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GABRIELA, CRAVO E CANELA AND ITS (RE)TEXTUALIZATION IN ENGLISH:
REPRESENTATION THROUGH LEXICAL RELATIONS

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ABSTRACT***GABRIELA, CRAVO E CANELA* AND ITS (RE)TEXTUALIZATION IN ENGLISH:
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This research is developed from an interdisciplinary perspective encompassing Translation Studies, Systemic Functional Linguistics and Corpus-based Translation Studies, and is focused on a comparative investigation of the protagonist Gabriela in *Gabriela, cravo e canela*, by Jorge Amado (1958) and its (re)textualization in English *Gabriela, clove and cinnamon*, by James Taylor and William Grossman (1962). Aiming at verifying how lexical relations establish textual cohesion to construe the representation of the character in both texts, the present study is based on the principle that lexical relations and Transitivity belong to the same stratum in the discourse-semantics (Eggins, 2000). As for the theoretical framework, the concept of lexical cohesion is taken from Halliday and Hasan (1976) and the concept of Ideational function is taken from Halliday (1994). As for the methodology, the software WordSmith tools, commonly used in Corpus-based Translation Studies, helps speeding up the process in search for emerging patterns, which are then annotated, quantified, analysed and discussed. As for the results of the study, the quantitative data indicates that both texts make use of synonymic and meronymic relations as lexical cohesive devices to represent Gabriela; and the qualitative analysis shows that there have been some shifts in the representation of the character in the (re)textualization, particularly in the use of meronymic relations, that is, the translators keep a certain restriction when dealing with sensual and sexual connotations linked to the character.

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Palavras-chave: Discursive approach to Translation Studies; Interface with Systemic Functional Linguistics; Corpus-based Translation Studies; (Re)textualization of *Gabriela, cravo e canela* into English; Cohesive and Ideational profiles

RESUMO

GABRIELA, CRAVO E CANELA E SUA (RE)TEXTUALIZAÇÃO EM INGLÊS: A REPRESENTAÇÃO ATRAVÉS DE RELAÇÕES LEXICAIS

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Essa pesquisa insere-se no campo dos Estudos da Tradução, sob uma perspectiva interdisciplinar abrangendo Lingüística Sistemico-Funcional e Estudos da Tradução baseados em Corpus, com enfoque no estudo comparativo da protagonista Gabriela no romance *Gabriela, cravo e canela* de Jorge Amado (1958) e sua (re)textualização para o inglês *Gabriela, clove and cinnamon* traduzido por James Taylor e William Grossman (1962). Visando-se verificar como relações lexicais estabelecem coesão textual para construir a representação da personagem em ambos os textos, parte-se do princípio que relações lexicais e Transitividade pertencem ao mesmo nível na semântica-discursiva (Eggins, 2000). O arcabouço teórico de coesão lexical é de Halliday e Hasan (1976) e o conceito de função Ideacional é baseado em Halliday (1994). As ferramentas metodológicas dos Estudos da Tradução com base em Corpus contribuem para agilizar o processo em busca de padrões emergentes, os quais são posteriormente anotados, quantificados e analisados. Os resultados quantitativos indicam que ambos os textos usam relações de sinonímia e meronímia como ferramentas de coesão lexical para representar Gabriela. Os resultados qualitativos apontam algumas alterações na representação da personagem na (re)textualização, particularmente no uso de relações de meronímia, onde os tradutores tentam manter uma certa restrição em relação às conotações sensuais e sexuais referentes à personagem.

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Palavras-chave: Abordagem discursiva aos Estudos da Tradução; Interface com Lingüística Sistemico-Funcional; Estudos da Tradução com base em corpus; (Re)textualização de *Gabriela, cravo e canela* para o inglês; Perfis Coesivo e Ideacional

TABLE OF CONTENTS

Acknowledgements.....	iii
Abstract.....	iv
Resumo.....	v
Table of contents.....	vi
List of tables.....	vii
List of figures.....	viii
List of appendixes.....	ix
List of abbreviations.....	x
Introduction.....	1
Chapter 1 – Theoretical frameworks	
1.1. A new horizon in Linguistics – Functions of language.....	6
1.2. Translation Studies and Systemic Functional Linguistics.....	10
1.3. Textual function realised by cohesion.....	18
1.3.1. Lexical cohesion.....	25
1.4. Ideational function.....	29
1.5. Corpus-based Translation Studies.....	35
1.6. Summary.....	39
Chapter 2 – Corpus and methodology	
2.1. Jorge Amado’s work.....	42
2.2. On the corpus <i>Gabriela, cravo e canela</i>	44
2.3. On the corpus <i>Gabriela, clove and cinnamon</i>	46
2.4. Methodological procedures.....	47
2.4.1. Corpus building.....	48
2.4.1.1. On the software WordSmith Tools.....	50
2.4.2. Corpus Processing.....	51
2.5. Summary.....	53
Chapter 3 – Data discussion	
3.1. Exploratory phase.....	55
3.2. Focused phase.....	66
3.2.1. Quantitative analysis of the corpus.....	67
3.2.2. Qualitative analysis of the corpus.....	76
3.2.2.1. Agnates to Actor.....	77
3.2.2.2. Agnates to Goal.....	80
3.2.2.3. Agnates to Senser.....	83
3.2.2.4. Agnates to Phenomenon.....	85
3.2.2.5. Agnates to Carrier.....	87
3.2.2.6. Agnates to Sayer, Reciever and Verbiage.....	90
3.2.2.7. Agnates to Behavior.....	91
3.2.2.8. Agnates to Absolute clauses.....	93
3.2.2.9. Agnates to Circumstance.....	95
3.3. Summary.....	98
Final Remarks.....	99
Bibliography.....	104

LIST OF TABLES

Table 3.1 – Global statistics of <i>Gabriela, cravo e canela</i> (GCC1) and <i>Gabriela, clove and cinnamon</i> (GCC2)	56
Table 3.2 – Frequency list – the 20 most frequent words in GCC1 (T).....	57
Table 3.3 – Frequency list – the 20 most frequent words in GCC2 (RT).....	57
Table 3.4 – Frequency list – the 20 most frequent lexical words in GCC1 (T).....	58
Table 3.5 – Frequency list – the 20 most frequent lexical words in GCC2 (RT).....	59
Table 3.6 – Words signalling body-parts in GCC1 and GCC2.....	60
Table 3.7 – Keywords in GCC1 (T).....	61
Table 3.8 – Occurrences of Participants, Circumstances and little texts in T and RT.....	67
Table 3.9 – Process types in T and RT in which Gabriela is inscribed.....	68
Table 3.10 – Holistic and fragmented representation of Gabriela.....	73
Table 3.11 – Gabriela inscribed in Participant roles.....	74
Table 3.12 – Different agnates in the re-textualization.....	75
Table 3.13 – Participant role as Actor in the T and occurrences of agnates in the RT.....	77
Table 3.14 – Participant role as Goal in the T and occurrences of agnates in the RT.....	81
Table 3.15 – Participant role as Senser in the T and occurrences of agnates in the RT.....	83
Table 3.16 – Participant role as Phenomenon in the T and occurrences of agnates in the RT....	85
Table 3.17 – Participant role as Carrier in the T and occurrences of agnates in the RT.....	88
Table 3.18 – Participant role as Sayer, Receiver and Verbiage in the T and occurrences of agnates in the RT.....	90
Table 3.19 – Participant role as Behavior in the T and occurrences of agnates in the RT.....	91
Table 3.20 – Absolute clauses in the T and occurrences of agnates in the RT.....	93
Table 3.21 - Participant in Circumstances in the T and occurrences of agnates in the RT.....	95

LIST OF FIGURES

Figure 1.1 – Context of situation, semantics and lexicogrammar (Ventola, 1988; p. 57).....	8
Figure 1.2 – Vectors of Language – inspired by Halliday (2001).....	13
Figure 1.3 – Cohesive chains in example 17 – inspired by Hasan (1989).....	23
Figure 1.4 – Transitivity system – types of Process (Halliday, 1994).....	30
Figure 1.5 – Process types and counterpart Participants, inspired by Halliday (1994, p. 143).....	31

LIST OF APPENDIXES

Appendix 1 – Index of concordance lines – GCC1; Index of concordance lines – GCC2.....	1
Appendix 2 – Larger context of the ‘nodes’.....	2
Appendix 3 – Código de Rotulação Sistêmico-Funcional (CROSF).....	3
Appendix 4 – Analysis of segments related to the character Gabriela and lexical relations used to recover her identity.....	4

LIST OF ABBREVIATIONS

CL – Corpus Linguistics
CS – Cultural Studies
CTS – Corpus Translation Studies
DTS – Descriptive Translation Studies
GCC1 – Gabriela, cravo e canela
GCC2 – Gabriela, clove and cinnamon
RT – (Re)textualization
SFL – Systemic Functional Linguistics
ST – Source Text
T – Textualization
TL – Target Language
TS – Translation Studies
TT – Translated text

INTRODUCTION

This research is developed from an interdisciplinary perspective encompassing Translation Studies (TS), Systemic Functional Linguistics (SFL) and Corpus-based Translation Studies (CTS), and is focused on a discursive and textual description of a corpus.

As for the theoretical foundation, this study is informed by the hallidayian view of language as a semiotic system and of linguistics as the interpretation of the grammatical patterns in terms of configurations of functions, which allows the investigation of meaning construction and language in use – in this case, in the translational environment. As for the empirical material, the study looks at a parallel corpus consisting of a literary piece of work from the Brazilian literary system (re)textualized into the English language.

Chapter 1 outlines the theoretical framework; the first section focuses on the concept of functions of language put forward by the linguist M. A. K. Halliday. The second section describes the relevance of SFL in TS. The point of entry is through the concept of (re)textualization. (Re)textualization means choosing and organising the meanings already textualized in one language into another language. What is textualized is foregrounded on the surface of the discourse. Micro-components of the lexicogrammar are chosen along the paradigmatic axis according to individual's needs and purposes which help organise the discourse. More recently, Matthiessen (2001) refers to the term agnation (which has already been mentioned by other systemicists), a parallel concept with (re)textualization. Agnates, discussed in a sub-section, produce shadow texts as they fall into the potential of the language, thus relevant to be speculated in the environment of translation. Narrowing down the scope of the work, the third section discusses the Textual function and lexical cohesion in a sub-section,

and the fourth section outlines the Ideational function. The discussion in the third and fourth sections attempts to show that lexical relations and the Ideational function are strongly related since they are in the same stratum in the discourse-semantics of the language, as pointed out by Eggins (2001). Along this line, this research explores the possibilities of the lexical cohesion and the Ideational function in the Brazilian novel *Gabriela, cravo e canela* by Jorge Amado (1958) and its English translation *Gabriela, clove and cinnamon*, by James L. Taylor and William Grossman (1962), with a view to describing different representations of the protagonist, Gabriela. Finally, the fifth section provides a brief account of Corpus-based Translation Studies (CTS), a relatively new area of inquiry strengthened by the advent of modern technology that accelerates the processes involved in empirical investigation.

Chapter 2 presents contextual information about the corpus and the methodology applied in the study. The first section outlines some aspects in Jorge Amado's career as a politician that resonate in his career as a writer; the second section contextualises the corpus *Gabriela, cravo e canela* within the realm of his works and provides a brief summary of the plot; the third section contextualises the corpus *Gabriela, clove and cinnamon* within the realm of the target audience; and the final section describes the step-by-step methodological procedures which have been followed when dealing with the bilingual parallel corpus.

Chapter 3 describes the quantitative and qualitative analysis in two distinct sections as there has been a turning point in my investigation due to the results obtained while the data were being handled: firstly, the Exploratory phase covers all the steps I have traced until I finally found the aspect I intended to concentrate on; next, the Focused phase covers the patterns emerging in the corpus and their analysis. It attempts to reach two objectives:

- (i) to describe the different types of lexical cohesive relations used to construe the identity of the protagonist Gabriela in the novels *Gabriela, cravo e canela* by Jorge Amado and *Gabriela, clove and cinnamon*, by James Taylor and William Grossman;
- (ii) to investigate the extent to which shifts in the cohesive patterns emerging result in a different representation of the protagonist in the (re)textualization;

In this context, the following research questions are formulated:

- (i) What kind of lexical cohesive relations are used to construe the protagonist Gabriela in *Gabriela, cravo e canela* and *Gabriela, clove and cinnamon*?
- (ii) Do shifts in the cohesive patterns emerging result in a different representation of the protagonist in the (re)textualization?

As regards the significance of the research, relevance can be claimed in terms of its contribution to: (i) the interdisciplinarity between TS and SFL, exploring lexical cohesion and Transitivity concepts, and (ii) the interdisciplinarity between TS and CTS, applying computerised tools to carry out linguistic analysis. I also hope that this interdisciplinary work will be a cog in the wheel in the process of ‘growth and flourishing’ of the discipline as expected by Holmes in 1972, when he delivered the Translation Studies founding statement, establishing it as a discipline.

Also, on a long-term basis, the value of this thesis can be claimed in terms of the dialectical relationship between Pure and Applied TS described by Holmes (*ibid*), that is, “translation description supplying the basic data upon which translation theory is to be built, and the two of them providing the scholarly findings which are to be put to use in applied translation studies.” (p. 78). Professionals involved in translators training

would benefit from this type of work as it can supply the Applied field with data regarding agnation or shadow texts that occur in translation.

A verdade

*A porta da verdade estava aberta,
mas só deixava passar
meia pessoa de cada vez.*

*Assim não era possível atingir toda a verdade,
porque a meia pessoa que entrava
só trazia o perfil de meia verdade.
E sua segunda metade
voltava igualmente com o mesmo perfil.
E os meios perfis não coincidiam.*

*Arrebentaram a porta. Derrubaram a porta.
Chegaram ao lugar luminoso
onde a verdade esplendia seus fogos.
Era dividida em metades
diferentes uma da outra.*

*Chegou-se a discutir qual a metade mais bela.
Nenhuma das duas era totalmente bela.
E carecia optar. Cada um optou conforme
seu capricho, sua ilusão, sua miopia.*

Carlos Drummond de Andrade: *O corpo*

CHAPTER ONE

Theoretical frameworks

This chapter describes the composite theoretical framework informing the investigation of lexical cohesive chains in the representation of Gabriela, the protagonist in the novel *Gabriela, cravo e canela* and its (re)textualization. It begins by outlining the concept of functions of language. Next, it describes how research in TS has benefited from the insights provided by Systemic Functional Linguistics (SFL) and it narrows down to the concepts of Textual, lexical cohesion more specifically, and Ideational functions that have oriented the analysis of the corpus. Finally, it presents some studies on Corpus-based Translation Studies (CTS) that have contributed with methodological tools to make the research at hand possible.

1.1. A new horizon in Linguistics – Functions of language

Michael Halliday firstly proposed his concept of language function in the late 60s in “Language structures and language function”, a chapter in Lyons (1970). Some years later, in 1978, he gathered his essays produced between 1972 and 1976 in a book called *Language as social semiotic*, and finally, in 1985, he consolidated his theory in *An introduction to functional grammar* (IFG).

Halliday (1989) comments on some scholars’ classifications of functions of language, which can be generally conceptualised as the different aims and different purposes for which language is used:

The word ‘function’ can be thought of as synonym for the word ‘use’, so that when we talk about functions of language, we may mean no more than the way people use their language, or their languages if they have more than one. Stated in the most general terms, *people do different things with their language*; that is, they expect to achieve by talking and writing, and by listening and reading, a large number of different aims and different purposes (p. 15; italics added).

Although each scholar classifies language functions differently, Halliday observes that all of them converge at a point, that is, their proposals are ‘conceptual frameworks in non-linguistic terms’. In fact, these scholars were not linguists. For example, Malinowski (1923) was an anthropologist, Bühler (1934), a psychologist, Britton (1970), an educator and Morris (1967) contrasted human and animal behaviour. Therefore, each of them approached the subject according to their object of study. Halliday (1989), as a linguist, states that:

in order to pursue our own investigations, we have to take a further step: a step that interprets functional variation not just as variation in the use of language, but rather as something that is *built in*, as the *very foundation*, to the organisation of language itself, and particularly to the *organisation of the semantic system* (p. 17; italics added).

To him, function is “basic to the evolution of the semantic system”, a “fundamental property of language” (Halliday, 1978, p. 70). Functions organise the language as a system and the functional components “provide the channel whereby the underlying meanings are projected onto the text, via the semantic configurations that we are calling registers” (*ibid*). The functional components serve an individual’s purposes to fulfil what he calls three major metafunctions:

- (i) Ideational¹ function: it is the expression of the ‘content’ (meaning + content) – the way individuals structure and express the reality they perceive (speaker’s experience of the world);
- (ii) Interpersonal function: it is the expression of the ‘action’ (meaning + action) – the way individuals act on the reality they see (comments, attitudes and evaluations of the world), and the way they establish and maintain social relationships;

¹ “For the sake of consistency, throughout this book [and thesis] labels for classes are written entirely in lower case, while labels for Functions are written beginning with a capital letter. Since our concern here is with functional grammar, most of the labels used will be function terms” (Halliday, 1994, p. 25)

(iii) Textual function: it is the expression of the ‘context’ (meaning + context) – the way individuals structure the content in an organised and coherent way according to and appropriate to the Context of Situation (Halliday, 1970, 1973, 1978, 1989 and 1994).

An introduction to functional grammar is the consolidation of the theoretical framework and the practical analysis, in which Halliday describes the way all three metafunctions are realised as system in the structure of the language and in the structure of the clause as a unit of analysis. The figure below shows how each metafunction is realised in a clause:

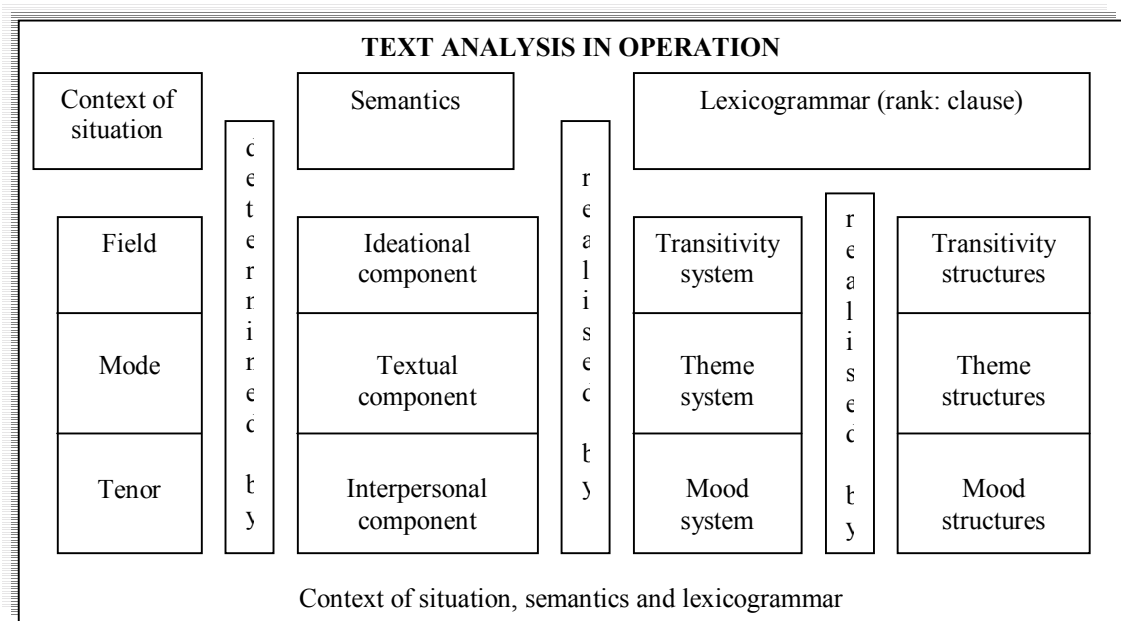


Figure 1.1 – Context of situation, semantics and lexicogrammar (Ventola, 1988; p. 57)

As Figure 1.1 shows,

(i) the Ideational function determines the Field of discourse (what is being said/written about): the way individuals structure and express the reality they perceive is realised by the Transitivity system – through Processes (in traditional grammar Processes are verbs). Processes are the ‘goings-on’ in the world: happening, doing, sensing, meaning,

being and becoming. In the language structure² the clause is seen as representation, to be discussed below in section 1.4.;

(ii) the Interpersonal function determines the Tenor of discourse (how it is said/written): the way individuals act on the reality they see (comments, attitudes and evaluations of the world) and the way they establish and maintain social relationships are realised by the Mood system – through modals. In the language structure the clause is seen as exchange (not within the scope of this research);

(iii) the Textual function determines the Mode of discourse (channel used in the communication): the way individuals structure the content in an organised and coherent way is realised by Thematic organisation at clause level and cohesion at the level around the clause. In the language structure the clause is seen as message (Halliday, 1994), to be discussed below in section 1.3.

Language, from a systemic-functional perspective is not syntagmatically, but paradigmatically-oriented, that is, the choices that are foregrounded to the detriment of others available in the system reveal how individuals use language as a means of expression and interaction. It is a ‘choice’ grammar. When speakers / writers produce a text, these metafunctions are interwoven in the lexicogrammar of a language through which meaning is construed.

The elements in the language are interpreted: (i) in relation to the text³ (ii) in their reciprocal relation, as meaning (semantics) is realised by wording (lexicogrammar), which in turn is realised by sound (phonology) or writing (graphology); and (iii) in relation to the Context of Situation and the Context of Culture as these influence the

² This term is used in the same sense as Halliday (1994) uses it. He explains that although his description of the language is systemic, ‘structures are less abstract; they are so to speak ‘nearer’ the text. The most direct move in the analysis of a text is to give it a structural interpretation’ (p. xxvii).

³ “The word text is used in linguistics to refer to any passage, spoken or written, of whatever length, that does form a unified whole” (Halliday and Hasan, 1994, p. 1).

choices made within other options available in the language system to model and represent individuals' reality (*ibid*).

When the concepts described above started to be applied in the linguistic field, scholars in TS started exploring the textual and discursive perspectives as a means to understand and explain the translational phenomenon. In the next section I shall explore some views on how research in TS has benefited from the insights provided by SFL.

1.2. Translation Studies and Systemic Functional Linguistics

Linguistically-oriented work in TS in the 50's and 60's were "by and large pedagogical in orientation. The approach to meaning and to what translators actually have to do was essentially simplistic and divorced from context" (Baker, 2000, p. 20). It was a *langue*-oriented approach influenced by linguistic theories at that time. One of the first theoretical attempts to look beyond this *langue*-oriented concept after the 50's was Catford's (1965) theory for translation (drawing on Halliday's early papers). Catford makes a distinction between textual and formal equivalence, both being affected by contextual factors. His work contributed to move TS towards a more descriptive orientation, as opposed to the previous pedagogical and prescriptive one. According to Hurtado-Albir (2001), the development of Textual Linguistics and Discourse Analysis positively added to this growth in the 80's and 90's.

Indeed, the 90's is very significant to TS as scholars started to develop more theoretical considerations. For example, Hatim and Mason produced a work in 1990 inspired by Halliday's functional grammar. They conceived of translation as an 'act of communication' and therefore, taking place within a social context. In 1992, Baker wrote *In other words*, a course book designed to be used as a basis for training translators, grounded partly on SFL concepts.

In the second revised edition to the IFG (1994, p. xxix), Halliday suggested that his theory would help train translators and interpreters, but he did not go further in this issue. In 2001, a collection of articles exploring the systemic-functional perspective in TS was published, but before exploring this more recent view on SFL applications to TS, I shall now discuss the key concept informing this thesis – (re)textualization⁴ – which is explored in Vasconcellos' (1997) doctoral dissertation.

Focusing on the notion of language as a modelling system, that is, the use of language to represent the way individuals experience and model the world, she firstly makes a clear distinction between intra-organism and inter-organism linguistics, based on Halliday's views. The former, the predominant thinking of 'formal linguistics', considers "the human being as an isolated organism and thinking of language knowledge as what this organism knows" (p. 24). The latter, the predominant thinking of SFL, puts "the study of language in the context of its use in society" (p. 24). Secondly, she observes the practical application of both perspectives in TS: in the intra-organism perspective "the communicative value of the language used, both in the source and in the target situation, is not considered" (p. 24). On the other hand, the inter-organism perspective has a lot to offer as it "recognises the larger social determinations of how texts mean" (p. 25), in which sociolinguistic information and grammar are combined to determine 'how texts mean (...) and what texts look like lexico-grammatically (pp. 25 and 26)' – in an integration of the macro and the micro perspectives.

Thus, Vasconcello's main claim is that the translational phenomenon can be explained within the functional paradigm. (Re)textualization "consists in the selection and organisation of meanings already textualized in a source language and in their

⁴ Coulthard (1992) proposed the notion of (re)textualization, which was later developed by Costa (1992), Vasconcellos (1991 and 1992) and Vasconcellos (1997) in their doctoral dissertations (Pagano, forthcoming).

translation into linguistic substance in a target language” (p. 35). Building on Halliday’s definition of language as a modelling system, she proposes an expanded version of his interests including Translated Texts (TT), as follows:

we are interested in what a particular *translator* has *(re)textualized*, against the background of what other people have *textualized* and of what *he might have (re)textualized* – including comparatively, against the background of *other things* he has *(re)textualized himself*. (p. 35)

The notion of *choice* is fundamental in the process of (re)textualization since *choices* are foregrounded against the background of other options available in the system. The *choices* will reveal patterns emerging in the TT and by analysing these patterns, one may be able to describe the impact produced by these *choices* in the TT against the background of the Source Text (ST) and of the other selection possibilities in the Target Language (TL) context. In these terms, Vasconcellos (*ibid*) observes that Halliday discusses the notion of *equivalence* in translation by suggesting a paradigmatic orientation. *Equivalence*, thus, is defined in terms of contextual and not formal meaning and is acknowledged as “a set of potential equivalents range” (p. 50) in accordance to the SFL perspective on language functions.

More recently, as mentioned above, Halliday (2001, p. 13) makes firstly a distinction between how some linguists and some translators approach translation. The former study ‘how things are’ – a more descriptive approach, and the latter ‘how things ought to be’ – a more prescriptive approach. Secondly, from the translator’s perspective, he revisits the concept of *equivalence* at the paradigmatic axis and argues that three vectors are relevant to be considered in this discussion:

- (i) Stratification: phonetic, phonological, lexicogrammatical, semantic organisation of language, and contextual strata outside language;
- (ii) Rank: clause complexes, clauses, phrases, groups, words and morphemes;

(iii) Metafunction: Ideational, Interpersonal and Textual components.

METAFUNCTION	STRATIFICATION	RANK
Ideational Interpersonal Textual	Context Semantics Lexicogrammar Phonology Phonetic	Clause Complex Clause Phrase Group Word Morpheme

Figure 1.2 – Vectors of Language – inspired by Halliday (2001)

Figure 1.2 shows the Metafunctions (Ideational, Interpersonal and Textual) that are components of the Semantics stratum and the Lexicogrammar stratum, and the Ranks (Clause Complex, Clause, Phrase, Group, Word and Morpheme) that are components of the Lexicogrammar stratum and the Phonology stratum, as indicated by the square brackets. The Stratification and the Rank vectors follow an order according to the structure of the language whereas the Metafunction vector does not. In Halliday's view, when translations are being assessed, each level is assigned 'differential values' or importance. For instance, in the Rank vector the Phrase may be more valued than the Group or vice-versa, according to the purpose of the translation. In general, there is a tendency to place more value on the higher levels: Context in the Stratification vector and Clause complex in the Rank vector. Although the Metafunction vector has no ordering, 'differential value' is also assigned in each function. There is preference for the Ideational *equivalence*, which is commonly more valued in translation. What Halliday proposes is a balance of the values placed in each Metafunction, that is, one Metafunction should not be more valued at the expense of the others. To him, "a 'good' translation is a text which is a translation (i.e. is equivalent) in respect of those linguistic features which are most valued in the given translation context" (p. 17).

In the same collection of articles, Matthiessen (2001) locates translation “along the dimensions that organise the semiotic complex of language in context” (p. 41). He theorises translation as being a semiotic process which “occurs both *between* semiotic systems and systems of other orders and *within* semiotic systems⁵” (p. 51). Translation *between* semiotic systems happens when one construes experience as meaning in a system of signs and translates meanings thus construed into other systems. For instance, when the visual system is transformed into linguistic substance. Translation *within* a semiotic system [the verbal system] happens when one re-constructs the meaning construed in a language into another language – which bears resemblance with (re)textualization as explored in Vasconcellos (1997). A concept I found relevant to translation in Matthiessen’s (2001) chapter is that of ‘agnation’, explored in the following sub-section.

1.2.1. Agnation

Agnation, according to Matthiessen, is the likeness of some expressions along the multidimensional system of a language. For instance, two expressions may be contextually agnate, but not semantically agnate, as in the examples taken from an English guide book that he cites:

Example 1. Locative Existential clause

At the top of Blues Point Road **there is** a neat little sandstone church and vicarage, St Peters.

Example 2. Non-locative Existential clause

Entry to the park is free during the week, but **there is** a small fee per car at weekends. (p. 82)

⁵ Systems are ordered in hierarchy: (i) systems of the first order – physical, (ii) systems of the second order – biological (physical system + property of ‘life’), (iii) systems of the third order – social (physical and biological systems + property of ‘value’) and (iv) systems of the fourth order – semiotic (physical, biological and social systems + property of ‘meaning’). (Matthiessen, 2001, pp. 48-50).

In both sentences the expression *there is* is contextually and lexicogrammatically agnate and is used in Existential clauses (Process types will be detailed in section 1.4.), but in example 1, it is used in a locative sense and in example 2, it is non-locative, therefore not semantically agnate to the use in example 1.

The next example, also from an English guide book, is agnate to example 1 in the sense that it is locative – semantically agnate, as follows:

Example 3. Locative Mental clause

Farther north on the right **can be seen** some of the buildings of the University of California, Los Angeles Campus. (p. 82)

However, examples 1 and 3 are not lexicogrammatically agnate with respect to Process type; in example 1, it is an Existential Process and in example 3, it is a Mental Process.

Thus, in translation, the concept of agnation is relevant because:

any expression in the source text will be agnate to innumerable alternative expressions defined by the systemic potential of the source language and all these agnates are candidates in the source for translation into the target and, by the same token there will also be a set of agnate candidates in the target language (Matthiessen, 2001, p. 83).

As there might be innumerable alternatives to a certain expression in the Source Language (SL), the statement is also true when it refers to translating the expression into another language, there might be innumerable alternatives to that expression in the Target Language (TL). These different ‘choices’ or ‘agnates’ in translation can model different representations of texts.

Matthiessen mentions the fact that “it may be one of these agnates rather than the actual expression [in a translated text] that serves as the best candidate for translation” and adds that:

[t]he agnates make up the source text's *shadow texts* – texts that might have been because they fall within the potential of the language – and these shadow texts are thus also relevant to translation. By the same token, an actual translation exists against the background of shadow translations – possible alternative translations defined by the systemic potential of the target language. In this way agnation along the paradigmatic axis is a critical part of the environment of translation (p. 83).

To exemplify the concept of agnation in translation, Matthiessen uses examples of an English and a German translation of a guide book written in Spanish. He concludes that the English translation has few Existential clauses and cites one example:

Example 4. Existential clause – English translation

In the Cathedral itself, **there is** the Chapel of Santa Llúcia, opposite the Archdeacon's Palace, which itself contains a Romanesque gallery with arches supported by 12th and 13th century columns (Matthiessen, 2001, p. 84).

The German translation has even fewer Existential clauses. Where Existential clauses occur in the English translation, other clause types occur in the German translation, mainly Mental clauses, as in example 5:

Example 5. Mental clause – German translation

In der Kathedrale selbst **kann man** die Kapelle Santa Llúcia (Heilige Luzie) **bewundern**, gegenüber dem Palast von l'Ardiaca (Erzdiakon). Heute noch **kann man** in Palast des Erzbischofs eine romanische Galerie mit Bogen sehen, die auf Säulen des XII. und XIII. Jh ruhen (Matthiessen, 2001, p. 84).

Back-translation ⁶

In the Cathedral itself, the Chapel Santa Llúcia (Holy Lucy), opposite the Archdeacon's Palace (arch deaconess), **we can admire**. Even today, a Romanesque Gallery with an arch built on columns from the 12th and 13th century AD **we can see** in the Palace.

He concludes that:

while both English and German have an Existential clause type, this type has fairly different systemic values in the two languages, as can be seen from the fact that they have different agnation sets and from the fact that they have different discourse function in the register of guidebooks (p. 84).

⁶ I would like to thank Martin for the back-translation. He is a native speaker of German, resident in the U.S.A. for 3 years, working as a marketing consultant.

Matthiessen's words redirect our attention to what Vasconcellos (1997) emphasized, that is, the *choices* that are foregrounded in the TT against the background of the ST. Depending on the patterns that are foregrounded in the TT, systemic differences or similarities may have a different impact.

In translated literature, for example, a text may reveal different perceptions as regards the Ideational profile that construes and represents the narrative and the characters. As Halliday pointed out in his 1973 article, in the Ideational function "we can recognise two sub-functions, the *experiential* and the *logical*" (p. 106). The experiential sub-function embodies an individual's experience of the real world in the language, including the experience of the internal world (verbs, in traditional grammar); and the logical sub-function "can be derived from an aspect of the speaker's experience" (p. 106), such as that of co-ordination, apposition, modification and the like.

These components in the Ideational function are the point of departure for Eggins' (2000) proposal: lexical relations and experiential meanings belong to the discourse-semantics which are realised by the Transitivity system in the lexico-grammar. In other words, discourse-semantics is the highest stratum of the language that is organised in Experiential (lexical relations + experiential), Interpersonal and Textual meanings. These meanings are thus organised in the clauses of the text, which can be seen in the lexico-grammatical organisation: Experiential meaning realised by the Transitivity system, Interpersonal meaning realised by the Mood system the Textual meaning realised by the Theme/Rheme system and Cohesion – for a comprehensive account of discourse-semantics see Eggins (2000).

From the discussion by Eggins that has been brought to the fore, I intend to explore the concept of the Experiential meaning by observing the Transitivity system

through lexical relations and processes (experiential). My interest is the representation of the protagonist Gabriela through lexical relations in the textualization and in the (re)textualization (T and RT respectively from now on). In the subsequent sections I will be surveying the Textual (1.3.) and the Ideational (1.4.) functions separately in order to provide a better picture of the analysis that is carried out to describe and investigate cohesive patterns in the corpus of the present study.

1.3. Textual function realised by cohesion

From a systemic functional view, as seen above, language is multi-layered and has three functions: Ideational, Interpersonal and Textual. Each layer can be investigated through the Transitivity, Mood and Theme structures respectively, that is, the lexicogrammatical patterns that realise the meanings in a message. My main interest, the Textual function, is an enabling function, in the sense that it serves as instrument for the other two functions to come into being. It is not “limited to the establishment of relations between sentences; it is concerned just as much with the internal organisation of the sentence, with its meaning as a message both in itself and in relation to the context” (Halliday, 1973, p. 107). The Textual function is realised by: (i) Theme / Rheme – the organisation of information in clauses and (ii) Cohesion – the semantic relationship established in a text. The latter constitutes the focus of this study.

One of the most well-known studies of English cohesive devices is Halliday and Hasan’s work, first published in 1976. It has either been reformulated or used as a springboard for many subsequent descriptions of cohesion. While it would not be possible to survey Halliday and Hasan’s account of cohesion in any detail here⁷, it is particularly interesting and important to my discussion. In their view, cohesion is the

⁷ For a thorough discussion of cohesion see Magalhães (2001). She is one of the leading researchers at NET who explores the concept of cohesion.

meaning relation that is established in a text, and it “occurs where the interpretation of some element in the discourse is dependent on that of another” (p. 4), in other words, there are two items in the meaning relation, one item that presupposes, the presupposing, and the presupposed item, as follows:

Example 6. Presupposed and presupposing items with anaphoric reference

RT. She no longer had **the flower** behind her ear. He would find **it** on the deck chair. (GCC2)

T. Já não levava **a flor** na orelha, metida nos cabelos. Ele **a** encontrava na espreguiçadeira, teria caído por acaso, ao curvar-se a moça, ou a retirara ela da orelha e a deixara ali de propósito? (GCC1)⁸

The pronoun *it* (presupposing) presupposes the existence of another item other than itself (presupposed) so that a meaning can be established. This item is in the previous sentence, *the flower*, which allows for its interpretation. *The*⁹, in turn, presupposes a specific *flower* that has probably been previously mentioned, not necessarily in the previous sentence, but somewhere else in the text where this relation can be established. In this example, the presupposed item is found before the presupposing one; such reference is called anaphoric. When the presupposed item is located after the presupposing one it is called cataphoric, as in the following example:

Example 7. Cataphoric reference

RT. The news item ended with **this** tart prophecy: "**The stupid laughter of the fools and mean little men – false prophets who unpatriotically denied not only the coming but even the very existence of an engineer assigned to this task by the Ministry – will be turned into sickly, embarrassed grins.**"

T. Com o que, acrescentava asperamente a notícia, vai transformar-se em sorriso amarelo o riso alvar dos parvos e despeitados, aqueles profetas de fancaria que, em sua obra impatriótica, negam não só a vinda do engenheiro mas a própria existência de qualquer engenheiro no ministério... O dia de amanhã será o das bocas arrolhadas, da empáfia castigada.

⁸ From this section on, the examples are taken from the corpus under investigation. I opted for examples in English for ease of reference and their Portuguese counterparts are provided under each example, although they may not be usually agnates.

⁹ “[T]he merely announces that the identity is specific; it does not specify it. The information is available elsewhere” (Halliday, 1994, p. 314).

The prophecy announced by the item *this* comes after it. Anaphoric and cataphoric references are found within the textualized linguistic environment – so-called endophoric, such as in the examples above. When the reference is found outside the textualized environment, that is, in the extra-linguistic environment, it is called exophoric reference, as in the example below:

Example 8. Exophoric reference

RT. The town forgot all the other matters of current interest: the stranding of a ship of the Costeira Line that morning on the sandbar at the harbor entrance, the establishment of the first bus line between **Ilhéus and Itabuna**, the grand ball recently held at the Progress Club, and even the burning issue raised by Mundinho Falcão about dredging the bay.

T. Fazendo com que a cidade esquecesse os demais assuntos a comentar: o encalhe do navio da Costeira pela manhã na entrada da barra, o estabelecimento da primeira linha de ônibus ligando **Ilhéus a Itabuna**, o grande baile recente do Clube Progresso e, mesmo, a apaixonante questão levantada por Mundinho Falcão das dragas para a barra.

As this extract is at the beginning of the novel, the identity of the presupposed items Ilhéus and Itabuna are retrieved from the background knowledge of the Brazilian geography a reader has as these are cities located in the south of Bahia state.

In 1976, Halliday and Hasan asserted that these meaning relations established between two or more items in a text, also called *cohesive ties*, could be expressed through grammatical cohesion (reference, substitution and ellipsis), lexical cohesion (reiteration and collocation) and also through a third category, conjunctions – which would be in the borderline of grammatical and lexical cohesion.

In 1985, Hasan re-categorised these cohesive relationships in order to adapt to a model of cohesion analysis named cohesive harmony. According to her, the meaning relations are established by means of: (i) co-referential ties – when a pronoun substitutes for a noun in a text, for instance; (ii) co-classification ties – when processes or circumstances are replaced by items belonging to the same class; they can be realised either by substitution or ellipsis, and (iii) co-extension ties – when two items that are

linked belong to the same field of meaning, as *silver* and *golden*, for example, which refer to metals. Examples of (i) and (ii) are given below and examples of (iii) will be given subsequently:

Example 9. Co-reference

RT. **Gabriela** alone seemed unmindful of the hardships. **She** moved as if her feet were gliding over the rugged trail, as if there were no stones, no jagged tree stumps, no tangled vines.

T. Só Gabriela parecia não sentir a caminhada, seus pés como que deslizando pela picada muitas vezes aberta na hora a golpes de facão, na mata virgem.

