing the enemy. Such concepts are luxuries that are not available when you are slave to a master who goes to church in the morning and at night rapes young women in the slave quarters, not even considering them to be human beings but simply *peças* (literally pieces, or units with some economic value). In the capoeirista's world view, such concepts are to be employed only with those who have proved real friendship.

On the other hand, it was clearly understood by the enslaved Africans, and later by the bandits, that one should not merely prepare oneself to objectively win or survive. Life is much more than just winning or surviving—it involves the joy of being alive. So all of this—music, dance, creativity, improvisation, poetry, philosophy, and having fun—is part of capoeira too.

But what about the First World? Has capoeira, with its special ethics and way of being, any value for Europeans or North Americans? Here the situation is quite different, for a good part of the population has achieved an economic level that permits them to live in a reasonably comfortable way. But economic and material well-being are not enough. Life, as we said before, is far greater than that.

In that sense, capoeira can be a tool in the First World, a tool against the forces that tend to turn people into robots that do not think, do not wish, do not have any fantasies, ideals, imagination or creativity; a tool against a civilization that increasingly says one simply has to work and then go home and sit in front of a TV with a can of beer in hand, like a pig being fattened for the slaughterhouse.

Appendix 2 - Glossary

The words in the glossary are presented in order of appearance:

cobblestone	- dlažební kostka
pulsating	- pulsující
stunning	- úžasný
backdrop	- pozadí
car-oriented	- orientovaný na auta
gathering place	- místo pro shromažďování
to hang out	- bavit se
onto	- na / až k
intriguing	- poutavý
audible	- slyšitelný
hum	- šum
to lure	- vábit, lákat
crooked	- křivolaký, křivý
to be entranced	- být nadšený
to squeeze through	- protlačit se
well-defined	- vyrýsovaný
martial art	- bojové umění
percussive	- perkusní
assortment	- soubor, směs
disciple	- žák, následovník
fraternal	- bratrský
rite	- obřad, ceremonie
to be initiated into	- uvedený, zasvěcený do
in unison	- jednohlasně, unison
to be crouched	- sedět v dřepu
stray	- rozptylující, zbloudilý
divested	- zbavený
extraneous	- nesouvisející, vedlejší

to be about to engage in something	- chystat se zapojit do něčeho
to pay respect	- uklonit se
bent	- pokrčený, ohnutý
initial	- původní
enigma	- hádanka
corporal	- tělesný
exploratory	- průzkumný, výzkumný
deceitful	- klamný, zrádný
to glide	- vklouznout, plachtit
alertness	- ostražitost, bdělost
chant	- nápěv
reminiscent of	- připomínající, podobný
to cease	- přestat
tranquillity	- klid
to be propelled	- být vháněný
to execute	- provést
to unleash a kick	- provést kop, rozpoutat
to anticipate	- předvídat
to dodge	- vyhnout se
to swirl	- kroužit, vířit
adversary	- protivník
treachery	- lest, zrada
mating	- sdružovací, pářící
to unfold	- přenést, rozvinout se
to swing	- pohupovat se
to break	- zastavovat se
to feint	- taktizovat
swift	- rychlý
counterattack	- protiútok
takedown	- strh
pace	- tempo

dissecting	- rozebírání
to grasp	- pochopit
to cut loose	- osvobodit se
to delve into	- probrat
didactic purposes	- didaktické účely
simultaneously	- současně
maturity	- zralost, dospělost
to manifest (oneself)	- projevovat se
efficient	- efektivní
well placed	- dobře mířený
to dwell	- setrvávat
to seep	- prosakovat
novice	- nováček
inheritance	- dědictví
to interact	- vzájemně na sebe působit
to reveal	- odhalit
penetrating	- pronikavý
to discern	- rozeznat
urge	- nutkání
to be akin to	- být spřízněný s
peer	- vrstevník
deceitfulness	- zrádnost
indispensable	- nepostradatelný
trait	- vlastnost
shrewdness	- důvtip
street-smarts	- selský rozum
vanity	- ješitnost
cockiness	- domýšlivost
assailant	- útočník
to imply	- vyjadřovat
extent	- míra, rozsah

insight	- vhléd, pohled
shantytown	- chýšová osada
amenity	- vybavení
incursion	- nájezd, invaze
descendant	- potomek
ally	- spojenec
bulk	- velikost
to incur	- způsobit
lawlessness	- nezákonnost
oppressed	- utlačovaný
stigma	- stigma, znamení
to fade	- mizet, blednout
to struggle	- bojovat
deceit	- lest
ambush	- léčka
treason	- zrada
coward	- zbabělec
fattened	- vykrmovaný
slaughterhouse	- jatka