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The Goodland & Colchie's Stylistic Pattern in a Translational Process for Brazilianisms compared with Brazilian Literary Works present in *Translational English Corpus (Tec)*

O padrão de estilo de Goodland e Colchie no processo tradutório de brasileirismos comparado com as obras literárias brasileiras presentes no *Translational English Corpus (Tec)*

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Abstract: This article aims to analyse possible stylistic patterns related to the translational process of *brazilianisms* present in a Darcy Ribeiro's work, *Maíra* (1978), comparing it to other translations of Brazilian publications which integrate the *Translational English Corpus (TEC)*. We base our research on canonical works of Corpus-Based Translation Studies (OLOHAN 2001; BAKER 1992 1993 1995; CAMARGO 2005 2007), as well as of Terminology (FAULSTICH 1995, 2001, 2002; BARBOSA 2006), in order to investigate the sociocultural data by the use of *WordSmith Tools* - version 4.0 (SCOTT 2004) and *TEC Tools*. We intend to promote a reflexive observation of *brazilianisms*, with regard to *variation* and *loans*, providing subsidies for the comprehension of translation as a social and linguistic action.

Keywords: Corpus-Based Translation Studies; Stylistic Patterns; *Brazilianisms*; *Variations*; *Loans*.

Resumo: Este artigo tem por objetivo analisar possíveis padrões estilísticos relacionados com o processo de tradução dos *brasileirismos* presentes em uma obra de Darcy Ribeiro, *Maíra* (1978), comparando-a com outras traduções de publicações brasileiras que integram o *Translational English Corpus (TEC)*. Nossa investigação emprega obras canônicas dos Estudos da Tradução Baseados em Corpus (OLOHAN 2001; BAKER 1992 1993 1995; CAMARGO 2005 2007), assim como da Terminologia (FAULSTICH 1995 2001 2002; BARBOSA 2006), a fim de que observemos os dados mediante o uso do software *WordSmith Tools* - versão 4.0 (SCOTT 2004) e do *TEC Tools*. Procuramos, portanto, promover uma observação reflexiva dos *brasileirismos*, considerando a *variação* e os *emprésticos*, proporcionando subsídios para a compreensão da tradução como uma ferramenta social e como um comportamento linguístico.

Palavras-chave: Estudos da Tradução Baseados em Corpus; Padrões estilísticos; *Brasileirismos*; *Variação*; *Empréstimo*.

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1. Introduction

Brazilian Literature and Anthropology are still unknown among many readers and researchers of foreign communities, mainly concerning the elements related to the nationalist social formation and to the conception of identity. Therefore, it is important to focus on the process of exposing sociocultural and political aspects of Brazil, in order to encounter similarities/differences and to demystify prejudices, which have been ingrained in the ideologies since the Colonization Era. Considering these elements, the mediation among languages through a translational process¹ is widely necessary and assigns to the translator the responsibility for creating the ideal recognition of theories and proposals, as well as the capability to represent cultural, political and ideological manifestations.

With this in mind, in our research, we intend to promote a study about the translation into English of a work written by one of the most important contemporary Brazilian novelists and anthropologists, namely Darcy Ribeiro. His theoretical and literary formulations represent, in a South American social environment, relevant educational, political and sociological comprehensions of the problems Brazil has been facing through centuries.

Thus, analysing his works constitutes not only the recognition of his vast and complex conceptual approach but also represents the contact and the identification of Brazilian people with their principles of nationality, which can be understood considering its historical and ethnological aspects. Darcy Ribeiro utilizes a complex lexical-semantic field which expresses peculiar factors of Black, Indian and White communities, and characterizes the *style* of this Anthropologist, which makes the translation of his works a transcultural challenge.

Consequently, by using a disciplinary approach proposed by Camargo (2005, 2007), which has, as its main theoretical support, Corpus-Based Translation Studies (BAKER 1993 1995 1999; OLOHAN 2001), we verify a *corpus* composed of Darcy Ribeiro's work: *Maíra* (1978), as well as its translation into

¹ It is important to emphasize that, for Descriptive Translation Studies, translated texts are the objects that “constrain” all the elements related to the action, to the process and to the results of a translation (TOURY, 1974, 1995).