Example 10. Co-classification – Substitution

RT. Everything good **comes to an end**. So **does** everything bad.

T. Tudo que é bom, tudo que é ruim, também termina por acabar.

Example 11. Co-classification – Ellipsis

RT. "You're leaving, Filomena? Where **are you going?**"
 "[**I'm going**] To Água Preta, to live with my son."

T. -- Embora pra onde, Filomena?
 -- Pra Água Preta, ficar com meu filho...

Hasan firstly examines (i) co-referential and (ii) co-classification ties. She states that despite presenting distinct lexicogrammatical patterns, these types share a common feature, which is called implicit encoding device. This means that the meaning is implicit because the groups of cohesive ties can only be interpreted in relation to the sources they are connected with in a certain text, whereas the sources can be interpreted by themselves. Then, Hasan says that when interpretation can be established neither by a linguistic referent nor by a situational clue, it is possible to resort to the third type, which is the (iii) co-extension device. As previously mentioned, co-extension ties exist between two explicit items belonging to the same field of meaning. However, this does not mean they can be chosen randomly. The two items have to be connected through a relation of synonymy, antonymy, hyponymy, meronymy or repetition as follows:

Example 12. Synonymy

RT. She suddenly laid eyes on **Gabriela** and left her remark unfinished. Dona Arminda looked the **migrant** over from head to toe.

T. É por isso que eu digo sempre... – bateu os olhos em **Gabriela**, ficou com a frase suspensa. Dona Arminda examinava a **retirante**, de alto a baixo, como a medi-la e a pesá-la.

Example 13. Antonymy

RT. They had been transformed into blazing passion by the dentist's **smooth talk**, black curls, and mournful eyes, like those of St. Sebastian in the picture above the altar of the little church on the square. (...) So different from her **harsh and taciturn** husband, twenty years older than she (the dentist was twelve years younger).

T. A **lábria** do dentista e suas melenas ondeadas, seus olhos derramados, tristonhos como os da imagem de São Sebastião trespassado de flechas no altar-mor da pequena igreja da praça, ao lado do bar. (...) Tão diferente do **marido áspero e soturno**, vinte anos mais velho do que ela, o dentista doze anos mais moço!

Example 14. Hyponymy

RT. It would be better to give them to **Gabriela** the next day. (...) The door to the **girl's** room was open, perhaps on account of the heat.

T. O melhor era entregar no outro dia. (...) A porta do quarto da empregada estava aberta.

Example 15. Meronymy

RT. Progress was the word heard most often in **Ilhéus and Itabuna** at that time. It was on everyone's lips. It appeared constantly in the daily and weekly newspapers. It came up again and again in the discussions at the Model Stationery Store and in the bars and cabarets. The townspeople repeated it in connection with the new **streets**, the new **parks**, the new **buildings** in the business center.

T. Progresso era a palavra que mais se ouvia em **Ilhéus** e em **Itabuna** naquele tempo. Estava em todas as bocas, insistentemente repetida. Aparecia nas colunas dos jornais, no quotidiano e nos semanários, surgia nas discussões na Papelaria Modelo, nos bares, nos cabarés. Os ilheenses repetiam-na a propósito das novas **ruas**, das **praças** ajardinadas, dos **edifícios** no centro comercial e das **residências** modernas na praia.

Example 16. Repetition

RT. Another **woman** came up, dressed in rags and so covered with dirt that he could not make out her features or guess her age. (...) The **woman** lifted her arm and fluttered her hand.

T. Foi quando surgiu outra mulher, vestida de trapos miseráveis, coberta de tamanha sujeira que era impossível ver-lhe as feições e dar-lhe idade, os cabelos desgrenhados, imundos de pó, os pés descalços. Trazia uma cuia com água, entregou nas mãos trêmulas da velha, que sorveu ansiosa.

The aforementioned devices, grammatical and lexical, have to be considered as supporting each other, forming cohesive chains, which can be sub-grouped in (i) identity chain that consists of co-reference ties, and (ii) similarity chain that consists of

co-classification and co-extension ties. At least two items from each group should be related. *The more interaction between the chains, the more coherent a text becomes.* To make this point clearer, consider the following text:

Example 17. Cohesive chains in a text

RT. He entered quietly and saw her asleep in a chair, smiling.

Her long black hair, now washed and combed, fell loose and wavy over her shoulders.

Her clothes were ragged but clean; they must have been in her bundle.

A tear in her skirt revealed an expanse of cinnamon-brown thigh.

Her breasts rose and fell softly in rhythm with her breathing. (GCC)

The items highlighted in blue form an identity chain related to Gabriela (the first occurrence of her being an object pronoun and the others possessive pronouns). The items highlighted in pink (hair, shoulders, clothes, skirt, thigh, breasts) form a logical similarity chain. The items highlighted in green (fell, were, revealed, rose and fell) form an experiential similarity chain, as shown in the figure below:

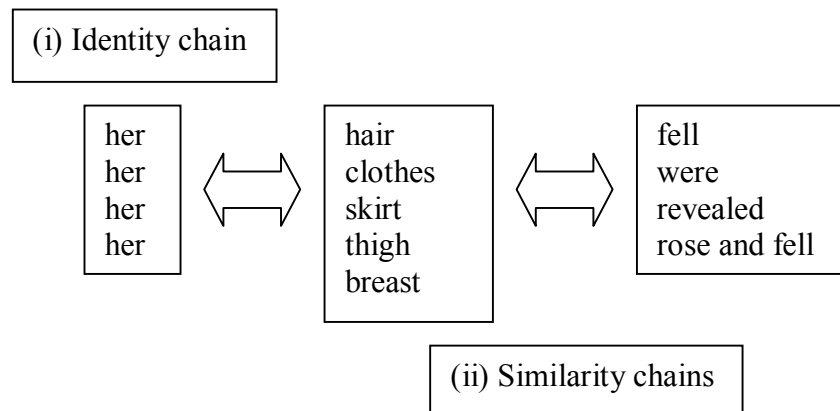


Figure 1.3 – Cohesive chains in example 17 – inspired by Hasan (1989)

The Identity chain (i) that refers to Gabriela interacts with the Similarity chain (ii) in a relation of meronymy (hair and breast) and instantial meronymy (clothes and skirt), which, in turn, interacts with the similarity chain (iii) in a relation of Actor-Process.

This net of interaction and connections is what Hasan calls cohesive harmony, which contributes to the texture of a text:

It is harmony in more than one respect: it brings together lexical and grammatical cohesive devices, subjecting them to semantic considerations of identity and similarity. This is as it should be; a text, after all, is not a unit of form but of meaning. Secondly, it is harmony because it harmonises the output of two macrofunctions: the Textual and the Experiential. The output of the Textual function are the chains and the interactions; the output of the Experiential function at the rank of clause and group is what the interaction is built upon. Thus cohesive harmony is an account of how the two functions find their expression in one significant whole (Hasan, 1989, p. 94).

In other words, lexical and grammatical devices are brought together by a semantic perspective of similarity and identity, where the Textual and the Ideational functions are realised in integration with each other.

Other scholars such as de Beaugrande and Dressler (1981), Brown and Yule (1983) and Martin (2001) have brought valuable contribution to the discussion of cohesion, by either criticising or adding to Halliday and Hasan's study; de Beaugrande and Dressler and Brown and Yule are affiliated with Text Linguistics, focusing on textuality and cognitive processing of texts; and Martin is affiliated with Stratificational Grammar, focusing on text oriented conception of semantics. However relevant their reflections are, these will not be explored here as they are not directly applicable to the analysis I intend to conduct.

Regarding the investigation of cohesion in TS, Blum-Kulka (1986) researches shifts of cohesion and coherence and the probable effects of the mismatches between ST and TT. She proposes a methodological model in order to carry out this type of investigation and concludes that these shifts may affect the TT in two different ways: (i) by raising the level of explicitness in relation to the ST; or (ii) by changing the meaning potential. The former relates to the increase in the level of redundancy in the TT, and

the latter relates to a different unity (texture) created in the TT depending on the *choices* of cohesive ties. These *choices* may represent the central items in the interpretation of texts and a different (re)textualization of cohesive ties may create a different representation.

In some cases, however, these changes are unavoidable because every language has its own patterns of cohesive ties. Baker (1992) cites research carried out by various scholars who compared texts in English and other languages such as Hebrew, Portuguese, Japanese, Chinese and Arabic to show the different norms which govern each language, and the necessary adaptations to account for these differences at lexical level in the translational process. Like Halliday and Hasan, Baker highlights the notion of meaning potential, that is, lexical items that have different meanings depending on the context or on the co-associations which are made within a particular text. Therefore, it is crucial for translators to understand and consider the differences in pattern and the meaning potential when rendering cohesive ties. This issue is strongly connected to my thesis as I am going to investigate how lexis forms cohesive chains in the T and to what extent different or similar *choices* affect the Transitivity system in the RT. The next sub-section discusses some aspects related to lexical cohesion.

1.3.1. Lexical cohesion

Lexical cohesion was initially defined by Halliday and Hasan in 1976 as ties constituted by elements belonging to the class of ‘General nouns’, such as ‘human noun’, ‘place noun’ and ‘fact noun’, which were in “the borderline case between a lexical item (member of an open set) and a grammatical item (member of a closed system)” (p. 274).

Cohesion occurs by means of reiteration and collocation of these nouns.

The first type, reiteration, is the repetition of a lexical item and can be realised by: (i) the same word; (ii) a synonym or near-synonym; (iii) a superordinate; and (iv) a general word. The second type, collocation, refers to lexical items that regularly co-occur in certain contexts. They are quite fuzzy and even Halliday and Hasan recognise that:

the analysis and interpretation of lexical patterning of this kind is a major task in the further study of textual cohesion (...) it should be borne in mind that this is simply a cover term for the cohesion that results from the co-occurrence of lexical items that are in some way or other typically associated with one another, because they tend to occur in similar environments: the specific kinds of co-occurrence relations are variable and complex, and would have to be interpreted in the light of a general semantic description of the English language (pp. 287 and 288; italics added).

Linguists such as Hoey (1991) depart from this niche to survey the concept of collocation in detail, and since the emergence of Corpus Linguistics, Sinclair (1991), Stubbs (1995, 1996) and Scott's (2001) interests have been investigating vast amounts of data, leading collocation studies to different directions. These will not be scrutinized as they are not within the scope of this study.

In 1985 (as mentioned in the previous section), Hasan re-categorises cohesive relationships and defines lexical cohesion as co-extension ties – two items belonging to the same field of meaning that are linked, for instance, *silver* and *golden*, which refer to metal. She attempts to establish clearer boundaries for the classification of cohesive devices and states that “we need to state under what conditions such a relation comes about. The same general field of meaning is a vague expression” (p. 80). The two items have to be connected as in a sense relation of synonymy, antonymy, hyponymy (consolidated categorisation in the literature on semantics).

When two lexical items have the same experiential meaning, they are in a relation of synonymy (see example 12 above); if two lexical items have an opposite experiential

meaning, they are in a relation of antonymy (see example 13 above); hyponymy is the relation between an item from a general class (superordinate) and others from its subclasses (see example 14 above). To these three sense relations Hasan adds meronymy and repetition of lexical items (see examples 15 and 16 above). The former is the part-whole relation and the latter refers to the relation among lexical items which are repeated along a text.

The sense relation that is the basis to establish a cohesive tie varies according to instantial semblance, that is,

without our being aware of it, each occurrence of a lexical item carries with it its own textual history, particular collocational environment that has been built up in the course of the creation of the text and that will provide the context within which the item will be incarnated on this particular occasion. This environment determines the ‘instantial meaning’, or text meaning, of the item, a meaning which is unique to each specific instance (Halliday and Hasan, 1994, p. 289).

The meaning of lexical items is constructed according to the context of situation and the reverse also occurs, context of situation motivates the choices of words used in certain texts. Two examples from the corpus can be cited:

Example 18. Instantial meaning

- Que tal a nova empregada?
- Ela é um **pirão**. (GCC)¹⁰

Example 19. Instantial meaning

- É cozinheira do árabe, um **torrão de açúcar**. (GCC)

Although *pirão* and *torrão de açúcar* would not normally be used to describe a woman, they are part of the cohesive chain that serves to retrieve Gabriela’s identity in the novel as a cook. Her professional identity is also transferred to represent her as food that could be eaten, which has a very strong sexual connotation in the Brazilian context

¹⁰ I used examples from the Brazilian text as these items were (re)textualized differently in the English text and are not therefore illustrative of instantial meanings.

as the Process ‘comer’ also means ‘to have sex with’, a colloquial expression usually used among men. These food-related words help construe the identity of Gabriela as a fictional character, that is, the way she is represented as a cook who can also serve as food to her employer.

Along similar lines, Eggins (2000) explains the importance of lexical cohesion for experiential meanings. For her:

we can recognise a link between the discourse domain of lexical relations (choices about which aspects of context get lexicalised in the text) and the experiential semantics (meaning about how reality is represented). Thus there is a link “across”, between the two components of the discourse-semantic stratum: a link between types of texture and types of meaning (p. 105).

The description of the lexical relations in a text can reveal: (i) what is being talked about in the text; (ii) how many different things are talked about in the text; and (iii) what kinds of lexical relations operate between items in a string (Eggins, 2000, pp. 103 and 104).

Another valuable study on lexical cohesion is Hoey’s (1991) *Pattern of lexis in text*. To him, lexis combines and forms patterns that contribute to the coherence of a text. He thoroughly explores lexical cohesion “that regularly forms multiple relationships” (p. 10) and based on Hasan (1984), Winter (1974, 1979) and Phillips (1985), he proposes a model to analyse cohesion in texts. The model, however, is not applicable to narratives as he clearly states: “[n]arratives are concerned with the reporting of shifts in space and time (...) each narrative sentence is understood in terms of a frame carried over from sentence to sentence which provides specification of time, place, and active character set” (Hoey, 1991, p. 188). In other words, Hoey claims that the ‘bonds’ established between lexis in texts “would neither be coherent nor provide the summary of the story; they would likewise provide no reliable information on topic

development” (*ibid*, p. 188) and are, therefore, not applicable to the corpus of the present study as his model is designed for non-narrative texts.

As this research is concerned with cohesion achieved by ‘lexical choices’ revealing the experiential profile, I shall now briefly explore the Ideational function.

1.4. Ideational function

As mentioned in section 1.2., the Ideational component has two sub-components, namely, experiential and logical. The former is the organisation of experience realised by Transitivity structures, which in turn is realised by the Process (Verbal group). The latter is the “expression of certain very general logical relations” (Halliday, 1994, p. 179). It is a combination realised by a group of words (Nominal group). The experiential structure of the Nominal group is the Thing, the semantic core of which can be a common noun, proper noun or (personal) pronoun. The Nominal group is the element that intricately bridges the Ideational Function with the Textual function realised by means of cohesion, more specifically lexical cohesion.

In this section, I would like to focus on the experiential component of the Ideational metafunction. By and large, the Ideational function is the way individuals represent ‘patterns of experience’, that is, how language is used to model “what goes on around them [individuals] and inside them” (*ibid*, p. 106).

This representation is construed in the language through Transitivity structure, which in turn is realised by the Processes available in the system. The Processes are categorised according to an individual’s impression of experience that consists of ‘goings-on’ – happening and doing (Material Processes), sensing and reflecting (Mental Processes), classifying and identifying (Relational Processes), behaving (Behavioural

Processes), saying and meaning (Verbal Processes) and being (Existential Processes), as in the figure below reproduced from Halliday's (1994) cover:

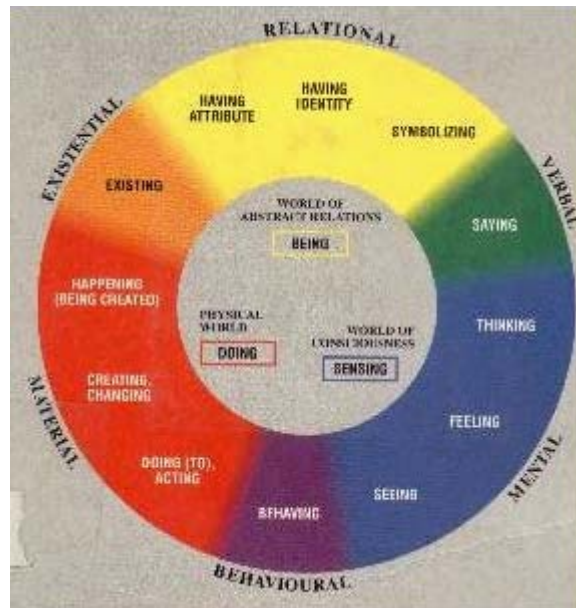


Figure 1.4 – Transitivity system – types of Process (Halliday, 1994)

As figure 1.4 shows, Material (physical world – doing), Mental (world of consciousness – sensing) and Relational (world of abstract relations – being) are the main types of Processes. In their boundaries are the other three types, namely, Behavioural, Verbal and Existential Processes.

These Processes are interpreted in a ‘tripartite’ relation in a clause that consists of:

(i) the Process itself, (ii) Participants in the Process and (iii) Circumstances associated with the Process (Halliday, 1994, p. 107), as in the following example:

Example 20. Clause analysis

(a) Professor Josué had gone for a walk; (b) he had witnessed the arrival of a large band of migrants at the slave market, (c) he had stopped awhile at the Model Stationery Store.

(a) Professor Josué: Actor
had gone for a walk: Material Process

(b) he: Senser
had witnessed: Mental Process
the arrival of a large band of migrants: Phenomenon
at the slave market: Circumstance

- (c) he: Actor
 had stopped awhile: Material Process
 at the Model Stationery Store: Circumstance

Depending on the type of Process, there are different labels for Participants, as shown in the figure below:

Process type	Participants
Material	Actor, Goal
Behavioural	Behaver
Mental	Senser, Phenomenon
Verbal	Sayer, Target
Relational a) Attribution b) Identification	Carrier, Attribute Identified, Identifier; Token, Value
Existential	Existent

Figure 1.5 – Process types and counterpart Participants, inspired by Halliday (1994, p. 143)

As figure 1.5 shows, these Participant roles have direct involvement in the Process, that is, “the one that does, behaves, senses, says, is or exists together with the complementary function where there is one – the one that is done to, sensed, etc.” (Halliday, 1994, p. 144). Other Participant roles have indirect involvement in Material Processes, they are: (i) Recipient – the “one that goods are given to” (*ibid*, p. 145); (ii) Client – the “one that services are done for” (*ibid*, p. 145); and (iii) Range – “the element that specifies the range or scope of the process” (*ibid*, p. 146).

Circumstance is the optional element in a clause, also seen as an indirect Participant. It is different from the Recipient, Client and Range roles in that Circumstance is typically expressed as adverbial groups or prepositional phrases (*ibid*, pp. 149 and 150).

Summing up, a clause is usually constituted of: Participant, Process and Circumstance. Clauses that lack a Predicator are classified as little texts. Broadly speaking, they are: (i) Minor clause – consists of speech functions including

exclamations, calls, greetings and alarms (*ibid*, p. 95); and (ii) Absolute – consists of just a nominal group, but as Halliday admits “what is striking about these nominals is the amount of information, including of course interpersonal ‘information’ such as praise or denigration, that gets packed into them” (*ibid*, p. 395). It is also interesting to observe that “when the nominal group stands alone the aim is to communicate effectively without the unnecessary trappings” (*ibid*, p. 396).

Speakers / writers choose the elements in the paradigmatic axis according to the way each one perceives reality and according to the context of situation. In order to make my point clearer I would like to refer back to Matthiessen’s (2001) examples 1 and 3 (reproduced below for ease of reference) as two different ways to express the notion of the same reality, the notion of existence.

Example 1. Locative Existential clause

At the top of Blues Point Road **there is** a neat little sandstone church and vicarage, St Peters.

Example 3. Locative Mental clause

Farther north on the right **can be seen** some of the buildings of the University of California, Los Angeles Campus.

In example 1, *there is*, an Existential Process, is used. The Participant – Existent, is the impersonal entity *St. Peters*. In example 3, *can be seen*, a Mental Process, is used. The Participant – Phenomenon is also the impersonal entity *some of the buildings*, however, there is somebody, the other Participant – Senser, through which the buildings are perceived (even though the agent is not more explicit in this passive construction), whereas in example 1 there is no human Participant. These two examples take us to the point I am trying to make, ‘choices’ vary according to one’s view to model reality and according to the context of situation. The context of situation / culture in turn can influence the ‘choices’ the speaker / writer makes when conveying a message to

different audiences (Tenor), with different purposes (Field) and through different channels (Mode).

This is particularly interesting to TS as different ‘choices’ can completely change the way certain concepts are represented in the RT. This issue has been of particular interest among Brazilian researchers. Interdisciplinary research focusing on the relation holding between TS and SFL, focusing on the Ideational function, has been increasingly explored since 2002, when a group of researchers from NET (Núcleo de Estudos da Tradução) at UFMG (Universidade Federal de Minas Gerais)¹¹ and NUT (Núcleo de Tradução) at UFSC (Universidade Federal de Santa Catarina)¹² started a project named Programa de Cooperação Acadêmica (Procad 009701-2), sponsored by CAPES. Their aim is to develop a special data bank, Corpus of Discourse for the Analysis of Language and Literature – CORDIAL¹³, to be used by researchers in TS. Since then, undergraduate and post-graduate students at UFMG and post-graduate students at UFSC have engaged in conducting research on this interface, integrating TS, SFL and Corpus-based Translation Studies (CTS), described in section 1.3.

In 2002, at UFSC, Campesatto focuses her studies on Thematic structures in Brazilian Portuguese abstracts translated into English. At UFMG, Bueno’s final paper was the first study in TS in resonance with the proposed composite framework in the group. She contrasts lexical creativity in *Macunaíma* (Mário de Andrade, 1928) and its English translation *Macunaíma* (by E. A. Goodland, 1984), based on Kenny’s (2001) *Lexis and creativity in translation: a corpus-based study*.

In 2003, Mauri from UFMG deals with reporting verbs in literary works. She examines the novel *Laços de Família* (Clarice Lispector, 1960) translated into Italian as

¹¹ Leading researchers are: Adriana Pagano, Célia Magalhães and Fábio Alves

¹² Leading researcher is Maria Lúcia Vasconcellos

¹³ More information available on the web site: www.lettras.ufmg.br/net

Legami familiari (by Adelina Aletti, 1999) and concludes that what has been observed by literary critics in relation to women's introspection in the novel can be confirmed by the reporting verbs that reinforces it, and that differences in Mental Processes in the RT result in a different style from the original work. Cruz investigates *Harry Potter and the Chamber of Secrets* translated into Brazilian Portuguese.

In 2004, Jesus also concentrates on reporting verbs in *Point counter point* (Aldous Huxley, 1928) and its Brazilian Portuguese (re)textualization *Contraponto* (Érico Veríssimo, 1934). She is the first researcher in the group who makes use of parallel corpora vis-à-vis a comparable corpus, *Caminhos cruzados* (Érico Veríssimo, 1935). Her study aims at finding out textual evidence that confirms or not the criticism to Veríssimo's work having been influenced by the (re)textualization of Huxley's work. Jesus' study is of extreme value as it opens up avenues to explore comparable corpora. Another recent study is by Assis (2004), whose corpora consists of *Beloved* (Toni Morrison, 1987) and its Brazilian Portuguese (re)textualization *Amada* (Evelyn K. Massaro, 1987). His study focuses on the representation of the character *Sethe* in the T and RT. A quantitative analysis shows that *Sethe* has not been represented differently from the original, but the discursive analysis reveals that she is represented as having a distinct behaviour in the RT in various situations.

In a recent article, Pagano (forthcoming) explores the need to integrate the three functions and to illustrate her point she analyses an excerpt of the Brazilian Portuguese and the Spanish translations of *The Inheritors* (William Golding, 1955) in an integrated approach, a proposal which had already been put forward by Halliday in 1973 when he analysed part of the original novel in English. Pagano, then, points to the importance of integrating specially the Ideational and the Textual functions in order to investigate to what extent changes at the Textual level affect the Transitivity structure; and suggests

further studies that could look at the issue more attentively. My interest, in turn, is to take up from her suggestion and explore the (re)textualization of lexical chains related to GCC, pointing out the differences to describe possible differences in Gabriela's Ideational profile.

Most of these investigations have been made possible thanks to computational programmes that speed up the process of looking for evidence in the texts, which has been triggered by the emergence of Corpus Linguistics. Researchers in TS have used some of its principles as theoretical basis to look for regularities in the language of translation or as methodological tools to assemble and interrogate small corpus. More details are explored in the next section.

1.5. Corpus-based Translation Studies

TS scholars have been exploring the new avenues opened up by CL¹⁴. Baker (1993, 1995, 1996, 2000, 2001), one of the first researchers working within the CL framework, which she defines as “a large-scale analysis of a very large body of authentic running text to capture regularities in language use. The texts are held in machine-readable form and are thus amenable to automatic or semi-automatic analysis” (Baker, 2000, p. 24). These regularities in language use she refers to are specifically concerned with the language which is unique to translation, the issue she has been engaged in investigating since her seminal article published in 1993, *Corpus Linguistics and Translation Studies: implications and applications*.

Translated texts “record genuine communicative events and as such are neither inferior nor superior to other communicative events in any language. They are however different, and the nature of this difference needs to be explored and recorded” (Baker, 1993, p. 236); a Corpus-based framework meets such a need.

¹⁴ For a historical account of CL, see Biber *et al* (1998) and Sardinha (2000, 2003).

Both Even-Zohar and Toury hinted at the fact that there are patterns of language which are specific to TTs and Baker advocates that CL can help identify these patterns which she tentatively suggests are the universal features of translation. They are: (i) rise in the level of explicitness; (ii) tendency to disambiguate and simplify; (iii) preference for conventional grammaticality; (iv) tendency to avoid repetition; and (v) tendency to exaggerate features of the target language (*ibid*, pp. 243 and 244); a large-scale analysis of corpora would confirm or refute these hypotheses. Later, the concept of Universals was consolidated in the literature as *simplification*, *explicitation* and *normalisation* or *conservatism*. In 1996, Baker adds a fourth universal, which is *levelling out* – “translated texts seem to be less idiosyncratic, or more similar to each other, than original texts” (p. 177).

In order to carry out this type of investigation, Baker (1995, p. 230) proposes “three main types of corpora in anticipation of the surge of the activity”, that is, specific corpora design that would fit translation researchers’ purposes, as described below (also cited in Baker, 2001, pp. 51 and 52; and Shuttleworth and Cowie, 1999, pp. 24, 109 and 120):

- (i) Parallel corpora: original work which is the source text, and the correspondent translation(s) to a given target language;
- (ii) Multilingual corpora: ‘sets of two or more monolingual corpora’, that is, original works in language A and original works in language B;
- (iii) Comparable corpora: collections of works written in a given language – monolingual corpus – and collections of works rendered to that language – regardless of the source language. Both collections should have similar “variety of language, time span and length.” (Baker, 1995, p. 234)

Baker's search for Universals in translation has influenced a considerable amount of scholars from world-wide institutions, who have been motivated to create special data banks (parallel, multilingual and comparable corpora) to assemble the largest possible number of corpora.

Investigation in Corpus Translation Studies (CTS) has also taken other directions and opened room for small corpus descriptive analysis and for the practice of translation. In 2001, a collection of articles called *Small corpus studies and ELT* was edited. The preface, by Sinclair, points to an important factor that differentiates small corpora studies from large corpora studies. The former is 'designed for early human intervention' and the latter is 'designed for late or delayed human intervention' (p. xi).

Data banks and computational tools accelerate the process of investigation, which was done manually in the past, by allowing researchers to look at extensive amounts of corpus in a shorter time. However, as researchers, we ought to be aware that computers are not equipped with intuition so as to elaborate hypotheses about what is to be investigated. Thus, there is a need to be critical and reflect about the researcher's intuition, which plays a crucial role in any corpus-driven research. Partington (1998, p. 74) quotes Leech (1991) who states that:

Recent corpus users have accepted that corpora, in supplying first-hand textual data, cannot be meaningfully analysed without the intuition and interpretative skills of the analyst, using knowledge of the language (qua native speaker or proficient non-native speaker) and knowledge about the language (qua linguist). In other words, corpus use is seen as a question of corpus plus intuition, rather than of corpus or intuition.

When both corpus and researcher's intuition are combined, it is possible to produce fruitful work that will really contribute to the growth of CTS. Among relevant work which has been done in this composite framework, I would like to mention a collection of articles brought together by *Meta*, an on-line journal sponsored by

Canadian universities, *Érudit*, in 1998, whose objective is to promote academic research. The aims of this specific volume, which has two distinct sections, are: (i) to outline the existing territory occupied by this composite framework, and (ii) to show the theoretical and empirical developments of this new field of research (Laviosa, 1998).

The concluding article in that special issue, Tymoczko (1998) sounds a cautionary note to a “possible danger of pursuing scientific rigour as an end in itself through empty and unnecessary quantitative investigations” (p.1). She opposes the search for laws in translation, initially proposed by Even-Zohar and Toury, because laws are typical of the Western tradition that relies uniquely on empirical research, which privileges objectivity and disregards subjectivity. In CTS, however, the foundations of this objectivity is dependent on human’s judgement (subjectivity) from the beginning of the process (corpus design) to the end (corpus interrogation).

In addition, the concept of Universal laws projects search for similarities, the tendency to gather similar features and bring them together under a single label while languages are systemically different. Instead of looking for similarities, TS could be advancing towards the description of the multiple language pairs and “practical consequences resulting from the manifold language pairings possible in translation” (p. 6), which can reveal characteristics of translation as ‘a cultural interface’ among cultures at different times and places.

As a contribution to future research in CTS, Tymoczko suggests ontological and epistemological commitments when designing corpora which in turn will complement a broader commitment, the integration of linguistic and cultural-studies approaches in TS, an issue which she later continues in an article published in 2002.

In the same year, 2002, Munday established a successful integration by proposing a model that combines SFL, CTS and an analysis of the cultural context in order to

carry out descriptive analysis of translations. His corpus is composed of the article “Náufrago en tierra firme”, written in 2000 by García Márquez and three English translations.

As regards SFL studies on translation, like Vasconcellos (1997), he stresses the notion of *choices* that are foregrounded in TT, and that the analysis of the patterns emerging in the TT against the patterns in the ST can point to shifts in the Ideational, Interpersonal or Textual metafunctions. As regards CTS, he mentions computational programmes that are used to accelerate the access to linguistic items in any-size corpus. Finally, as regards the cultural context, he states that by “locating the results within the wider publishing, political and sociocultural contexts, it may be possible to identify factors other than purely linguistic ones which motivate the shifts” (p. 80). All in all, his reflections and the model for analysis positively contribute to the linguistics and cultural-studies integration suggested by Tymoczko (1998, 2002).

Undoubtedly CTS has a lot to offer to research in TS, but it is always essential to reflect on what grounds objectivity is intended. It does not seem reasonable to make generalisations or draw conclusions based entirely on statistical data. Computational tools should not be used to draw conclusions such as the kind by a modern reader cited in the next chapter’s epigraph. In the first part of the extract, the reader is explaining to the writer the way she reads his novels and the second part refers to the writer’s reflection about what he writes and the interpretations the text may create depending on the “electronic brain spin” (my translation).

1.6. Summary

In this chapter the theoretical and methodological framework informing the investigation of the study has been introduced. Firstly, I have attempted to outline some

of the criticism linguistically-oriented work in TS has received. The bridge which was missing was built thanks to new concepts in linguistics. Next, I have provided a panorama of these new concepts that inform SFL and the point of convergence between TS and SFL, the notion of (re)textualization / agnation. Then I have described the focus of the study, Textual, lexical cohesion more specifically, and Ideational functions, which are strongly interconnected as they belong to the same stratum in the discourse-semantics. Finally, I have presented an overview of CTS, which has contributed with methodological tools to make descriptive analysis grounded in SFL concepts possible.

“A leitura eletrônica me fornece uma lista das frequências, o que me basta para ter uma idéia dos problemas que o livro propõe a meu estudo crítico. Naturalmente, as frequências mais altas são as registradas pelas listas de artigos, pronomes, partículas; mas não é isso que detenho minha atenção. Concentro-me logo nas palavras mais ricas de significado, aquelas que podem me dar uma imagem bastante precisa do livro.

(...) Agora toda vez que escrevo uma palavra, já a vejo submetida à centrífuga do cérebro eletrônico, classificada por frequência ao lado de outras palavras que não sei quais possam ser, e pergunto a mim mesmo quantas vezes a utilizei, sinto a responsabilidade da escrita pesar sobre todas essas sílabas isoladas, tento imaginar as conclusões que se podem extrair do fato de que utilizei essa palavra uma ou cinquenta vezes. Talvez seja melhor apagá-la... mas não me parece que qualquer outra palavra que eu use para substituí-la consiga resistir à prova.”

Italo Calvino: *Se um viajante numa noite de inverno*

CHAPTER TWO

Corpus and methodology

This chapter outlines (i) some contextual information about Jorge Amado and his works, and (ii) a Corpus-based Translation Studies methodology to investigate lexical relations in the representation of Gabriela in *Gabriela, cravo e canela* and its (re)textualization. To begin with, it describes some of Amado's works and career. Next, it presents a brief summary of the novel. Then, it describes the context in which *Gabriela, cravo e canela* was translated. Afterwards, it goes on to provide a summarised account of the methods used to analyse and interpret the set of data provided by the corpus.

2.1. Jorge Amado's work

In the light of Halliday's (1994) theory, which advocates that the larger Context of Culture and the Context of Situation influence the choice of words in a text, I shall firstly outline some of the points in Amado's career that I find crucial to the understanding of the context of GCC.

Jorge Amado was born in 1912 on a farm in Itabuna, southern Bahia and spent part of his childhood in Ilhéus, the setting for most of his novels – including GCC. At the age of 18, he wrote his first novel, *O país do carnaval* – published in 1931. As a communist militant he lived in exile in Argentina and Uruguay in 1941 and 1942. Back to Brazil, in 1945, he was elected a member of the Assembléia Nacional Constituinte (Constituent Assembly), after being the most voted deputy from the Partido Comunista Brasileiro (Brazilian Communist Party)¹⁵. His strong involvement with politics, that is, his engagement and passion for the socialist ideology, is extended to the novels he

¹⁵ <http://www.fundacaojorgeamado.com.br/capa.htm>

wrote in this period¹⁶ – the first phase of his literary career, in which he diffuses and preaches political awareness. In an article called “Literatura, romance e política como resultados sociais”, published by Pan, a newspaper in Buenos Aires, Amado himself admits that:

[d]as diversas formas literárias a que sempre teve papel político mais importante foi o romance. (...) O romancista que dê a suas obras um máximo de vida, de movimento, terá realizado um máximo de beleza. E retratando no romance uma sociedade, um punhado de homens, ou um homem só, *não pode deixar de lado os problemas, as lutas, os anelos desses homens, dessa sociedade*, a menos que seja falso ou incompleto. – E quando os homens atravessam uma época política, uma época de lutas como a nossa, o romance que seja honesto não pode deixar de ser *uma arma de luta. O sentido do romance moderno, das gerações atuais, é um sentido político. Um sentido de luta, um sentido de revolução* (March, 11, 1936, *apud* Tâti, 1961, pp. 88 and 89; italics added).

His affiliation to socialism and thus the political content of his novels made him a very successful writer who lived exclusively on his literary production. At that time, his books also started being translated in communist countries (Gonzaga, 1997). In 1947, however, the Communist Party in Brazil was considered illegal and the militants arrested, including Amado, and again he was exiled and spent some time travelling around Europe and Asia. When he came back to Brazil in 1952, he withdrew from politics and devoted himself to literature¹⁷. GCC, published in 1958, is considered a turning point in his career, the beginning of the second phase¹⁸. He seems to have abandoned the language that was very similar to the language used in political leaflets, which actually expressed his political engagement. In this new phase, he expresses his artistic vein, but he does not lose sight of the social problems in the region where he was

¹⁶ *O país do carnaval* (1930), *Cacau* (1933), *Suor* (1934), *Jubiabá* (1935), *Mar morto* (1936), *Capitães de areia* (1937), *Terras do sem fim* (1942), *São Jorge dos Ilhéus* (1944), *Seara vermelha* (1946), *Os subterrâneos da liberdade* (1952).

¹⁷ <http://www.fundacaojorgeamado.com.br/capa.htm>

¹⁸ *Gabriela, cravo e canela* (1958), *Velhos marinheiros* (1961), *Os pastores da noite* (1946), *Dona Flor e seus dois maridos* (1967), *Tenda dos milagres* (1970), *Teresa Batista, cansada de guerra* (1972), *Tieta do agreste* (1977), *Farda fardão, camisola de dormir* (1980), *Tocaia grande* (1984).

brought up. In an article published in *Jornal do Comércio* from Recife, Amado talks about his renewed writing style:

É um livro [GCC] de fundo eminentemente telúrico, como aliás todos os que compõem o ciclo dos romances de temas baianos. Com ele reinício – após curta passagem pelo romance político – os temas sociais na minha obra, abandonados desde os últimos romances do ciclo da Bahia, como *Capitães de areia* e *Seara vermelha*. No mesmo, também, não falta o tom poético característico do que sempre escrevi. Só que agora procurei dar maior relevo ao tema, tratando-o de um modo mais universal ainda que nos romances que se lhe antecederam. (September, 14, 1958, *apud* Tati, 1961, pp. 165 and 166)

GCC, according to Almeida (1979), is responsible for Amado's return to literary circles. He was awarded five prizes for GCC and in 1961 he was nominated for Academia Brasileira de Letras (Brazilian Literary Academy). On the one hand, Amado was highly acclaimed for this work, but on the other, heavily criticised for having abandoned the ideology of a political struggle, a fact that does not seem to have prevented GCC from being popular and consumed in many communist countries.

All in all, apart from receiving many national and international awards, Amado had his works adapted to films, plays and soap operas. His books have been published in 55 countries and translated into 49 languages; some of his novels are also available in Braille and cassettes¹⁹. The next two sections will have the focus turned to additional information of GCC and its (re)textualization.

2.2. On the corpus: Gabriela, cravo e canela

Gabriela, Cravo e Canela was originally published by Livraria Martins Editora in 1958, and later editions were published by Record. It has been translated into German, Bulgarian, Korean, Spanish, Estonian, Finnish, French, Greek, Dutch, Hungarian,

¹⁹ <http://www.fundacaojorgeamado.com.br/capa.htm>

Italian, Norwegian, Polish, Russian, Slovak, Slovenian, Swedish, Czech, Turkish and Ukrainian. It has also been adapted for strip cartoons, a film and a soap-opera.

It is a love story between the nature-like soul of Gabriela and the prosperous businessman Nacib. The story begins when Filomena, Nacib's cook, leaves his kitchen to live with her son. Nacib goes to the market where lots of migrants coming from the dried backlands can be hired to work in big cities like Ilhéus. Among the migrants is Gabriela, who comes all the way with the hope to work in the city. She is hired and ends up enchanting Nacib, who later decides to marry her and tries to change her nature. After Nacib witnesses a betrayal scene between Gabriela and Tonico, his best friend, he gets the annulment of his marriage. However, not feeling really happy without Gabriela's presence, Nacib decides to keep their relationship as it all started, a love affair between a businessman and his cook. This all takes place in Ilhéus where progress, represented by the exporter Mundinho Falcão, struggles against conservative colonels and customs, represented by Colonel Ramiro Bastos. These are the two layers, one of a love story and the other of a social struggle, which are sewn together as the novel belongs to the transitional period in Amado's work. However, as in the quote above (p. 49), the emphasis is given to his more poetic tone of GCC, a story of love and passion.

Patrício (1999, p. 81) advocates that Amado aimed at making a national identity symbol out of Gabriela, the main character. To make her point, she quotes Amado, who admitted in an interview given to João Dória Junior in 1990 that he intended to create a character that represented Brazilian women. She also claims that Amado meant to value the mulatto as a symbol of the Brazilian identity by attaining positive features to Gabriela such as: devotion, cordiality, love for work and sense of economy. Based on this viewpoint I opted to limit the scope of this study to a single character, Gabriela.