English: *Maira* (1985), performed by Goodland and Colchie. We also consider Faulstich's and Barbosa's theories (2002), for the concepts of *brazilianisms*, *variation* and *loans* in Terminology, involving their social, ideological and historical elements, as well as Barbosa's (2006) lexical studies.

Based on the prominence of these translators during the process of presenting Darcy Ribeiro's Brazil to the Target Audience, we study their *style* and amplify the discussion by comparing it with other translators' main behaviour present in *Translational English Corpus (TEC)*, which is composed exclusively of translated texts into English from a number of European and non-European languages.

Our main hypothesis is that when we cross-reference all the data related to translational process for *brazilianisms* in Darcy Ribeiro's work with *TEC*, by using the resources of *corpora* investigation, we identify a configuration for the use of *loans* and *variations* for this terminological lexicon. This allows us to conclude that these elements of language can promote a *stylistic pattern*, which is a response of cultural factors and of their influence on the development of Source and Target Audiences as social groups.

2. Corpus Linguistics and its relation with Translation Studies and Terminology

In order to develop our study, we consider Baker's (1995) definition of *corpus*, which, according to her works, represents "[...] any collection of running texts (as opposed to examples/sentences), held in electronic form and analysable automatically or semi-automatically (rather than manually)" (BAKER 1995: 226).

We used two types of *corpora*, a parallel one (which is our main *corpus*) and a *corpus* of texts translated only into English (*TEC*). Parallel *corpora* are defined by Baker (1993: 238) as "*corpora* of source texts and their translations". The parallel *corpus* we verify in this work consists of a main *corpus* with source texts (STs) in Portuguese extracted from two of Darcy Ribeiro's works, and a *corpus* with their target texts (TTs) in English.

According to Baker (1992), studying *corpus* helps to establish a *style*, a kind of "fingerprint" that is expressed in a variety of linguistic and non-linguistic features. Regarding the translation process, *style* can be related to an investigation that focuses on ways of expression that are typical of a particular translator, aiming at selecting his characteristic use of language and its individual profile of linguistic habits, comparing them to other translators. In other words, *style* may involve describing translated texts and linguistic preferences in translation, such as the incidence of *loanwords* as well as characteristics of *variation*.

Olohan (2001) points out that the conception of *style* provides a wide range of linguistic patterns across translators and texts. The researcher confirms the idea that *corpus* analysis assists in the recognition of the features and choices, which may be linked to a textual genre (e.g. novels vs. theoretical works), to the use of specific structures, to translators' individual 'styles' or even to editorial intervention.

Regarding the *variation* in Terminology, Faulstich (2002) observes the language as an unstable sociocultural element which reveals that "terms (...) are entities subject to variation and to change and that communications between members of society are able to generate interactional concepts for the same *term* or to generate different terms for the same concept" (FAULSTICH 2002: 70).

Esteves (2010), in her work *Um estudo sobre a equivalência conceitual entre termos do português do Brasil e do inglês: aspectos lexicais e semânticos*², follows Faulstich's theoretical framework (2002). The author notices that the concept of terminological *variation* bounds the definition of *term* as well as the comprehension of its use in different linguistic systems.

Thus, *terms* should be described as:

- (i) Signs that find their functionality in specialized languages according to the language dynamics;
- (ii) Variable entities that are part of different communicative situations;
- (iii) Specialized lexicon items that passes through changes. So, they must be analyzed in synchronic and diachronic language plan (FAULSTICH 2002: 75).

² A Study about Conceptual Equivalence among Terms of Brazilian Portuguese and English: Lexical and Semantic Aspects.

Under the researcher's perception, a *term* has different specialized language functions. Faulstich's analysis (2002, 2004) as well as Esteves' investigations (2010) support the idea that *terms* assume specific functions "according to the context of use"; and that, in similar conditions of use, "variants will be considered similarly" (FAULSTICH 2002: 75).

Both researchers list a series of norms which may guide the theories about terminological *variation*:

- a) Dissociation between terminological structure and homogeneity or unity or monoreferentiality, associating terminological structure to ordered heterogeneity notion;
- b) Abandonment of the categorical isomorphism between *term* and concept meanings;
- c) Acceptance that the terminology is a fact of language and that it accommodates variable elements;
- d) Acceptance that the terminology varies and this variation may indicate a change in course;
- e) Terminology analysis of linguistic co-texts and discursive contexts of written language and oral language (FAULSTICH 2002: 76).

Regarding the translational process, these factors support the establishment of a correlation between possible changes in analytical perspectives from one language to another, through the identification of functions that take variants within the linguistic and social communities. Faulstich (2002: 76) observes that *terms* are closely related to the function they play in a social and cultural system, and their performances start as a pragmatic and empirical entity which determines the possible "variation mechanism".

Faulstich (2002) postulates that some variants:

[...] associate meanings of different languages lexical items, that is to say, lexical items of a language B fill gaps in a language A. Variants suffer, in their performances, intersections caused by the foreign nature of the expressions. This phenomenon occurs when the *term* presents a foreign language structure which is disturbed by vernacular language structures: a mixture of active forms which may cause variation (FAULSTICH 2002: 77).

The author believes that the occurrence of such variants is by pairs of *loanwords* and vernacular forms and she adds that:

Loanwords are lexical items that originate from a foreign language and then, in the social context of a target language, become variants because they create the emergence of a vernacular equivalent, developed by the foreign linguistic environment which is averse to its natural permanence (FAULSTICH 2002: 77).

Such set of variants confirms the propositions of our study, since in the course of the analysis we could find a lot of loaned *terms*, and, thus, we observed the interference of Portuguese in English language as well as in the translation correspondents which formulate the anthropological Terminology related to *brazilianisms*. We could also verify that Portuguese presents autonomy to be shown during the composition of Social Sciences Terminology, as well as Indigenous and African languages, and also some dialects used in different Brazilian regions, for example: *grupiara*, *cabaça*, *cauim*, *jurupari*, *pajé*, *tuxauá*, *caboclo*, *cabra*, *capanga* and *paçoca*.

In the translational process for texts which have *brazilianisms* as their basis, it is possible to understand that different stages occur and that the terminological items adequate themselves to numerous types of *loans* and *variations*. Therefore, in the translation context, elements such as discourse, regionalism, geography and time are important aspects to be considered during the professional activity.

2.1 The concept of *brazilianisms*

Scholars who are dedicated to specific socio-cultural phenomena in Translation Studies verify that elements of society structures sometimes become part of terminological settings, specially, when they represent cultural and anthropological analysis. Therefore, in researches carried out in Brazil, we can consider these factors as *brazilianisms*, which, according to Coelho (2003), are understood as levels of Brazilian people's linguistic identity.

For Faulstich (2004), some of these linguistic-cultural entities assume a conceptual framework that belongs more in a terminological sphere than in common language area, naming the so-called *terminological brazilianisms*. Then, these lexical units constitute a functional character in specific

scientific contexts. The theoretician defines the *terminological brazilianisms* as words, idiomatic expressions and another syntagmatic structures created in Brazil, which have autonomous meaning and are strictly related to a specific concept, which allows to recognize the area to which it belongs (FAULSTICH 2004).

3. Material and Methods

In order to develop this study, we created a parallel *corpus*, constituted by the literary work: *Maira*, written by Darcy Ribeiro and originally published in Portuguese, in 1978, and its respective translation into English, *Maira*, performed by Goodland & Colchie, published in 1985.

We also utilize the *TEC*, which is composed of translated texts into English from a number of European and non-European languages. Moreover, *TEC* contains the largest collection of texts worldwide, with around ten million *words*, which was also the first fully computerized. It is divided in the categories of fiction, biography, newspapers and in-flight magazines. For our investigation, the fictional *corpus* is essential, whose translated texts are entirely incorporated. The stored translations are done by native speaker translators, and most of these translated texts were published after 1983. Among the texts selected to compound the *corpus* related to Literature, we focus on works translated from Brazilian Portuguese into English, such as: 1) *Turbulence* by Chico Buarque, translated by Peter Bush; 2) *Discovering the World* by Clarice Lispector, translated by Giovanni Pontiero; 3) *The Hour of the Star* by Clarice Lispector, translated by Giovanni Pontiero; and 4) *Whatever happened to Dulce Veiga?* by Caio Fernando Abreu, translated by Adria Frizzi.