Besides, from a preliminary study of the corpus using the electronic tools, I got more significant data related to this character. In the next section, an account of the context in which the novel has been translated is displayed.

2.3. On the corpus: Gabriela, clove and cinnamon

The English translation was published by Avon Books in 1962, under the title of *Gabriela, clove and cinnamon* translated by James L. Taylor and William Grossman. According to Pedreira (2001), both translators had already had experience in translating Brazilian literature into English. James Taylor was the co-translator of *Grande sertão: veredas* (*The devil to pay in the backlands*) by Guimarães Rosa and William Grossman translated *Memórias póstumas de Brás Cubas* (*Epitaph of a small winner*) by Machado de Assis. As for the editor, Alfred Knopf was responsible for introducing Amado's novels to American readers in 1945.

According to Cliff Landers (2001, *apud* Pedreira, 2001), this boom to translate Amado's books happened because American and European publishing houses did not establish any contracts during the Second World War, which made Americans look for Latin-American literature. In fact, Brazil had already been targeted by the U.S. since 1940, when the American government funded an agency called Office of the Coordinator of Inter-American Affairs (OCIAA) in Brazil, directed by Nelson Rockefeller. This programme was directly linked to the United States Department of Defence and aimed at strengthening interamerican cooperation and hemispheric solidarity with a view to consolidate the Allied Powers against the Axis Powers (in World War II the major Allied Powers were Britain, France, the Soviet Union, the U.S. and China; the Axis Powers represent the coalition headed by Germany, Italy, and Japan

that opposed the Allied Powers in World War II)²⁰. To reach their objectives, sub-departments were created: communication (radio, cinema and press), cultural relations (arts, music, literature), health (sanitary issues) and commercial and financial (exportation, transport and finance). As regards cultural relations, in the U.S., Hollywood presented Carmem Miranda as the stereotype of Brazilian women and Zé Carioca as a stereotype of the Brazilian hospitality to the American audience, while the Brazilian audience watched American films²¹.

This cultural exchange seems to have been a double-edged sword because a year before GCC2 was launched in the U.S., the editor Knopf came to Brazil and in an interview he expressed his clear intentions of making GCC a best-seller in the U.S., the reason why Pedreira (2001) believes there has been the intentional simplification of the novel in order to make it more attractive and accessible to the English speakers mass that were going to consume it.

Having presented some of the contextual factors, I shall next describe the methodological procedures followed in this thesis. Besides the quantitative analysis of the data, qualitative analysis through annotation of the corpus was used in this research.

2.4. Methodological procedures

As the interface of Translation Studies and Corpus Linguistics is fairly new, there is not a consensus on the terminology employed to describe the processes that a corpus undergoes. For practical reasons I will use the one described by Souza and Morinaka (2004) in our project “Compilação de procedimentos metodológicos adotados por pesquisadores(as) em Estudos da Tradução e interfaces com as Lingüísticas Sistêmico-Funcional e de Corpus” (Compilation of methodological procedures adopted by

²⁰ <http://www.britannica.com>

²¹ http://www.cpdoc.fgv.br/nav_historia/htm/ev_main.htm

researchers in the interface of Translation Studies, Systemic Functional Linguistics and Corpus Linguistics)²². It attempts to chart the methodological procedures that have already been used by researchers in order to help organize and standardize further research in this interface.

The steps followed in all methodological sections analysed can be merged into two main categories: (i) Corpus building and (ii) Corpus processing – described in the sub-sections below.

2.4.1. Corpus building

Working with computational programmes is not as simple as it seems. It firstly requires a great deal of manual work and patience; afterwards, the software is able to do its share, the automatic processing, which is still not the end of the story as the researcher needs to frequently intervene to interpret the data.

The very first procedure at the corpus building stage is text capture. For this research, both books were scanned, that is, converted into electronic files by using a scanner and a software that recognizes characters (OCRs). They were then saved as a document in Word in order to facilitate the next steps, proof-reading and editing. After the corpora were digitalized, it was necessary to manually proof-read and revise the texts in order to correct scanner reading mistakes. For example, the word “Gabriela” read “Gabnela” because the OCR sometimes recognised the segment “ri” as the letter “n”. At this stage I worked with a document in Word as it offers a fast mechanical procedure to locate and substitute words through the command “Edit – Localise” or the

²² This compilation was done during my “Missão de Estudos” at Universidade Federal de Minas Gerais (March to June, 2004). It was based on monographs, theses and a doctoral dissertation of researchers from NET and NUT (cited in Chapter 1, section 1.2.3.); on Berber Sardinha (1999, 2000, 2003), Scott (1996) and Sinclair (1991). This mission is one of the activities in a programme developed by Universidade Federal de Minas Gerais (UFMG) and Universidade Federal de Santa Catarina.(UFSC) named Programa de Cooperação Acadêmica (Procad 009701-2), sponsored by CAPES.

combination of Ctrl+L keys. After that, the document was converted into a “txt” format. These files are already available at CORDIALL.

Afterwards, there was the text encoding procedure that consisted of two tasks: (i) preparing the text in a format that could be acquired by WordSmith Tools (for example, the software counts the number of paragraphs in a text based on the number of “Enter” key strokes – 2); and (ii) tagging the texts. Tags are any kind of extra information that can be manually added to the texts. They can be used: (a) to indicate sub-genres inside a main genre (a poem inside a novel); (b) to indicate parts of a text (titles, subtitles or examples); (c) to indicate grammatical categories (verb, noun or adjective); and (d) to indicate discursive categories (Theme/Rheme, cohesive chains, Transitivity and Modality) (Souza and Morinaka, 2004).

The corpora under investigation went through two tagging stages (i) indicating parts of the text and the sub-genres and (ii) indicating the discursive categories (described in Chapter 3, section 3.1.). Although this research is not concerned with genres, I followed some tagging criteria established by CORDIALL – detailed in Souza and Morinaka (2004), so that the same corpora can be used by other researchers in the future. An example of sub-genre tagging in *Gabriela, cravo e canela* is a song that a blind man sang in the market where Nacib hired Gabriela:

Example 1. Sub-genre tag in GCC1

```
<song>Amando, homem valente,  
atirador de primeira.  
Mais valente do que ele  
só mesmo Jucá Ferreira.  
Em noite de escuridão  
se encontraram na clareira.  
-- Quem vem lá? - disse Ferreira.  
-- É homem. Não é bicho não.  
Seu Amando respondera  
com a mão na repetição.  
Tremeram até os macacos  
na noite de escuridão.</song>
```

As it can be seen in the example, the tags are placed in angle brackets < > so that the researcher can set the software to ignore the tags or to show them, according to each one's purposes. The next tagging procedure, adding discursive categories, was done at a later stage, after I analysed the data generated by the software WordSmith Tools, which will be described in the next sections.

2.4.1.1. On the software WordSmith Tools

The software WordSmith Tools was developed by Michael Scott and has been distributed by Oxford University Press in 1996. It consists of four major tools Concord, Wordlist, KeyWord and Utilities. For this research, three tools and one utility – Viewer and Aligner – were used, each of which will be described below.

WordList: provides three lists – (i) alphabetical order, (ii) frequency order and (iii) statistical data such as: number of running words, the total number of words in a corpus (tokens); number of different words, considering the repeated words as one occurrence (types)²³; number of sentences and paragraphs; and the type-token ratio that helps identify the variety of vocabulary used in both novels.

KeyWord: compares a corpus under investigation to a corpus of reference²⁴ and identifies words that occur unexpectedly in the former (compared to the corpus of reference). For example, a corpus of reference has 500 (five hundred) words and a corpus under investigation has 100 (one hundred) words. If the word “tree” has 25 (twenty five) occurrences in the former and 10 (ten) occurrences in the latter, it means that “tree” corresponds to 5% of the total number of words in the corpus of reference

²³ For instance, in the phrase ‘the early arrival of the Great Balkan Circus, with an elephant, a giraffe, a camel, and some lions and tigers’, there are 20 (twenty) tokens and 17 (seventeen) types as the words ‘the’, ‘a’ and ‘and’ have two occurrences each.

²⁴ Berber Sardinha (1999, p. 11) recommends that the corpus of reference present general characteristics (composed of different text genres) and should be “five times larger than the corpus under investigation”. Thus, the first step is to verify the size of the corpus under investigation (number of tokens provided by the Wordlist) in order to define the size of the corpus of reference.

and 10% of the total number of words in the corpus under investigation. In this case, “tree” will probably be considered a keyword as its percentage of frequency in the corpus under investigation is two times larger than the percentage of frequency in the corpus of reference.

Concord: provides an index and the context in which the search words ‘nodes’ occur. For example, in this research, as I am interested in investigating the representation of Gabriela through lexical cohesion, I searched the node ‘Gabriela’ and the tool provided an index, from which I have selected a very small sample (Appendix 1). This index can be magnified through a device in the software so that a larger context of the ‘node’ can be investigated (Appendix 2).

Viewer and Aligner: aligns the Source Text and the Target Text at paragraph or sentence level. After the automatic alignment, there is a need for the researcher’s manual intervention by proof-reading it in order to rearrange paragraphs which are not correspondents. This common mismatch between paragraphs can be due to the translator’s style, that is, s/he does not keep the same paragraphing in the translation as in the original.

2.4.2. Corpus Processing

The first procedure in the corpus processing stage was the use of the WordList tool for general statistics of both corpora. Having the lists in hands, I would be able to start looking for patterns that stood out in the T if compared to the RT. I firstly examined the general statistics lists and what called my attention was the different number of sentences and paragraphs between T and RT as being an indication for further investigation in the cohesive profile of the texts.

Then, scrutinising the frequency WordList to contextualise the statistics in search for more substantial data, I noticed a similarity between some of the words which had a high number of occurrences in the T. They referred to parts of the body and I soon associated that as being part of the vocabulary to describe the protagonist Gabriela. In order to examine if these words were specific to this novel when compared to other corpora, I compiled a corpus of reference²⁵ five times larger than the present corpus and tested their keyness. The results showed that they were worthwhile investigating as they were among the top 200 (two hundred) words in the list. However, as isolated words, they do not mean much and the next step was to check their concordance lines. Examining larger contexts, I found that these words were part of lexical cohesive chains to recover the identity of the character. At this stage I decided to investigate the cohesive profile by contrasting the T and the RT. I call this first stage the Exploratory phase as I was exploring the possibilities of investigation.

The next step then, was to manually select the extracts in which the main character Gabriela was mentioned and align the T and the RT. After a careful comparative analysis of the cohesive chains, I found out that most of the words chosen to compose the lexical chains in the T were somehow (re)textualized in the RT. However, there were some differences that called my attention. They somehow changed the Transitivity system in the RT, the reason why I decided to deal with the Textual and Ideational analysis, as suggested by Pagano (forthcoming).

A second stage of the corpus processing was necessary in order to establish the scope of this research, called Focused phase. I tagged all the lexical items that were part of cohesive chains in a clause: Participant in processes or Participant in Circumstances. For this tagging process I used a numerical code called Código de Rotulação Sistêmico-

²⁵ The texts that make up the corpus of reference were retrieved on 23, June, 2004 from the web site Lácio Web (<http://www.nilc.icmc.usp.br/lacioweb>). This compilation of Brazilian Portuguese Corpora is being carried out by a group of researchers from Universidade de São Paulo (USP).

Funcional (CROSF), put forward by Marcos Feitosa from NET as an M.A. thesis in 2005. In fact, this code has been developed to annotate Theme / Rheme, thus some adaptations had to be done so as to be applicable to my corpus. As I got hold of the code during its development, I used the 11th prototype (Appendix 3). The final version has not had many alterations, at least in what the codes I used are concerned. These codes were placed in angle brackets < > so then the Concordance Tools would generate a list for the final statistics to be analysed. In the next chapter, the data and the statistics generated by the electronic tools will be described and then analysed in the light of the SFL framework.

2.5. Summary

The discussion presented in this chapter has shown (i) some contextual information about Jorge Amado and his works, and (ii) a corpus-based methodology to investigate Ideational profile changes in *Gabriela, cravo e canela* and its (re)textualization. To begin with, it has described the large Context of Culture in which Amado's works are inserted. Next, it has presented an outline of the plot and then it has focused on the context in which *Gabriela, cravo e canela* was translated, highlighting the fact that there has been a political hidden agenda in the cultural exchange proposed by the U.S.A. that may have motivated the editor to make the novel a best-seller. Afterwards, it has gone on to account for the methods used to analyse and interpret the set of data provided by the corpus.

OUVERTURE LA VIE EN CLOSE

em latim
 “porta” se diz “janua”
 e “janela” se diz “fenestra”

a palavra “fenestra”
não veio para o português
mas veio o diminutivo de “janua”,
“januela”, “portinha”,
que deu nossa “janela”
“fenestra” veio
mas não como esse ponto da casa
que olha o mundo lá fora,
de “fenestra”, veio “fresta”,
o que é coisa bem diversa

já em inglês
 “janela” se diz “window”
 porque por ela entra
 o vento (“wind”) frio do norte
 a menos que a fechemos
 como quem abre
 o grande dicionário etimológico
 dos espaços interiores

Paulo Leminski : *La vie en close c'est une autre chose*

CHAPTER THREE

Data discussion

This chapter deals with the quantitative and qualitative analysis of the corpus *Gabriela, cravo e canela* and its (re)textualization. As mentioned in the previous chapter, there have been two methodological phases, which I would like to call the “Exploratory phase” and the “Focused phase”. The rationale for including the Exploratory phase in this Chapter is due to the difficulty in splitting the data and the interpretation, as one step was intricately connected to the other. Thus, the first section gives some global statistical information on the corpus in the Exploratory phase, when I freely looked at the data and explored the various tools provided in the software WordSmith tools. The second section provides the refined statistical information of the Focused phase. And finally, the sub-sections describe each Participant role, Circumstance and little texts to show the different nuances in the Ideational profile of the protagonist Gabriela in the (re)textualization.

3.1. Exploratory phase

The first procedure at this stage was the use of the WordList tool (Chapter 2, subsection 2.4.1.1.) for global statistics about both corpora. Having the lists in hand, I was able to start looking for patterns that stood out in the T if compared to the RT. The results are as follows:

Table 3.1

Global statistics of *Gabriela, cravo e canela* (GCC1) and *Gabriela, clove and cinnamon* (GCC2)

<i>GCC1 (T)</i>		GCC2 (RT)	
Tokens	137.553	Tokens	152.035
Types	14.130	Types	10.498
Type/Token Ratio	10,27%	Type/Token Ratio	6,90%
Sentences	8.357	Sentences	9.763
Paragraphs	3.875	Paragraphs	3.852
Standardised Type/Token Ratio	50,37	Standardised Type/Token Ratio	45,1

As Table 3.1 shows, the most striking difference is the standardised type-token ratio (Chapter 2, sub-section 2.4.1.1.) between the T and RT. This ratio is taken to be an indicator of lexical variety in a text (Baker, 1995; Munday, 1998, 2001), which means that, statistically speaking, the variety of vocabulary in the T is 5,26% higher than the RT. However, relevant data from this global statistics is the number of sentences; the RT has 1,406 more sentences than the T. There is also a significant difference between the number of paragraphs as the T has 23 (twenty three) paragraphs more than the RT. This may be due to distinct systems of the two languages involved, but may also suggest further speculation in the cohesive profile – as in Munday’s (1998) study.

Having this statistics as a point of departure, I started scrutinising the frequency WordList to contextualise the statistics in search for more substantial data. The most frequent words in the lists are usually function or grammatical words²⁶, as in the following Tables:

²⁶ The definition of function words and lexical words is based on Baker (1995, p. 237), who distinguishes between them in the following terms: “lexical words are generally ‘about’ something and typically comprise items which belong to categories such as nouns, adjectives and verbs. Grammatical words belong to closed sets such as determiners and prepositions”.

Table 3.2Frequency list – the 20 most frequent words in GCC1 (T)

<i>N</i>	<i>Word</i>	<i>Freq.</i>	<i>%</i>
1	DE	5.696	4,14
2	A	4.608	3,35
3	O	4.500	3,27
4	E	2.829	2,06
5	NÃO	2.288	1,66
6	QUE	2.148	1,56
7	SE	2.109	1,53
8	DO	1.868	1,36
9	COM	1.520	1,11
10	UM	1.412	1,03
11	DA	1.395	1,01
12	OS	1.379	1,00
13	PARA	1.371	1,00
14	EM	1.261	0,92
15	NO	1.144	0,83
16	NA	1.079	0,78
17	É	876	0,64
18	AS	859	0,62
19	POR	834	0,61
20	UMA	829	0,60

Table 3.3Frequency list – the 20 most frequent words in GCC2 (RT)

<i>N</i>	<i>Word</i>	<i>Freq.</i>	<i>%</i>
1	THE	10.370	6,82
2	AND	4.465	2,94
3	TO	4.182	2,75
4	OF	3.940	2,59
5	A	3.528	2,32
6	HE	2.854	1,88
7	IN	2.709	1,78
8	WAS	2.254	1,48
9	HIS	2.000	1,32
10	HER	1.615	1,06
11	HAD	1.484	0,98
12	WITH	1.470	0,97
13	FOR	1.365	0,90
14	IT	1.304	0,86
15	YOU	1.245	0,82
16	SHE	1.220	0,80
17	THAT	1.181	0,78
18	ON	1.097	0,72
19	AT	1.075	0,71
20	I	989	0,65

Table 3.2 shows grammatical words such as ‘de, a, o, e, que, se’ and Table 3.3 shows grammatical words such as ‘the, and, to, of, a, in’. As I had already decided to investigate the cohesive profile based on my previous reading and on the global statistics in Table 3.1, the function words in Tables 3.2 and 3.3 would not be of interest, thus, I manually deleted them from the list by selecting the ‘delete’ command in the keyboard and then the ‘zap’ command in the software. I selected only the 20 (twenty) most frequent lexical words in both corpora and the results show a different trend. Among the top 20 (twenty) words in the list are the main characters’ names and location names, which can give us a clue as to the setting and the characters, as the Tables below show:

Table 3.4

Frequency list – the 20 most frequent lexical words in GCC1 (T)

<i>N</i>	<i>Word</i>	<i>Freq.</i>	<i>%</i>
1	É	876	0,64
2	ERA	794	0,58
3	NACIB	710	0,52
4	ILHÉUS	511	0,37
5	CORONEL	452	0,33
6	CASA	386	0,28
7	GABRIELA	382	0,28
8	MUNDINHO	373	0,27
9	BAR	303	0,22
10	FOI	265	0,19
11	HOMEM	237	0,17
12	GENTE	235	0,17
13	DIA	233	0,17
14	TONICO	233	0,17
15	ESTAVA	232	0,17
16	COISA	222	0,16
17	MULHER	217	0,16
18	CAPITÃO	215	0,16
19	TINHA	215	0,16
20	VAI	215	0,16

Table 3.5Frequency list – the 20 most frequent lexical words in GCC2 (RT)

<i>N</i>	<i>Word</i>	<i>Freq.</i>	<i>%</i>
1	WAS	2.254	1,48
2	HAD	1.484	0,98
3	<i>NACIB</i>	685	0,45
4	WERE	660	0,43
5	BE	545	0,36
6	<i>ILHÉUS</i>	509	0,33
7	IS	499	0,33
8	HAVE	470	0,31
9	<i>COLONEL</i>	453	0,30
10	SAID	373	0,25
11	MAN	371	0,24
12	<i>MUNDINHO</i>	356	0,23
13	<i>GABRIELA</i>	346	0,23
14	LIKE	345	0,23
15	BEEN	322	0,21
16	<i>BAR</i>	298	0,20
17	<i>HOUSE</i>	284	0,19
18	GO	266	0,17
19	TIME	254	0,17
20	GOOD	250	0,16

As mentioned in Chapter 2, section 2.2., there are two layers in the novel. Tables 3.4 and 3.5 indicate that the main characters are Gabriela, Nacib, Mundinho and Coronel [Ramiro], thus confirming the existence of the two layers. One of a love story between Gabriela and Nacib and the other of the political conflict between Coronel Ramiro (who wants to keep the status quo) and Mundinho (who fights for progress in Ilhéus).

The wordlists I had in hands did not make much sense at this point as I still did not know what exactly to investigate, but I kept selecting the lexical words in search of an emerging pattern. When the list reached 200 (two hundred) words, I noticed a similarity between some of them. They referred to parts of the body and I soon associated that as being part of the vocabulary to describe the protagonist Gabriela. They are:

Table 3.6Words signalling body-parts in GCC1 and GCC2

<i>GCC1 (T)</i>			
N	Word	Freq.	%
20	OLHOS	182	0,13
29	MÃO	147	0,11
36	CABEÇA	127	0,09
37	VOZ	127	0,09
70	MÃOS	89	0,06
73	PEITO	85	0,06
105	CORPO	70	0,05
107	ROSTO	70	0,05
114	BRAÇO	63	0,05
119	BRAÇOS	62	0,05
141	PÉ	56	0,04
145	BOCA	55	0,04
150	PÉS	55	0,04

<i>GCC2 (RT)</i>			
N	Word	Freq.	%
37	EYES	154	0,10
45	HAND	139	0,09
57	HEAD	121	0,08
73	VOICE	101	0,07
83	FACE	94	0,06
89	HANDS	88	0,06
130	BODY	65	0,04
144	ARMS	59	0,04
182	FEET	50	0,03
189	HAIR	49	0,03

As Table 3.6 shows, the word pairs: olhos/eyes, mão(s)/hand(s), cabeça/head, voz/voice, corpo/body, rosto/face, braço(s)/arms, pé(s)/feet are among the top 200 (two hundred) lexical words selected. However, not feeling really confident about the importance of these specific words in the novel, I decided to test their keyness, that is, confirm if these words were specific to this particular novel or not.

A corpus of reference²⁷ five times larger than the present corpus was compiled

²⁷ I followed Berber Sardinha's (1999) recommendation (see footnote 24 in this thesis) when I compiled the corpus of reference, that is, I compiled texts of various genres. They were found partly at Lácio Web and CORDIALL data bank. Lácio Web (available at: <http://www.nilc.icmc.usp.br/lacioweb>) is a compilation of Brazilian Portuguese Corpora, a project which has been carried out by a group of researchers from Universidade de São Paulo (USP); CORDIALL data bank (available at Núcleo de Estudos da Tradução – Universidade Federal de Minas Gerais) has entire digitalised novels which have been used by researchers working in the interface between TS, SFL and CTS.

and still using the WordList tool, a list of words of this compilation was generated and saved. In the next phase, the KeyWord tool (Chapter 2, sub-section 2.4.1.1.) was used to create a list of the keywords in the novel (see step-by-step account in Souza and Morinaka, 2004). The results were as follows:

Table 3.7

Keywords in GCC1 (T)

<i>N</i>	<i>WORD</i>	<i>FREQ.GCC</i>	<i>%</i>	KEYNESS
30	OLHOS	182	0,13	394,9
51	PEITO	85	0,06	264,9
57	MÃO	147	0,11	235,90
60	CABEÇA	127	0,09	220,40
73	VOZ	127	0,09	191,10
107	BRAÇOS	62	0,05	152,6
119	ROSTO	70	0,05	146,0
132	BRAÇO	63	0,05	134,6
140	MÃOS	89	0,06	127,6
191	PÉS	55	0,04	101,3
192	BOCA	55	0,04	101,3
221	CABELOS	41	0,03	90,7

As Table 3.7 shows, the body-part words are among the 251 (two hundred and fifty one) top positive keywords in the novel, which means that they occur with an unusual frequency in the corpus, thus being worthwhile investigating²⁸. Nevertheless, as isolated words, they did not mean much and the next step was to check their concordance lines.

Now, using the Concord tool (Chapter 2, sub-section 2.4.1.1.), I started verifying the node ‘olhos’ – the word at the top of the list (182 occurrences). This tool has an enlarging command to visualise larger contexts of the ‘nodes’ so that a researcher can find out more about the environment that surrounds them. After investigating the

²⁸ There is not a rule that indicates which would be the ideal number of keywords to be considered. For this research, the majority method was used, that is, the total number of keywords was divided by two and one was added. Thus, there were 500 positive keywords which were divided by two, making 250 +1, a total of 251 keywords (Berber-Sardinha, 2001).

environment I found 24 (twenty four) occurrences of ‘olhos’ that were related to Gabriela; I deleted the other ‘nodes’ in the list by using the ‘delete’ command in the keyboard and then the ‘zap’ command in the software. It is interesting to observe that most of the occurrences of ‘olhos’ were in the environment of collocations in Brazilian Portuguese such as: ‘medo nos **olhos**’, ‘levantar/baixar/tirar/alongar os **olhos**’, ‘abrir/fechar/piscar de **olhos**’, ‘os **olhos** passeavam/perseguiam’, ‘só ter **olhos** para’, ‘acompanhar/fuzilar/reprovar com os **olhos**’, etc.

Examining these contexts, I noticed that the other words in Table 3.6 surrounded the node ‘olhos’ and they formed lexical cohesive chains to recover the identity of the character. According to Halliday and Hasan’s (1994) classification, they are in a relation of meronymy (Chapter 1, section 1.3.).

Inspired by this data I finally decided to narrow down the scope of my research and look at how lexical cohesive chains in the textualization were (re)textualized. The next step was then, to manually select the extracts in which the character Gabriela was referred to in T and RT and save them in different txt. files.

In order to facilitate the comparison between T and RT, the Viewer and Aligner utility (Chapter 2, sub-section 2.4.1.1.) in the software was used to align the extracts. After the automatic alignment, manual rearrangements had to be done because of some paragraphs that did not match. Having the words in Table 3.7 in mind, I started examining the aligned extracts and found out that most of the cohesive chains in the T were not omitted in the (re)textualization, as in the example below (sentence numbers added for ease of reference):

Example 1. Cohesive chain in GCC – T and RT

T. [1]Entrou de mansinho e a viu dormida numa cadeira, os **cabelos** longos espalhados nos ombros. [2]Depois de lavados e penteados tinham-se transformados em **cabeleira** solta, negra, encaracolada. [3]Vestia trapos, mas limpos, certamente os da trouxa. [4]Um rasgão na saia mostrava um pedaço de **coxa** cor de canela, os seios subiam e desciam levemente ao ritmo do sono, o rosto sorridente.

RT. [1]He entered quietly and saw her asleep in a chair, smiling. [2]Her long black **hair**, now washed and combed, fell loose and wavy over her shoulders. [3]Her clothes were ragged but clean; they must have been in her bundle. [4]A tear in her skirt revealed an expanse of cinnamon-brown **thigh**. [5]Her **breasts** rose and fell softly in rhythm with her breathing.

As it can be noticed from the example above, the translators chose to (re)textualize sentence 4 in T as two sentences in RT, sentences 4 and 5, thus changing the cohesive elements in the chain. I had already expected this sort of change as the global statistics in Table 3.1 had shown that the RT has 1,406 more sentences than the T. What could be speculated at this point was that the RT would have more lexical items in the cohesive chains as the number of sentences was higher than the T.

What called my attention, however, was the way other sentences were (re)textualized, either through omission or different cohesive ties, as in the examples below:

Example 2. Cohesive elements in the GCC1 which were omitted

T. [1]Tomou da harmônica. [2]Entre as árvores crescia a lua sobre o rio. [3]**Clemente enxerga o rosto de Gabriela**. [4]Brilham luzes de fífós e lamparinas ao longe. [5]A música se eleva num choro de homem perdido, solitário para sempre. [6]**Na selva, rindo, aos raios da lua, Gabriela**.

RT. [1]Clemente picked up his concertina. [2]The moon shone between the trees. [3]A light or two glimmered in the far distance. [4]The music swelled into the sobbing of a lost soul, doomed to solitude forever.

Example 3. Different cohesive ties in T and RT

T. [1]Agora via o **corpo moreno** de Gabriela, a perna saindo da cama. [2]Mais do que via, adivinhava-o sob a coberta remendada, mal cobrindo a combinação rasgada, o **ventre** e os seios. [3]Um **seio** saltava pela metade, Nacib procurava enxergar. [4]E aquele perfume de cravo, de tontear.

RT. [1]Now he could see **Gabriela's** cinnamon-colored leg outside the cover. [2]He could trace her **belly** and breasts beneath her torn slip, only partly hidden by the patched coverlet. [3]One **breast** was half revealed. Nacib strove to see more clearly. [4]A scent of clove hung in the air.

In example 2, sentences 3 and 6 in bold were omitted (detailed analysis in sub-section 3.2.2.4.). Example 3 has been (re)textualized differently: in sentence 1, Gabriela is recovered through the words ‘corpo moreno’ and ‘perna’ in the T, which have been (re)textualized as ‘Gabriela’s cinnamon-colored leg’. As the lexical item ‘Gabriela’ is fronted in the RT, it gives an idea of the holistic rather than the body-part fragmentation in the T. Another feature that contributes to fragment Gabriela in the T is the definite article (‘o’ and ‘a’) placed before the body-parts. Agnates (Matthiessen’s definition mentioned in Chapter 1, sub-section 1.2.1.) for these articles in this case are the pronouns ‘seu [corpo]’ and ‘sua [perna]’, which would signal a stronger link between the body-parts and Gabriela. These agnates make up the source text’s shadow text. In sentence 2, the cohesive element ‘ventre’ has been translated as ‘belly’, but in T, the referential cohesive element ‘-o’ after the Mental process ‘adinhava’ recover ‘corpo moreno’, and ‘ventre’ is the Range of the sentence, whereas in the RT ‘belly’ becomes the Phenomenon of a Mental process, being introduced in the sentence as a primary Participant; in sentence 3, the cohesive element is the same in both texts ‘seio’ and ‘breast’, however, the process is a different one (detailed analysis in sub-section 3.2.2.1.).

Comparing other extracts I noticed that these shifts were common, that the (re)textualization of the lexical chains somehow changed the Transitivity system, as Eggins (2001) has pointed out (Chapter 1, section 1.2.1.). In a personal communication in 2004, Adriana Pagano²⁹ suggested that I analysed the shifts in the lexical chains having the analytical tools from the Transitivity system as a basis – the turning point in my research.

The initial project included only the words that were in a relation of meronymy in the cohesive chains (section 3.1. – Table 3.6), but as the research took a different

²⁹ Adriana Pagano is one of the leading researchers at UFMG in the interface between TS, SFL and CTS.

direction, I also included the lexical relations of synonymy (migrant, cook, maid, etc), hyponymy (girl, woman, mullato, etc) and repetition (Chapter 1, sub-section 1.3.), that is, all types of lexical relations that were part of cohesive chains to retrieve Gabriela's identity (still focusing more on the meronymic relations). The next step consisted in classifying and tagging these words in both corpora, using a code called Código de Rotulação Sistêmico-Funcional (CROSF), referred to in Chapter 2, section 2.4.2.

A set of criteria was established in this classification process. For instance, if there were more than one cohesive lexical item in the same sentence, only the first one was considered to belong to the cohesive chain, as follows:

Example 4. Selection of lexical items in GCC1

T. Os chinelos arrastando-se no cimento, os **cabelos** amarrados com uma fita, o rosto sem pintura, as ancas de dança.

I considered "the sentence [as] a significant unit for cohesion precisely because it is the highest unit of grammatical structure" (Halliday and Hasan, 1994, p. 8), thus, although 'rosto' and 'ancas' are also part of the lexical chain in the example, only 'cabelos' has been chosen within the sentence boundary and thus classified according to their roles in the Transitivity system (Chapter 1, section 1.4.): Participants in processes and in Circumstances. Other criteria followed in the classification are:

- (i) Processes were not tagged as they are not particularly focused in this study, I am more interested in the logical component of the experiential meaning;
- (ii) Gabriela and lexical items to retrieve her identity which hold Participant roles were classified according to the Process types (Chapter 1, section 1.4.);
- (iii) Circumstances were not sub-categorised;
- (iv) Little texts such as Minor clauses and Absolute clauses were also included because there were lexical cohesive items in this type of nominal groups.

An example of tagging is as follows:

Example 5. Clause analysis (tagging) – T and RT

T. [1]Sua mão quase tremia pousando o embrulho. [2]<0010111>**Gabriela** sobressaltou-se, abriu os olhos, ia falar, mas viu Nacib de pé, a fitá-la. [3]Com a <0010500>**mão**, instintivamente, procurou a coberta mas tudo que conseguiu - por acanhamento ou por malícia? - foi fazê-la escorregar da cama. [4]Levantou-se a meio, ficou sentada, sorria tímida. [5]Não buscava esconder o <0010112>**seio**, agora visível ao luar.

RT. [1]His hand almost trembled as he put down the package. [2]<0010111>**Gabriela** started and opened her eyes. [3]She reached for the cover, but somehow (was she flustered?) it slid to the floor. [4]She sat up, smiling timidly. [5]She did not try to cover her <0010112>**breast**, now plainly visible in the moonlight.

In sentence 2, the word Gabriela has the same classification in the T and the RT (the last three numbers –111– are the code for Actor). In sentence 3, ‘mão’ functions as Circumstance (code 500) in the T, whereas in the RT this word was omitted. Finally, in sentence 5, the word pair seio/breast has the same classification (code 112 – for Goal). This annotation process is perhaps the most laborious one as many revisions were carried out in an attempt to reach an accurate result³⁰, which is described in the next section.

3.2. Focused phase

At the beginning of the ‘Focused’ phase, the annotated corpus file was again submitted to electronic treatment. A list of each code was generated by the Concord tool in order to have an overview of the total number of occurrences of each tag (explained below), Circumstances and little texts in both corpora. As the tag was placed in angle brackets, a new configuration had to be done in the ‘settings’ of the tool, so then the software would be able to read the codes: the command ‘tags to ignore’ was not activated and the

³⁰ I would like to thank Roberta Rego Rodrigues, Roberto Carlos and Marcos Feitosa, researchers from NET-UFMG for having given me precious tips when analysing some sentences which were particularly difficult to be dealt with.

command ‘numbers included’ was activated. The quantitative results in this phase are shown in section 3.2.1. and the qualitative analysis is described in section 3.2.2.

3.2.1. Quantitative analysis of the corpus

The Table below displays the number of occurrences of Participants, Circumstances and little texts:

Table 3.8

Occurrences of Participants, Circumstances and little texts in T and RT

<i>Participants roles, Circumstance and little texts</i>	<i>T</i>	<i>%</i>	<i>RT</i>	<i>%</i>
Actor	78	12	78	12
Goal	59	9	65	10
Recipient	15	2	18	3
Client	4	1	9	1
Senser	22	4	20	3
Phenomenon	50	8	50	8
Carrier	31	5	37	6
Attribute	8	2	8	1
Identified	12	2	13	2
Identifier	50	8	50	8
Sayer	5	1	11	2
Receiver	7	1	10	2
Verbiage	9	2	6	1
Behaver	48	8	46	7
Existent	3	0	3	0
Range	25	4	30	5
Circumstance	134	21	125	19
Minor clause	41	6	42	7
Absolute	26	4	22	3
Total	629	100%	643	100%

As Table 3.8 shows, there does not seem to be a significant quantitative difference. Some of the differences between the T and RT are mostly of 1%. There are 78 (seventy eight) occurrences of lexical items related to Gabriela as Actor in the T and RT, but this does not mean that all 78 (seventy eight) sentences in which the lexical items are Actors in the T are (re)textualized as Actors (an example is presented in subsection 3.2.2.1.). Another table (Table 3.12 below) showing the differences in the

(re)textualization will be displayed and detailed. Now, I would like to present the possibilities to explore the data I had in hands before embarking on the final analysis.

Focusing on the information available in the table above, Participant roles can be gathered to speculate about the types of Processes used to represent Gabriela (for instance, 78 (seventy eight) occurrences of Actor, 59 (fifty nine) of Goal, 15 (fifteen) of Recipient, 4 (four) of Client and 25 (twenty five) of Range add up 181 (one hundred and eighty one) Participant roles in Material processes). This is not the focus of this study, but this data could be helpful to provide an initial insight into Gabriela's representation in both texts:

Table 3.9

Process types in T and RT in which Gabriela is inscribed

<i>Process type</i>	<i>T</i>	<i>%</i>	<i>RT</i>	<i>%</i>
Material	181	42	200	44
Mental	72	17	70	15
Relational	101	24	108	24
Verbal	21	5	27	6
Behavioural	48	11	46	10
Existential	3	1	3	1
Total	426	100%	454	100%

As Table 3.9 demonstrates, the most striking figures refer to the Material, Relational and Mental processes respectively. Material processes stand out (T – 42% and RT – 44%) in comparison to other types of processes. The representation of the character is portrayed mostly through ‘doing’ processes, that is, “processes of the external world” (Halliday, 1994, p. 107). They realise “the ‘outer’ experience of actions and events: things happen, and people, or other actors, do things, or make them happen” (*ibid*, p. 106). Gabriela is inscribed in processes that realise simple movements and a more concrete interaction with the world that surrounds her. She is either the Actor or Goal of processes such as *pôr/place*, *arrumar/load*, *armar/set up*, *cozinhar/cook*,

preparar/prepare, limpar/clean and lavar/wash, which reveals her duties and chores as Nacib's maid and cook, as the examples below³¹:

Example 1. Gabriela inscribed in a Material process

T. Saiu do banheiro já vestido, **Gabriela acabava de pôr** na mesa os bules fumegantes de café e leite. Sobre a alva toalha, cuscuz de milho com leite de coco, banana-da-terra frita, inhame, aipim.

RT. When he came out of the bathroom, he was fully dressed. **Gabriela had just placed** his breakfast on the white tablecloth: steaming pots of coffee and of milk, fried bananas, yams, cassava, and corn meal with coconut milk.

Example 2. Gabriela inscribed in a Material process

T. **Gabriela arrumava** enorme tabuleiro de doces. Outro, ainda maior, de acarajés, abarás, bolinhos de bacalhau, frigideiras.

RT. **Gabriela was loading** an enormous tray with pastries, and another, larger still, with codfish balls, bean-paste balls flavored with onion and palm oil, and other tidbits.

Example 3. Gabriela inscribed in a Material process

T. **Gabriela armava** a espreguiçadeira num terreno ao lado do bar, plantado de árvores, dando para a praça.

RT. **Gabriela set up** the deck chair under some trees behind the bar, said "Goodbye, Mr Nacib," and returned home.

Gabriela acts in a world of hard housework in the domestic environment. She is responsible for the cleaning and cooking, expressed by Material processes as in the examples above. Other types of Material processes such as deslizar/glide over, subir e descer/rise and fall, queimar/burn and consumir/consume portray Gabriela as an object of desire. These verbs take body-part Participants that relate the actions to sex, as the examples below:

Example 4. Gabriela inscribed in a Material process

T. Só **Gabriela** parecia não sentir a caminhada, **seus pés como que deslizando** pela picada muitas vezes aberta na hora a golpes de facão, na mata virgem.

RT. **Gabriela** alone seemed unmindful of the hardships. She moved as if **her feet were gliding** over the rugged trail, as if there were no stones, no jagged tree stumps, no tangled vines.

³¹ For ease of reference, a new numerical order is used from this sub-section on.

In the T, the sexual connotation can be perceived by the lexical combinations in the sentence ‘deslizando – picada – aberta – golpes – virgem’. These items add images to help visualize Gabriela’s sensuality expressed in movements. On the other hand, this type of constructions could also be interpreted as a sexist view of Gabriela as a mere sexual object. The RT does not present the same lexical chain and the system of the language helps create a more holistic view of the character as her name is mentioned in the first sentence and recovered next through the reference pronoun ‘she’. Through these examples we can notice an instance of what Eggins (2000) has pointed out about the lexical relations encapsulating experiential meaning. The next example may also create a sexual image in the T:

Example 5. Gabriela inscribed in a Material process

T. Um rasgão na saia mostrava um pedaço de coxa cor de canela, os **seios subiam e desciam** levemente ao ritmo do sono, o rosto sorridente.

RT. A tear in her skirt revealed an expanse of cinnamon-brown thigh. **Her breasts rose and fell** softly in rhythm with her breathing.