With regard to the tools used for this research, on one hand, we used the program *WordSmith Tools* - version 4.0 (SCOTT 2004), and its applications *WordList*, *KeyWords* and *Concord*. We obtained a list of possible *terms* in the novel written by Darcy Ribeiro in Portuguese. Then the wordlist in English was also observed, and, thus, two lists were prepared: the first in Portuguese, and the other with the corresponding *terms* in English.

On the other hand, in *TEC*, data identification proceeded with the help of a software provided by *TEC* itself, which is called *TEC Tools*. We selected the *corpora* by utilizing the TT search tool (select sub-corpus). Then, we created a *wordlist* of each translated work and selected the possible cases of *loans* based on the observation of *words* in their context. In the end, we looked for *loans* in the respective co-texts, using the text extraction tool (Extract).

4. Analysis of Translational *style* concerning *brazilianisms* present in *Maíra*

In order to verify the parallel *corpus* composed by Darcy Ribeiro's literary work and by its translation into English, we intended to analyse how Goodland and Colchie develop their translational stylistic patterns. To reach this objective, we firstly generated the frequency list, which was extracted from the ST, using the *WordList*. We also generated concordance lines based on the most frequent words in Portuguese and in English. In the tables below, we find ten of the most frequent words in the ST and in the target text (TT).

Table 1: Ten most frequent words present in *Maíra* ST

N	Word	Freq.
1	DEUS	345
2	SENHOR	232
3	GENTE	216
4	MUNDO	213
5	MAÍRA	193
6	CASA	186
7	HOMENS	173
8	ALDEIA	156
9	TEMPO	154
10	MULHERES	153

Table 2: Ten most frequent words present in *Maíra* TT

N	Word	Freq.
1	GOD	325
2	PEOPLE	255
3	FATHER	239
4	MEN	226
5	HOUSE	215
6	WORLD	200
7	WOMEN	195
8	VILLAGE	160
9	INDIANS	131
10	GROUND	128

Regarding the most frequent words, we detected that the most occurring words in ST, for example, *casa* (186) and *aldeia* (156), also have a high level of repetition for their correspondents in TT, namely: "house" (215) and "village" (160).

It is also important to verify plausible changes in meaning that may be performed during the writing of TTs by translators, focusing on some aspects and neglecting others, thus, producing new texts. In this sense, by noticing the repeated use of *words* in the ST, we can evaluate, for example, *terms* like "village", used by Ribeiro 156 times in his literary work. In its common definition, one "village" is a land location that represents the smallest demographic unit found among human groups. This construct, therefore, relates to the notions of "town" and "city".

In target language (TL), "village" is represented, according to *The Sterling Dictionary of Anthropology* (DAS 1997: 141), as a collection of houses treated as a unit and allocated in order to compose a community in which all residents are integrated. The dictionary also states that the "village" proposition has begun to exist during Neological Period, although there have been records of houses like these since 8000 B.C., in Egypt.

According to the concept of *style*, it is compelling to verify that, in this example, Goodland and Colchie establish a sense of respect for Brazilian Indigenous "villages" which rebuild the ideas of these nuclei's regularity and uniformity. Consequently, their TT refers to the "village" as the simplest type of settlement that is more or less dispersed.

In Brazil, it is important to consider that the term *aldeia* is more often applied to Indigenous settlements. It is linked to the context of "sedentary collector people" and to the purposes of "subsistence production". The internal organization is established similarly to a "village", based on political and religious powers of a spiritual leader determined according to a hierarchy based on kinship lineage.

Hence, the translators deal with fields that combine anthropological writings transfigured into a literary text. Their *style* reveals some sociocultural aspects, concealing others. For example, when they translate the term *povo*, they frequently choose the word "people". However,

Goodland and Colchie use this *term* 39 times more in TL, which shows a new text organization that sums up, probably, other occurrences of *terms* such as *povo*, *pessoas*, *povações*.

It is necessary to consider that the translational *style* encompasses the conduct of *variation* related to lexical choices for some *terms* found in ST. Faulstich (2001) indicates the existence of variability especially with regard to social and cultural issues, which led us to consider the possible occurrence of this phenomenon in the translation of the works that compound the main *corpus* in this research. Therefore, we could observe that there were many different options assumed by Goodland and Colchie to the translational process for *brazilianisms*. In Chart 1, we present some examples of *variation*:

Chart 1: Terms which present *variation* during Goodland and Colchie's translational process

Brazilianisms in <i>Maíra</i> ST	First option	Second option	Third option	Forth option
Feitiço	<i>Spell</i>	<i>Sorcery</i>	-----	-----
Guri	<i>Boy</i>	<i>Tot</i>		
Panema	<i>Adversity</i>	<i>No Lucky</i>		
Patuá	<i>Basket</i>	<i>Box of Woven Straw</i>	<i>Wealth of Leather Sack</i>	<i>Woven Grass Basket</i>
Nhá	<i>Miss</i>	<i>Dona</i>	<i>Mistress</i>	<i>Mrs.</i>

In those examples, the word *feitiço*, according to the *Dicionário de Ciências Sociais* (1986), represents beliefs in supernatural attacks, which require the search for the attacker. There are, therefore, the concepts of "sorcery" and "witchcraft" that are linked with "guessing" and "premonition".

By choosing to vary between the *terms* "spell" and "sorcery", Goodland and Colchis understand the concept of "speech" which contains values that govern human acts, as shown by *The Dictionary of Anthropology* (1961), in which the meaning of "spell" is designated as a number of words recited or sung that some groups believe to be able to perform a magical wish. The effect of a "spell" is mandatory and, if properly presented, the expected effect comes naturally. An archaic Terminology may be used in the "spell" in order to make it unintelligible to the new generations and to cause more discomfort and intimidation.

The meaning found in this dictionary for the *term* "sorcery" refers to the cause or cure of diseases, used, generally, by people properly designated for action. However, within anthropological Terminology, the *term* "sorcery" is

associated with "witchcraft" and reports tribal societies' hidden actions. The distinction is made by Anthropologists regarding the idea of malignancy involved in the process, which, according to Evans-Pritchard (1937), is configured in the ability to cause a disease, which is carried on by a possessor of (dark) "magic".

Translators also opt for associating *loans* to other explanatory *terms*. Therefore, the more intrinsically related to regionalisms and rituals a *term* is, the more translators link its *loans* to translational procedures.

In this context, we present Chart 2 with examples of *loans* tied to the use of general language *terms* in order to offer new themes to Anthropology, and, at the same time, to support this theoretical area with vocabularies recognized by readers, allowing them to select their own understanding for concepts and theories provided by STs and TTs:

Chart 2: *Brazilianisms* which present variation and *loans* during Goodland and Colchie's translational process

<i>Brazilianisms</i>	in	First option	Second option	Third option	Fourth option
<i>Máira</i> ST					
Ambir		<i>Ambir</i>	<i>Ambir the old</i>	-----	-----
Anhangá		<i>Evil Spirit</i>	<i>Devil</i>	<i>Anhangá</i>	-----
Inharon		<i>Inharon</i>	<i>Berserk</i>	<i>Madman</i>	-----
Jacui		<i>Jacui</i>	<i>Living Flute</i>	<i>Piping Guan</i>	
Javari		<i>Javelin</i>	<i>Lance Javari Palm</i>	<i>Javelin Throwing Match</i>	<i>Javari</i>

When Goodland and Colchie face *terms* that are distinctly "Brazilianized", it is possible to observe that they construct a relational behaviour, promoting, at first, a *loan* for the *term* in SL and then articulating them to *words* that explain it or that make it more explicit, for example, in the case of *Anhangá*. This *brazilianism* is the name that Tupi Indians used to give to spirits who wander on Earth after death and who torment living beings. According to legends, these ghosts take the form they want, even though they prefer the figure of a fiery-eyed deer with a cross drawn on its forehead.

The *term* origin is bound to the word *añanga*, a mythical animal, hunting and hunters' protector. However, for White colonizer culture, *Anhangás* are "evil spirits", demons, often confused with *anhangueras* (Old Devils).