The processes ‘subir’ and ‘descer’ may bear resemblance with sexual intercourse in this context and ‘rosto sorridente’ the image of Gabriela having achieved an orgasm. The RT does not create this image as ‘rosto sorridente’ was not translated. A curious feature is that the words seios/breasts are Participants in a Material process. A BNC³² (British National Corpus) search showed 50 (fifty) instances for the word breast and only in five occurrences were ‘breasts’ Participant in a Material process. The proportion in a COMPARA³³ search was three occurrences in 83 (eighty three) instances, which means that this kind of word is not commonly used in association with Material processes.

³² <http://sara.natcorp.ox.ac.uk/lookup.html>

³³ <http://www.linguateca.pt/cgi-bin/paralelo.pl>

All in all, these processes in the examples above create a highly ‘Actional’ descriptive framework. According to Halliday (1973, p. 123) “the Transitivity patterns are not imposed by the subject-matter; they are the reflection of the underlying theme” – Gabriela’s subservience in a domestic environment and her sensuality.

The second figure that stands out in Table 3.9. is that of Relational processes (24%). They are the “classifying and identifying processes” (Halliday, 1994, p. 106) that are used to convey the image of a woman who blazes spontaneously her sensuality and her childlike way of being. Examples are:

Example 6. Gabriela inscribed in a Relational process

T. Ela sorria para uns e outros, pareceria uma criança não **fossem as ancas** soltas. Uma súbita animação percorria o bar, como se a **presença de Gabriela o tornasse** mais acolhedor e íntimo.

RT. She smiled at all of them, childlike except for her rolling hips. A warmth spread through the bar as if **Gabriela's presence made** it cozier, more intimate.

Example 7. Gabriela inscribed in a Relational process

T. Então Clemente a viu órfã e só, necessitada e triste. Pela primeira vez pensou compreendê-la: nada mais **era que uma pobre moça**, quase menina ainda, a quem proteger.

RT. Then Clemente saw Gabriela as a lone orphan, destitute and sad. For the first time, he thought he understood her: she **was just a poor young woman**, little more than a girl, whom he could protect.

These two examples show a contrast between her childlike manner and her feminine sensuality which is realised within the same sentence. This is the dominant mode of expression of Relational processes in which Gabriela is inscribed, which means that the dual characteristics have equal status and not easy to be detached in order to represent and clearly define her personality.

Mental processes are realised in 17% of the clauses in the T and in 15% in the RT. This configuration refers to ‘inner’ processes “the processes of consciousness” (*ibid*, p. 107). It is “partly a kind of replay of the outer [world], recording it, reacting to it, reflecting on it, and partly a separate awareness of our outer states of being” (*ibid*, p.

106). It is interesting to notice that Gabriela is not construed as a character who replays the outer world as a Senser. According to Table 3.8, Gabriela is inscribed more as a Phenomenon (T and RT – 8%) rather than a Senser (T – 4% and RT – 3%), such as in the examples 9 to 11 below:

Example 8. Gabriela inscribed in a Mental process as Senser

T. **Gabriela sentiu** um arrepio, era tão bom dormir com homem, mas não homem velho por casa e comida, vestido e sapato.

RT. **Gabriela felt** a quiver run down her spine; it was so good to sleep with a man. But not with an old man for a house and clothes, only with a young man, like Mr Nacib.

Example 9. Gabriela inscribed in a Mental process as Phenomenon

T. Na noite escura e assustadora, Clemente **sentia a presença vizinha de Gabriela**, não se animava sequer a olhar para a árvore à qual ela se encostara, um umbuzeiro.

RT. The night was dark and scary. Clemente could **feel Gabriela's nearness**.

Example 10. Gabriela inscribed in a Mental process as Phenomenon

T. -- Tá **pensando na moça?** - perguntou Fagundes a Clemente.

RT. "**Thinkin' about the girl?** Fagundes asked Clemente.

Example 11. Gabriela inscribed in a Mental process as Phenomenon

T. Dona Arminda **examinava a retirante**, de alto a baixo, como a medi-la e a pesá-la.

RT. Dona Arminda **looked the migrant** over from head to toe.

The character is not given room to express her reactions, reflections or feelings of the outer world because the novel is not about the introspective world of Gabriela. She is rather the one who is sensed and reflected upon, whose actions and sensuality are captured through other characters' consciousness and perception. Quite the opposite if compared to female characters in Lispector's work for instance, analysed by Mauri in 2003. In her research, she found out that female characters in her corpus were mostly inscribed in Mental processes in the T and RT.

In summary, if the number of Process types between T and RT in Table 3.9 is compared, there are not many shifts in quantitative terms. However, examining all the examples above, I got curious about Gabriela's representation realised by meronymic relations and decided to quantify Gabriela as a holistic entity (lexical repetition,

synonymy and hyponymy) vs. Gabriela as a fragmented entity (meronymy). This different look upon the data reveals the following configuration:

Table 3.10

Holistic and fragmented representation of Gabriela

<i>Lexical items to retrieve Gabriela's identity</i>	<i>T</i>	<i>%</i>	<i>RT</i>	<i>%</i>
Lexical repetition of Gabriela (holistic)	335	54	374	58
Lexical items in a relation of synonymy (holistic)	115	18	113	18
Meronymic body-parts (fragmented)	177	28	156	24
Total	627	100	643	100

Table 3.10 demonstrates that in both texts a holistic representation is much stronger than a fragmented representation (a difference of 44% in the T and 52% in the RT). Thus, there is not an emerging pattern of representing Gabriela as a fragmented entity as I had previously supposed.

If larger contexts are examined, lexical words in a relation of synonymy used to recover Gabriela's identity become a point of interest. In the T, items such as *moça*, *jovem*, *menina*, *rapariga* and *mulher* are used; other contextual words in a relation of synonymy are also employed to construe Gabriela's identity, such as *sertaneja*, *retirante*, *empregada*, *empregadinha*, *cozinheira*, *noiva*, *Sra. Saad* and *Bié* as reference to her social status; *morena*, *morenã* and *mulata* as reference to her appearance; *dengosa* and *tesouro* as reference to the way she was called. In the RT, items such as *woman*, *girl* and *lady* are used – the range of words are not as varied as in the T. Contextual agnates are not as diverse as in the T also, they are: *migrant*, *servant girl*, *employee*, *cook*, *wife*, *Mrs. Saad* and *Bié* as reference to her social status; *treasure* and *snooty* as reference to the way she was called; and only *doll* as reference to her appearance. Both T and RT

may attach a negative characteristic to Gabriela's representation through (i) words such as 'empregadinha' in the T, implying a certain disdain for Gabriela's profession, and (ii) words such as 'snooty' and 'doll'³⁴ in the RT, implying a negative feature in her personality.

In order to provide a tentative generalisation in the representation of the character in both texts, quantitative data as regards Participant functions was generated, as follows:

Table 3.11

Gabriela inscribed in Participant roles

<i>Gabriela</i>	<i>T</i>	<i>%</i>	<i>RT</i>	<i>%</i>
Participant roles (Primary)	382	61	397	62
Secondary Participant roles (Client, Recipient, Range)	44	7	57	9
Circumstance	134	21	125	19
Little texts	67	11	64	10
Total	627	100	643	100

Table 3.11 shows that Gabriela has been foregrounded as primary and secondary Participant more significantly in the RT – 71% if compared to T – 68%; and she has been backgrounded as Circumstance more in the T than in the RT. This means that the RT has privileged Gabriela's direct participation. According to Halliday (1994, p. 144), Participants "are directly involved in the process. (...) Grammatically these are the elements that typically relate directly to the verb, without having a preposition as intermediary". It implies that within a clause complex, the Circumstance

is a process that has become parasitic on another process. Instead of standing on its own, it serves as an expansion of something else. (...) a kind of additional minor process, subsidiary to the main one, but embodying some of the features of

³⁴ For word definitions in Portuguese I used Dicionário Houaiss da Língua Portuguesa and for definitions in English I used Collins COBUILD Advanced Learner's English Dictionary and OXFORD Advanced Learner's Dictionary.

a relational or verbal process, and so introducing a further entity as an indirect participant in the clause (*ibid*, pp. 151 and 152).

It seems that the RT places Gabriela in a higher position in the hierarchy of a clause complex than the T, which may be due to systemic differences. At this point, a more precise examination was carried out so as to look at the differences between the T and RT, as the table below shows:

Table 3.12

Different agnates in the (re)textualization

<i>Participants, Circumstances and little texts</i>	Different agnates in the (re)textualization
Actor	21
Goal	14
Recipient	3
Senser	7
Phenomenon	15
Carrier	8
Attribute	2
Identified	1
Identifier	4
Sayer	1
Receiver	1
Verbiage	3
Behaver	15
Range	5
Circumstance	40
Minor clause	1
Absolute	8
Total	149

In Table 3.12, the figures are much lower than the figures from Table 3.1 because at this stage I focused only on the differences between the T and the RT. As mentioned above, not every lexical item has the same (re)textualization, as the following example shows:

Example 12. Meronymy ‘mãos’ – Actor (re)textualized as Participant in Circumstance
 T. Ao som de sua voz, ela despertou amedrontada mas logo sorriu e toda a sala pareceu sorrir com ela. Pôs-se de pé, as **mãos ajeitando** os trapos que vestia, humilde e risonha, coberta pelo luar.

RT. At the sound of his voice, she awoke, startled; but then she smiled, and the whole room seemed to smile. She jumped up and **straightened her rags with her hands**, simple and bright as a bit of moonlight.

In example 12, the lexical cohesive word ‘mãos’ is a Participant in the T, whereas it is a Circumstance in the RT – such differences motivated a careful examination. According to the table, the figures that stand out are lexical items classified as Circumstances, Actor and Phenomenon that are (re)textualized differently, which will be detailed in the following sub-sections.

3.2.2. Qualitative analysis of the corpus

For organisational purposes, Participant roles, Circumstances and little texts are displayed separately in the next sub-sections. The most striking difference in all of them are the lexical words which are (re)textualized as pronominal reference, a grammatical device extensively applied in the RT, as in the examples below:

Example 13. Lexical repetition (re)textualized as grammatical cohesion

T. Quando **Gabriela** entrou na outra sala, Ramiro lhe disse:

RT. When **she** entered the other room, Ramiro said:

Example 14. Lexical repetition (re)textualized as grammatical cohesion

T. **Gabriela** baixou a cabeça, concordando.

RT. **She** bowed her head in agreement.

In examples 13 and 14, ‘Gabriela’ is classified as Actor in the T because this lexical item forms a lexical cohesive chain with other items in the former paragraphs. In the RT, ‘she’ is not classified as forming a lexical cohesive chain as it is a pronoun, thus forming a grammatical chain, which is not the scope of this work. However, I included

these differences in the statistics because in the T these words are part of lexical cohesive chains (it can also serve as an indication that each language system has its own preference for cohesive ties – different agnates to create texture). Due to space constraints only the most peculiar data, that is, differences in the representation of Gabriela, are discussed.

3.2.2.1. Agnates to Actor

21 (twenty one) occurrences of Actor are (re)textualized differently. The distribution of agnates in the RT is as follows:

Table 3.13

Participant role as Actor in the T and occurrences of agnates in the RT

<i>Participant role – T</i>	<i>Agnates – RT</i>	Occurrences³⁵
Actor	Grammatical cohesion	E.g. 80, 98, 188, 283, 332, 334
	Not (re)textualized	E.g. 29, 188, 418
	Goal	E.g. 259, 318, 352
	Senser	E.g. 165
	Phenomenon	E.g. 71
	Carrier	E.g. 112
	Sayer	E.g. 96, 199
	Behaver	E.g. 118, 172
	Circumstance	E.g. 54, 83
	Total	21 occurrences

As mentioned above, the examples included in these sub-sections do not concern grammatical cohesion, which according to the table above stands out. It deals only with agnates in the RT that modify the Ideational profile created in T, for example, the Participant role that was not (re)textualized, such as in the examples below:

³⁵ As it is not possible to display all the examples in the body of the text, the reader is invited to see Appendix 4 for all the complementary illustrations displayed in the column of occurrences.

Example 15. Meronymy ‘mão’ – Actor in the T not (re)textualized

T. – Era, sim senhor. Tinha um moço tocador, foi contratado pra roça, diz que vai enricar aqui. A gente canta, esquece os maus pedaços...

A **mão** segurava a cuia, encostada na anca. Nacib a examinava sob a sujeira. Parecia forte e disposta.

-- O que é que você sabe fazer?

RT. “Yes, sir, it was. There was a young fellow who played. He was hired for a plantation; says he’s goin’ to get rich here. When you sing you forget the bad things.”

“What can you do?”

Example 16. Meronymy ‘mãos’ – Actor in the T not (re)textualized

T. Abandonou tabuleiros e panelas, salgados e doces, a **mão** a suspender a saia.

RT. Then she abandoned her trays and pans, the pastries and tidbits, and raised her skirt.

Example 17. Meronymy ‘mãos’ – Actor in T (re)textualized as Participant in a Circumstance

T. Pôs-se de pé, as **mãos** ajeitando os trapos que vestia, humilde e risonha, coberta pelo luar.

RT. She jumped up and straightened her rags with her **hands**, simple and bright as a bit of moonlight.

In examples 15 and 16, the lexical item ‘mão’ functions as Actor in the T whereas it is excluded in the RT. Although these extracts are from different chapters of the novel, ‘mão’ forms a cohesive chain together with other body-parts and is given the status of Participant in these clauses. Amado could have chosen other agnate items such as ‘Gabriela’, ‘she’ or ‘the girl’, but he textualized ‘mão’ as being the responsible body-part for the actions, the character’s fragmentation to represent her sensuality through body-parts photographs in words, as mentioned above.

Interestingly, the whole sentence in example 15 (T) that may convey a sexist view upon a woman ‘Nacib a examinava sob a sujeira. Parecia forte e disposta’ is suppressed in the RT. The opposite phenomenon happens in example 16, in which the T subtly represents Gabriela’s movement ‘suspender a saia’, in which it is not explicit if she completely raised the skirt or not, whereas ‘raised her skirt’ in the RT may be associated with a more vulgar image of this action.

In example 17, the body-part ‘mão’ is not completely neglected, but (re)textualized as Participant in a Circumstance, and once more Gabriela’s fragmentation is privileged in the T whereas in the RT, the pronominal reference ‘she’ presents Gabriela as a whole. In the next examples (according to Table 3.13, Goal agnates refer to the next figure that stands out), a different type of prominence can be seen:

Example 18. Lexical repetition – Actor in the T (re)textualized as Goal
 T. – Pra levar a bandeira, o estandarte dos reis, só dona **Gabriela**.
 RT. “To carry the king’s flag, I want nobody but **Dona Gabriela**.”

Example 19. Lexical repetition – Actor in the T (re)textualized as Goal
 T. Para o restaurante teria de contratar duas ou três ajudantes de cozinha, de tal forma que **Gabriela** ali aparecesse como senhora e dona, apenas dirigindo e temperando.
 RT. Two or three kitchen helpers were to be hired for the restaurant, and this would put **Gabriela** in the position of proprietor’s wife and lady, who merely supervised the kitchen and took care of the seasoning.

In these two examples, the foregrounding occurs within the sentence. Gabriela is the active Participant in the T whereas in the RT she has the status of a passive Participant. This may represent the image of a woman who is in an inferior position in the RT, suggesting an idea of Gabriela’s passivity as a servant and a housewife, especially because of the meaning potential of the processes ‘want’ and ‘put’. Thus, passivity and subservience may be implicitly realised through the semantics of Amado’s language choices.

Another feature which is conveyed through the semantic stratum – via Material processes – is Gabriela’s representation of a sensual woman that triggers men’s desire to possess her as a sexual object, as in the example below:

Example 20. Meronymy ‘seio’ – Actor in the T (re)textualized as Phenomenon
 T. Um **seio** saltava pela metade, Nacib procurava enxergar. E aquele perfume de cravo, de tontear.
 RT. One **breast** was half revealed. Nacib strove to see more clearly. A scent of clove hung in the air.

The non-congruent Material process ‘saltar’ is used to describe the image Nacib pictured when he saw Gabriela’s breast as if it had life of its own, wanting to be seen and performing the voluntary act of ‘jumping’ out of her clothes as the Actor of a Material process. This scene is (re)textualized as ‘one breast was half revealed’, portraying a non-voluntary act as ‘breast’ is the Phenomenon of the process ‘was revealed’, not performing the action. Curiously, in another extract containing the same expression, the translators’ choice was a different one, as follows:

Example 21. Meronymy ‘seio’ – Actor in the T (re)textualized as Actor

T. Três meses e dezesseis dias dormindo com ela, a partir da segunda noite, quando o luar lambia-lhe a perna e no escuro do quarto **saltava um seio** da rota combinação.

RT. For three months and sixteen days he had slept with her, beginning on that night when the moonlight played on her leg and, in the darkness of the room, **one of her breasts slipped out** of her torn chemise.

In the T, the process ‘saltar’ is fronted and thus foregrounded, while in the RT, due to systemic differences between the languages, a conventional syntactic ordering SVO (Subject-Verb-Object) is used. Now, following the order in Table 3.10, the next Participant role to be described is the Goal.

3.2.2.2. Agnates to Goal

14 (fourteen) occurrences of Goal are (re)textualized differently. The distribution of agnates in the RT is as follows:

Table 3.14Participant role as Goal in the T and occurrences of agnates in the RT

<i>Participant role – T</i>	<i>Agnates – RT</i>	Occurrences
Goal	Grammatical cohesion	E.g. 202, 294, 418
	Not (re)textualized	E.g. 339
	Phenomenon	E.g. 169, 365
	Attribute	E.g. 114
	Recipient	E.g. 205
	Receiver	E.g. 340
	Circumstance	E.g. 71, 77, 97, 154, 424
	Total	14 occurrences

Differently from the category described above, the occurrences that stand out in this label refer to lexical words which are (re)textualized as Participant in Circumstances. I shall have a closer look at two examples:

Example 22. Meronymy ‘perna’ – Goal in the T (re)textualized as Participant in Circumstance

T. Três meses e dezesseis dias dormindo com ela, a partir da segunda noite, quando o luar **lambia-lhe a perna** e no escuro do quarto saltava um seio da rota combinação.

RT. For three months and sixteen days he had slept with her, beginning on that night when the moonlight **played on her leg** and, in the darkness of the room, one of her breasts slipped out of her torn chemise.

Example 23. Lexical repetition – Goal in the T (re)textualized as Participant in Circumstance

T. Tratava-a como se ela fora respeitável senhora, bela e desejável porém inacessível. De nenhum outro temera tanto Nacib a concorrência, desde que contratara **Gabriela**, quanto de Tonico.

RT. He treated her as a lady, beautiful and desirable but unattainable. When Nacib began to sleep with **Gabriela**, he had feared no one else's competition as much as Tonico's.

In example 22, although the processes used in both texts are functionally agnate (Material process), they are not semantically agnate. In the T, the process ‘lamber’ means ‘to move one’s tongue across a surface’ or ‘lick’. In this context, the instantial meaning (Chapter 1, sub-section 1.3.1.) might be of a sexual connotation as the previous clause is related to the period Nacib has been sleeping with Gabriela. It suggests a kind of foreplay or continuation of the sexual act implicit in the previous clause. This process

also refers to an action in the realm of food, as previously mentioned, Gabriela is represented as food to be eaten, the image of a woman as a sexual object. The translators' choice 'played on her leg' does not imply sexual connotation, it may be a milder choice to lessen Gabriela's sensuality. Other choices along the paradigmatic axis which could have gone instead are: 'brushed her leg', 'washed her leg' or 'stroked her leg'³⁶ (not the exact agnates) and the agnate 'licked', which could trigger the image of a more sensual act. Furthermore, in the T, 'leg' has the status of a Participant, directly foregrounded whereas in RT, it is indirectly brought into scene as Participant in a Circumstance. It seems that the translators intended to construe a less sensual image of a woman.

In example 23, the lexical item 'Gabriela' is the Goal of the process 'hire' in the T whereas in the RT it is Participant in the Circumstance of 'sleep with'. Nacib was not only afraid of Tonico stealing his cook as in 'desde que contratara Gabriela', but he was afraid of Tonico stealing the woman he was sleeping with, as it is clearly expressed in the RT. Nacib's fear of losing Gabriela's service as a sexual object not her service as a cook becomes more evident in the RT.

Similar to the Actor label, there is not an emerging pattern in the RT. What can be highlighted at this point is the fact that example 22 is similar to example 20 from the previous section, a less sensual image conveyed in the RT through milder agnates. A different trend as regards word 'choices' along the paradigmatic axis can be observed in the next sub-section.

³⁶ I would like to thank Daniel Moore, literature lover and native speaker of English, for checking the interpretations I have given to certain sentences in English and for suggesting other possible 'choices' in English (agnates in the paradigmatic axis).

3.2.2.3. Agnates to Senser

7 (seven) occurrences of Senser are (re)textualized differently. The distribution of agnates in the RT is as follows:

Table 3.15

Participant role as Senser in the T and occurrences of agnates in the RT

<i>Participant role – T</i>	<i>Agnates – RT</i>	Occurrences
Senser	Not (re)textualized	E.g. 321, 363
	Identified	E.g. 68
	Behaver	E.g. 280, 291
	Circumstance	E.g. 316
	Total	7 occurrences

Similarly to other labels, not (re)textualized lexical words stand out, as described below:

Example 24. Meronymy ‘pés’ – Senser not (re)textualized

T. Que beleza os **pés** pequeninos no chão a dançar! Seus **pés** reclamavam, queriam dançar. Resistir não podia, brinquedo de roda adorava brincar.

RT. How beautiful the dancing little **feet**! Her **own** were begging to dance, too. She could not resist; she loved to play ring-around-a-rosey.

The lexical item ‘pés’ refers to body-part, thus a “reluctance to envisage the ‘whole man’” (Halliday, 1973, p. 125) is noticed once more. Unquestionably, the grammatical substitution device used in the RT does not interfere in the understanding of the text, except for the fact that what is not textualized is not foregrounded. Thus, what is foregrounded in the T is replaced by a more common device used in the standard language in the RT, not provoking the same fragmentation of the character as in the T. The next example suggests a different shadow text as regards the focus of

narration³⁷:

Example 25. Lexical repetition – Senser (re)textualized as Circumstance

T. Agora não tinha mais jeito, por que aceitara? Para não ofendê-lo? Quem sabe com medo de um dia perdê-lo? Fez mal em aceitar, agora era triste, vivia fazendo o que não lhe agradava. E pior do que tudo, para ser Gabriela, alguma coisa ainda possuir, sua vida viver, ah! fazia escondido, ofendendo, magoando. Seu amigo Tuísca nem vinha mais vê-la. Adorava seu Nacib e tinha porquê. Raimunda doente, seu Nacib mandava em sua casa levar dinheiro para a feira. Era bom seu Nacib. Tuísca achava que ela devia ser a senhora Saad, não mais Gabriela. Por isso não vinha, porque **Gabriela** ofendia seu Nacib, magoava seu Nacib. Seu amigo Tuísca, nem ele entendia.

RT. Now that it was too late, why had she agreed to it? Not to displease him? Perhaps afraid of losing him some day? She had made a mistake in agreeing to it. And worst of all, in order to be Gabriela, to retain something of herself, to live her own life, she did things behind his back. And he sometimes learned about them. Her friend Tuísca never even came to see her any more. He adored Nacib, and with good reason. When his mother, Raimunda, was sick, Nacib would send money to her house for food. Mr Nacib was good. Tuísca thought she should be Mrs Saad, not Gabriela. That was why he no longer came, because she still often acted like **Gabriela** and hurt Nacib. Her friend Tuísca, even he didn't understand.

A larger context is displayed so that it becomes clear to identify a change from multiple selective omniscience in T to neutral omniscience in RT. Towards the end of the extract, in T, Gabriela is the Senser textualized as the one ‘who hurts Nacib’. Due to the multiple selective omniscience technique, it is not clear if it is the narrator’s voice or if it is Gabriela who is conscious about her acts. According to Simpson (1993, p. 23) ‘this is arguably the richest and most intriguing of all the techniques available. It is often regarded as a fusion of narratorial and character voices, a ‘dual’ voice in the terms of Pascal (1977).” In the RT a new process that is not even implied in T is added. The Material process ‘to act’ means ‘to behave in that way’ and here we have an intrusive narrator who explicitly shows that Gabriela’s behaviour hurt Nacib because she behaved in the same way she did as when she was single, a different view given in the T. Also, in

³⁷ Although the focus of narration does not constitute the object of the present research, I could not help commenting on it as this fact emerged from the description. This change from the multiple selective omniscience to neutral omniscience has already been pointed out by Pedreira (2001). According to Friedman’s (1967) typology of narrator, multiple selective omniscience refers to the kind of narrative in which the narrator seems to disappear and the story is told through the character’s mind, whereas in the neutral omniscience, the narrator is the one who describes and explains the story and the characters (Leite, 1989).

the RT, the difference it makes in being Mrs. Saad and Gabriela is shown when the translators do not use the indirect speech and the intrusion of the third person narrator is also clearer through the use of ‘she’ as an Actor and Gabriela as Participant in a Circumstance. The Participant role described next also presents a similar change.

3.2.2.4. Agnates to Phenomenon

15 (fifteen) occurrences of Phenomenon are (re)textualized differently. The distribution of agnates in the RT is as follows:

Table 3.16

Participant role as Phenomenon in the T and occurrences of agnates in the RT

<i>Participant role – T</i>	<i>Agnates – RT</i>	Occurrences
Phenomenon	Grammatical cohesion	E.g. 11, 149
	Not (re)textualized	E.g. 33, 42, 107, 268, 358, 394
	Identifier	E.g. 67, 108, 378
	Absolute	E.g. 139, 215
	Circumstance	E.g. 32, 220
	Total	15 occurrences

The most striking difference refers to lexical words which are not (re)textualized.

It is interesting to observe that some clauses are completely removed in the RT. In other words, meanings were left un-textualized in the RT. Examples are as follows:

Example 26. Synonymy ‘sertaneja’ – Phenomenon not (re)textualized.

T. Ele estava cansado, já começava a achar que tinha feito uma besteira. **Ficara com pena da sertaneja**, ia levar um trambolho para casa. Mas era tarde para arrepender-se.

RT. He was tired. He felt that he had made a mistake, that he was taking home another problem. But it was too late for him to change his mind.

Example 27. Lexical repetition – Phenomenon not (re)textualized

T. [1]E como viver sem ela, sem seu riso tímido e claro, sua cor queimada de canela, seu perfume de cravo, seu calor, seu abandono, sua voz a dizer-lhe moço bonito, o morrer noturno nos seus braços, aquele calor do seio, fogueira de pernas, como? [2]**E sentiu então a significação de Gabriela.** [3]Meu Deus!, que se passava, por que aquele súbito temor de perdê-la, por que a brisa do mar era vento gelado a estremecer-lhe as banhas? [4]Não, nem pensar em perdê-la, como viver sem ela?

RT. [1]And how could he live without her, without her bright, timid smile, her cinnamon-colored skin, her smell of clove, her voice whispering "beautiful man," the warmth of her breasts, the fire of her thighs - how could he? [2]My God, what was happening, why this sudden dread of losing her? [3]Why did the sea breeze, like an icy blast, make his fat flesh tremble?

Example 28. Meronymy 'rosto' – Phenomenon not (re)textualized

T. Tomou da harmônica. Entre as árvores crescia a lua sobre o rio. **Clemente enxerga o rosto de Gabriela.** Brilham luzes de fífôs e lamparinas ao longe. A música se eleva num choro de homem perdido, solitário para sempre. Na selva, rindo, aos raios da lua, Gabriela.

RT. Clemente picked up his concertina. The moon shone between the trees. A light or two glimmered in the far distance. The music swelled into the sobbing of a lost soul, doomed to solitude forever.

Example 29. Meronymy 'anca' – Phenomenon not (re)textualized

T. [1]Não era a lei, a antiga lei cruel e indiscutida? [2]Escrupulosamente cumprida sempre que se apresentava ocasião e necessidade? [3]Honra de marido enganado lava-se com o sangue dos culpados. [4]Não fazia ainda um ano que o coronel Jesuíno Mendonça a pusera em execução... [5]Por que não os matara? [6]**Não pensara fazê-lo, à noite, na cama, quando sentia a anca em fogo de Gabriela a queimar-lhe a perna?** [7]Não jurara fazê-lo? [8]Por que não o fizera? [9]Não trazia o revólver na cinta, não o tomara da gaveta do balcão? [10]Não desejava poder olhar de cabeça erguida seus amigos de Ilhéus? [11]Não o fizera, no entanto.

RT. [1]Why didn't Nacib kill them? [2]The unwritten law, long established and scrupulously observed in Ilhéus, required that the honor of a deceived husband be washed clean in the blood of his betrayers. [3]Nacib had the recent example of Colonel Jesuíno Mendonça before him. [4]His gun was in his belt. [5]Yet he did not kill them.

As the examples above show, there seems to be a tendency (6 occurrences out of 15) to omit sentences in the RT in which the Mental process 'sentir' includes Gabriela as a Phenomenon. The effects are that key sentences that create the texture of the novel are deleted, such as: (i) in example 26, Nacib's regret of having felt sympathy for Gabriela, a feeling that progressively changes as the story unfolds until the day he finds out he is in love with her; (ii) in example 27, part of Nacib's epiphany, the feeling that he needed her not only as a cook but also as a woman; (iii) in example 28, the fact that Clemente missed her presence. The visions he pictured in the middle of the night made him think she was beside him; and finally (iv) in example 29, Nacib's regret for not having followed the law, also part of the continuum of feelings.

What can be observed is that there is a continuum that unfolds Nacib's feelings for Gabriela in the T. As seen in (i) above, the first feeling is of regret for having hired her as a maid, the next of surprise, excitement, passion and then necessity of Gabriela as in (ii). In example 27, this need Nacib feels can be seen as purely sexual due to the cohesive elements within sentence [1], created through lexical items (*riso tímido / cor queimada / perfume / calor / voz / morrer noturno / calor do seio / fogueira de pernas*), which trigger a fragmented image of Gabriela in body-parts and elements related to sex and desire. In the RT the same image is reproduced through the chain (*timid smile / skin / smell / voice / breasts / thighs*), but the explicit textualization of Nacib's epiphany in sentence [2] is suppressed. Perhaps to avoid the intense sexual connotation given in the T.

At the end of the continuum of feelings lies Nacib's regret for not having followed the law and killed Gabriela. The textualization of his regrets is done through loads of questions (sentences [1], [2], [5], [6], [7], [8], [9] and [10]) that flooded his troubled mind, another example of a multiple selective omniscience that is (re)textualized as neutral omniscience resulting in an agnate focus of narration. Nacib's mind is opened to the reader, as if the reader could visualise his bewilderment through the questions that come straight from his mind without the narrator's intrusion. In the RT, the third person narrator is present through the use of lexical items that clearly trace the Participants in the sentences ([1]Nacib / [2]Nacib / [4]his gun / [5]he). Sentence [6] is completely erased from the RT.

3.2.2.5. Agnates to Carrier

8 (eight) occurrences of Carrier are (re)textualized differently. The distribution of agnates in the RT is as follows:

Table 3.17Participant role as Carrier in the T and occurrences of agnates in the RT

<i>Participant role – T</i>	<i>Agnates – RT</i>	Occurrences
Carrier	Grammatical cohesion	E.g. 288, 336
	Not (re)textualized	E.g. 218, 304, 321, 429
	Actor	E.g. 31
	Goal	E.g. 136
	Phenomenon	E.g. 202
Total		8 occurrences

Non (re)textualized Participant roles as Carrier are the ones with a higher rate, which will be detailed with the examples below:

Example 30. Lexical repetition – Carrier not (re)textualized

T. **Gabriela tinha idéias definitivas sobre circos:**

RT. "Every circus is good. It can be fallin' to pieces and it's still good. Tomorrow I'll be there, clappin' hands. And Mr Nacib too, you'll see.

Example 31. Lexical repetition – Carrier not (re)textualized

T. E novamente passou a esperá-lo com o ardor de antes, para noites insones. A princípio ele ficou empolgado. **Gabriela era melhor do que ele pensava.** Bastara falar e agora ela arrancava-lhe o sono, o cansaço. O cansaço dela, porém, era evidente, ia em aumento.

RT. And again she greeted him with passion on his arrival home, and again they had sleepless nights together. At first he was thrilled. She drove away all his drowsiness and fatigue. Her own fatigue, on the other hand, was apparent and was increasing.

Example 32. Lexical repetition – Carrier not (re)textualized

T. Na festa da inauguração do presépio, a irmã de Nacib examinava acintosa a cunhada modesta, sentada sem jeito numa cadeira. Gabriela sorriu-lhe timidamente; a Saad de Castro, orgulhosa, virou-lhe as costas. **Ficou triste Gabriela.** Não pelo desprezo da mulher do agrônomo. Disso a vingou pouco depois dona Vera, a quem a outra cercava, a adular com risinhos e salamaleques.

RT. At the inauguration party, Nacib's sister gave her timid sister-in-law, seated awkwardly on a chair, an insultingly disdainful once-over. When Gabriela smiled at her, she turned her back. Gabriela was soon avenged by Dona Vera, whom Nacib's sister was trying to flatter with little laughs and attentions.

Example 33. Meronymy 'anca' – Carrier not (re)textualized

T. Mirou a sereia, seu rabo de peixe. **Assim era a anca de Gabriela.** Mulher tão de fogo no mundo não havia, com aquele calor, aquela ternura, aqueles suspiros, aquele langor.

RT. The Arab caught sight of Gabriela as she turned the corner at the church. Surely no other woman in the world had her warmth, her tenderness.

Example 30 is a very similar case to the words classified as Senser (sub-section 3.2.2.3.) that are not (re)textualized. The question that may arise here is, why not classifying ‘ter idéias’ as a Mental process rather than a Relational one? Alternative agnates along the paradigmatic axis for this collocation would be ‘achar’ or ‘pensar’ that would be certainly classified as Mental processes, but the author opted for textualizing that Gabriela held this fixed opinion about circuses, thus characterising her as a Carrier, not a Senser. Thus, Gabriela’s representation as somebody who replays the outer seems to be a recurrent pattern avoided in the RT. The explicit statement in which Gabriela is the Carrier of a Relational process is dissolved in the direct speech in the RT: "Every circus is good. It can be fallin' to pieces and it's still good".

Examples 31 and 33 are the only cases of Carrier as an entity that ‘has some quality ascribed or attributed to it’ (Halliday, 1994, p. 120) that are omitted. In example 31, the sentence suppressed in the RT can be interpreted as (i) the representation of Gabriela’s kindness as if trying to exempt her from the forthcoming betrayal or (ii) a humiliating image of Gabriela, reinforcing her subservience. In example 33, the comparison to a mermaid (legendary woman with a fish’s tail) triggers the idea of sensuality and enchantment. The image of fish can also be in the realm of food, associating Gabriela with food to be eaten. This is completely erased in the RT.

Finally, in example 32, Gabriela’s moment of sadness represented as a Carrier of the process ‘ficar triste’ is omitted. In the T context, Gabriela is modelled as subservient as she does not have any reaction to what Nacib’s sister does to her, except from ‘ficar triste’.

3.2.2.6. Agnates to Sayer, Receiver and Verbiage

These three Participant roles are gathered together as they are Participants in Verbal processes and also because there are few occurrences that are (re)textualized differently. According to statistics in Table 3.9, Gabriela is inscribed in 5 and 6% (T and RT respectively) in Verbal processes, which means that she does not say much (Sayer), she is not to whom the saying is directed much (Receiver) and she is not much talked to (Verbiage) in spite of direct speech in the novel. The distribution of agnates in the RT is as follows:

Table 3.18

Participant role as Sayer, Receiver and Verbiage in the T and occurrences of agnates in the RT

<i>Participant role – T</i>	<i>Agnates – RT</i>	Occurrences
Sayer	Not (re)textualized	Ex. 20
Receiver	Not (re)textualized	Ex. 289
Verbiage	Not (re)textualized	E.g. 39, 384
Total		4 occurrences

As the table shows, non (re)textualized items predominate in Verbal processes.

Examples are as follows:

Example 34. Lexical repetition – Sayer not (re)textualized

T. De súbito, saído não se sabe de onde, o negro Fagundes apareceu, a arma na mão, um brilho nos olhos. **Gabriela** disse:

-- Foi nada não, Fagundes.

RT. Suddenly, out of nowhere, the Negro Fagundes appeared with gun in hand, his eyes blazing.

"It was nothin', Fagundes."

Example 35. Lexical repetition – Receiver not (re)textualized

T. Boa explicação, verdadeira talvez, mas não consolava. Andava pensando em falar a **Gabriela**.

RT. A good explanation, perhaps, but it did not console him.

Example 36. Lexical repetition – Verbiage not (re)textualized

T. -- Melhor é não pensar, tirar ela da cabeça - aconselhou Fagundes. Os olhos do negro perscrutavam a selva, **sua voz fez-se suave para falar de Gabriela**. - Tira ela da cabeça. Não é mulher pra tu nem pra mim. Não é como essas quengas, é.

RT. "Best don't think about her," said Fagundes. "Get her out of your head. The Negro's eyes searched the jungle. "Get her out of your head. She's not a woman for me or you.

From these three examples, 36 is the one that called my attention although it does not affect Gabriela's Ideational profile, but Fagunde's, a secondary character in the novel. The clause in bold in the T conveys his tenderness towards a woman, in contrast with his tough character as he is a professional killer, whereas the RT does not depict the moment he shows his affection for Gabriela.

3.2.2.7. Agnates to Behaver

15 (fifteen) occurrences of Behaver are (re)textualized differently. The distribution of agnates in the RT is as follows:

Table 3.19

Participant role as Behaver in the T and occurrences of agnates in the RT

<i>Participant role – T</i>	<i>Agnates – RT</i>	Occurrences
Behaver	Grammatical cohesion	E.g. 117a, 117b, 315
	Not (re)textualized	E.g. 42, 114, 124. 205, 217, 237, 428
	Actor	E.g. 79
	Senser	E.g. 375
	Phenomenon	E.g. 144
	Range	E.g. 134, 185
Total		15 occurrences

Like other Participant roles, the occurrences that stand out refer to the total of lexical words not (re)textualized, as the examples below:

Example 37. Lexical repetition – Behavior not (re)textualized

T. Viera todo mundo para espiar Nacib de azul-marinho, os bigodões florescentes, cravo na lapela, sapatos de verniz. **Gabriela a sorrir, de olhos no chão.**

RT. They saw Nacib awaiting her in a navy-blue suit and patent-leather shoes, with his mustache splendidly curled and a carnation in his lapel.

Example 38. Lexical repetition – Behavior not (re)textualized

T. **Gabriela batia palmas com as mãos ao ouvi-lo contar as peripécias do dia, as notícias do mundo mágico do circo.**

RT. "Tuisca, you are sure goin' to become a real actor," said Gabriela.

Example 39. Meronymy 'pés' – Behavior not (re)textualized

T. Antes cada minuto era alegre, vivia a cantar, **os pés a dançar**. Agora cada alegria custava tristeza. Não tinha ela de visitar as famílias de Ilhéus?

RT. She danced and sang, and was happy all the time. Nacib was jealous, but it was a bachelor's jealousy and it quickly disappeared - in bed. Now there was a sorrow for every joy.

Example 40. Lexical repetition – Behavior not (re)textualized

T. Nua, estendida na cama de casal, **Gabriela a sorrir**. Nu, sentado à beira do leito, Tônico, os olhos espessos de desejo. Por que não os matara Nacib?

RT. When Nacib discovered them, Tônico was sitting on the edge of the double bed and Gabriela lay stretched out on it. Both were nude. She was smiling; Tônico's eyes were heavy with lust. Why didn't Nacib kill them?

Example 37 characterises Gabriela's childlike behaviour when she is being observed, a mixture of shyness and perhaps dissimulated naivety, it also conveys her inferiority as a woman 'olhos no chão'. This is a recurrent picture throughout the novel which is neglected in the RT in this particular extract.

Example 38 is also a frequent behaviour when Gabriela is thrilled – clapping hands can be seen as a childish concrete interaction with what pleases her. These behavioural clauses establish a kind of cohesive chain to compose Gabriela's personality in the T. Interestingly, Amado does not overtly textualize the way she is, but it is left for the reader to uncover Gabriela's personality. One of the artifices, Behavioural clauses, is translated out of the RT.

In example 39, ‘pés’ is the Behaver of the clause in the T, fragmenting the image of Gabriela as a ‘whole’. The RT models Gabriela as a whole through the use of the referential cohesive device ‘she’.

In example 40, the sentence that is removed in the RT composes a static picture of a marital betrayal caught in the act by Nacib, whose world seems to be as motionless as the scene he sees. This effect is reached through paractatic clauses linked only by commas, there is not a narrator intervention. In the RT, the linear narrative SVO does not portray this static scene. Other examples in the focus of narration that produce different shadow texts are present in the Absolute clauses, the topic for the next section.

3.2.2.8. Agnates to Absolute clauses

8 (eight) occurrences of Absolute clauses are (re)textualized differently. The distribution of agnates in the RT is as follows:

Table 3.20

Absolute clauses in the T and occurrences of agnates in the RT

<i>Clause – T</i>	<i>Agnates – RT</i>	Occurrences
Absolute	Not (re)textualized	E.g. 41, 94, 168
	Carrier	E.g. 168
	Attribute	E.g. 53
	Behaver	E.g. 17
	Range	E.g. 396
	Circumstance	E.g. 245
	Total	8 occurrences

Apparently, the examples do not reveal so much meaning change between the T and RT, but it is interesting to observe the way in which Absolute clauses are used in the T. The first example shows how much information is packed in this clause which is translated out of the (re)textualization:

Example 41. Lexical repetition – Absolute not (re)textualized

T. Noite sem Gabriela, seu corpo moreno, seu riso sem motivo, sua boca de pitanga. Nem lhe disse até logo. **Mulher sem explicação**. Uma dor sobe pelo peito de Clemente. E de súbito a certeza de que jamais voltará a vê-la, tê-la nos braços, esmagá-la contra o peito, ouvir seus ais de amor.

RT. A night without Gabriela, her cinnamon-brown body, her spontaneous laughter, her cherry-red mouth. She hadn't even said goodbye. A pain gripped his heart; he suddenly knew that he would never see her again, hold her in his arms, crush her against his chest, hear her gasps of ecstasy.

This extract is taken from the first chapter of the book and this compact Absolute clause in bold synthesises Gabriela's trait. Although Gabriela needed Clemente's presence at night along her journey from the backland to Ilhéus, she behaved differently during the day, as if nothing had happened between them at night. The same thing happened when they arrived in Ilhéus and their lives took different directions. Clemente was hired to work in a farm and Gabriela decided to stay in town. When he left she did not even say goodbye and Clemente was left puzzled about her behaviour. In other words, the opinion about the nature of Gabriela coheres with the extract in the third chapter of the novel in which some men try to define the fascination Gabriela provokes, but they simply cannot do it because her nature is inexplicable.

The examples below are also condensed ideas in the T that are unpacked in the RT:

Example 42. Meronymy 'olhos' – Absolute (re)textualized as Carrier

T. Tristes os **olhos** de Gabriela. O sofrê rompia o peito, canto de rasgar o coração. Tão triste os olhos de Gabriela:

RT. **Gabriela's** eyes turned sad. The sofrê's throat was about to burst, its song was heart-rending.

Example 43. Meronymy 'corpo' – Absolute (re)textualized as Identifier

T. Caído o braço roliço, o rosto moreno sorrindo no sono, ali, adormecida na cadeira, parecia um quadro. Quantos anos teria? **Corpo** de mulher jovem, feições de menina.

RT. Asleep there in the chair - her shapely arm fallen, a smile on her brown face - she looked like a painting. How old might she be? She had the **body** of a young woman, the face of a little girl.

These Absolute clauses describe Gabriela's eyes and body as if they were frozen in a photo or a painting. In the RT, these clauses are translated containing the Relational processes 'turn' and 'have' respectively, which remove the impression of stillness and add a different dimension to the way Gabriela is represented. These fragmented pictures – 'eyes' and 'body' – can also be related to the fragmentation of Gabriela which seems to be highly praised in the T, whereas in the RT the character is usually recovered by a pronominal reference 'she' or the lexical repetition 'Gabriela'.

3.2.2.9. Agnates to Circumstance

According to Table 3.12, Circumstance stands out as there are 40 (forty) occurrences which are (re)textualized differently. The distribution of agnates in the RT is as follows:

Table 3.21

Participant in Circumstances in the T and occurrences of agnates in the RT

<i>Circumstance</i>	<i>Agnates – RT</i>	Occurrences
Grammatical cohesion		E.g. 16, 94, 157, 230, 231, 288, 314, 373, 378
Not (re)textualized		E.g. 35, 73, 85, 87, 95, 144, 154, 170, 211, 295, 377, 378, 388, 415, 425
Actor		E.g. 377
Goal		E.g. 71, 87, 92, 175
Recipient		E.g. 214, 264
Phenomenon		E.g. 12, 156
Receiver		E.g. 47, 68
Range		E.g. 18, 74, 154, 413
Total		40 occurrences

Like other clauses or Participant roles, the most outstanding occurrences, according to the table above, correspond to the lexical words not (re)textualized (15 occurrences), as in the examples below:

Example 44. Meronymy ‘olhos, boca’ – Circumstance not (re)textualized

T. Gabriela ia uns passos atrás com sua trouxa, já esquecida de Clemente, alegre de sair do amontoado de retirantes, do acampamento imundo. Ia rindo **com os olhos e a boca**, os pés descalços quase deslizando no chão, uma vontade de cantar as modas sertanejas, só não cantava porque talvez o moço bonito e triste não gostasse.

RT. Gabriela followed a few paces behind, carrying her bundle. Her feet barely touched the ground. She had already forgotten Clemente and was glad to leave the filthy, crowded camp. She felt like singing a song of the backlands but did not do so, for the sad, beautiful young man might not have liked it.

Example 45. Meronymy ‘lábios’ – Circumstance not (re)textualized

T. Ela sorriu **com os lábios de beijos e dentada**, sorriu com os seios erguidos, palpítantes, com as coxas de labareda, com o ventre de dança e de espera, murmurou:

RT. She smiled. He felt like kissing and biting her lips. Still she smiled, with her erect breasts palpitating; with her thighs aflame, with her belly dancing and waiting, and murmured:

Example 46. Meronymy ‘pés’ – Circumstance not (re)textualized

T. Olhava a igreja e a via chegando, **os pés nas chinelas**.

RT. He looked at the church and saw her in sandals, walking toward him.

These lexical items which have been classified as Circumstances in the T are used to introduce indirect Participants to the main processes, furnishing an extension or a sort of emphasis to the main processes. Apparently, Gabriela’s Ideational profile does not change in the RT as these Circumstances are brought to the clause as enhancement. However, these Circumstances encompass body-parts that cause a fragmented image of Gabriela, a recurrent pattern as seen in the examples above.

In example 44, the cohesive elements are body-parts ‘olhos-boca-pés’ in the T, whereas in the RT, the pronominal reference ‘she’ as a Participant in a Mental process projects the idea of a woman, not only her body-parts.

In example 45, the cohesive elements are also body-parts which are Participants in Circumstances ‘lábios-seios-coxas-ventre’ in the T whereas in the RT there is the holistic representation as the pronominal reference ‘she’ in the first and the third sentence recovers Gabriela’s identity as a ‘whole woman’.

In example 46, instead of the body-part ‘pés’ the translators opted for the agnate ‘sandals’, a less primitive-like image than fronting the body-part ‘pés nas chinelas’. Summing up, the elements which are brought to the text in T as enhancement seem to have been deleted in the RT.

According to Table 3.21, some elements that are Participant in Circumstances have direct Participant roles in process (Actor, Goal, Phenomenon and Receiver), in which a different trend can be observed. Some of the examples are as follows:

Example 47. Meronymy – Circumstance (re)textualized as Goal

T. Mais do que via, adivinhava-o sob a coberta remendada, mal cobrindo a combinação rasgada, o **ventre** e os seios.

RT. He could trace her **belly** and breasts beneath her torn slip, only partly hidden by the patched coverlet.

Example 48. Lexical repetition – Circumstance (re)textualized as Phenomenon

T. Punha em **Gabriela** uns olhos pesados e humildes, obedecia-lhe pressurosamente quando ela lhe pedia para ir encher uma lata com água.

RT. He watched **Gabriela** with humble eyes and hurried to obey whenever she asked him to go fill a can of water.

In example 47, the nominal group ‘o ventre e os seios’ is at the end of the sentence in the T and was withheld to the end to keep the suspense of the Mental process ‘adivinhar’ as the pronominal reference ‘-o’ does not provide a clear picture of what was under the coverlet. This suspense is not present in the RT as ‘belly’ becomes the Goal in a Material process which has been fronted. On the other hand, the body-part in the RT is directly brought to the fore as a Participant.

Example 48 is a very common shadow text produced throughout the novel by the agnate ‘watch’ to ‘por os olhos’. Apparently, it does not change the Ideational profile as ‘por os olhos’ has the same meaning as ‘watch’, but there is significance when it comes to primary and secondary Participants (discussed in sub-section 3.2.1.). The outcome is: as a Participant in Circumstance, Gabriela’s subservience and passivity come to the fore

in the semantic stratum of the language, a recurrent pattern in the T which was translated out of the RT.

3.3. Summary

In this chapter, I have offered some statistics and the analysis of the bilingual parallel corpus. The statistical information in the Exploratory phase was very useful in the sense that an emerging pattern in the corpus was identified. This emerging pattern concerns lexical items – in a relation of synonymy and meronymy – which create lexical cohesive chains to recover Gabriela's identity in the text, which in turn helps compose the Ideational profile, the way she is represented. The refined statistical information in the Focused phase has indicated that some lexical cohesive chains have been (re)textualized differently, which create some different nuances in the representation of the character, but not to a point that there is a different representation in the RT. Some of the nuances are inevitable due to systemic differences between the languages as in Leminski's poem quoted in the epigraph of this chapter.

FINAL REMARKS

The present research entitled “*Gabriela, cravo e canela* and its English (re)textualization: representation through lexical relations” focused on the comparative investigation of the protagonist Gabriela as portrayed discursively in the novels and explored the ways in which lexical relations are construed to represent the character in both texts. It aimed at answering two research questions spelt out in the introductory chapter which now I would like to revisit:

What kind of lexical cohesive relations are used to construe the protagonist Gabriela in *Gabriela, cravo e canela* and *Gabriela, clove and cinnamon*?

Amado opted to use lexical items in a relation of synonymy and meronymy, in which synonymic relations are privileged quantitatively. However, meronymic relations have called my attention since the Exploratory phase (detailed in Chapter 3, section 3.1). Grossman and Taylor have also used lexical items in a relation of synonymy and meronymy. Similarly to the textualization, the highest number of occurrences was lexical items in a relation of synonymy.

Do shifts in the cohesive patterns emerging result in a different representation of the protagonist in the (re)textualization?

These lexical relations, analysed from a Systemic Functional perspective in Chapter 3, reveal some different nuances in the (re)textualization, which can be summarised as follows:

(i) as regards lexical items in a relation of synonymy, due to systemic differences between the languages, the items in the RT are not as diverse as in the T. The micro-analysis shows that both T and RT model some similar views. For example, the T may

occasionally portray a negative representation of Gabriela through the usage of words such as ‘empregadinha’, implying a certain social disdain for her profession. The RT also reveals the same negative perspective through the use of the words such as ‘doll’ and ‘snooty’.

(ii) as regards lexical items in a relation of meronymy, two different but interconnected interpretations can be applied to the same phenomenon. The fragmentation of the character in body-parts may signify Gabriela’s sensuality described through close-up gestures and movements, as if providing a detailed picture for the reader to visualise the specific moments captured by the words; and the other perspective may be achieved when digging the text a little deeper, that is, Gabriela is not visualized as a ‘whole woman’. She is composed of sensual body-parts, object-like, which act, feel and behave, depicting perhaps a sexist view upon a woman.

Statistical information reveals that this fragmentation is not privileged at the expense of the holistic representation, but it is interesting to observe that the fragmentation is more frequent in the T than in the RT. It may be due to Amado’s initial project, as Patrício (1999) claims, to portray Gabriela as a national identity symbol, a sensual character who symbolises Brazilian women. Such stereotype of sensual women had already been construed within the national boundaries and it reached the international sphere with the image of Carmen Miranda, who was exported to the U.S.A. as part of the OCIAA project (mentioned in Chapter 2, section 2.3). Interestingly, what the analysis reveals is that the translators do not seem to construe the image of Gabriela’s sensuality.

Complementary interpretations can also be put forward as regards processes types in which Gabriela is inscribed:

Material processes portray: (i) simple movements and a more concrete interaction with the world that surrounds her, that is, in a world of hard housework in the domestic environment; and (ii) Gabriela as an object of desire as body-part Participants act or receive the action in the area that relates the action to sex. The T usually suggests a stronger sexual connotation through combinations of lexical items in a clause, whereas the RT does not keep the same lexical chain and the system of English language helps create a more holistic view of the character as Gabriela's identity is usually recovered by the pronoun 'she'.

Relational processes are used to convey (i) the image of a woman who blazes spontaneously her sensuality and her childlike way of being; and (ii) the image of a subservient woman. In the T these two representations are more explicit in the semantic stratum of the language, whereas in the RT, a more holistic representation may reveal a kind of taboo when referring to sensuality and a kind of diplomacy when referring to subservience in the target culture.

Mental processes demonstrate that Gabriela is being sensed and reflected upon. Her actions and sensuality are captured through other characters' consciousness and perception, thus the suppression of Mental clauses in which Gabriela has a Participant role in the RT leaves out the strong sexual connotation that is expressed in this type of structures in the T.

By and large it seems that the RT is reticent when dealing with a representation of the sexual connotation linked to Gabriela. What can be speculated, for example, is the fact that the translators seemed to avoid representing a woman whose sensuality could be suggestive of the fact that women are mere sexual objects and whose subservience could be seen as women's inferiority in the target culture. Especially in the U.S.A., where Women's Rights Movement has taken place since 1848 and in the 60's, women

were fighting against employment discrimination still practiced at that time. It was only in 1963 that equitable wages for the same work, regardless of sex of the worker was established, and in 1965, there was a triumph in the fight against restrictive labour laws and company regulations on the hours and conditions of women's work (<http://www.legacy98.org/timeline.html>).

All in all, as regards the application of a systemic-functional theory in Translation Studies, such as this study traced, I would like to answer the question posed by Halliday (1994, p. xxx): "The test of a theory of language, in relation to any particular purpose, is: does it go? Does it facilitate the task in hand?" I believe that one of the applications of a systemic-functional theory to TS is the concept of (re)textualization / agnation perspective as this study shows. Meanings chosen from the paradigmatic axis which are foregrounded (textualized) represent how things are perceived within a certain language system. When these meanings are translated to other language systems, translators choose meanings which are privileged at the expense of other meanings selected in the representation created in the original text, which thus fall into the potential of the language (shadow texts). A systemic-functional theory facilitates descriptive tasks in hand as it provides tools to approach each different system from various perspectives: below, above, beside, around and beyond the clause.

As regards the application of the methodology offered by a Corpus-based Translation Studies (CTS), it surely speeds up the process and helps researchers find aspects or patterns that human eyes could not possibly do, but one needs to observe the restrictions mentioned in Chapter 1, section 1.3.

I would like to couple my final words with Drummond's poem quoted in the epigraph of the first chapter, which reverberates through all the reflections put forward in this study. There is not 'the most beautiful truth' (Chegou-se a discutir qual a metade

mais bela. Nenhuma das duas era totalmente bela) because truth is ‘something that is believed to be true’ (COBUILD). This research is the infinitesimal part of the truth I believe I have achieved according to my myopia (Cada um optou conforme seu capricho, sua ilusão, sua miopia). Although I have tried to choose the most appropriate glasses to reduce my short-sightedness in order to raise significant issues in the study, I have noticed at the end that many aspects have been left untouched upon, which I would like to suggest for further research.

A complementary analysis of other women characters representation in the novel, for example, Glória, who is equally sensual but despised by the local society for being the mistress of a colonel; or Malvina, a romantic dreamer who radically changes her life. Thus, a comparative analysis would add to the results in this study. Besides that, a comparative analysis between Gabriela and Nacib to contrast how they have been modelled in the T and RT, which would uncover or not the sexist view that might be implicit in the text. Finally, the focus of narration shift in the RT, which has already been pointed out by Pedreira (2001), was left uncovered in this study, but could constitute a good source of investigation to find out more details about the characters in the story for the comparative analysis proposed above.

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APPENDIX 1

Index of concordance lines – GCC1

N	Concordance	Set	Tag	Word No.	File	%
1	1925, quando floresceu o idílio da mulata Gabriela e do árabe Nacib, a estação da			912	c-port.txt	1
2	e 1926, como o ano do amor de Nacib e Gabriela, e, mesmo quando se referem à			2.743	c-port.txt	2
3	. -- De que diabo me serve? Gabriela no caminho A paisage			28.636	c-port.txt	21
4	no cheio pela metade - levava a trouxa de Gabriela. A marcha era lenta, iam velhos			29.092	c-port.txt	21
5	tentados apenas pela esperança. Só Gabriela parecia não sentir a caminhada,			29.122	c-port.txt	21
6	no começo da viagem, a cor do rosto de Gabriela e de suas pernas era ainda visív			29.234	c-port.txt	22
7	gado seu, começar a vida. A voz de Gabriela era caridosa, mas definitiva:			29.452	c-port.txt	22
8	para sempre. Como viver sem o calor de Gabriela? Quando, no início da viaje			29.585	c-port.txt	22
9	com jagunços, matara gente. Punha em Gabriela uns olhos pesados e humildes,			29.674	c-port.txt	22
10	lata com água. Clemente tocava para Gabriela, mas não se atrevia a dirigir-lhe			29.697	c-port.txt	22
11	, Clemente sentia a presença vizinha de Gabriela, não se animava sequer a olhar			29.772	c-port.txt	22
12	pedaço de caminho. O velho ia arfando. Gabriela falou baixinho: -- Não pare d			29.801	c-port.txt	22
13	do. No outro dia, quando ele, preso a Gabriela como se ela fosse sua própria v			29.993	c-port.txt	22
14	e tiveram que parar a caminhada, o tio de Gabriela estava nas últimas. Vinha cusp			30.037	c-port.txt	22
15	pedaço de caminho. O velho ia arfando. Gabriela a seu lado. Morreu de tardinha,			30.070	c-port.txt	22
16	tar cacau, ter terra sua, ganhar bastante. Gabriela iria com ele, e, quando aparece			30.172	c-port.txt	22
17	eu, a arma na mão, um brilho nos olhos. Gabriela disse: -- Foi nada não, Fagu			30.303	c-port.txt	22
18	. Fagundes baixou a cabeça, foi embora. Gabriela ria, a raiva foi crescendo dentro			30.328	c-port.txt	22
19	ica coisa importante era estar ao lado de Gabriela. -- Já que tu não quer ir, vou			30.420	c-port.txt	22
20	apenas se conhecessem. -- Mas, Gabriela... Nem sabia como respond			30.559	c-port.txt	22
21	: -- Como é mesmo seu nome? -- Gabriela, pra servir o senhor. Continu			42.975	c-port.txt	32
22	har, um suspiro, um beijo de mulher. Gabriela ia uns passos atrás com sua tro			43.149	c-port.txt	32
23	ônica no fundo da canoa, ouviu a voz de Gabriela cantando. Olhou em tomo, com			44.000	c-port.txt	32
24	ar dinheiro e voltar à cidade em busca de Gabriela. Haveria de encontrá-la, fosse c			44.091	c-port.txt	32
25	selva, sua voz fez-se suave para falar de Gabriela. - Tira ela da cabeça. Não é mul			44.124	c-port.txt	32

Index of concordance lines – GCC2

N	Concordance	Set	Tag	Word No.	File	%
1	f 1925, when the idyll of the mulatto girl, Gabriela and Nacib the Arab began, the			992	c-engl.txt	1
2	of it as the year of the love of Nacib and Gabriela. Yet, in an important sense, th			2.719	c-engl.txt	2
3	he hell good does that do me?" GABRIELA ON THE WAY As			30.858	c-engl.txt	21
4	and a half-filled sack - he was carrying Gabriela's bundle. Their pace was slow;			31.361	c-engl.txt	21
5	long, sustained only by their hopes. Gabriela alone seemed unmindful of the			31.395	c-engl.txt	21
6	e beginning of their journey, the color of Gabriela's face and legs was still visible,			31.515	c-engl.txt	21
7	e plantation and really begin to live." Gabriela's voice was gentle but definite:			31.757	c-engl.txt	21
8	little nest egg and gettin' ahead...." Gabriela did not answer him. She moved			31.835	c-engl.txt	21
9	How could he live without the warmth of Gabriela? When, at the beginning of			31.902	c-engl.txt	21
10	lence, courage, and death. He watched Gabriela with humble eyes and hurried t			32.004	c-engl.txt	21
11	. Clemente played his harmonica for Gabriela but did not dare speak to her. I			32.028	c-engl.txt	21
12	as dark and scary. Clemente could feel Gabriela's nearness. As the sounds fro			32.099	c-engl.txt	21
13	gundes's voice resounded in the silence. Gabriela spoke in a whisper: "Don't			32.115	c-engl.txt	21
14	His throat was tight, his heart pounding. Gabriela began to sing softly. It was lat			32.142	c-engl.txt	22
15	n they had to make a halt on the road: Gabriela's uncle was dying. He was gas			32.374	c-engl.txt	22
16	and carried him on his back for a while. Gabriela walked beside them. The old m			32.399	c-engl.txt	22
17	rcling overhead. Then Clemente saw Gabriela as a lone orphan, destitute an			32.427	c-engl.txt	22
18	t cacao, have his own land, earn plenty. Gabriela could go with him; when a prie			32.533	c-engl.txt	22
19	undes lowered his head and went away. Gabriela laughed, while Clemente's anger			32.682	c-engl.txt	22
20	only thing that mattered was to be near Gabriela. "If you don't want to go wit			32.776	c-engl.txt	22
21	gether did not mean anything. "But, Gabriela..." He did not know what to			32.927	c-engl.txt	22
22	: "What's your name, anyway?" "Gabriela, sir." They walked on. He			46.254	c-engl.txt	31
23	an's kiss was worth all those risks. Gabriela followed a few paces behind, c			46.425	c-engl.txt	31
24	n the bottom of the boat. He could hear Gabriela's voice and looked about as if			47.372	c-engl.txt	32
25	oney and go back to town in search of Gabriela. He would find her, no matter w			47.480	c-engl.txt	32

APPENDIX 2

Larger context of the ‘nodes’

N	Concordance	Set	Tag	Word No.	File	%
1	do sol & da chuva com pequeno milagre Naquele ano de 1925, quando floresceu o idílio da mulata Gabriela e do árabe Nacib, a estação das chuvas tanto se prolongara além do normal e necessário que os fazendeiros, como um bando assustado, cruzavam-se nas ruas a perguntar u			912	c:\c orpus\gc c-port.txt	1
2	a do cacau. Ninguém, no entanto, fala desse ano, da safra de 1925 à de 1926, como o ano do amor de Nacib e Gabriela, e, mesmo quando se referem às peripécias do romance, não se dão conta de como, mais que qualquer outro acontecimento, foi a história dessa doida paixão o centro de toda a vida			2.743	c:\c orpus\gc c-port.txt	2
3	o Recife, empregada de uma família Coutinho, pernambucanos importantes. – De que diabo me serve? Gabriela no caminho A paisagem mudara, a inóspita caatinga cedera lugar a terras férteis, verdes pastos, densos bosques a atravessar, rios e regatos, a chuva caindo farta. H			28.636	c:\c orpus\gc c-port.txt	21
4	mente ia carregado. Além dos seus haveres - a harmônica e um saco de pano cheio pela metade - levava a trouxa de Gabriela. A marcha era lenta, iam velhos entre eles e mesmo os moços estavam no limite da fadiga, não podiam mais. Alguns quase se arrastavam, sustentados apenas pela esperança.			29.092	c:\c orpus\gc c-port.txt	21
5	limite da fadiga, não podiam mais. Alguns quase se arrastavam, sustentados apenas pela esperança. Só Gabriela parecia não sentir a caminhada, seus pés como que deslizando pela picada muitas vezes aberta na hora a golpes de facão, na mata virgem. Como se não existissem as pedr			29.122	c:\c orpus\gc c-port.txt	21
6	onta dos dedos e na pele do peito. Quando os dois grupos se encontraram, no começo da viagem a cor do rosto de Gabriela e de suas pernas era ainda			29.234	c:\c	22

APPENDIX 3

Código de Rotulação Sistêmico-Funcional (CROSF)

THEME/RHEME	POSITION	FUNCTION						
a	b	c	1: ideational	d	1: unmarked	e	fg	11: actor
								12: goal
								13: recipient
								14: client
								21: senser
								22: phenomenon
								31: carrier
								32: attribute
								33: identified
								34: identifier
35: token								
36: value								
41: sayer								
42: receiver								
43: verbiage								
44: target								
45: locution								
51: behavior								
61: existent								
70: ambient								
80: range								
a	b	c	1: ideational	d	2: marked	e	fg	10: material
								20: mental
								30: relational
								40: verbal
								50: behavioral
								60: existential
								10: location *
								20: extent *
								30: manner *
								40: cause *
50: contingency *								
60: accompaniment *								
70: role *								
80: matter *								
90: angle *								
a	b	c	1: ideational	d	7: preposed attributive	e	fg	
a	b	c	1: ideational	d	8: clause	e	fg	10: no interpolation
								20: interpolation
a	b	c	1: ideational	d	9: thematized structure	e	fg	10: predicated *
								20: equative *
								30: preposed *
								40: comment *

* No subcategories for minor clause: <5000000>

* The "0" (zero) at the last position may be replaced by subcategories.

APPENDIX 4

Analysis of segments related to the character Gabriela and lexical relations used to recover her identity.

Example 1

T. Naquele ano de 1925, quando floresceu o idílio da mulata <0010161>**Gabriela** e do árabe Nacib, a estação das chuvas tanto se prolongara além do normal e necessário que os fazendeiros, como um bando assustado, cruzavam-se nas ruas a perguntar uns aos outros, o medo nos olhos e na voz:

RT. In that year of 1925, when the idyll of the mulatto girl <0010161>**Gabriela** and Nacib the Arab began, the rains continued long beyond the proper and necessary season. Whenever two planters met in the street, they would ask each other, 'with fear in their eyes and voices:

Example 2

T. Ninguém, no entanto, fala desse ano, da safra de 1925 à de 1926, como o ano do amor de Nacib e <0010134>**Gabriela**, e, mesmo quando se referem às peripécias do romance, não se dão conta de como, mais que qualquer outro acontecimento, foi a história dessa doida paixão o centro de toda a vida da cidade naquele tempo, quando o impetuoso progresso e as novidades da civilização transformavam a fisionomia de Ilhéus.

RT. But no one speaks of it as the year of the love of Nacib and <0010134>**Gabriela**. Yet, in an important sense, the story of their passion was central to the entire life of the town at this time when progress and the innovations of civilization were transforming the face of Ilhéus.

Example 3

T. <0010abs>**Gabriela** no caminho

RT. <0010abs>**Gabriela** on the way

Example 4

T. Clemente ia carregado. Além dos seus haveres - a harmônica e um saco de pano cheio pela metade - levava a trouxa de <0010112>**Gabriela**.

RT. Clemente was loaded down. In addition to his own belongings - the concertina and a half-filled sack - he was carrying <0010112>**Gabriela's** bundle.

Example 5

T. Só <0010131>**Gabriela** parecia não sentir a caminhada, seus pés como que deslizando pela picada muitas vezes aberta na hora a golpes de facão, na mata virgem. Como se não existissem as pedras, os tocos, os cipós emaranhados. A poeira dos caminhos da caatinga a cobria tão por completo que era impossível distinguir seus <0010122>**traços**. Nos <0010500>**cabelos** já não penetrava o pedaço de pente, tanto pó se acumulara. (...) Quando os dois grupos se encontraram, no começo da viagem, a cor do <0010131>**rosto** de Gabriela e de suas pernas era ainda visível e os cabelos rolavam sobre o cangote, espalhando perfume. Ainda agora, através da sujeira a envolvê-la, ele a enxergava como a vira no primeiro dia, encostada numa árvore, o <0010500>**corpo** esguio, o rosto sorridente, mordendo uma goiaba.

RT. <0010131>**Gabriela** alone seemed unmindful of the hardships. She moved as if her <0010111>**feet** were gliding over the rugged trail, as if there were no stones, no jagged tree stumps, no tangled vines. The dust of the roads in the dry scrubland had so completely covered her that it was impossible to distinguish her <0010122>**features**. Her piece of comb could no longer penetrate her <0010500>**hair**. (...) When the two groups had come together at the beginning of their journey, the color of <0010131>**Gabriela's** face and legs was still visible, and her hair, falling over the back of her neck, diffused a lovely scent. Even now, through the dirt that covered her. Clemente could envision her as she appeared on that first day, leaning against a tree, her <0010500>**body** tall and slender, a smile on her face, eating a guava.

Example 6

T. -- É por que tu não acha? - levantou para o rosto severo do homem seus <0010180>olhos, ora tímidos e cândidos, ora insolentes e provocadores.

RT. "Why not for you? She raised her <0010180>eyes to the man's somber face, eyes that were sometimes shy and ingenuous, sometimes bold and provocative.

Example 7

T. A <0010131>voz de **Gabriela** era caridosa, mas definitiva:

RT. <0010131>**Gabriela's** voice was gentle but definite:

Example 8

T. -- Já te disse minha tenção. Vou ficar na cidade, não quero mais viver no mato. Vou me contratar de <0010132>cozinheira, de lavadeira ou pra arrumar casa dos outros.

RT. "I told you what I want to do. I'm goin' to stay in Ilhéus. I'm goin' to hire me out as a <0010132>cook or a washwoman or a housemaid.

Example 9

T. -- Já andei de <0010132>empregada em casa de gente rica, aprendi cozinhar.

RT. "I used to work for rich folks. I learned how to cook.

Example 10

T. Ela não respondeu. Ia pelo caminho quase saltitante. Parecia uma demente com aquele <0010500>cabelo desmazelado, envolta em sujeira, os pés feridos, trapos rotos sobre o corpo. Mas Clemente a via esguia e formosa, a <0010500>cabeleira solta e o rosto fino, as pernas altas e o busto levantado. Fechou ainda mais o rosto, queria tê-la com ele para sempre. Como viver sem o calor de <0010500>Gabriela?

RT. <0010141>**Gabriela** did not answer him. She moved along the road almost trippingly. She looked like a demented woman with her dirty <0010500>face, unkempt hair, bruised feet, and ragged clothing. But Clemente saw her slender and beautiful, her <0010500>hair loose, her face delicate, her legs long, her breasts high. He scowled even more darkly; he wanted her with him forever. How could he live without the warmth of <0010500>**Gabriela**?

Example 11

T. Quando, no início da viagem, os grupos se encontraram, logo reparou na <0010122>moça. Ela vinha com um tio, acabado e doente, sacudido o tempo todo pela tosse. Nos primeiros dias ele a observara de longe, sem coragem sequer para aproximar-se. Ela ia de um para outro, conversando, ajudando, consolando.

RT. When, at the beginning of the journey, the two groups had come together, she had caught his eye at once. She was with her uncle, whose persistent cough racked his sick, wasted body. Clemente watched her as she moved among the other migrants, talking, helping, consoling; but for the first few days he lacked the courage to go near her.

Example 12

T. Punha em <0010500>**Gabriela** uns olhos pesados e humildes, obedecia-lhe pressurosamente quando ela lhe pedia para ir encher uma lata com água.

RT. He watched <0010122>**Gabriela** with humble eyes and hurried to obey whenever she asked him to go fill a can of water.

Example 13

T. Clemente tocava para <0010114>**Gabriela**, mas não se atrevia a dirigir-lhe a palavra. Foi ela quem veio, certa noite, com seu passo de dança e seus <0010500>olhos de inocência, para junto dele, puxar conversa.

RT. Clemente played his harmonica for <0010114>**Gabriela** but did not dare speak to her. It was she who came close one night, with light <0010500>feet and innocent eyes.

Example 14

T. Na noite escura e assustadora, Clemente sentia a presença vizinha de <0010122>**Gabriela**, não se animava sequer a olhar para a árvore à qual ela se encostara, um umbuzeiro. Os sons morreram na harmônica, a voz de Fagundes ressaltou no silêncio. <0010141>**Gabriela** falou baixinho:

RT. The night was dark and scary. Clemente could feel <0010122>**Gabriela's** nearness. As the sounds from the concertina died down, Fagundes's voice resounded in the silence. <0010141>**Gabriela** spoke in a whisper:

Example 15

T. Atacou uma melodia do sertão, estava com um nó na garganta, aflito o coração. A <0010111>**moça** começou a cantar em surdina. A noite ia alta, a fogueira morria em brasas, quando ela deitou-se junto dele como se nada fora. Noite tão escura, quase não se viam.

RT. He struck up a melody of the backlands. His throat was tight, his heart pounding. <0010111>**Gabriela** began to sing softly. It was late and the fire was dying when she lay down beside him, as if it were nothing. The night was so dark they could hardly see each other.

Example 16

T. No outro dia, quando ele, preso a <0010500>**Gabriela** como se ela fosse sua própria vida, queria concretizar os planos de futuro, ela apenas ria, quase a mofar-se dele, e ia embora, ajudar o tio cada vez mais fatigado e magro.

RT. The next morning Clemente, attached to her now as if she were his very life, would try to make plans with her for the future. But she would laugh at him, almost mockingly, and go off to care for her uncle, who was daily becoming thinner and more exhausted.

Example 17

T. Uma tarde tiveram que parar a caminhada, o tio de <0010131>**Gabriela** estava nas últimas. Vinha cuspidando sangue, não aguentava mais andar. O negro Fagundes jogou-o nas costas como um fardo e o carregou durante um pedaço de caminho. O velho ia arfando, <0010abs>**Gabriela** a seu lado. Morreu de tardinha, botando sangue pela boca, os urubus voavam sobre o cadáver.

RT. One afternoon they had to make a halt on the road: <0010131>**Gabriela's** uncle was dying. He was gasping and spitting blood. The Negro Fagundes picked him up and carried him on his back for a while. <0010151>**Gabriela** walked beside them. The old man died in the early afternoon, with the blood oozing out of his mouth. Buzzards were already circling overhead.

Example 18

T. Então Clemente a viu órfã e só, necessitada e triste. Pela primeira vez pensou compreendê-la: nada mais era que uma pobre <0010134>**moça**, quase menina ainda, a quem proteger. (...) <0010111>**Gabriela** iria com ele, e, quando aparecesse um padre por aquelas bandas, casariam. Ela fez que não com a <0010500>**cabeça**, agora não ria seu riso de mofa, disse apenas:

RT. Then Clemente saw <0010122>**Gabriela** as a lone orphan, destitute and sad. For the first time, he thought he understood her: she was just a poor young <0010134>**woman**, little more than a girl, whom he could protect. (...) <0010111>**Gabriela** could go with him; when a priest came around, they would get married. She shook her <0010180>**head** in disagreement, but without her mocking laugh, and said only:

Example 19

T. Ela continuava a deitar-se com ele, a gemer e a rir, a dormir recostada sobre seu peito nu. Clemente falava, cada vez mais sombrio, explicava as vantagens, ela apenas ria e balançava a <0010180>**cabeça** numa renovada negativa.

RT. She continued to lie with him, to moan and to laugh, to sleep with her <0010500>**head** on his bare chest. Clemente continued talking, growing ever more somber; she only laughed and shook her <0010180>**head**.

Example 20

T. De súbito, saído não se sabe de onde, o negro Fagundes apareceu, a arma na mão, um brilho nos olhos. <0010141>**Gabriela** disse:

RT. Suddenly, out of nowhere, the Negro Fagundes appeared with gun in hand, his eyes blazing.

Example 21

T. Ela havia batido contra o tronco de árvore junto ao qual estavam deitados. Fagundes baixou a cabeça, foi embora. <0010151>**Gabriela** ria, a raiva foi crescendo dentro de Clemente. Aproximou-se dela, tomou-lhe dos <0010500>**pulsos**, ela estava caída sobre o mato, o rosto ferido:

RT. Her <0010111>**body** had struck against the trunk of the tree under which they had been lying. Fagundes lowered his head and went away. <0010151>**Gabriela** laughed, while Clemente's anger mounted. He approached her and seized her by the <0010500>**wrists**. She had fallen back on the undergrowth, and her <0010131>**face** was scratched.

Example 22

T. Agora, naquele último dia de viagem, desorientado e perdido, ele terminara por se decidir. Ficaria em Ilhéus, abandonaria seus planos, a única coisa importante era estar ao lado de <0010134>**Gabriela**.

RT. Now, on this last day of the journey, confused and disoriented, he reached a decision at last. He would stay in Ilhéus, abandon his ambitions; the only thing that mattered was to be near <0010134>**Gabriela**.

Example 23

T. -- Mas, <0010minor>**Gabriela**.

RT. "But, <0010minor>**Gabriela**.

Example 24

T. da hora triste do crepúsculo

RT. Of the intricate ways of love, or how Nacib hired a <0010112>**cook**

Example 25

T. Foi quando surgiu outra <0010111>**mulher**, vestida de trapos miseráveis, coberta de tamanha sujeira que era impossível ver-lhe as feições e dar-lhe idade, os cabelos desgrenhados, imundos de pó, os pés descalços. Trazia uma cuia com água, entregou nas mãos trêmulas da velha, que sorveu ansiosa.

RT. Another <0010111>**woman** came up, dressed in rags and so covered with dirt that he could not make out her features or guess her age. Her unkempt <0010131>**hair** was filthy with dust, her feet bare. She brought a gourd of water and placed it in the tremulous hands of the old woman, who drank from it greedily.

Example 26

T. -- Não tem de que, avó - era uma <0010134>**voz** de jovem, talvez a voz a cantar modas quando Nacib chegara.

RT. "Don't mention it, grandma. It was the <0010134>**voice** of a young woman, perhaps the one who had been singing when Nacib arrived.

Example 27

T. O coronel Melk e seus homens desapareciam por detrás dos vagões da estrada de ferro, o tocador de harmônica parava um instante, acenava adeus. A <0010111>**mulher** levantou o braço, sacudiu a mão, voltou-se novamente para a anciã, recebeu a cuia vazia. Ia retirar-se, Nacib perguntou-lhe, ainda na admiração da velha alquebrada:

RT. Colonel Melk and his men were disappearing behind the railroad cars. The concertina player paused a moment and waved goodbye. The <0010111>**woman** lifted her arm and

fluttered her hand: then she turned to the old woman and took the empty gourd. She was about to go when Nacib, still astonished at the old woman's endurance, said to her:

Example 28

T. -- Não, moço - parou e sorriu, e só então Nacib constatou tratar-se realmente de uma <0010134>**jovem**, porque os olhos brilhavam enquanto ela ria.

RT. "No, sir. She stopped and smiled, and Nacib saw that she really was young, for her <0010121>**eyes** shone when she laughed.

Example 29

T. A <0010111>**mão** segurava a cuia, encostada na anca. Nacib a examinava sob a sujeira. Parecia forte e disposta.

RT. Ø

Example 30

T. -- Já fui <0010134>**cozinheira** até de casa rica - e novamente riu como se recordasse algo divertido.

RT. "I was once a <0010134>**cook** for a rich family. And again she laughed, as if she remembered something amusing.

Example 31

T. A <0010131>**moça** continuava parada, esperando, a fitá-lo no rosto. Nacib sacudiu a mão sem achar o que dizer:

RT. The young <0010111>**woman** waited, looking him in the face. Nacib did not know what to say. He waved his hand.