We also noticed the intense reuse of direct *loans*. In Chart 3, we present some examples of this procedure:

Chart 3: *Brazilianisms* which present *loans* as translation option (*Maíra*)

<i>Brazilianisms</i> present at <i>Maíra</i> ST	Goodland and Colchie's translation option
Anacã	<i>Anacã</i>
Avá	<i>Avá</i>
Bororo	<i>Bororo</i>
Caariara	<i>Caariara</i>
Curupira	<i>Curupira</i>

The translator presents the text as a place of social interaction, which they tends to explore, analyse, interpret and rewrite. The formation of the translational *style*, here, runs through the construction of other behaviours and skills related to the role of the translator as a social actor as well as a researcher, reader and analyst.

Following this premise, from the selected *words*, we carry out the observation of concordance, using the *Concord* tool. Thus, the *terms*, in contexts, can dialogue with the lexicon and the nuclei of adjacent *words*, favoring the reading and interpretation of ST and TT. The *keywords* of a work compound "extended" linguistic elements in order to show the correlation between *words* and *terms*. We present below, in Chart 4, two of ST *keyword* and the expressions formed by them (*aldeia/s* and *índio/s*):

Chart 4: Examples of expression derived from *keywords* in *Maíra* ST

ALDEIA/S

Aldeia Mairum - Aldeia antiga - Aldeia dos índios mairum - Aldeia indígena - Pequenas aldeias - Aldeia natal - Pátio da aldeia - Caminho da aldeia

ÍNDIO/S

Putá de índio - Histórias dos índios - Índios mairuns - Índios bravios - Índios hostis - Índios Xaepês - Índios arredios - Língua dos índios - Ação de guerra dos índios - Deus de índios e de pretos - Menino-índio - Índio genérico - Ex-índio - Fundação Nacional do Índio - Índio convertido - Índios selvagens - Cemitério de índios - Índios bravos - Iparanã dos índios

We also checked the formulations offered by Goodland and Colchie with respect to the same *keywords* in TL. Below, we present Chart 5, containing extracted expressions of *Máira* TT:

Chart 5: Examples of expression derived from keyword in *Máira* TT

VILLAGE/S

Dancing ground of the village - Mairun village - Village of Corrutela - Tuscan village - Canindejub of the village - Division of the village - People of the village - Genoese village - Village of wild Indians - Village of the maiun Indians - Indian village - Half-deserted village - Great village of vulture people

INDIAN/S

Indian Protection Service - Hostile Indians - Wild Indians - Mairun Indians - Indian's dialect - Xaepês Indians - Indian girl - Untamed Indians - Old Indian woman - Language of the Indians - Indian Blood - Indian boy - Groups of Indians - Ex-Indians - Indian village - National Indian Foundation - Indian cemetery - Converted Indian - Generic Indian - Forest Indian - Real Indian - Indian population

As we have been presenting during our research, most of the terminological set related to Brazilian society undergoes some changes of meaning and of concepts during the translational process, which leads to a standardized language developed by translators' *style*.

4.1 *Loans* in the English version of *Máira*

In our research, we believe that, by selecting *loans*, the translator tends to present to the reader, new concepts, expanding the wide range of Terminology which encompasses sociocultural phenomena of different kinds of "people"; and allowing them to build new networks among meanings, as well as among social facts. When using this feature, the translator becomes a gatekeeper of social acts, producing Terminology and understanding TL. Therefore, in the following examples, we bring some fragments in which *loans* occur and we try to verify their performance in context:

lit.corpprinc.port: O melhor, Alma, minha amiga, companheirinha lá do **Jangadeiros**, o melhor mesmo é você sair daqui depressa, com a ajuda desses gringos, amigos do Isaías.

lit.corpprinc.ing: It would be better, Alma, my friend, little companion of the **Jangadeiros**, it would be better if you left here quickly, with the help of those gringo friends of Isaías's.

The figure of a *jangadeiro*, in a context typically marked by *brazilianisms*, represents a folkloric character in the traditional historiography

of Ceará State. This idea compounds an identity element based on Chico Matilda, known as the Sea Dragon. This man would have led his companions, in 1881, convincing them to refuse to transport slaves into Southern Brazil.

Therefore, the *style*, here, is forged by *corpora* and conditioned by collective decisions and by the fact that translators are inserted in a field in which they need to be accepted. So that, such acceptance is demarcated by the options that they take when they face some obstacles as *brazilianisms*, for example.

4.2 *Loans as style elements in TEC literary corpus compared with Maíra*

We emphasize that working with *loans* is linked with the promotion of a parallel study between Darcy Ribeiro's TT and the TTs present in *TEC*. We intend, therefore, to point out that the *loans* make up part of recurring translator's choices and, in that sense, this proposal fits Baker's (1996), as well as Olohan's (2000) *style* element.

Hence, in order to observe the translation option in *TEC*, we selected, using *TEC Tools*, the main occurrences of *loans* related to *brazilianisms*. Tables 3 and 4 show some examples found in this *corpus*.

Table 3: Loans for brazilianisms in Brazilian works present in TEC

Brazilian literary TTs in TEC	Number of Loans	Total of Works
<i>Turbulence</i>	9	38.429
<i>The Hour of the Star</i>	47	27.410
<i>Discovering the World</i>	40	197.422
<i>Whatever happened to Dulce Veiga?</i>	164	72.226
Total	260	335.487

Table 4: Loans for brazilianisms in Darcy Ribeiro's work

Darcy Ribeiro's TTs	Number of Loans	Number of Words
<i>Maíra</i>	84	76.510

We found that both *corpora* indicate similar rates for *loans* used during the translation of *brazilianisms*. In Darcy Ribeiro's TT, the literary work reveals a higher occurrence of these *brazilianisms* because its themes are related to Indigenous everyday life. Thus, the translators emphasize materials, foods, and religions used by Indian groups.

Interestingly, in *TEC corpus*, Abreu's text, which was translated into English by Frizzi, has the highest rate of *brazilianisms*, 164 occurrences. We noticed, while researching the most frequent *words*, that the author focuses on issues linked to the *Umbanda* and *Candomblé* religious universes. He constantly refers to *orixás* and talks about rituals, such as:

[WHDV]: Prayer to obtain the blessing of various *orixás*, among whom are *Ifá*, *Oxumaré*, *Iansã*, *Exu*, *Oxum*, *Iemanjá*, *Obá*, the least loved of *Xangô's* wives associated with turbulent water passion and suffering; and *Ossanha*, male *orixá* of medicine.

The second work, which unveils high frequency for *brazilianisms*, is Lispector's TT, translated by Pontiero: *The Hour of the Star* (1992). The same translator keeps the percentage of *loans* in his TT, *Discovering the World* (1992), also written by Lispector. Finally, the translation with the fewest *loans* is Chico Buarque's *Turbulence* (1992), translated by Peter Bush, which presents just nine occurrences.

Observing the main examples for *terms* in SL that were preserved in TTs, we verified that both, the main *corpus* and *TEC corpus*, bring elements of national culture, such as food, rituals, places, social values and actors that have an important role in social life. In Pontiero's TT, *The Hour of the Star*, we can find the *word mandioca*:

[THS]: She recalled her childhood with nostalgia - dried *mandioca* - and believed that she had been happy.

One distressing Sunday without *mandioca*, the girl experienced a strange happiness: at the quayside, she saw a rainbow.

We perceived that the *loan* chosen by the translator brings back the idea of the product, which is used in many Brazilian foods and is one of the tubers most used in this cuisine, which gained cultural and symbolic meaning in some native communities.

Mandioca is also called *aipi*, *aipim*, *uaipi*, *macaxeira*, *maniva* and *maniveira* in Brazil. The root is the largest source of carbohydrate in the tropics, after rice and corn. Its name comes from Tupi origin, *mãdi'og*, *mandi-*

ó or *mani-oca* which means "Mani's home", Mani being the goddess of Guarani people.

Pontiero brings up countless cultural events linked to this *term*. It is interesting to note that in Darcy Ribeiro's STs this food is often mentioned, appearing often among the most frequent *words* and among *keywords*. However, Goodland and Colchie did not use *loans* for it, choosing instead among the following option: "manioc", "manioc tuber" and "cassava".