Example 32

T. Virou as costas, ia saindo, ouviu a <0010122>**voz** atrás dele, arrastada e quente:

RT. He had turned his back and was leaving when he heard her say to someone, in a low, warm <0010500>**drawl**:

Example 33

T. Ela riu novamente, mostrando os <0010180>**dentes** brancos, limados. Ele estava cansado, já começava a achar que tinha feito uma besteira. Ficara com pena da <0010122>**sertaneja**, ia levar um trambolho para casa. Mas era tarde para arrepende-se. Se pelo menos soubesse lavar. Voltou com um pequeno atado de pano, pouca coisa possuía. Nacib saiu andando devagar. A trouxa na <0010500>**mão**, ela o acompanhava poucos passos atrás.

RT. She laughed again, showing her bright, white <0010180>**teeth**. He was tired. He felt that he had made a mistake, that he was taking home another problem. But it was too late for him to change his mind. If she could at least wash clothes. . She returned with a small cloth bundle; it was her only possession. Nacib started walking slowly. With the bundle in her <0010500>**hand**, she followed a few steps behind.

Example 34

T. -- <0010minor>**Gabriela**, pra servir o senhor.

RT. <0010minor>"**Gabriela**, sir.

Example 35

T. <0010111>**Gabriela** ia uns passos atrás com sua trouxa, já esquecida de Clemente, alegre de sair do amontoado de retirantes, do acampamento imundo. Ia rindo com os <0010500>**olhos** e a boca, os pés descalços quase deslizando no chão, uma vontade de cantar as modas sertanejas, só não cantava porque talvez o moço bonito e triste não gostasse.

RT. <0010111>**Gabriela** followed a few paces behind, carrying her bundle. Her <0010111>**feet** barely touched the ground. She had already forgotten Clemente and was glad to leave the filthy,

crowded camp. She felt like singing a song of the backlands but did not do so, for the sad, beautiful young man might not have liked it.

Example 36

T. -- Tá pensando na <0010122>**moça**? - perguntou Fagundes a Clemente.

RT. "Thinkin' about the <0010122>**girl**? Fagundes asked Clemente.

Example 37

T. A mão de Clemente acariciou a harmônica no fundo da canoa, ouviu a <0010122>**voz** de Gabriela cantando. Olhou em tomo, como a procurá-la: a selva cercando o rio, árvores e um intrincado de cipós, gritos amedrontadores e pios agourentos de corujas, uma exuberância de verde fazendo-se negro, não era como a caatinga cinzenta e nua.

RT. Clemente's hand caressed the concertina resting on the bottom of the boat. He could hear <0010122>**Gabriela's** voice and looked about as if hoping to see her. He saw only jungle hemming in the river, the tangled trees and lianas, the exuberant verdure turning black, so different from the bare, gray scrub of the backlands. He heard the fearsome cries of animals and the ominous hooting of owls.

Example 38

T. Ganhar dinheiro e voltar à cidade em busca de <0010500>**Gabriela**. Haveria de encontrá-la, fosse como fosse.

RT. There was money to be made in this land; you just had to work for it. Earn money and go back to town in search of <0010500>**Gabriela**. He would find her, no matter what.

Example 39

T. -- Melhor é não pensar, tirar ela da cabeça - aconselhou Fagundes. Os olhos do negro perscrutavam a selva, sua voz fez-se suave para falar de <0010143>**Gabriela**. - Tira ela da cabeça. Não é <0010134>**mulher** pra tu nem pra mim. Não é como essas quengas, é.

RT. "Best don't think about her," said Fagundes. "Get her out of your head. The Negro's eyes searched the jungle. "Get her out of your head. She's not a <0010134>**woman** for me or you.

Example 40

T. -- Tu tá maluco. Ela não é <0010134>**mulher** pra se viver cum ela.

RT. "You're crazy. She's not the kind of <0010134>**woman** for a man to live with.

Example 41

T. As sombras cobrem e cercam a canoa, a selva parece aproximar-se mais e mais, fechando-se sobre eles. O pio das corujas corta a escuridão. Noite sem <0010abs>**Gabriela**, seu corpo moreno, seu riso sem motivo, sua boca de pitanga. Nem lhe disse até logo. <0010abs>**Mulher** sem explicação. Uma dor sobe pelo peito de Clemente. E de súbito a certeza de que jamais voltará a vê-la, tê-la nos braços, esmagá-la contra o peito, ouvir seus ais de amor.

RT. The shadows covered and encircled the boat; the jungle seemed to come closer and closer, hedging them in. The cries of owls cut through the darkness. A night without <0010abs>**Gabriela**, her cinnamon-brown body, her spontaneous laughter, her cherry-red mouth. She hadn't even said goodbye. A pain gripped his heart; he suddenly knew that he would never see her again, hold her in his arms, crush her against his chest, hear her gasps of ecstasy.

Example 42

T. Tomou da harmônica. Entre as árvores crescia a lua sobre o rio. Clemente enxerga o <0010122>**rosto** de Gabriela. Brilham luzes de fífós e lamparinas ao longe. A música se eleva num choro de homem perdido, solitário para sempre. Na selva, rindo, aos raios da lua, <0010151>**Gabriela**.

RT. Clemente picked up his concertina. The moon shone between the trees. A light or two glimmered in the far distance. The music swelled into the sobbing of a lost soul, doomed to solitude forever.

Example 43

T. <0010abs>**Gabriela** adormecida

RT. <0010abs>**Gabriela** asleep

Example 44

T. Nacib a levava até a casa na ladeira de São Sebastião. Apenas meteu a chave na fechadura e dona Arminda, fremente, apareceu na janela:

RT. Nacib, with <0010500>**Gabriela**, arrived at his house on St. Sebastião Street. Just as he inserted the key in the lock. Dona Arminda appeared at her window next door, all aflutter.

Example 45

T. -- Que coisa, hein, seu Nacib? Parecia tão distinta, tão cheia de nós pelas costas, toda tarde na igreja. É por isso que eu digo sempre - bateu os olhos em <0010500>**Gabriela**, ficou com a frase suspensa.

RT. "What an awful thing, eh, Mr Nacib? She seemed so proper, so decent. In church every afternoon. And that's why I always say -" She suddenly laid eyes on <0010500>**Gabriela** and left her remark unfinished.

Example 46

T. Dona Arminda examinava a <0010122>**retirante**, de alto a baixo, como a medi-la e a pesá-la. Oferecia seus préstimos: -- Se precisar de alguma coisa, <0010minor>**menina**, é só me chamar. Os vizinhos são para se ajudar, não é? Só que hoje de noite não vou estar. É dia de sessão em casa do compadre Deodoro, dia do finado conversar comigo. É até capaz que dona Sinhazinha apareça - seus olhos iam de <0010500>**Gabriela** para Nacib. - <0010minor>**Moça**, hein? Agora não quer mais velhas como Filomena - ria seu riso cúmplice.

RT. Dona Arminda looked the <0010122>**migrant** over from head to toe. "If you need anything, <0010minor>**girl**, just call me. That's what neighbors are for, to help, isn't it? Except tonight I won't be here, because there's a seance at Deodoro's house. My departed husband is going to talk to me. Maybe even Dona Sinhazinha will appear. Her eyes moved from <0010500>**Gabriela** to Nacib. "A young <0010minor>**girl**, eh? You don't want any more old women like Filomena. She laughed knowingly.

Example 47

T. Voltava-se para <0010500>**Gabriela**, Nacib já tinha entrado:

RT. Nacib had already entered the house. She spoke to <0010142>**Gabriela**:

Example 48

T. Nacib mostrou-lhe o quarto no quintal, antes ocupado por Filomena, explicou-lhe o serviço: arrumação da casa, lavagem da roupa suja, cozinhar para ele. Não falou dos doces e salgados para o bar, primeiro queria ver que espécie de comida ela sabia fazer. Mostrou-lhe a despensa onde Chico Moleza deixara as compras da feira.

RT. Nacib showed <0010114>**Gabriela** the little room in the back yard, formerly occupied by Filomena, and explained her duties: to keep the house clean, to do the wash, and to prepare his meals. He did not mention the snacks for the bar because he first wanted to see what kind of cook she was. He showed her the pantry, where Lazy Chico had left the things he had bought for Nacib at the market.

Example 49

T. Estava com pressa, a noite chegara, o bar em pouco ficaria novamente cheio e ele ainda devia jantar. Na sala, <0010151>**Gabriela**, os olhos arregalados, olhava o mar noturno, era a primeira vez que o via. Nacib disse-lhe em despedida:

RT. He was in a hurry: night had fallen, the bar would soon fill again, and he had not yet had his dinner. In the front room, <0010151>**Gabriela** looked out wide-eyed at the dark ocean; it was the first time she had seen it.

Example 50

T. -- Terminei por arranjar uma, <0010112>sertaneja.

RT. "I finally found one, a <0010112>migrant.

Example 51

T. -- Como vou saber? Uns molambos, uma imundície, os <0010abs>cabelos duros de pó. Há de ser uma bruxa, minha casa não é como a sua onde empregada até parece moça de sociedade.

RT. "How do I know? Covered with rags, filthy, her <0010abs>hair stiff with dust. She's probably a witch. My house isn't like yours, where the maids look like society girls.

Example 52

T. Entrou de mansinho e a viu dormida numa cadeira, os <0010500>cabelos longos espalhados nos ombros. Depois de lavados e penteados tinham-se transformados em <0010132>cabeleira solta, negra, encaracolada. Vestia trapos, mas limpos, certamente os da trouxa. Um rasgão na saia mostrava um pedaço de <0010180>coxa cor de canela, os seios subiam e desciam levemente ao ritmo do sono, o rosto sorridente.

RT. He entered quietly and saw her asleep in a chair, smiling. Her long black <0010111>hair, now washed and combed, fell loose and wavy over her shoulders. Her clothes were ragged but clean; they must have been in her bundle. A tear in her skirt revealed an expanse of cinnamon-brown <0010180>thigh. Her <0010111>breasts rose and fell softly in rhythm with her breathing.

Example 53

T. A espiá-la, num espanto sem limites, como tanta boniteza se escondera sob a poeira dos caminhos? Caído o <0010500>braço roliço, o rosto moreno sorrindo no sono, ali, adormecida na cadeira, parecia um quadro. Quantos anos teria? <0010abs>Corpo de mulher jovem, feições de menina.

RT. He marveled that such beauty could have been hidden under the dust. Asleep there in the chair - her shapely <0010500>arm fallen, a smile on her brown face - she looked like a painting. How old might she be? She had the <0010132>body of a young woman, the face of a little girl.

Example 54

T. Ao som de sua voz, ela despertou amedrontada mas logo sorriu e toda a sala pareceu sorrir com ela. Pôs-se de pé, as <0010111>mãos ajeitando os trapos que vestia, humilde e risonha, coberta pelo luar.

RT. At the sound of his voice, she awoke, startled; but then she smiled, and the whole room seemed to smile. She jumped up and straightened her rags with her <0010500>hands, simple and bright as a bit of moonlight.

Example 55

T. -- O senhor. Já lavei roupa, arrumei a casa. Depois fiquei esperando, peguei no sono - uma <0010500>voz cantada de nordestina.

RT. "You, sir. I did the wash and cleaned the house. Then I was waiting for you and I fell asleep. She spoke in the soft, musical <0010500>voice of the northeasters.

Example 56

T. Dela vinha um perfume de cravo, dos <0010500>cabelos talvez, quem sabe do cangote.

RT. The sweet, spicy smell of clove emanated from her - from her <0010500>hair, perhaps, or from the nape of her neck.

Example 57

T. Luz e sombra em seu <0010500>cabelo, os olhos baixos, o pé direito alisando o assoalho como se fosse sair a dançar.

RT. With lights and shadows playing on her <0010500>**hair**, her eyes lowered, a bare foot sliding along the floor as if she were about to start dancing, she replied:

Example 58

T. Ela estava esperando, o sorriso nos <0010500>**lábios**, a réstia de luar nos seus cabelos e aquele cheiro de cravo.

RT. She stood waiting, a smile on her <0010500>**lips**, a beam of moonlight on her hair, and that scent of cloves.

Example 59

T. Ela foi saindo, ele espiou-lhe as <0010122>**pernas**, o balanço do corpo no andar, o pedaço de coxa cor de canela. Ela voltou o <0010180>**rosto**:

RT. As she left the room, he looked at her <0010122>**legs**, the rhythm of her movements, the cinnamon-brown expanse of her thigh. At the door she turned toward him and said:

Example 60

T. Desaparecia no escuro do corredor, Nacib pareceu ouvi-la acrescentar, mastigando as palavras: moço bonito. Levantou-se quase a chamá-la. Não, fora à tarde na feira que ela dissera. Se a chamasse, poderia assustá-la, ela tinha um ar ingênuo, talvez até fosse <0010134>**moça** donzela. Havia tempo para tudo. Nacib tirou o paletó, pendurou na cadeira, arrancou a camisa. O perfume ficara na sala, um perfume de cravo. No dia seguinte compraria um vestido para ela, de chita, umas chinelas também. Daria de presente sem descontar no ordenado.

RT. She disappeared down the dark corridor. Nacib thought he heard her say, very softly: "Beautiful man. He rose and almost called her back. No, it was probably just his memory of her saying that at the slave market. Besides, if he were to call her now, he might frighten her. She had an ingenuous air about her; perhaps she was still a <0010134>**maiden**. There was a proper time for everything. Nacib took off his coat, hung it on the chair, and pulled off his shirt. Her scent remained in the room, the scent of clove. The next day he would buy her a cotton print dress and a pair of slippers. He would make her a present of them, he would not deduct the price from her wages.

Example 61

T. Sentou-se na cama desabotoando os sapatos. Dia complicado aquele. Muita coisa acontecera. Vestiu o camisolão. <0010abs>**Morena** e tanto, essa sua empregada. Uns <0010abs>**olhos**, meu Deus. E da cor queimada que ele gostava. Deitou-se, apagou a luz. O sono o venceu, um sono agitado, sonhou inquieto com Sinhazinha, o corpo nu, calçada com meias pretas, estendida morta no convés de um navio estrangeiro entrando na barra. Osmundo fugia de marinete, Jesuíno atirava em Tônico, Mundinho Falcão aparecia com dona Sinhazinha, outra vez viva, sorrindo para Nacib, estendendo os braços, mas era dona Sinhazinha com a cara morena da nova <0010500>**empregada**. Só que Nacib não podia alcançá-la, ela saía dançando no cabaré.

RT. He sat on the bed, taking off his shoes. It had been a full day. Many things had happened. He put on his nightshirt. Some dusky beauty, this new <0010abs>**servant** of his! And my God, what <0010abs>**eyes**! And she had a certain color, almost like a suntan, that always attracted him. He lay down, put out the light, and fell into a disturbed sleep. He dreamed fitfully about Sinhazinha. Her nude body, dressed in black stockings, was stretched out on the deck of a foreign ship entering the harbor. Osmundo fled in a bus, while Jesuíno shot at Tônico. Then Mundinho appeared with Dona Sinhazinha, alive once more. But it was Dona Sinhazinha with the brown face of his new <0010500>**servant**. She smiled at Nacib and held out her arms to him. Before he could reach her, however, she whirled away on the dance floor of the cabaret.

Example 62

T. -- Vamos espiar os enterros, <0010minor>**menina**. Vale a pena!

RT. "Let's go watch the funerals, <0010minor>**girl**. You'll enjoy it.

Example 63

T. Pulou da cama: como perder os enterros? Saiu do banheiro já vestido, <0010111>**Gabriela** acabava de pôr na mesa os bules fumegantes de café e leite. Sobre a alva toalha, cuscuz de milho com leite de coco, banana-da-terra frita, inhame, aipim.

RT. Nacib jumped out of bed: he couldn't miss the funerals. When he came out of the bathroom, he was fully dressed. <0010111>**Gabriela** had just placed his breakfast on the white tablecloth: steaming pots of coffee and of milk, fried bananas, yams, cassava, and com meal with coconut milk. She stood in the doorway to the kitchen and looked at him as if to say:

Example 64

T. Engolia pedaços de cuscuz, os olhos enternecidos, a gula a prendê-lo à mesa, a curiosidade a dar-lhe pressa, era hora dos enterros. Divino aquele cuscuz, sublimes as talhadas de banana frita. Arrancou-se da mesa com esforço. <0010111>**Gabriela** amarrara uma fita nos cabelos, devia ser bom morder-lhe o cangote moreno. Nacib saiu quase correndo para o bar. A <0010111>**voz** de Gabriela acompanhava-o no caminho, a cantar:

RT. With rapture in his eyes, Nacib swallowed mouthfuls of corn meal. His gluttony held him at the table while his curiosity impelled him to hurry; it was time for the funerals. The fried banana was sublime. By a supreme effort he tore himself from the table. <0010111>**Gabriela** had tied her hair with a ribbon. Nacib thought how good it must be to bite the back of her brown neck. He left for the bar almost at a run. <0010111>**Gabriela's** voice followed him out, singing:

Example 65

T. -- Seu Nacib, a <0010131>**empregada** é um pirão. Que beleza! - a voz mole de Chico.

RT. "Mr Nacib," drawled Chico, "your new <0010131>**cook** is a knockout!"

Example 66

T. -- Vamos ver que tal a <0010131>**cozinheira**.

RT. "Well, let's see how good the new <0010131>**cook** is.

Example 67

T. -- Nunca vi <0010122>**morena** tão bonita! - Chico Moleza deixava as palavras rolarem preguiçosamente.

RT. "She's the prettiest <0010134>**doll** you ever saw in your life. Chico rolled the words out lazily.

Example 68

T. E acertaria com a <0010500>**cozinheira** os salgados e doces para o bar. Não pensara que aquela <0010121>**retirante**, coberta de poeira, vestida de trapos, soubesse cozinhar. E que a poeira escondesse tanto encanto, tanta sedução. Ador-meceu na paz de Deus. A brisa do mar acariciou-lhe os bigodes.

RT. He would talk with his <0010142>**cook** about the snacks and appetizers for the bar. He had not dreamed that that dust-covered <0010133>**migrant**, clothed in rags, could be such a cook. Nor that underneath the dirt lay such charm, such seductiveness. He fell asleep in the peace of the Lord. The breeze from the ocean caressed his mustache.

Example 69

T. noite de <0010abs>**Gabriela**

RT. Nacib and <0010abs>**Gabriela**

Example 70

T. Estava com sede, foi beber água na moringa da cozinha. Viu o pacote, com o vestido e os chinelos, trazidos da loja do tio. Ficou indeciso. O melhor era entregar no outro dia. Ou botar na porta do quartinho dos fundos, para a <0010111>**empregada** encontrar quando acordasse. Como se fosse Natal. Sorriu, tomou do embrulho. Na cozinha engoliu a água em grandes goles, bebera muito naquele dia, durante o jantar, ajudando a servir. A lua, no alto dos céus,

iluminava o quintal de mamoeiros e goiabeiras. A porta do quarto da <0010131>**empregada** estava aberta.

RT. He saw the parcel with the dress and slippers from his uncle's store. He was undecided. It would be better to give them to <0010113>**Gabriela** the next day. Or to place the package at the door of her little room in the back yard so she would find it in the morning. The door to the <0010131>**girl's** room was open, perhaps on account of the heat. In Filomena's time it had been kept locked.

Example 71

T. Os olhos perscrutaram a escuridão. A réstia de luar subia pela cama, iluminava um pedaço de <0010112>**perna**. Nacib firmou a vista, já excitado. Esperara dormir essa noite nos braços de Risoleta, nessa certeza fora ao cabaré, antegozando a sabedoria dela, de prostituta de cidade grande. Ficara-lhe o desejo irritado. Agora via o <0010122>**corpo** moreno de Gabriela, a perna saindo da cama. Mais do que via, adivinhava-o sob a coberta remendada, mal cobrindo a combinação rasgada, o <0010500>**ventre** e os seios. Um <0010111>**seio** saltava pela metade, Nacib procurava enxergar. E aquele perfume de cravo, de tontear.

RT. His eyes pierced the darkness. A thin streak of moonlight fell across the bed and shone on a part of the <0010500>**girl's** leg. Nacib, at once excited, looked closer. Now he could see <0010122>**Gabriela's** cinnamon-colored leg outside the cover. He could trace her <0010112>**belly** and breasts beneath her torn slip, only partly hidden by the patched coverlet. One <0010122>**breast** was half revealed. Nacib strove to see more clearly. A scent of clove hung in the air.

Example 72

T. <0010111>**Gabriela** agitou-se no sono, o árabe transusera a porta. Estava com a mão estendida, sem coragem de tocar o <0010112>**corpo** dormido. Por que apressar-se? Se ela gritasse, se fizesse um escândalo, fosse embora? Ficaria sem cozinheira, outra igual a ela jamais encontraria. O melhor era deixar o pacote na beira da cama. No outro dia demoraria mais em casa, ganhando sua confiança pouco a pouco, terminaria por conquistá-la.

RT. <0010111>**Gabriela** stirred in her sleep as the Arab stepped through the doorway. His hand was outstretched, but he did not have the courage to touch her sleeping <0010112>**body**. Why hurry? What if she screamed, created a scandal, ran away? He would be left again without a cook, and he could never find another like her. Better leave the package beside the bed. Next day he would stay home longer, gradually gain her confidence, and finally seduce her.

Example 73

T. Sua mão quase tremia pousando o embrulho. <0010111>**Gabriela** sobressaltou-se, abriu os olhos, ia falar, mas viu Nacib de pé, a fitá-la. Com a <0010500>**mão**, instintivamente, procurou a coberta mas tudo que conseguiu - por acanhamento ou por malícia? - foi fazê-la escorregar da cama. Levantou-se a meio, ficou sentada, sorria tímida. Não buscava esconder o <0010112>**seio**, agora visível ao luar.

RT. His hand almost trembled as he put down the package. <0010111>**Gabriela** started and opened her eyes. She reached for the cover, but somehow (was she flustered?) it slid to the floor. She sat up, smiling timidly. She did not try to cover her <0010112>**breast**, now plainly visible in the moonlight.

Example 74

T. Ela sorria, era de medo ou era para encorajar? Tudo podia ser, ela parecia uma criança, as <0010500>**coxas** e os seios à mostra como se não visse mal naquilo, como se nada soubesse daquelas coisas, fosse toda inocência.

RT. He was not certain whether her smile really expressed timidity; perhaps it was meant to encourage him. She seemed like a child: her <0010180>**thighs** and breasts were exposed as if she knew nothing of the shame and evil associated with the naked body, as if she was all innocence.

Example 75

T. Desatou o nó, Nacib a percorria com os olhos, ela estendeu sorrindo o vestido sobre o <0010500>corpo, acariciou-o com a mão:

RT. She untied the knot while Nacib ran his eyes over her. Smiling, she held the dress against herself and stroked it with her <0010500>hand.

Example 76

T. Sua mão tocou a <0010112>mão de Gabriela, ela riu:

RT. His hand touched <0010112>Gabriela's and she laughed.

Example 77

T. Ele não pode mais, segurou-lhe o <0010112>braço, a outra mão procurou o seio crescendo ao luar. Ela o puxou para si: -- Moço bonito. O perfume de cravo enchia o quarto, um calor vinha do <0010500>corpo de Gabriela, envolvia Nacib, queimava-lhe a pele, o luar morria na cama. Num sussurro entre beijos, a <0010141>voz de Gabriela agonizava:

RT. He could stand it no longer. He took her by the <0010500>arm and with his other hand grasped her bare breast. She pulled him toward her. The fragrance of clove filled the room. A warmth from <0010500>Gabriela's body enveloped Nacib, burning his skin. The moon shone on the bed. In a hushed voice, between kisses, <0010141>Gabriela moaned:

Example 78

T. <0010abs>Gabriela com flor

RT. <0010abs>Gabriela and a flower

Example 79

T. <0010111>Gabriela arrumava enorme tabuleiro de doces. Outro, ainda maior, de acarajés, abarás, bolinhos de bacalhau, frigideiras. (...) <0010151>Gabriela ria, ouvindo, ficou atenta às notícias do circo:

RT. <0010111>Gabriela was loading an enormous tray with pastries, and another, larger still, with codfish balls, bean-paste balls flavored with onion and palm oil, and other tidbits. (...) <0010111>Gabriela pricked up her ears at the mention of the circus.

Example 80

T. <0010151>Gabriela olhava, com ela era igual, não se conteve. Abandonou tabuleiros e panelas, salgados e doces, a <0010111>mão a suspender a saia. Dançavam agora os dois, o negrinho e a <0010151>mulata, sob o sol do quintal. Nada mais existia no mundo. Em certo momento Túsca parou, ficou apenas a bater as mãos sobre um tacho vazio, emborcado. <0010151>Gabriela volteava, a saia voando, os braços indo e vindo, o corpo a dividir-se e a juntar-se, as ancas a rebolar, a boca a sorrir.

RT. <0010151>Gabriela watched him for a moment. Then she abandoned her trays and pans, the pastries and tidbits, and raised her skirt. Now they were dancing together, the little Negro and the brown <0010151>girl, under the sun in the back yard. The world was forgotten. At one point Túsca stopped dancing and began to drum with his hands on the bottom of an empty kerosene can. <0010151>Gabriela laughed as she whirled about, her skirt flying, her arms swinging, her hips swaying.

Example 81

T. Os <0010111>pés de Gabriela ainda traçaram uns passos, dançar era bom. Um ruído de fervura veio da cozinha, ela precipitou-se.

RT. <0010111>Gabriela began to whirl again, it felt so good. At the sound of something boiling, she stopped and ran to the kitchen.

Example 82

T. Voltou, porém, colheu uma rosa no canteiro do quintal, enfiou o talo atrás da <0010500>orelha, sentia as pétalas veludas a tocar-lhe de leve a face.

RT. She turned back for a moment, plucked a rose from a bush in the back yard, and placed it behind her <0010500>ear. She could feel the velvety petals against her skin.

Example 83

T. Quando <0010111>**Gabriela** chegava, o espanhol suspendia a cabeça de rebeldes cabelos brancos, ria com os dentes perfeitos, de jovem:

RT. At <0010500>**Gabriela's** arrival the Spaniard would raise his bushy white head, reveal his perfect teeth in a smile, and exclaim:

Example 84

T. A fama dos salgados e doces de <0010161>**Gabriela** circulara, desde os primeiros dias, entre os viciados do aperitivo, trazendo gente dos bares do porto, alarmando Plínio Araçá, o dono do Pinga de Ouro. (...) Mundinho Falcão já a solicitara por empréstimo, um dia, quando ofereceu um jantar em sua residência, por ocasião da acidental passagem por Ilhéus, num Ita, de um amigo seu, senador por Alagoas.

RT. Reports on <0010161>**Gabriela's** appetizers spread through the aperitif crowd and drew customers away from the waterfront bars, to the special consternation of Plínio Araçá, proprietor of the Golden Nectar. (...) Mundinho Falcão borrowed <0010112>**Gabriela** for a day when he gave a dinner at his home for a friend, a senator from Alagoas, who was passing through Ilhéus.

Example 85

T. O número crescendo, uns trazendo outros, devido às notícias sobre a alta qualidade do tempero de <0010500>**Gabriela**. Mas muitos deles demoravam-se agora um pouco mais além da hora habitual, atrasando o almoço. Desde que <0010111>**Gabriela** passara a vir ao bar com a marmitta de Nacib.

RT. Customers brought other customers to the Vesuvius Bar - to drink an aperitif or two, to roll poker dice, and, above all, to munch the exquisitely seasoned appetizers. And many delayed their meals at home in order to spend a few more minutes at the bar, ever since <0010111>**Gabriela** herself began to bring Nacib's lunch pot.

Example 86

T. Exclamações ressoavam à sua entrada: aquele passo de dança, os <0010500>**olhos** baixos, o sorriso espalhando-se dos seus lábios para todas as bocas. Entrava, dizendo bom dia por entre as mesas, ia direta para o balcão, depositava a marmitta. Habitualmente, àquela hora o movimento era mínimo, um ou outro retardatário a apressar-se para casa. Mas, pouco a pouco, os fregueses foram prolongando a hora do aperitivo, medindo o tempo pela chegada de <0010500>**Gabriela**, bebendo um último trago após sua aparição no bar.

RT. Exclamations were heard everywhere in the bar when she entered, with her dancing <0010500>**feet** and contagious smile. Her <0010131>**hair** was tied in a ribbon. She wore no makeup. She would come in, say good morning as she passed among the tables, and place the pot on the counter. Previously, all the customers except one or two stragglers would have gone home for lunch by that time. But now more and more of them began to linger over their drinks; they gauged the time by <0010500>**Gabriela's** arrival and had one last drink after she came.

Example 87

T. Os chinelos arrastando-se no cimento, os <0010500>**cabelos** amarrados com uma fita, o rosto sem pintura, as ancas de dança. Ia por entre as mesas, um lhe dizia galanteios, outro a fitava com olhos súplices, o Doutor batia-lhe palmadinhas na <00100500>**mão**, chamava-a minha menina. Ela sorria para uns e outros, pareceria uma criança não fossem as <0010134>**ancas** soltas. Uma súbita animação percorria o bar, como se a presença de <0010131>**Gabriela** o tornasse mais acolhedor e íntimo.

RT. Her sandals glided across the cement floor and her <0010151>**hips** danced as she walked. As she went in and out among the tables, one customer would utter gallantries, another would look at her with pleading eyes, and the Doctor would pat her <0010112>**hand** and call her "my

girl". She smiled at all of them, childlike except for her rolling <0010500>**hips**. A warmth spread through the bar as if <0010131>**Gabriela's** presence made it cozier, more intimate.

Example 88

T. Do balcão, Nacib a via aparecer na praça, a rosa na <0010500>**orelha**, presa nos cabelos. (...) E a entrada de <0010133>**Gabriela** significaria mais uma rodada de bebida em quase todas as mesas, aumento de lucro. Ao demais, era um prazer para os olhos vê-la ao meio do dia, rememorar a noite passada, imaginar a próxima.

RT. From behind the counter, Nacib could see her coming, a rose behind her <0010500>**ear**. (...) <0010133>**Gabriela's** arrival would mean another round of drinks at nearly every table - and more profit. And besides, it was pleasing to his eyes to see her in the middle of the day, to recall the night before and to imagine the night ahead.

Example 89

T. Por baixo do balcão a beliscava, passava-lhe a mão sob as saias, tocava-lhe os <0010112>**peitos**. <0010151>**Gabriela** ria então em surdina, era gostoso.

RT. Behind the counter he would pinch her, pass his hand up under her skirt, touch her <0010112>**breasts**. <0010151>**Gabriela** would then laugh softly, pleasurably.

Example 90

T. -- Venha ver essa jogada, minha <0010minor>**aluna**.

RT. "Come watch this move, my <0010minor>**pupil**."

Example 91

T. De <0010134>**aluna** a tratava, um falso ar paterno, desde um dia quando tentara, no bar quase vazio, ensinar-lhe os mistérios do gamão. Ela rira sacudindo a <0010180>**cabeça**, além do jogo de burro não conseguia aprender nenhum outro.

RT. He had called her his <0010134>**pupil**, with a falsely paternal air, ever since the day when, with the bar almost empty, he had tried to teach her backgammon. She had shaken her <0010180>**head** and laughed; she never succeeded in learning any game but old maid.

Example 92

T. -- Obrigado, minha <0010minor>**menina**, Deus lhe faça ainda mais bela - batia-lhe levemente na <0010500>**mão**

RT. "Thank you, my <0010minor>**girl**," the Doctor would say, patting her <0010112>**hand**. "May God make you even more beautiful."

Example 93

T. Reclamava de Josué, por que não fazia ele um soneto para aquela flor, aquela orelha, aqueles <0010113>**olhos** verdes?

RT. He would complain to Josué: why didn't he write a sonnet to that flower, to that ear, to those green <0010113>**eyes**? Josué replied that a sonnet was inadequate; he would write an ode, a ballad.

Example 94

T. Ela o servia, rodando em torno da mesa, abrindo a garrafa de cerveja, enchendo-lhe o copo. O <0010133>**rosto** moreno resplandecia, quando ele, farto, entre dois arrotos - é bom para a saúde, explicava -, elogiava os pratos. Recolhia as marmitas, Chico Moleza aparecia de volta, era a vez de Bico-Fino ir almoçar. <0010111>**Gabriela** armava a espreguiçadeira num terreno ao lado do bar, plantado de árvores, dando para a praça. Dizia até logo, seu Nacib, voltava para casa. O árabe acendia o charuto de São Féix, tomava dos jornais da Bahia, atrasados de uma semana, ficava a espia-la desaparecer na curva da igreja, seu andar de dança, seus <0010500>**quadris** marinheiros. Já não levava a flor na <0010500>**orelha**, metida nos cabelos. Ele a encontrava na espreguiçadeira, teria caído por acaso, ao curvar-se a <0010151>**moça**, ou a

retirara ela da orelha e a deixara ali de propósito? Rosa rubra com cheiro de cravo, perfume de <0010500>**Gabriela**.

RT. She served him and hovered around the table, opening a bottle of beer and filling his glass. Her brown <0010133>**face** lighted up whenever he, stuffed and belching, praised her food. ("Belching is good for the health," he explained. She gathered up the dishes. Lazy Chico came back and Eaglebeak went to lunch. <0010111>**Gabriela** set up the deck chair under some trees behind the bar, said "Goodbye, Mr Nacib," and returned home. The Arab would light a St. Felix cigar, pick up some week-old newspapers from Bahia, and watch her disappear around the corner of the church with her dancing <0010500>**feet** and free-swinging hips. She no longer had the flower behind her <0010500>**ear**. He would find it on the deck chair. Had it fallen there accidentally as she leaned over the chair, or had she left it there on purpose? A red rose with a scent of clove.

Example 95

T. Logo adormecia, embalado pela brisa do mar, afrontado pelas iguarias gulosamente devoradas, o inigualável tempero de <0010500>**Gabriela**. (...) Nunca fizera negócio tão vantajoso como ao contratar <0010112>**Gabriela** no mercado dos escravos. Quem diria ser ela tão competente <0010134>**cozinheira**, quem diria esconder-se sob trapos sujos tanta graça e formosura, <0010111>**corpo** tão quente, braços de carinho, perfume de cravo a tontear?

RT. He would soon drop off, lulled by the sea breeze and logy from over-eating, and would snore contentedly through his bushy mustache. (...) He had never made a better deal than when he hired <0010112>**Gabriela** at the slave market. Who could have guessed that she was such a wonderful <0010134>**cook**! Who could have imagined that under the dirty rags there were hidden such grace and beauty, so ardent a <0010111>**body**, a fragrance of clove that made your head spin!

Example 96

T. <0010111>**Gabriela** voltava para casa após pedir:

RT. Just before leaving the bar to return home, <0010141>**Gabriela** asked:

Example 97

T. Três meses e dezoito dias tardara o engenheiro a chegar, fazia exatamente o mesmo tempo que contratara <0010112>**Gabriela**. (...) Três meses e dezessete dias a comer comida temperada por ela, não havia em todo Ilhéus cozinheira que se lhe pudesse comparar. Três meses e dezesseis dias dormindo com ela, a partir da segunda noite, quando o luar lambia-lhe a <0010112>**perna** e no escuro do quarto saltava um seio da rota combinação.

RT. The engineer had been delayed for three months and eighteen days. It was exactly that long since Nacib had hired <0010112>**Gabriela**. (...) For three months and seventeen days he had eaten food prepared by her; as a cook she had no equal in all Ilhéus. For three months and sixteen days he had slept with her, beginning on that night when the moonlight played on her <0010500>**leg** and, in the darkness of the room, one of her breasts slipped out of her torn chemise.

Example 98

T. A princípio não dera maior importância a nenhuma das duas coisas: nem à qualidade da comida nem ao <0010112>**corpo** da retirante nas noites ardentes. Satisfeito com o tempero e a variedade dos pratos, só lhes deu o devido valor quando a freguesia começou a crescer, quando foi preciso aumentar o número de salgados e doces, quando sucederam-se unânimes os elogios e Plínio Araçá, cujos métodos comerciais eram dos mais discutíveis, mandou fazer uma oferta a <0010113>**Gabriela**. Quanto ao <0010500>**corpo** - aquele fogo de amor a consumi-la no leito, aquela loucura de noites atravessadas insones - prendeu-se a ele, insensivelmente. (...) Mas durara pouco essa displicência. Logo habituara-se de tal maneira à comida feita por <0010111>**Gabriela** que, convidado a jantar com Nhô-Galo no dia de seu aniversário, mal provara os pratos, sentindo diferença na finura do tempero. (...) Terminou por não mais procurá-

la, não responder a seus bilhetes, e desde então, há quase dois meses, não tinha outra mulher senão <0010132>>**Gabriela**.

RT. In the beginning, he had not attached immense importance either to <0010112>**Gabriela's** cooking or to her body. True, he soon became so spoiled by the excellence of her cooking that, at Nhô-Galo's birthday dinner, he noted the inferiority of the seasoning and ate almost nothing. Satisfied as he was with her food, he became aware of its full value only when his patronage began to grow, when he had to increase the quantity of the appetizers and pastries, when praises followed upon praises, and when Plínio Araçá, whose business ethics were questionable at best, made <0010113>**Gabriela** an offer. As to her <0010500>**body** - her abandon in bed, the madness of their sleepless nights - he gradually became dependent on it. (...) And so, for two months now, he had had no woman but <0010132>**Gabriela**. Every night he came home from the bar as early as he could and went to her room.

Example 99

T. No rol das virtudes de <0010133>**Gabriela**, mentalmente estabelecido por Nacib na hora da sesta, contavam-se o amor ao trabalho e o senso de economia.

RT. Among <0010133>**Gabriela's** virtues, which Nacib went over in his mind during the siesta hour this day, were her love of work and her sense of thrift.

Example 100

T. Um dia, sem prevenir, <0010111>**Gabriela** aparecera com a marmita, vinha lhe pedir licença para ir à sessão espírita, dona Arminda a convidara.

RT. One day <0010111>**Gabriela** herself appeared with the pot. She had come to ask permission to attend a spiritualist seance to which Dona Arminda had invited her.

Example 101

T. Para vê-la, dizer-lhe coisas, sorrir-lhe, tocar-lhe a <0010112>**mão**. Afinal que lhe importava, era apenas sua <0010134>**cozinheira** com quem dormia sem nenhum compromisso.

RT. The occasional customers began to come every day - to see her, to say things to her, and to touch her <0010112>**hand**. After all, what did it matter to him? She was just his <0010134>**cook**, with whom he slept without obligation of any kind.

Example 102

T. Ele vira quando o juiz de direito, sem dar-se o respeito devido ao seu cargo, a furtara da <0010500>**orelha** de Gabriela e a pusera em sua botoeira. Um homem idoso, de seus cinquenta anos, aproveitando-se da confusão em torno do engenheiro para roubar a rosa, um juiz. Ficara com medo de um gesto brusco de <0010122>**Gabriela**, ela fez como se não tivesse percebido. (...) Agora esquecia todos os preconceitos e, sempre que podia, lá estava no bar, bebendo um vinho do porto, rondando <0010112>**Gabriela**.

RT. He had seen the Judge steal it from behind <0010500>**Gabriela's** ear and place it in his buttonhole. Nacib had feared some brusque reaction on <0010122>**Gabriela's** part, but she acted as if she had noticed nothing. (...) Now he had apparently changed his habits: there he was, drinking a glass of port and playing up to <0010112>**Gabriela**.

Example 103

T. Rondando <0010112>**Gabriela**. Nacib ficou a pensar. Sim, rondando, de súbito dava-se conta. E não era só ele, muitos outros também. Por que se demoravam além da hora do almoço, criando problemas em casa? Senão para vê-la, sorrir para ela, dizer-lhe gracinhas, roçar-lhe a <0010112>**mão**, fazer-lhe propostas, quem sabe? De propostas Nacib sabia apenas de uma feita por Plínio Araçá. Mas aquela dirigia-se à <0010113>**cozinheira**. Fregueses do Pinga de Ouro haviam-se mudado para o Vesúvio, Plínio mandara oferecer um ordenado maior a <0010113>**Gabriela**. Apenas escolhera mal o mediador, confiando a mensagem ao negrinho Tuisca, fiel do Bar Vesúvio, leal a Nacib. Assim, fora o próprio árabe quem dera o recado a <0010113>**Gabriela**. Ela sorrira:

RT. Playing up to <0010112>**Gabriela**. Yes, Nacib suddenly realized, that was the big thing. Not only the Judge but many others. Why did they linger in the bar well into the lunch hour and thus inevitably get into trouble at home? To see her, smile at her, touch her <0010112>**hand**, maybe proposition her. The only proposition Nacib knew about, however, was the one made by Plínio Araújo, and that was directed to the <0010113>**cook**, not to the woman. Customers of the Golden Nectar had switched to Nacib's place, and Plínio had offered <0010113>**Gabriela** higher wages. But he had made the mistake of entrusting the message to the shoeshine boy, Tuisca, who was faithful to the Vesuvius Bar and loyal to Nacib. And so it was the Arab himself who delivered the message to <0010113>**Gabriela**. She smiled.

Example 104

T. Por vezes comprava-lhe um brinco para as <0010113>**orelhas**, um broche para o peito, lembranças baratas, algumas nem lhe custavam nada, trazia da loja do tio.

RT. Now and then he bought her a pair of earrings, a breast pin - cheap little gifts, some of which cost him nothing, for he got them at his uncle's store.

Example 105

T. Cortes de fazenda vagabunda duas vezes lhe dera, um par de chinelos, tão pouco para as atenções, as delicadezas de <0010500>**Gabriela**: os pratos de seu agrado, os sucos de frutas, as camisas tão alvas e bem passadas, a rosa caída dos <0010500>**cabelos** na espreguiçadeira.

RT. Twice he gave her a cut of cheap dress goods, once a pair of slippers - little enough in appreciation of <0010500>**Gabriela's** attentions and kindnesses to him: his favorite dishes, the fruit juices, his shirts so white and well ironed, the rose fallen from her <0010500>**hair** to the deck chair.

Example 106

T. Quando <0010111>**Gabriela** começara a vir ao bar, ele - idiota! - alegrara-se interessado apenas nos vinténs a mais das rodadas repetidas, sem pensar no perigo dessa tentação diariamente renovada. (...) Muita família rica, donos de bares e de hotéis deviam estar cobiçando sua <0010122>**empregada**, dispostos a fazer-lhe escandalosos ordenados. E como iria continuar o bar sem os doces e os salgados de <0010500>**Gabriela**, sem o seu sorriso diário, sua momentânea presença ao meio-dia? E como iria ele viver sem o almoço e o jantar de <0010500>**Gabriela**, os pratos perfumados, os molhos escuros de pimenta, o cuscuz pela manhã?

RT. When <0010111>**Gabriela** had started coming to the bar, he - what a fool! - had been so pleased with the pennies earned on the extra drinks that he had given no thought to the danger, to the daily temptation. (...) Many a rich family, as well as owners of bars and hotels, doubtless coveted his <0010122>**employee** and would be willing to pay her scandalously high wages. How could he keep the bar going without <0010500>**Gabriela's** pastries and appetizers and without her presence at noon? And how could he exist without <0010500>**Gabriela's** lunches and dinners with their peppery black gravies, or without her steamed manioc with coconut milk for breakfast?

Example 107

T. E como viver sem ela, sem seu <0010500>**riso** tímido e claro, sua cor queimada de canela, seu perfume de cravo, seu calor, seu abandono, sua voz a dizer-lhe moço bonito, o morrer noturno nos seus braços, aquele calor do seio, fogueira de pernas, como? E sentiu então a significação de <0010122>**Gabriela**.

RT. And how could he live without her, without her bright, timid <0010500>**smile**, her cinnamon-colored skin, her smell of clove, her voice whispering "beautiful man," the warmth of her breasts, the fire of her thighs - how could he? My God, what was happening, why this sudden dread of losing her? Why did the sea breeze, like an icy blast, make his fat flesh tremble?

Example 108

T. Que significavam esse medo, esse terror de perdê-la, a raiva repentina contra os fregueses a fitá-la, a dizer-lhe coisas, a tocar-lhe a <0010112>**mão**, contra o juiz ladrão de flores, sem respeito ao cargo? Nacib perguntava-se ansioso: afinal que sentia por <0010122>**Gabriela**, não era uma simples cozinheira, mulata bonita, cor de canela, com quem deitava por desfastio?

RT. Why did he feel this tear, this terror at the thought of losing her, this sudden anger at the flower-stealing Judge and the other customers who eyed her, talked to her, and touched her <0010112>**hand**? Nacib asked himself anxiously: what was this feeling of his for <0010134>**Gabriela**? Wasn't she simply a <0010134>**cook**, a pretty, cinnamon-brown mulatto girl with whom he slept for diversion?

Example 109

T. -- Cuide do seu <0010112>**tesouro**. Tem gente querendo roubar.

RT. "Keep an eye on your <0010112>**treasure**. There are robbers about.

Example 110

T. -- <0010minor>**Tesouro**?

RT. <0010minor>"**Treasure**?"

Example 111

T. -- <0010minor>**Gabriela**, bestalhão. Até casa querem botar pra ela.

RT. <0010minor>"**Gabriela**, stupid. Somebody wants to set her up in a house of her own.

Example 112

T. Com o correr da tarde cresceram nostalgias no peito de Nacib, como se <0010131>**Gabriela** já não estivesse, inevitável fosse sua partida. Decidiu comprar-lhe uma lembrança, necessitada estava de um par de sapatos. Andava descalça o tempo todo em casa, vinha de chinelas ao bar, não ficava bem. Uma vez Nacib já reclamara: - arranje uns sapatos, brincando na cama, coçando seus <0010180>**pés**. Os tempos na roça, a caminhada do sertão para o sul, o hábito de andar de <0010111>**pés** no chão, não os haviam deformado, ela calçava número 36, eram apenas um pouco esparramados, o dedo grande, engraçado, para um lado. Cada detalhe recordado enchia-o de ternura e de saudade, como se a houvesse perdido.

RT. As the afternoon wore on, Nacib became increasingly dejected, as if <0010131>**Gabriela's** departure were inevitable, almost as if she had already gone. He decided to buy her a gift. Once, fooling around in bed, he had tickled her <0010180>**feet** and said: "Get yourself a pair of shoes. When she came to the bar she wore sandals and at home she went around barefoot; it wasn't right. She had, indeed, gone shoeless all her life, even on the long tramp to Ilhéus. Yet her <0010131>**feet** were not deformed: they were only slightly spread and the big toe stuck out sideways, funny-like. Every remembered detail filled him with tenderness and longing, as if he had already lost her.

Example 113

T. Com a presença do juiz retornaram as penas de Nacib. Velho debochado. Que fizera da rosa de <0010112>**Gabriela**, onde a deixara abandonada? Era hora de crescer o movimento no bar, bastava de conversas.

RT. With the Judge's presence, Nacib's apprehensions returned. Dissolute old man. What had he done with <0010112>**Gabriela's** rose? It was time Nacib got back to the bar.

Example 114

T. -- Já vai, meu caro amigo? - interessou-se o juiz. - Boa <0010112>**empregada** você arranjou. Eu lhe dou meus parabéns. Como é mesmo o nome dela? Saiu. Velho debochado. E ainda por cima a perguntar-lhe o nome de <0010143>**Gabriela**, velho cínico, sem respeito ao cargo que ocupava. E ainda falavam nele para desembargador.

RT. "Are you leaving, my dear friend?" the Judge inquired. "That's a good <0010132>**servant** girl you have. I congratulate you. By the way, what's her name? Nacib left. Dissolute, cynical

old man. Utterly lacking in respect for his high office. And they were talking about an appointment for him on the Court of Appeals.

Example 115

T. <0010abs>**Gabriela** na berlinda

RT. <0010abs>**Gabriela** and Arminda

Example 116

T. Como fizera <0010111>**Gabriela** para conquistá-lo, obter que ele a acompanhasse miando, viesse deitar-se no regaço de sua saia?

RT. How, then, had <0010111>**Gabriela** made friends with it? Why did it follow her about, mewling, and come to lie in her <0010500>**lap**?

Example 117

T. Quando, de volta do bar, sentava-se <0010151>**Gabriela** para o almoço, vinha ele roçar-se em suas pernas, a ronronar. Mastigava enfiado os bocados que ela lhe dava, miando agradecido quando <0010151>**Gabriela** estendia a mão e lhe acariciava a cabeça ou a barriga.

RT. When <0010111>**Gabriela** returned from the bar and sat down to her own lunch, the cat would come and rub itself against her legs. It purred in gratitude when she reached down and scratched its head or belly.

Example 118

T. Nunca imaginara possível amansar-se animal tão arisco, fazê-lo vir comer na mão, deixar-se tomar ao colo, adormecer nos braços de alguém. <0010111>**Gabriela** apertava o gato contra os seios, empurrava-lhe o rosto na cara selvagem, ele apenas miava em surdina, os olhos semicerrados, rascando-a levemente com as unhas. Para dona Arminda só havia uma explicação: <0010131>**Gabriela** era médium, de poderosos eflúvios, não desenvolvida nem mesmo descoberta, diamante bruto a lapidar nas sessões para que fosse perfeito aparelho às comunicações do além-túmulo.

RT. She watched in amazement as the animal ate out of <0010500>**Gabriela's** hand, let her pick it up, and fell asleep in her arms. <0010151>**Gabriela** would hug it against her breasts and press its face against her own, while it mewed softly, its eyes half closed, scratching her lightly with its claws. To Dona Arminda there could be only one explanation: <0010131>**Gabriela** was a natural medium, as yet undeveloped and undiscovered, a rough diamond to be polished at the seances until she became a perfect instrument for beyond-the-grave communication.

Example 119

T. Sentadas as duas no batente da porta, a viúva a remendar meias, <0010111>**Gabriela** a brincar com o gato, dona Arminda tratava de convencê-la:

RT. Seated in Nacib's doorway, the widow was darning socks and <0010111>**Gabriela** was playing with the cat. Dona Arminda said:

Example 120

T. -- <0010minor>**Menina**, o que você tem a fazer é não perder sessão.

RT. "Listen, <0010minor>**girl**, you mustn't miss a single seance.

Example 121

T. -- Pois faz muito mal, minha <0010minor>**filha**.

RT. "You're all wrong, my <0010minor>**girl**.

Example 122

T. -- Você, minha <0010minor>**filha**, é uma tola, desculpe que lhe diga. Tolona. Nem sabe aproveitar o que Deus lhe deu.

RT. "My <0010minor>**child**, you're a fool. You don't know how to take advantage of the things God gave you.

Example 123

T. -- Quem está falando de sapato, <0010minor>boba?

RT. "Who's talking about shoes, <0010minor>silly?"

Example 124

T. <0010151>Gabriela riu, apertando o gato contra o peito:

RT. Ø

Example 125

T. -- Tudo! Tudo, <0010minor>menina, tudo que quiser que ele dá - baixava a voz num sussurro.

RT. "Everything! Everything, <0010minor>girl, that you want.

Example 126

T. -- Pois eu lhe digo, minha <0010minor>filha: é só você querer, saber levar as coisas com jeito, dando e negando, deixando ele com água na boca.

RT. "It's like I tell you, my <0010minor>girl: you just have to play your cards right.

Example 127

T. -- Quero não - morria o sorriso em seus <0010500>lábios.

RT. "I don't want it. The smile died on her <0010500>lips.

Example 128

T. -- Essa é a casa de Nacib, não é? Conheci pela moça - apontava <0010180>Gabriela.

RT. "This is Nacib's house, isn't it? I knew it from the girl. He pointed to <0010180>Gabriela.

Example 129

T. <0010111>Gabriela levantava os olhos cândidos:

RT. <0010111>Gabriela raised her ingenuous eyes.

Example 130

T. Mas é pena um <0010111>morenã como você metida na cozinha.

RT. But it's a pity for a beautiful <0010111>girl like you to spend her life in a kitchen.

Example 131

T. <0010151>Gabriela levantava-se, não deixava de sorrir, quase a agradecer.

RT. <0010151>Gabriela stood up.

Example 132

T. Sobre o muro baixo, no fundo do quintal, aparecia a cabeça de dona Arminda a chamar por <0010142>Gabriela:

RT. Dona Arminda raised her head over the low wall in the back yard and called <0010142>Gabriela.

Example 133

T. Estava contente com o que possuía, os vestidos de chita, as chinelas, os brincos, o broche, uma pulseira, dos sapatos não gostava, apertavam-lhe os <0010180>pés.

RT. She was content with what she had: the cotton dresses, the earrings, the brooch, a bracelet. Not the shoes; they hurt her <0010122>feet.

Example 134

T. Contente com seu Nacib. Era bom dormir com ele, a <0010151>cabeça descansando em seu peito cabeludo, sentindo nas ancas o peso da perna do homem gordo e grande, um moço bonito. Com os bigodes fazia-lhe cócegas no <0010500>cangote. <0010121>Gabriela sentiu um

arrepio, era tão bom dormir com homem, mas não homem velho por casa e comida, vestido e sapato. Com homem moço, dormir por dormir, homem forte e bonito como seu Nacib.

RT. She was happy with Mr Nacib, too. It was good to sleep with this big, fat, beautiful young man. It was good to rest her <0010180>head on his hairy chest or to feel the weight of his heavy leg across her hips. Sometimes his mustache tickled the back of her <0010500>neck. <0010121>Gabriela felt a quiver run down her spine; it was so good to sleep with a man. But not with an old man for a house and clothes, only with a young man, like Mr Nacib.

Example 135

T. Essa dona Arminda, com tanto espiritismo, estava era ficando maluca. Que idéia sem pés nem cabeça, aquela do casamento com seu Nacib. Que era bom de pensar, ah! era bom. Dar o <0010180>braço a ele, sair andando na rua. Mesmo que fosse de sapato apertado. Entrar no cinema sentar Junto dele, encostar a <0010180>cabeça no ombro macio como um travesseiro.

RT. Dona Arminda, with all that spiritualism, must be losing her mind. What a crazy idea, <0010111>Gabriela getting married to Mr Nacib. It was nice to think about, though. To take his arm and go walking down the street. Even with tight shoes on. To go to the movies with him and lay her <0010180>head on his shoulder, soft as a pillow.

Example 136

T. <0010131>Gabriela servia para cozinhar, a casa arrumar, a roupa lavar, com homem deitar.

RT. A high-class man would want <0010112>Gabriela only for cooking, cleaning house, and washing clothes. Or to sleep with.

Example 137

T. Ainda assim fora bom, vira o movimento, andara de caminhão, sapecara uns tiros pra cima só pra enganar, e pusera os olhos em <0010500>Gabriela apenas chegara. Ia passando na frente de um bar, ouvira rir, só podia ser ela.

RT. Even so, it was fun: he saw the crowds, he rode in a truck, he fired some shots in the air just to scare the people - and he saw <0010122>Gabriela.

Example 138

T. -- É <0010134>cozinheira do árabe, um torrão de açúcar.

RT. "She's the Arab's <0010134>cook. A real lump of sugar.

Example 139

T. A luz vermelha do fifó criava imagens no negrume das roças, eles viam o rosto de <0010122>Gabriela, seu corpo de dança, as pernas altas, os pés caminheiros.

RT. The light of a small tin lamp cast shadowy images into the gloom among the trees: <0010abs>Gabriela's face, her dancing body, her long legs, her light-stepping feet.

Example 140

T. -- Tava rindo quando eu passei. Rindo pra um tipo, um ricaço qualquer. Tu sabe, Clemente? Tinha uma rosa na <0010500>orelha, num vi coisa igual.

RT. "She was laughin' when I passed. Laughin' at some feller, some rich guy, I guess. Know somethin'. Clemente? She had a rose behind her <0010500>ear; I never saw nothin' like it.

Example 141

T. Rosa na orelha, <0010abs>Gabriela perdida na luz do fifó.

RT. A rose behind her ear. <0010abs>Gabriela lost in the lamplight.

Example 142

T. Lindeza de moça, mas te digo, Clemente, cumo <0010161>Gabriela não tem mesmo não.

RT. She's pretty but she's stuck-up. She walks past you like you weren't even there. But I tell you. Clemente, a girl as pretty as <0010161>Gabriela, there just ain't no other.

Example 143

T. Eu tava querendo ir ver <0010122>**Gabriela**, dar uma prosa com ela. Num deu jeito, tanto eu queria.

RT. I wanted to go see <0010122>**Gabriela** and have a talk with her. But there was no way I could. I wish I could have.

Example 144

T. A luz do fifó lambia a sombra, a noite aumentava sem <0010500>**Gabriela**. Uivos de cães, piar de corujas, silvos de cobras. No silêncio, a cismar, a saudade dos dois. Negro Fagundes pegou o fifó, foi embora dormir. Na sombra da noite, imensa e sozinha, o mulato Clemente recolheu <0010122>**Gabriela**. Seu <0010151>**rosto** sorrindo, seus pés andarilhos, suas coxas morenas, os seios erguidos, o ventre noturno, seu perfume de cravo, sua cor de canela. Tomou-a nos braços, levou-a pra cama feita com varas. Deitou-se com ela, reclinada em seu peito.

RT. The flickering light from the lamp licked at the shadows. Dogs howling, owls hooting, snakes hissing. Both men silently mulling over their longings. The Negro Fagundes picked up the lamp and went off to sleep. In the immense and lonely darkness, the mulatto Clemente recalled <0010122>**Gabriela**: her smiling <0010122>**face**, her light feet, her brown thighs, her high breasts, her dark belly, her scent of cloves, her cinnamon color. He took her in his arms, to his bed of sticks. He lay with her, her <0010500>**head** on his chest.

Example 145

T. A Nacib foram encomendadas as bebidas, os doces e salgados, para a festa de inauguração, dessa vez não teve jeito senão contratar duas cabrochas para ajudar <0010112>**Gabriela**, a encomenda era grande.

RT. The Association engaged Nacib to provide the drinks, snacks, and pastries for the inauguration. The job was so big that he had to hire two girls to help <0010112>**Gabriela**.

Example 146

T. Nas salas do segundo andar, abertas e iluminadas, senhoras e cavalheiros mastigavam os doces e salgados de <0010112>**Gabriela**, conversando, diziam que nem na Bahia se via uma festa assim tão distinta.

RT. Upstairs, in the brightly lit offices, ladies and gentlemen were munching <0010112>**Gabriela's** confections and saying that such a distinguished affair was unprecedented even in Bahia.

Example 147

T. O cerco em derredor de <0010131>**Gabriela** crescia e se apertava. Mandavam-lhe recados, propostas, bilhetinhos de amor. Ofereciam mirabolantes salários à incomparável <0010113>**cozinheira**; casa posta, luxo das lojas à rapariga incomparável.

RT. The number of <0010131>**Gabriela's** admirers was increasing and they seemed to be closing in on her. They sent her messages, proposals, billets-doux. They offered dazzlingly high wages to the incomparable <0010113>**cook** and a furnished house to the incomparable female.

Example 148

T. A esposa de Mister Grant, diretor da estrada de ferro, não se pejava de ir à casa de Nacib fazer propostas a <0010113>**Gabriela**.

RT. The wife of Mr Grant, the manager of the railroad, went right to Nacib's house and tried to hire <0010112>**Gabriela**.

Example 149

T. Desembarcara recentemente a gringa no porto, como soubera de <0010122>**Gabriela**? Mandara comprar salgados e doces no bar, um dia subiu a ladeira de São Sebastião, bateu palmas à porta de Nacib, demorou-se examinando a risonha <0010122>**empregada**:

RT. His wife had arrived recently in Ilhéus. How did she learn about <0010122>**Gabriela**? She ordered some appetizers and pastries from the bar; a few days later she climbed the steep street,

knocked on the door of Nacib's house, and, when <0010111>**Gabriela** appeared, slowly looked her over.

Example 150

T. Propôs a <0010113>**Gabriela** levá-la para a Bahia, dar-lhe salário impossível em Ilhéus, vesti-la com elegância, folga todos os domingos. Não fizera cerimônias, fora bater em casa de Nacib. Gringa mais descarada.

RT. She offered to take <0010112>**Gabriela** to Bahia, pay her wages that were impossible in Ilhéus, dress her" well, and give her Sundays off. What a nerve, to go right to his house and try to steal his <0010112>**cook!**

Example 151

T. Quantos sonhavam botar casa para ela, tê-la de manceba? Outros, mais modestos, suspiravam apenas por uma noite com <0010500>**Gabriela**, por detrás dos rochedos na praia, onde iam passear na escuridão casais suspeitos.

RT. How many others dreamed of installing <0010112>**Gabriela** in a house and keeping her as a mistress? Some, financially less able, longed only for a night with <0010500>**Gabriela** on the beach behind the rocks, a favorite haunt of amorous couples.

Example 152

T. Dona Arminda, com seus espíritos e suas coincidências, já lhe dissera ser <0010131>**Gabriela** uma tola ao recusar tantas ofertas tentadoras.

RT. Dona Arminda told him that <0010131>**Gabriela** was a fool to refuse so many attractive offers.

Example 153

T. Que significava <0010133>**Gabriela** em sua vida, até onde devia ir para guardá-la?

RT. But two questions gave him no peace: what did <0010133>**Gabriela** really mean to him, and how far should he go to keep her?

Example 154

T. Ultimamente, no entanto, desde a aparição de <0010500>**Gabriela**, estabelecera-se entre eles uma intimidade mais profunda. De todos os frequentadores diários do aperitivo era Tônico o único a manter-se discreto na hora do meio-dia, quando ela chegava de flor atrás da <0010500>**orelha**. Apenas a cumprimentava delicadamente, perguntava-lhe pela saúde, elogiava-lhe o tempero sem igual. Nem requebros de olhos, nem palavrinhas sussurradas, nem tentava tomar-lhe da <0010500>**mão**. Tratava-a como se ela fora respeitável senhora, bela e desejável porém inacessível. De nenhum outro temera tanto Nacib a concorrência, desde que contratara <0010112>**Gabriela**, quanto de Tônico.

RT. But recently a deeper intimacy had developed between them. Of all the daily customers at the aperitif hour. Tônico was the only one who kept his decorum when <0010111>**Gabriela** arrived with Nacib's lunch pot and a flower behind her ear. He merely greeted her politely, inquired about her health, and praised her incomparable seasoning. No meaningful glances, no whispered words; he did not even try to hold her <0010180>**hand**. He treated her as a lady, beautiful and desirable but unattainable. When Nacib began to sleep with <0010500>**Gabriela**, he had feared no one else's competition as much as Tônico's.

Example 155

T. O mundo é assim, surpreendente e difícil: mantinha Tônico a máxima discrição e respeito na presença excitante de <0010132>**Gabriela**. Todos sabiam das relações do árabe com a formosa <0010500>**empregada**. É verdade que, oficialmente, ela não passava de sua <0010134>**cozinheira**, nenhum outro compromisso entre eles. Pretexto para cobrirem-na, mesmo na sua vista, de palavras doces, envolverem-na em frases melosas, meter-lhe bilhetinhos na <0010500>**mão**. Os primeiros ele os lera displicente, fizera bolinhas de papel e os atirara ao lixo. Agora despedaçava-os raivoso, eram tantos, alguns até indecentes. Tônico, não. Davá-lhe

prova de verdadeira amizade, a respeitá-la como se ela fosse senhora casada, esposa de coronel. Era ou não era amizade, sinal de consideração?

RT. The world is like that - incomprehensible and full of surprises. Tónico maintained the greatest discretion and respect in the exciting presence of <0010132>**Gabriela**. Everybody knew about the relations between the Arab and his <0010500>**servant**. But officially she was only his <0010134>**cook**, there was no other commitment between them; and so everyone felt free, even in Nacib's presence, to deluge her with sweet talk and to slip little notes into her <0010500>**hand**. At first he had read them unheedful, crumpled them, and thrown them away. Now he tore them up angrily; there were so many, and some were even indecent. But Tónico was different from the others. He gave Nacib proof of his true friendship by respecting <0010122>**Gabriela** as if she were a married woman, a colonel's wife. And he showed him this consideration even though Nacib never threatened him as Colonel Coriolano had done. Tónico was the only one against whom he had no complaint and to whom he could unburden his aching heart.

Example 156

T. Não era o temor irritante de ficar sem a <0010500>**cozinheira** afamada, em cujas mãos mágicas assentava grande parte da atual prosperidade do bar. (...) O que acontecia era ser-lhe impossível imaginar uma noite sequer sem <0010500>**Gabriela**, sem o calor do seu corpo. Mesmo nos dias impossíveis, deitava em seu leito, ela aninhava-se em seu peito, o <0010111>**perfume** de cravo a penetrar-lhe o nariz. (...) Não tão discreto quanto Tónico, botocava em <0010500>**Gabriela** um olho comprido, súplice. Mas não passava disso, não lhe fazia propostas.

RT. It was not the fear of being left without the famous <0010500>**cook** in whose magic hands now rested a large part of the bar's prosperity. (...) His fear derived rather from his inability to imagine a single night without <0010500>**Gabriela** and the warmth of her body. Even during her menstrual periods they would lie in her bed and she would rest her <0010180>**head** on his chest, the spice of clove filling his nostrils. (...) Not quite so decorous as Tónico, for he sometimes stared long and suppliantly at <0010122>**Gabriela**. But he never went beyond that.

Example 157

T. -- Deve ser isso mesmo. Vou lhe dizer, Tónico, sem essa <0010500>**mulher** não posso viver. Vou ficar maluco se ela me deixar.

RT. "You're right, Tónico, that's what it is. I can't live without her. If she leaves me, I'll go crazy.

Example 158

T. Ribeirinho voltara-se para <0010113>**Gabriela**, já tinha a casa pronta, era só ela decidir-se. Também a ela daria anel de brilhante, pendentif de ouro. De tudo isso Nacib sabia, dona Arminda lhe contava, gabando a vizinha:

RT. Ribeirinho turned to <0010113>**Gabriela**; he had a house all ready, she had only to say yes. He would also give her a diamond ring and a gold locket. Nacib learned of all this from Dona Arminda, who couldn't say enough in praise of <0010143>**Gabriela**.

Example 159

T. Dos sentimentos de <0010122>**Gabriela**, ele não duvidava. Não resistia ela, como se em nada lhe importassem, a todas as propostas, a todas as ofertas? Ria para eles, não se zangava quando um mais ousado lhe tocava a <0010112>**mão**, pegava-lhe no queixo. Não devolvia os bilhetes, não era grosseira, agradecia as palavras de gabo. Mas a ninguém dava trela, jamais se queixava, nunca lhe pedira nada, recebia os presentes batendo as <0010180>**mãos**, numa alegria.

RT. He had no doubt about <0010122>**Gabriela's** feelings toward him. Hadn't she rejected all the offers as if they meant nothing to her? She laughed at them. When someone took her <0010112>**hand** or chucked her under the chin, she just smiled and went about her business. She did not hand back their notes, she was not rude, she thanked them for their compliments,

but she gave them no encouragement whatever. She never complained, she never asked him for anything. She accepted his gifts, clapping her <0010180>**hands** joyfully.

Example 160

T. Mas como casar com <0010114>**Gabriela**, cozinheira, mulata, sem família, sem cabaço, encontrada no mercado dos escravos?

RT. But how could he marry a <0010114>**cook** picked up at the slave market, a mulatto, without family, without her maidenhead!

Example 161

T. Uma coisa era certa, ia fazer. Acabar com as vindas da <0010112>**Gabriela**, ao meio-dia. (...) O sofrê parecia cantar para ele, tão triste era o canto. Por que não o levaria para <0010113>**Gabriela**?

RT. One thing he was going to do for sure - put an end to <0010112>**Gabriela's** midday trips to the bar. (...) The sofrê seemed to be singing to him, so sad was its song. Why not take it home to <0010113>**Gabriela**?

Example 162

T. <0010abs>**Gabriela** com pássaro preso

RT. <0010abs>**Gabriela** and a bird in a cage

Example 163

ST. -- Oh! que beleza! - musicou <0010151>**Gabriela** vendo o sofrê.

TT. "Oh, how beautiful!" exclaimed <0010141>**Gabriela**.

Example 164

T. Ele se havia sentado, <0010151>**Gabriela** acomodou-se no chão a seus pés. Tomou-lhe da mão grande e peluda, beijou-lhe a palma naquele gesto que recordava a Nacib, nem mesmo sabia por que, a terra de seus pais, as montanhas da Síria. Depois encostou a <0010180>**cabeça** em seus joelhos, ele passou-lhe a mão nos cabelos.

RT. He sat down and <0010151>**Gabriela** curled up on the floor at his feet. She took his big hairy hand and kissed the palm of it. Nacib wondered why this gesture reminded him of the land of his fathers, the hills of Syria. Then she leaned her <0010180>**head** against his knee and he stroked her hair.

Example 165

T. Refletiu-se-lhe a amargura no rosto e <0010111>**Gabriela**, que levantara os olhos ao falar, constatou:

RT. Nacib's despondence showed in his face, and <0010121>**Gabriela**, who had looked up at him as she spoke, noticed it.

Example 166

T. Arregalaram-se os olhos de <0010151>**Gabriela**:

RT. <0010151>**Gabriela's** eyes opened wide.

Example 167

T. -- Já sei. Não pensei não. Fica feio eu no bar, não é? Os outros não gostam, uma <0010122>**cozinheira** no bar.

RT. "I see. I never thought about that. It's not nice for me to be in the bar, is it? The others don't like it - a <0010122>**cook** in the bar.

Example 168

T. Tristes os olhos de <0010abs>**Gabriela**. O sofrê rompia o peito, canto de rasgar o coração. Tão triste os <0010500>**olhos** de Gabriela:

RT. <0010131>**Gabriela's** eyes turned sad. The sofrê's throat was about to burst, its song was heart-rending.

Example 169

T. E por que não? Assim não a deixava de ver ao meio-dia, de tê-la junto a si, de tocar-lhe a <0010112>**mão**, a perna, o seio.

RT. Why not? In this way he could continue to have her near him at noon, to feel her <0010122>**hand**, her leg, her breast.

Example 170

T. Fez que sim com a <0010500>**cabeça**.

RT. She nodded. How she enjoyed it!

Example 171

T. Os braços de <0010111>**Gabriela** cingiram-lhe as pernas, prendendo-o.

RT. <0010111>**Gabriela** threw her arms around his legs, holding him back.

Example 172

T. Quando lhe arrancou o vestido de chita e o <0010111>**corpo** nu rolou convidativo na cama, enxutas nádegas, duros seios, quando ela tomou sua cabeça e beijou-lhe os olhos, ele lhe perguntou e era a primeira vez que o fazia:

RT. When he had pulled off her cotton dress and her nude <0010151>**body** lay invitingly on the bed - her shapely buttocks, her firm breasts - and when she had held his head in her hands and kissed his eyes, he asked her, for the first time:

Example 173

T. -- Ninguém reclamou tuas idas no bar. Sou eu que não quero. Vivo triste é por isso. Todo mundo te fala, dizem besteira, pegam tua <0010180>**mão**, só faltam te agarrar ali mesmo, te derrubar no chão.

RT. "Nobody complained about your going to the bar. I'm the one who doesn't want you to go. That's why I was sad. Everybody talks to you, they make fresh remarks, they hold your <0010180>**hand**. They do everything but grab you and throw you on the floor.

Example 174

T. <0010111>**Gabriela** o puxou para si, mergulhando-o nos seios. Nacib murmurou: Bié. E em sua língua de amor, que era o árabe, lhe disse a tomá-la: De hoje em diante és <0010134>**Bié** e essa é tua cama, aqui dormirás. <0010134>**Cozinheira** não és apesar de cozinhares. És a <0010134>**mulher** desta casa, o raio de sol, a luz do luar, o canto dos pássaros. Te chamas <0010134>**Bié**.

RT. <0010111>**Gabriela** pulled him toward her, burying his head in her breasts. Nacib murmured: "Bié. And in his language of love, which was Arabic, he said while possessing her: "From now on, you are <0010134>**Bié** and this is your bed, here you will sleep. You are not a <0010134>**cook** although you cook. You are the <0010134>**woman** of this house, the rays of the sun, the light of the moon, the song of birds. Your name is <0010134>**Bié**.

Example 175

T. Que pedaço tirava se Josué lhe tocava na <0010500>**mão**? Se seu Tônico, beleza de moço!, tão sério na vista de seu Nacib, nas suas costas tentava beijar-lhe o <0010112>**cangote**? Se seu Epaminondas pedia um encontro, se seu Ari lhe dava bombons, pegava em seu <0010500>**queixo**?

RT. What harm was there if Mr Josué touched her <0010112>**hand**? Or if Mr Tônico tried to kiss the back of her <0010112>**neck** when Mr Nacib wasn't looking? Or if Mr Epaminondas tried to date her, or if Mr Ari gave her candy and took her by the <0010500>**chin**?

Example 176

T. <0010151>**Gabriela** sorriu. O gato acordou.

RT. <0010151>**Gabriela** smiled. The cat woke up.

Example 177

T. De nada adiantara o trato feito com <0010500>**Gabriela**.

RT. The new arrangement with <0010500>**Gabriela** had solved nothing.

Example 178

T. -- Vá se preparando, meu caro, que vou lhe roubar <0010112>**Gabriela**. Vá tratando de procurar outra cozinheira.

RT. "Get ready, old chap, I'm going to steal <0010112>**Gabriela** from you. You'd better start looking for another cook.

Example 179

T. Manuel das Onças, que antes não saía das roças, parecia esquecido de suas fazendas, em plena época da colheita. Até pedaço de terra mandara oferecer a <0010113>**Gabriela**. Quem tinha razão era a solteirona. O diabo se soltara em Ilhéus, virava a cabeça dos homens. Terminaria virando a de <0010112>**Gabriela** também. Ainda há dois dias, dona Arminda lhe dissera:

RT. Manuel of the Jaguars, who seldom came to town until recently, seemed to have forgotten his plantations at the height of the harvest season. He even offered <0010113>**Gabriela** a piece of land. The old maid was right. The devil was loose in Ilhéus. He was turning men's heads, and in the end he would turn <0010112>**Gabriela's**, too. Only two days earlier, Dona Arminda had said:

Example 180

T. -- Uma coincidência: sonhei que <0010111>**Gabriela** tinha ido embora e no mesmo dia o coronel Manuel mandou dizer que, se ela quisesse, botava no papel uma roça no nome dela.

RT. "A strange coincidence! I dreamed one night that <0010111>**Gabriela** went away. The very next day Colonel Manuel sent word that if <0010112>**Gabriela** wished, he would give her a deed to a piece of land, in her name.

Example 181

T. Cercava <0010112>**Gabriela**, escrevia-lhe versos num provisório retorno à poesia rimada, propunha-lhe o quartinho pobre de conforto mas rico de arte. <00101151>**Gabriela** sorria, gostava de ouvir.

RT. The only woman he pursued in this interval was <0010112>**Gabriela**. He wrote verses to her in a temporary return to rhyme and offered her his little room, bare of comforts but rich in creativity. <0010151>**Gabriela** would smile; she liked to listen to him.

Example 182

T. Canção de <0010abs>**Gabriela**

RT. <0010abs>**Gabriela's** song

Example 183

T. Assim, vestida de fustão, enfiada em sapatos, com meias e tudo, até parecia filha de rico, de família abastada. Dona Arminda aplaudia:

RT. In her pique dress, with shoes and stockings and everything, <0010131>**Gabriela** looked as if she came from a wealthy family. Dona Arminda said:

Example 184

T. <0010151>**Gabriela** rodopiava em frente ao espelho, admirando-se.

RT. <0010151>**Gabriela** twirled in front of the mirror, admiring herself.

Example 185

T. Atravessava a cidade, o <0010151>corpo a gingar, olhava as vitrines, as ruas entupidas de gente, roçando ao passar.

RT. She liked to walk to his office, swinging her <0010180>body, looking at the shop windows, strolling through streets crowded with people who brushed against her as she passed.

Example 186

T. -- Deus te abençoe, minha <0010minor>rosa de Jericó.

RT. "God bless you, my <0010minor>rose of Jericho.

Example 187

T. Se tivesse uma roça, daria a Clemente. Que bom que seria. . Mas seu Nacib não entenderia, não ia deixá-lo sem cozinheira.

RT. If <0010131>Gabriela had a grove, she would give it to Clemente. How nice that would be. But Mr Nacib would not understand, and she was not going to leave him without a cook.

Example 188

T. <0010111>Gabriela ia andando, aquela canção ela cantara em menina. Parou a escutar, a ver a roda rodar. Antes da morte do pai e da mãe, antes de ir para a casa dos tios. Que beleza os pés pequeninos no chão a dançar! Seus <0010121>pés reclamavam, queriam dançar. Resistir não podia, brinquedo de roda adorava brincar.

RT. <0010151>Gabriela had sung that song as a child, before her father and mother had died, before she had gone to live with her aunt and uncle. She stopped to listen and to look at the children circling around. How beautiful the dancing little feet! Her own were begging to dance, too. She could not resist; she loved to play ring-around-a-rosy.

Example 189

T. A cantar, a rodar, a palmas bater, <0010abs>Gabriela menina.

RT. Singing, circling, clapping hands. <0010abs>Gabriela and the other children.

Example 190

T. Tudo aquilo se comentava no bar, de tudo aquilo Nacib participava. O serviço de doces e salgados para o baile da intendência lhe fora encomendado, a menina Jerusa conversara mesmo pessoalmente com <0010142>Gabriela para explicar-lhe o que desejava. E ao voltar dissera a Nacib: -- Sua <0010131>cozinheira é uma beleza, seu Nacib, e tão simpática...

RT. The day's festivities were to close with a ball that evening in the town hall auditorium. The snacks and pastries for the ball had been ordered from Nacib, and Jerusa had personally explained to <0010142>Gabriela exactly what she wanted. (Afterwards she had said: "Your <0010131>cook is a beauty, Mr Nacib, and so charming).

Example 191

T. A idéia de casar-se com <0010114>Gabriela, lançada certa vez por Tônico, displicentemente, fizera seu caminho. (...) Ele próprio, Mundinho, seria capaz de entrar com parte do capital. Corria que o casal de gregos pensava nisso, buscava local. Com a certeza de ter <0010111>Gabriela dirigindo a cozinha, Nacib montaria o restaurante.

RT. The idea casually suggested by Tônico, that he marry <0010114>Gabriela, had taken root. (...) Mundinho had said that he might be willing to put up part of the capital himself. If he could be sure of <0010111>Gabriela to run the kitchen, Nacib would go ahead and open a restaurant.

Example 192

T. Pela primeira vez, <0010121>Gabriela sentira-se seduzida por uma proposta. Dona Arminda descrevera em detalhes, num prazer quase sádico, as vacilações da <0010143>rapariga ao receber a oferta do coronel Manuel das Onças. Uma roça de cacau, de duzentas arrobas, não era pra menos, quem não vacilaria?

RT. <0010121>**Gabriela** had felt tempted by a proposition for the first time. With almost sadistic pleasure, Dona Arminda described in detail the <0010143>**girl's** vacillation on receiving the offer from Colonel Manuel of the Jaguars. A cacao grove yielding two hundred arrobas was not to be sneezed at - who wouldn't vacillate!

Example 193

T. De Clemente nada sabiam, nem ele nem dona Arminda, de <0010122>**Gabriela** pouco sabiam.

RT. Nacib and Dona Arminda did not know about Clemente; nor, as a matter of fact, did they really know much about <0010122>**Gabriela**.

Example 194

T. Andara uns dias feito louco, por mais de uma vez ia abrindo a boca para lhe falar em casamento. Mas a própria dona Arminda afirmava ter <0010111>**Gabriela** recusado a proposta.

RT. For a few days Nacib nearly went crazy, and more than once he was on the point of proposing marriage. But then Dona Arminda herself told him that <0010111>**Gabriela** had refused the colonel's offer.

Example 195

T. Não fora seu limite, seu preço, mas bem próximo estava, não ficara ela tentada a aceitar? E se aos pés de cacau, o coronel Manuel das Onças juntasse uma casa de rua de canto, com escritura passada? (...) E doido por <0010500>**Gabriela**, chamego de velho, chegaria a seu preço por mais alto que fosse.