Finally, we noted *loans* that occurred in both *corpora*:

Table 5: Loans for *brazilianisms* in Ribeiro's work and in *TEC*

<i>Loans</i>	<i>Maíra</i>	<i>TEC</i>	Total
1º Dona	33	17	51
2º Favela	--	1	14
3º Xangô	--	5	6
4º Carioca	2	3	5
5º Guaraná	--	2	3

The first *loan*, according to the total of occurrences, is the feminine noun *Dona*, which can be understood as a synonym for *senhora*, according to Houaiss (2009). We present the following excerpts taken from Darcy Ribeiro's work:

Maíra: "I'm not a priest, *Dona* Alma, as I said, I am only a chronic seminarian. I have many doubts about being ordained. I am not even sure that it is my true desire. I live in a trance, Dona Alma, if you will forgive the confidence."

[DW]: No one calls her *Dona* Regina, neither the children, the adults, nor the other old people: everyone simply calls her Regina.

[WHDV]: She told me to wait in the living room, *dona* Lilian was coming, and disappeared inside the apartment.

In these excerpts, extracted from both the parallel *corpus* and the *TEC corpus*, we found that the translators have a common behaviour for the *term* *Dona*, i.e., there is the *loan* without any explanation, seeking, therefore, to approach SL and TL contexts.

Dona is a woman who overlaps herself in a socioeconomic hierarchy which overcomes the poor, assuming domain categorizations. There is also the expressiveness of the *term* *sinhá*, or the idea of possession, linked to the "proprietary" proposal. We verified, therefore, that in the passages in TL present in our *corpora*, *loans* took up these values and gave the "owners" certain uniqueness and pride.

We could also find the *brazilianism carioca* in *Maíra*, translated by Goodland and Colchie, and in two works of TEC, *The Hour of the Star* (1992) and *Discovering the World* (1992), both translated by Pontiero.

Maíra: My prayers to the Virgin Mary to help me, to bring me succor, to make me flaccid. I am erect, now and here, on my bed in this pension, as I yearn for a woman. Why am I not going out into the streets to be with a local woman, a *carioca*

[HS]: To be *carioca* identified Gloria with the privileged class who inhabited Southern Brazil.

[DW]: I was already in my teens when we moved to Rio, this vast metropolis I soon began to think of as Brazilian *carioca*.

In the examples, we realized that the meaning of *carioca* can be easily inferred from the co-text in TL, mainly because, in Lispector's works, Pontiero intends to clarify the concept through the use of *words* such as Brazilian and Brazil, intensifying the identitary factor, for example, in: *who inhabited Southern Brazil*.

Therefore, we comprehend that a *corpus* like TEC allows us to compare some procedures with our study *corpus* and to identify possible common behaviours and similar phenomena in TTs. The *loans* are, at the end, a linguistic and sociocultural stylistic pattern.

5. Conclusions

We can conclude that Darcy Ribeiro brought to light various aspects of national culturality to be worked out as part of the anthropological language, creating new *terms* and referring to various elements of "Brazilianness" to build his analysis. These characteristics formed the *brazilianisms* nuclei observed in our research.

The *WordSmith Tools* software, through its tools and utilities, greatly facilitated the search in a large amount of data, which was obtained much more quickly and accurately than had it been obtained manually. The concordance lines served as support and clarified doubts regarding the Terminology, because they indicated the co-texts in which *terms* are inserted.

Using *TEC* and investigating its literary works favored the knowledge about *corpora*, as well as the exploration of translation options that may or may not be repeated when working with *brazilianisms*.

We noted the formulation of a translational *style* that supports *variations* and *loans*, linking them to the high frequency that occurs in both *corpora*. The *terms* were culturally relevant because they showed translational *style* features and allowed us to verify that even in works of different areas, there is a behavioural pattern that translators employ similarly.

As with *WordSmith Tools*, *TEC Tools* also represented an important analysis instrument, allowing us to handle a large amount of data and to verify elements of social and linguistic nature based on statistics. Therefore, we can comprehend not only the translational *style* shared by the translators of our *corpora*, but also the different possibilities and the creation of new *terms* in the anthropological universe.

Finally, the theoretical-practical approach developed by Baker and Olohan favored the analysis of *style* and the investigations about the social act of translating through the perception of linguistic and terminological phenomena. Besides, the Brazilian works in *TEC* associated values and principle of nationality to our main *corpus*, allowing the researchers to deepen their analysis and to intensify the knowledge about Brazil.

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