RT. The colonel's offer had apparently fallen short of the limit of <0010500>**Gabriela's** resistance, but not by much, for it had tempted her. (...) And he was so crazy about <0010500>**Gabriela** that, with the folly of an old man in love, he would pay any price for her.

Example 196

T. Dona Arminda a apertá-lo na ladeira, Tônico a perguntar a cada dia, no princípio da tarde, no bar:

RT. Whenever she saw Nacib, Dona Arminda repeated her opinion that <0010131>**Gabriela** deserved marriage, and early every afternoon at the bar Tônico would ask him:

Example 197

T. Não cercavam <0010112>**Gabriela**, não a disputavam em sua cara? Que tamanho respeito lhes devia?

RT. Didn't they play around with <0010112>**Gabriela** and try to make her before his very eyes? How much respect did he owe them?

Example 198

T. Não seria o coronel Manuel das Onças, finalmente, quem decidiria Nacib. Seria mesmo o juiz.

RT. It was fear of the Judge rather than of Colonel Manuel of the Jaguars that finally impelled Nacib to act on his decision about <0010500>**Gabriela**.

Example 199

T. -- Siá <0010111>**Gabriela** mandou dizer ao senhor que vai sair mas volta logo.

RT. "Miss <0010141>**Gabriela** said to tell you she's going out and will be back soon.

Example 200

T. -- Com <0010114>**Gabriela** - disse Nacib - Gosto dela, vou casar com ela. Não me importa o que digam.

RT. "<0010114>**Gabriela**," said Nacib. "I'm fond of her and I'm going to marry her. I don't care what anybody says.

Example 201

T. O juiz (de rapariga nova, para quem alugara casa no beco das Quatro Mariposas quando se desiludira de esperar <0010180>**Gabriela**) pronunciou umas palavras para desejar felicidades àquele novo casal, que um amor verdadeiro unira acima das convenções sociais, das diferenças de posição e classe.

RT. After the ceremony the Judge said something to the effect that he wished happiness to the man and woman whom true love had united on a level higher than that of social convention and class distinction. After giving up hope on <0010500>**Gabriela** he had acquired a new paramour, for whom he had rented a house on Quatro Mariposas Alley.

Example 202

T. <0010131>**Gabriela**, de azul-celeste, de olhos baixos, sapatos a apertá-la, tímido riso nos lábios, era uma sedução. Entrara na sala pelo braço de Tónico, o tabelião numa elegância de grandes dias. (...) Desde que lhe falara em casamento, Nacib mandara <0010112>**Gabriela** para a casa de dona Arminda. Não ficava bem ela dormindo sob o mesmo teto que o noivo.

RT. They saw <0010122>**Gabriela**, ravishing in her sky-blue dress, enter the parlor on the arm of Tónico, who was clothed as if for a state occasion. Her <0010131>**eyes** were lowered and she was smiling timidly. (...) As soon as Nacib and <0010131>**Gabriela** became engaged, he sent her to stay with Dona Arminda. It would not look right for her to continue sleeping under the same roof with her fiancé.

Example 203

T. -- Por quê? - perguntou <0010141>**Gabriela**. - Importa não. Importava, sim. Agora era sua <0010134>**noiva**, seria sua esposa, todo o respeito era pouco.

RT. "Why not?" asked <0010141>**Gabriela**. "It doesn't matter. Yes, it did matter. Now that she was engaged to be his <0010134>**wife**, their respectability must not be compromised.

Example 204

T. Os tios, passada a surpresa, foram gentis. Até a casa ofereceram para hospedá-la. Não aceitou, como iria ficar aqueles dias sem ela? O muro era baixo a separar o seu quintal do de dona Arminda. Como um cabrito montês, <0010151>**Gabriela** saltava, as pernas à mostra.

RT. After their first surprise, his uncle and aunt had been very gracious. They had even offered to take <0010112>**Gabriela** into their home as a guest. But he had not accepted; how could he do without her all that time! Only a low wall separated his back yard from Dona Arminda's; <0010151>**Gabriela** jumped over it like a mountain goat, her legs flying, and spent the nights with him.

Example 205

T. Viera todo mundo para espiar Nacib de azul-marinho, os bigodões fluorescentes, cravo na lapela, sapatos de verniz. <0010151>**Gabriela** a sorrir, de olhos no chão. O juiz os declarou casados: Nacib Ashcar Saad, de trinta e três anos, comerciante, nascido em Ferradas, registrado em Itabuna; <0010500>**Gabriela** da Silva, de vinte e um anos, de prendas domésticas, nascida em Ilhéus, ali registrada. (...) Nem por isso o padre Basílio deixou de vir, de abençoar <0010112>**Gabriela**:

RT. They saw Nacib awaiting her in a navy-blue suit and patent-leather shoes, with his mustache splendidly curled and a carnation in his lapel. The Judge pronounced them man and wife: Nacib Aschar Saad, thirty-three years old, businessman, born in Ferradas, registered in Itabuna, and <0010500>**Gabriela** da Silva, twenty-one years old, at home, born in Ilhéus and there registered. (...) This did not prevent Father Basílio from coining and giving <0010113>**Gabriela** his blessing:

Example 206

T. --Que desabroches em filhos, minha <0010minor>**rosa** de Jericó.

RT. "May you blossom forth with children, my <0010minor>**rose** of Jericho.

Example 207

T. Foi uma corrida para a rua. Mundinho Falcão, de volta do Rio, viera ao casório trazendo flores para <0010114>**Gabriela**, rosas vermelhas.

RT. There was a rush to the street. Mundinho Falcão, back from Rio, had come to the wedding, bringing flowers for <0010114>**Gabriela** - red roses - and a silver cigarette case for Nacib.

Example 208

T. Quando dona Arminda por fim desejou boa noite e saiu, a casa vazia e revolta, garrafas e pratos esparramados, Nacib falou:

RT. When at last Dona Arminda said good night and left the newlyweds alone in the house, with bottles and dishes scattered about, Nacib turned to his <0010113>**wife**.

Example 209

T. Ela sorriu, arrancou os sapatos, começou a arrumar, os <0010500>**pés** descalços. Ele tomou-lhe da <0010112>**mão**, repreendeu:

RT. She smiled, took off her shoes, and, in her bare <0010500>**feet**, began to put things in order. Nacib took her <0010112>**hand**.

Example 210

T. -- Andar sem sapatos. Agora você é uma <0010134>**senhora**.

RT. "Walk in your bare feet. You're a <0010134>**lady** now.

Example 211

T. -- Posso não? Andar descalça, de <0010500>**pé** no chão?

RT. "I can never go <0010151>**barefoot** any more?"

Example 212

T. -- Você é uma <0010134>**senhora**, de posses, de representação.

RT. "Because you're a <0010134>**lady** now, a woman of means, of position.

Example 213

T. -- Sou não, seu Nacib. Sou só <0010134>**Gabriela**.

RT. "No, I'm not, Mr Nacib. I'm just the same as I was before.

Example 214

T. -- Que hiciste, sarraceno infiel, de mi flor roja, de la gracia de <0010500>**Gabriela**? Tenia <0010132>**ojos** alegres, era una canción, una alegría, una fiesta.

RT. "What have you done, you infidel Saracen, to my red flower, to my <0010113>**Gabriela**? She had merry <0010132>**eyes**, she was a song, a joy, a holiday.

Example 215

T. Felipe, tropeçando nas cadeiras, queria saber onde Nacib enterrara a graça, a alegria de <0010112>**Gabriela**. Bico-Fino tentava levá-lo de volta ao reservado do pôquer. Nacib fazia um gesto vago com as mãos, como a pedir desculpas, ninguém sabe se do estado de Felipe ou da ausência no bar da graça, da alegria, da flor de <0010122>**Gabriela**. Os demais olhavam em silêncio. Onde a animação daqueles dias passados, quando ela vinha, na hora do meio-dia, uma rosa atrás da <0010500>**orelha**?

RT. Felipe, stumbling over chairs, wanted to know where he had buried <0010112>**Gabriela's** great joy. Eaglebeak tried to lead him back to the poker room. Nacib made a vague gesture with his hands as if to ask everyone's pardon - nobody knew exactly for what. Perhaps for Felipe's condition; perhaps for the absence of <0010abs>**Gabriela's** charm, her cheerfulness, her flower.

Example 216

T. Dos equívocos da <0010minor>senhora Saad

RT. Of <0010minor>Mrs Saad's conformity and nonconformity

Example 217

T. <0010151>Gabriela batia palmas com as mãos ao ouvi-lo contar as peripécias do dia, as notícias do mundo mágico do circo.

RT. "Tuísca, you are sure goin' to become a real actor," said <0010141>Gabriela.

Example 218

T. <0010131>Gabriela tinha idéias definitivas sobre circos:

RT. "Every circus is good. It can be fallin' to pieces and it's still good. Tomorrow I'll be there, clappin' hands. And Mr Nacib too, you'll see.

Example 219

T. Nacib chegara em casa cansado, morto de sono. Atirou-se na cama, <0010151>Gabriela despertou como o fazia todas as noites:

RT. Nacib arrived home utterly exhausted. He threw himself into bed. <0010151>Gabriela awakened, as she did every night.

Example 220

T. Nacib bocejava, seus olhos fitavam o <0010122>corpo a mostrar-se entre os lençóis, aquele corpo de mistério diariamente renovado, uma chama leve de desejo nasceu entre o cansaço e o sono.

RT. Nacib yawned, his eyes on the outline of her <0010500>body between the sheets, that body of mysteries daily reborn. A tiny flame of desire flickered in the midst of his fatigue and drowsiness.

Example 221

T. Estendia-se, dobrava a perna sobre a <0010500>anca de Gabriela.

RT. He stretched out, throwing one leg across <0010500>Gabriela.

Example 222

T. -- Como pode saber? - <0010151>Gabriela sentava-se na cama, não podiam existir notícias mais sensacionais.

RT. Nacib's tired hand wandered up her <0010180>body. "How could you know? <0010151>Gabriela sat up in bed, the news was so sensational.

Example 223

T. <0010111>Gabriela abriu uns olhos espantados:

RT. <0010111>Gabriela opened her eyes wide.

Example 224

T. -- Ouça, Bié, já te disse: você agora não é mais uma <0010134>empregadinha. É uma <0010134>senhora. A <0010134>senhora Saad.

RT. "Listen, Bié. You're not just a <0010134>servant any more. You're a <0010134>lady. <0010134>Mrs Saad. You must let that sink in.

Example 225

T. Sua <0010111>voz ansiosa buliu com Nacib. Acarinhou-a:

RT. Her anxious <0010111>voice touched him. He caressed her.

Example 226

T. -- Bié, escuta: você precisa se instruir, você é uma <0010134>senhora. Tem de viver, de se comportar, como a senhora de um comerciante. Não como uma mulherzinha qualquer. Tem que

ir a essas coisas que a nata de Ilhéus frequenta. Pra ir aprendendo, se instruindo, você é uma <0010134>senhora.

RT. "Bié, listen. You have to remember that you're a <0010134>lady. You have to live and behave like the wife of a businessman, not like just some ordinary woman. You have to go to these affairs where you meet the cream of society. So you can begin to learn and catch on to things. You're a <0010134>lady now.

Example 227

T. -- Só quer ir onde não deve. É só o que você quer fazer. Quando é que você vai meter na cabeça que é minha <0010134>mulher, que eu casei com você, que é a senhora de comerciante estabelecido, abastado?

RT. "You just want to go where you shouldn't, that's all you want to do. When are you going to get it into your head that you're my <0010134>wife, that I married you, that you're the lady of a well-to-do, established businessman?

Example 228

T. -- Quero fazer de você uma <0010132>senhora distinta, da alta roda. Quero que todo mundo te tenha respeito, te trate direito. Que esqueçam que foi <0010134>cozinheira, que andava de pé no chão, chegou em Ilhéus de retirante. Que te faltavam o respeito no bar. É isso, entende?

RT. "I want to turn you into a fine <0010132>lady, in the top circles. I want everybody to respect you and to behave correctly toward you. I want them to forget that you were a <0010134>cook, that you walked barefoot, that you arrived in Ilhéus as a migrant, and that they used to treat you with familiarity in the bar. That's what I want, do you understand?

Example 229

T. Houve um silêncio, o sono voltava a dominá-lo, a mão descansava sobre o <0010500>corpo de Gabriela.

RT. They fell silent. Nacib was about to drop off, his hand resting on <001500>Gabriela's body.

Example 230

T. Virou-se na cama, deu-lhe as costas, puxou o lençol. Sentia falta do seu calor, habituara-se a dormir com a perna sobre suas <0010500>ancas. Mas precisava mostrar-lhe que estava aborrecido com tanta cabeça-dura. Até quando <0010111>Gabriela persistiria recusando-se à vida social, a conduzir-se como uma senhora da sociedade de Ilhéus, como sua esposa? (...) E ela metida em casa, saindo apenas para o cinema com dona Arminda, ou com ele aos domingos, como se nada houvesse mudado em sua vida, fosse ainda aquela <0010134>Gabriela sem sobrenome que ele encontrara no mercado dos escravos, não fosse a senhora Gabriela Saad. (...) Para não usar, quando saíam a passear, rosa atrás da <0010500>orelha!

RT. He turned over in bed with his back toward her and pulled up the sheet. He missed her warmth, for he was accustomed to sleeping with one leg thrown across her. But he had to show her that her stubbornness annoyed him. How much longer would <0010111>Gabriela refuse to conduct herself like a member of Ilhéus society - that is, like the wife of Mr Nacib A. Saad, who had money in the bank, enjoyed ample credit, owned the best bar in town, knew all the important people, and was an officer of the Commercial Association. (...) Yet his <0010111>wife never left the house except to go to the movies with Dona Arminda or for a walk with him on Sunday. As if nothing had changed in her life, as if she were still that <0010134>Gabriela without a surname whom he found at the slave market, as if she were not Mrs Gabriela Saad. (...) She still wanted to wear a rose behind her <0010500>ear when they went out for a walk together.

Example 231

T. Dormindo, inquieto, Nacib passou-lhe a perna sobre a <0010500>anca. Seu sono sossegou. Ela sentiu o peso habitual. Não queria ofendê-lo.

RT. Sleeping restlessly, Nacib threw his leg across her. Then he became quiet. She felt the accustomed weight. She did not want to hurt him.

Example 232

T. Queria-a tão bem vestida como a senhora mais rica, como se isso apagasse seu passado, as queimaduras do fogão, o sem jeito de <0010500>**Gabriela**. (...) A arrumadeira mandara embora, para que prestava?

RT. He wanted her to be as well dressed as the richest lady in Ilhéus; fine clothes would erase her past and hide the stove burns on her <0010500>**arms**. (...) The kitchen girl was little help and the housemaid was no help at all - <0010111>**Gabriela** dismissed her.

Example 233

T. Pelo braço de Nacib, enfiado na roupa azul do casamento, vestida como uma princesa, os sapatos doendo, atravessou as ruas de Ilhéus e subiu, desajeitada, as escadas da intendência. O árabe parava para cumprimentar amigos e conhecidos, as senhoras olhavam para <0010122>**Gabriela** de alto a baixo, cochichavam e sorriam. (...) Nacib a levou para a segunda fila de cadeiras, fê-la sentar-se, saiu para o lado onde estavam Tônico, Nhô-Galo e Ari a conversar.

RT. Dressed like a princess, her shoes pinching, <0010151>**Gabriela** walked through the streets of Ilhéus on Nacib's arm. He was wearing his blue wedding suit. The Arab climbed ungracefully up the steps of the town hall and greeted friends and acquaintances on the way in, while the ladies looked <0010122>**Gabriela** over from head to toe, whispering and smiling among themselves. She felt awkward, confused, timorous. In the lobby many men were standing about and talking; the ladies were seated inside. Nacib took <0010112>**Gabriela** to the second row of seats, had her sit down, and then left to join in conversation with Tônico, Nhô-Galo, and Ari.

Example 234

T. <0010151>**Gabriela** começou a olhar o salão, era uma beleza, até doía na vista.

RT. <0010151>**Gabriela** surveyed the hall; it was beautiful and so bright that it hurt your eyes.

Example 235

T. Finalmente um homem grandão e de peito estufado subiu, junto com o dr. Ezequiel, no estrado onde tinham posto duas cadeiras e mesa com moringa de vidro e um copo.

RT. At last, a huge man in a stiff shirt, accompanied by Dr Ezequiel, mounted the platform, where there were two chairs and a table with a carafe and a glass. Nacib had taken his seat next to <0010500>**Gabriela**.

Example 236

T. E por aí foi. Ele fala, a gente ouve. <0010151>**Gabriela** ouvia.

RT. And he took off from there. The man talks and the people listen. <0010151>**Gabriela** was listening.

Example 237

T. Ela ia fechando os olhos na cadência do verso, desviando os olhos do relógio e o pensamento do circo, e, de repente, acabavam as estrofes, a voz clamava, <0010151>**Gabriela** estremecia, perguntava a Nacib.

RT. Sometimes <0010111>**Gabriela** stopped looking at the clock and her eyes began to close, but then suddenly the poem came to an end and the voice boomed out again. Aroused with a start, she would ask Nacib:

Example 238

T. Mas também ele sentia sono, <0010121>**Gabriela** bem percebia.

RT. But he, too, was getting sleepy, as <0010121>**Gabriela** well perceived.

Example 239

T. <0010151>**Gabriela** via os ponteiros do relógio, nove horas, nove e dez, nove e quinze.

RT. <0010151>**Gabriela** watched the hands of the clock: nine o'clock, nine-ten, nine-fifteen.

Example 240

T. -- Tou com sede.

RT. "I'm thirsty," said <0010141>**Gabriela**.

Example 241

T. Não tinha gostado, estava mentindo, ela sabia quando ele gostava. Dormira um bocado, por que gabação?

RT. He had not enjoyed it, he was lying. <0010121>**Gabriela** knew when he enjoyed something. Why was he pretending?

Example 242

T. -- Boa noite, Nacib. Como vai, <0010minor>**Gabriela**? - dona Olga sorria. Seu Tónico todo circunspecto.

RT. "Good evening, Nacib. How are you, <0010minor>**Gabriela**?" said Dona Olga, smiling. Tónico stood by circumspectly.

Example 243

T. Esse seu Tónico, moço bonito a valer, o mais bonito de todos, era um finório. Dona Olga presente, parecia um santo de igreja. Mal saía dona Olga, ficava meloso, derretido, encostava-se nela, chamava-a beleza, soprava-lhe beijos. Dera para andar na ladeira, parava na sua janela quando a via, de afilhada a tratava desde o casamento. Fora ele, dizia-lhe, quem convencera Nacib a casar. Trazia bombons, botava-lhe uns olhos, tomava-lhe a <0010112>**mão**. Um moço bonito, bonito a valer.

RT. This Mr Tónico, beautiful as anything, the most beautiful man in town, was a sly rascal. In Dona Olga's presence he seemed like a church saint. But the minute Olga was out of the way, he became honey-tongued, tender; he would press against <0010112>**Gabriela**, call her gorgeous, blow kisses to her. He had taken to walking past her house and, if she was at the window, he stopped to talk. Ever since her marriage, he addressed her as goddaughter. He was the one, he told her, who persuaded Nacib to marry her. He brought bonbons, made eyes at her, took her <0010112>**hand**. A beautiful man, beautiful as anything.

Example 244

T. Nacib apressado, o bar ia encher. Ela apressada, por causa do circo. (...) <0010151>**Gabriela** aplaudiu, não se conteve, gritou:

RT. Nacib and <0010131>**Gabriela** were in a hurry - he, because the bar would soon be crowded; she, because of the circus. (...) <0010151>**Gabriela** clapped her hands. She could not contain herself and cried out:

Example 245

T. Mas tinha pedaços para rir, ria <0010151>**Gabriela**, aplaudindo Tuísca. Uma voz por detrás, sopro de homem em seu <0010abs>**cangote**:

RT. But there were funny moments in it, and <0010151>**Gabriela** laughed at all of them. She heard a voice behind her and felt a man's breath on the nape of her <0010500>**neck**.

Example 246

T. Nacib também fora espiar o cerco do morro, do fim da ladeira. Contara as novidades a <0010142>**Gabriela** e a dona Arminda, que estranhavam o movimento de gente.

RT. Nacib stood near his house and watched the men stationed at the foot of the hill. He explained to <0010142>**Gabriela** and Dona Arminda:

Example 247

T. E <0010111>**Gabriela** lavando uns pratos. Sorriu, não havia outra igual, mais bonita no mundo.

RT. And <0010111>**Gabriela** washing dishes. He smiled. She was the prettiest woman in the world.

Example 248

T. de como a <0010121>**senhora Saad** envolveu-se em política, rompendo a tradicional neutralidade de seu marido, & dos atrevidos & perigosos passos dessa senhora da alta roda em sua noite militante

RT. How <0010131>**Mrs Saad** became involved in politics. In violation of her husband's traditional neutrality, and of that lady's adventurous night

Example 249

T. -- Eles vai passar a noite caçando o negro. E o negro aqui bem do seu, tirando prosa com <0010142>**Gabriela**.

RT. "They're goin' to spend the night lookin' for the black man, and the black man's sittin' right here talkin' with <0010142>**Gabriela**."

Example 250

T. Riu também <0010151>**Gabriela**, serviu mais cachaça:

RT. <0010151>**Gabriela** laughed, too, and poured him another drink of rum.

Example 251

T. Foi ver no relógio da sala, conversavam na cozinha:

RT. <0010111>**Gabriela** went to look at the clock in the front room.

Example 252

T. <0010111>**Gabriela** levou o negro Fagundes para o quarto dos fundos, onde tantos meses vivera. Ele pediu:

RT. <0010111>**Gabriela** took the Negro to the little room in the back yard where she used to sleep. He said:

Example 253

T. <0010121>**Gabriela** quis saber:

RT. <0010121>**Gabriela** wanted to know more:

Example 254

T. <0010111>**Gabriela** calçou uns velhos sapatos amarelos.

RT. <0010111>**Gabriela** put on a pair of old yellow shoes.

Example 255

T. Uma a puxou pelo <0010500>**braço**:

RT. One of them took her by the <0010500>**arm**.

Example 256

T. -- Onde vai, <0010minor>**dengosa**? - olhou-a no <0010500>**rosto**, achou-a bonita, beliscou-lhe a face com os dedos fortes. Onde tu mora?

RT. "Where you goin', <0010minor>**snooty**? He looked her in the <0010500>**face**, found her pretty, and pinched her cheek with his strong fingers. "Where you live?"

Example 257

T. -- Não faz mal. Vamos, <0010minor>**dengosa**, fazer um neném.

RT. "That don't matter, <0010minor>**snooty**. Come on, let's make a baby."

Example 258

T. -- Pra cá, <0010minor>morena, beber uma pinga.

RT. "Over here, <0010minor>baby. How about a drink?"

Example 259

T. Um homem insistia para que <0010111>Gabriela viesse sentar-se a seu lado. As mulheres, as velhas e as mocinhas, olhavam-na com desconfiança. De onde vinha aquela concorrente, bonita e excitante? Outro homem também a chamava. O dono do bar, um mulato pernetá, andava para ela, a perna de pau fazendo um ruído seco ao pisar. Um tipo vestido de marinheiro, de um baiano talvez, passou o braço em torno à sua <0010500>cintura, murmurou-lhe:

RT. A man tried hard to get <0010112>Gabriela to sit with him. The women, both the old and the young, looked at her suspiciously. The owner of the place, a one-legged mulatto, came toward her, his wooden leg thudding the floor as he walked. A man dressed like a sailor, probably just off a Bahiana boat, put his arm around her <0010500>waist and murmured:

Example 260

T. -- Tá livre, <0010minor>meu bem? Vou contigo.

RT. "Are you free, <0010minor>sweetheart? I'll go with you."

Example 261

T. Sorriu para ele, era um moço simpático, com cheiro de mar. Ele disse que pena, apertou-a um pouco contra o peito e foi para dentro, em busca de outra. O pernetá parava em frente a <0010500>Gabriela:

RT. She smiled at him; he was an agreeable young man and smelled of the sea. He said: "What a pity," squeezed her a little against himself, and went off to look for another girl. The one-legged man came and stood in front of <0010500>Gabriela.

Example 262

T. A menina, o vestido acima do joelho, postava-se diante de <0010500>Gabriela:

RT. The young girl, with her dress above her knees, posted herself in front of <0010500>Gabriela.

Example 263

T. <0010121>Gabriela lembrou-se do tio, sem saber por quê.

RT. <0010121>Gabriela thought of her uncle, she did not know why.

Example 264

T. Avançou suas mãos pequenas de menina para o rosto de <0010500>Gabriela que, atenta, segurou-lhe os pulsos magros, baixou-lhe os braços.

RT. She raised her hands toward <0010113>Gabriela's face, but Gabriela seized her thin wrists and forced her arms down.

Example 265

T. -- Me deixa. Vou ensinar essa vaca...

RT. "You cow!" screamed Edith and lunged at <0010500>Gabriela.

Example 266

T. -- Sai daqui, senão te parto as fuças! - tomou <0010112>Gabriela pelo braço, levou-a para fora da porta. - Me diga uma coisa: tu não é a <0010134>mulher de seu Nacib, do bar?

RT. "Get outa here before I bust you in the face! He took <0010112>Gabriela by the arm and led her outside. "Tell me somethin': aren't you the <0010134>wife of Mr Nacib, who owns the Vesuvius Bar?"

Example 267

T. A rapariga mediu <0010112>**Gabriela** de alto a baixo. Saiu dizendo:

RT. The woman measured <0010112>**Gabriela** from head to toe. As she turned to go, she said:

Example 268

T. A primeira olhava <0010122>**Gabriela**, parada a escutar. Mas o pernetá aproximou-se de Teodora, encostou-a à parede, segredou-lhe ao ouvido, olhavam os dois para <0010122>**Gabriela**.

RT. Peg Leg took her aside and whispered in her ear while both of them looked at <0010122>**Gabriela**.

Example 269

T. Voltaram para a rua. O pernetá disse-lhe, na porta:

RT. Peg Leg and <0010111>**Gabriela** returned to the street and he said to her:

Example 270

T. Entrou em ruas desertas, chegou ao grupo escolar, localizou a residência de Amâncio, uma de portão azul, como o dono do Bate-Fundo lhe informara. (...) <0010141>**Gabriela** gritou: Ó de casa!

RT. <0010151>**Gabriela** walked through the nearly deserted streets, reached the public school, and located Amâncio's house. It had a blue iron gate, as the proprietor of the Big Noise had told her. (...) <0010141>**Gabriela** cried: "Anybody home?"

Example 271

T. Jerusa apareceu na janela, olhou <0010122>**Gabriela** num espanto tão grande que ela sorriu.

RT. Jerusa appeared at the window and was so startled when she saw <0010122>**Gabriela** that the latter smiled to reassure her.

Example 272

T. -- Essa aí. Quer falar com o senhor. Da parte de Fagundes.

RT. "This <0010minor>**girl** here, she wants to speak to you. From Fagundes.

Example 273

T. Só então Amâncio reparou em <0010122>**Gabriela**. Logo a reconheceu:

RT. Amâncio had not noticed <0010122>**Gabriela** until then. He recognized her at once.

Example 274

T. -- Não é <0010134>**Gabriela**? Quer me falar? Entre, faça o favor.

RT. "It's <0010134>**Gabriela**, isn't it? You want to speak to me? Come in, please.

Example 275

T. O homem também entrou. Do corredor, <0010121>**Gabriela** enxergou a sala de jantar, viu Tónico e dr. Alfredo a fumar, havia mais gente. Amâncio esperava, ela apontou o homem:

RT. The man entered also. From the entrance hall <00101021>**Gabriela** could see the dining room. She saw Tónico and Dr Alfredo there, and others. Amâncio waited, but she pointed to the man.

Example 276

T. -- Vá lá pra dentro, Altamiro. Fale, minha <0010minor>**filha** - sua voz macia.

RT. "Go on inside, Altamiro. Speak up. my <0010minor>**child**," he said in his soft voice.

Example 277

T. -- Todos conhecem, não é? Ga. <0010minor>**Dona Gabriela**, senhora de Nacib do bar. Veio aqui nos fazer um favor - e, como se fosse o dono da casa, a ela se dirigiu. - Sente, por obséquio.

RT. "You all know her, don't you? Ga. <0010minor>**Dona Gabriela**, the wife of Nacib, the bar owner. She has come here to do us a favor. Then, turning to her as if he were the head of the house, he said: "Sit down, please.

Example 278

T. Amâncio dirigia-se para o velho coronel, falava-lhe em voz baixa. O rosto de Ramiro animou-se, sorriu para <0010500>**Gabriela**:

RT. Thereupon everyone said good evening to her. Tónico gave her a chair. Amâncio went over to the old colonel and spoke to him in a low voice. Ramiro's face lit up and he smiled at <0010500>**Gabriela**.

Example 279

T. -- Bravos, <0010minor>**menina**. De hoje em diante, sou seu devedor. Se precisar de mim alguma vez é só vir aqui. De mim ou dos meus... - apontava a família no canto da sala, três sentados, um de pé, parecia um retrato, só faltavam dona Olga e a neta mais moça. - É bom que fiquem sabendo - disse para os filhos, a nora e a neta. - Se <0010111>**dona Gabriela** algum dia recorrer a nós, ela manda, não pede. Venha, compadre.

RT. "Bravo, my <0010minor>**girl**. From this day on, I am forever in your debt. If you need me at any time, you have only to come here - if you need me or any of mine. He pointed to the members of his family. They were in the corner of the room, three of them seated and one standing. It looked like a portrait. Only Dona Olga and the youngest granddaughter were missing. "I want you all to know," said Ramiro, "that if <0010111>**Dona Gabriela** ever asks anything of us, we will do it. It will be our obligation and our privilege. Come, Amâncio.

Example 280

T. Levantava-se, saía com Amâncio para outra sala. O homem do revólver passava por eles, dava boa-noite, ia embora. <0010121>**Gabriela** ficou sem saber o que fazer, o que dizer, onde botar as mãos. Jerusa então lhe sorriu e falou:

RT. He arose and went with Amâncio to another room. The man with the pistol said good night and left. <0010151>**Gabriela** sat there, not knowing what to do, what to say, or where to put her hands. Then Jerusa smiled and spoke to her:

Example 281

T. -- Uma vez conversei com a senhora, se lembra? Por causa da festa do aniversário do avô... - começou Jerusa, mas logo silenciou: não estaria sendo indelicada, ao recordar o tempo quando ela ainda era <0010134>**cozinheira** do árabe?

RT. "I talked with you once, do you remember? At the time of grandfather's birthday celebration. Jerusa wondered if she was being indelicate in speaking of an occasion when <0010133>**Gabriela** was still the Arab's cook.

Example 282

T. <0010133>-- **Gabriela** é nossa velha amiga. Afilhada minha e de Olga. Fomos padrinhos de seu casamento.

RT. <0010133>"**Gabriela** is an old friend of ours. She's our goddaughter - Olga's and mine. I was best man at her wedding.

Example 283

T. Quando <0010111>**Gabriela** entrou na outra sala, Ramiro lhe disse:

RT. When she entered the other room, Ramiro said:

Example 284

T. -- Minha <0010minor>**filha**, foi um grande favor o que nos fez. Só que ainda queria lhe dever mais. Pode ser?

RT. "My <0010minor>**daughter**, you have done us a great favor. Only, I wonder if we can place ourselves even more in your debt. Do you think it possible?

Example 285

T. -- Não irá sozinha. Vou mandar lhe acompanhar. Alfredo, leve <0010112>**dona Gabriela** até em casa.

RT. "You mustn't go alone. I'll send someone with you. Alfredo, take <0010112>**Dona Gabriela** home.

Example 286

T. <0010151>**Gabriela** sorriu.

RT. <0010151>**Gabriela** smiled.

Example 287

T. Foi assim que, aquela noite, ela chegou em casa acompanhada por um deputado, sua esposa e sua filha. A mulher de Alfredo ia calada, roendo-se por dentro. Mas Jerusa lhe dera o braço, falava mil coisas.

RT. Thus it was that on that evening <0010112>**Gabriela** was escorted home by an assemblyman, his wife, and his daughter. Alfredo's wife walked in silence, burning up inside. But Jerusa gave <0010113>**Gabriela** her arm and talked about a thousand things.

Example 288

T. Finalmente foram deitar-se. Há muito tempo não estivera <0010131>**Gabriela** tão carinhosa e ardente, tão se entregando e tanto dele tomando, como naquela noite. (...) Ria somente, deixava-o dormir, a perna de Nacib sobre sua <0010500>**anca**.

RT. Finally, Nacib and <0010111>**Gabriela** went to bed. Not for a long time had she been so caressing and ardent, so giving of herself and so demanding of him. (...) On nights when he came home exhausted and dropped silently into bed, she would only laugh and let him go to sleep, with his heavy leg thrown across her.

Example 289

T. Andava pensando em falar a <0010142>**Gabriela**.

RT. A good explanation, perhaps, but it did not console him.

Example 290

T. Naquela noite, porém, ela voltara a ser a mesma de outrora. Seu calor o queimava, fogueira ardente, chama impossível de apagar, fogo sem cinza, incêndio de suspiros e ais. A <0010111>**pele** de Gabriela queimava sua pele. Aquela sua <0010133>**mulher**, ele não a tinha apenas na cama. Estava para sempre cravada em seu peito, cosida em seu corpo, na sola dos pés, no couro da cabeça, na ponta dos dedos. Pensava que seria doce morte morrer em seus <0010500>**braços**. Feliz adormeceu, a perna sobre a anca cansada de <00101500>**Gabriela**.

RT. Tonight, however, she was her former self once more. She was a raging bonfire, an inextinguishable flame, an ashless fire of sighs and moans. Her <0010111>**skin** burned into his. Even when they were not in bed, Nacib always felt her presence - in his heart, in the soles of his feet, in the scalp of his head, in the tips of his fingers. He thought that it would be heavenly to die in her <0010500>**arms**. He fell happily asleep, his leg across <0010500>**Gabriela's** tired hip.

Example 291

T. Às três horas, <0010121>**Gabriela** enxergou, pela frincha entreaberta, Amâncio a fumar junto ao poste. Jagunços mais abaixo. Foi buscar Fagundes. Ao passar frente ao quarto de dormir, viu Nacib agitado no sono, sentindo falta de sua <0010122>**anca**.

RT. At three o'clock, <0010151>**Gabriela** peeped through the window in the front room and saw Amâncio leaning against a lamp-post, smoking. Some thugs were standing farther down the street. She went to get Fagundes. As she passed the bedroom door she observed that Nacib was restless in his sleep, feeling the absence of her <0010122>**body**.

Example 292

T. -- Vamos. Depressa! - e, para <0010142>**Gabriela**: - Ainda uma vez, obrigado.

RT. "Let's go," said Amâncio. "Hurry! And to <0010142>**Gabriela**: "Once again, thank you.

Example 293

T. Aquela noite dos elementos desencadeados na cama, noite de inesquecível lembrança - <0010111>**Gabriela** a consumir-se como um fogo, Nacib a nascer e morrer nessa terrível e doce labareda - teve melancólicas consequências.

RT. That night of elemental forces unleashed in bed, that unforgettable night - with <0010111>**Gabriela** consuming herself as in a fire, and Nacib coming to life and dying in her sweet and terrible flame - had melancholy consequences.

Example 294

T. A mudança fizera-se visível quando começaram os desentendimentos. <0010121>**Gabriela** devia ter-se zangado bem mais do que demonstrava em aparência. Talvez ele houvesse exigido em demasia, sem levar em conta a maneira de ser de sua <0010112>**mulher**, querendo transformá-la de um dia para outro numa senhora de alta roda, da nata ilheense, arrancando-lhe quase à força hábitos arraigados. (...) Sente-se direito, não estenda as <0010180>**pernas**, feche os joelhos.

RT. The change became noticeable when the misunderstandings began. <0010121>**Gabriela** must have felt a good deal more anger than she showed. Perhaps he had demanded too much of her. He had not taken her nature sufficiently into account and had virtually forced her to give up deep-rooted habits. Lacking the patience to train her gradually, he had tried to change her overnight into a lady of the upper circles, of the cream of Ilhéan society. (...) "Sit up straight, don't stick out your <0010180>**legs**, keep your knees together.

Example 295

T. Terminara certamente por magoá-la, se bem ela não o demonstrasse no <0010500>**rosto** e no trato diário. Discutia, isso sim. Sem alterar a <0010112>**voz**, querendo saber o porquê de cada exigência, um pouco triste talvez, pedindo por vezes que não a obrigasse. (...) Ela acordava ao senti-lo chegar, beijava-o no rosto, metia a <0010112>**anca** sob sua perna, dormia a sorrir.

RT. He must have hurt her, though she did not show it in looks or manner. She simply asked him, a little sadly perhaps, why he wanted her to do these things, and sometimes she asked him please not to make her do them. But she did them: she obeyed his orders, she followed his instructions. (...) She awoke when he came in, kissed him on the face, snuggled her <0010112>**hip** under his leg, and went back to sleep, smiling.

Example 296

T. Torcia a ponta do lençol, olhava para baixo, tão triste nunca a vira. Nacib enternecia-se. Então era para não incomodá-lo, não aumentar seu cansaço, deixá-lo repousar das fadigas do dia? A sua <0010abs>**Bié**.

RT. She was twisting a corner of the sheet, her <0010500>**eyes** lowered. Nacib had never seen her look so sad, and he was touched. So it was not to annoy him, not to increase his fatigue, to let him rest after his hard day's work. His <0010abs>**Bié**.

Example 297

T. -- Não gosta mais do meu gosto? Tá enjoado de sua <0010500>**Bié**.

RT. "Don't you like the way I am any more? Have you become tired of your <0010500>**Bié**?"

Example 298

T. -- Cada vez gosto mais, <0010minor>**Bié**. Sem tu não posso passar. É tu que parece ter enjoado. Perdeu aquela alucinação.

RT. "I like you more all the time, <0010minor>**Bié**. I can't live without you. You are the one who acts weary.

Example 299

T. Ela olhava os lençóis, não olhava para ele:

RT. She kept her <0010180>eyes on the sheet.

Example 300

T. -- Gosto de fazer a vontade de seu Nacib. Só que tem coisa que não sei fazer, não. Por mais que eu queira não chego a gostar. Tenha paciência com sua <0010500>Bié. Tem muito que me desculpar.

RT. "I like to do what Mr Nacib wants. But there are some things I just don't know how, no, I don't. No matter how hard I try, I just can't do them. Please be patient with your <0010500>Bié. You have much to forgive me for.

Example 301

T. Ele a tomou nos braços. Ela enfiou a <0010180>cabeça em seu peito, estava chorando.

RT. He took her in his arms. She put her <0010180>head on his chest. She was crying.

Example 302

T. -- Que foi que te fiz, <0010minor>Bié, por que tá chorando? Não falo mais nisso, não foi por querer.

RT. "What have I done to you, <0010minor>Bié? Why are you crying? I won't speak of it any more. I didn't mean to hurt you.

Example 303

T. Os <0010500>olhos dela fitos no lençol, enxugava as lágrimas com as costas da mão, novamente encostava a cabeça em seu peito:

RT. With <0010500>eyes lowered, she wiped the tears with the back of her hand, and once more she leaned her head against his chest.

Example 304

T. E novamente passou a esperá-lo com o ardor de antes, para noites insones. A princípio ele ficou empolgado. <0010131>Gabriela era melhor do que ele pensava. Bastara falar e agora ela arrancava-lhe o sono, o cansaço. O cansaço dela, porém, era evidente, ia em aumento. Uma noite lhe disse:

RT. And again she greeted him with passion on his arrival home, and again they had sleepless nights together. At first lie was thrilled. She drove away all his drowsiness and fatigue. Her own fatigue, on the other hand, was apparent and was increasing. One night he said to her:

Example 305

T. Ela bateu as <0010180>mãos num contentamento.

RT. <0010151>Gabriela clapped her hands happily.

Example 306

T. Naqueles dias de tantos projetos esquecia até o cansaço de <0010122>Gabriela na hora do amor.

RT. During those days, full of so many plans, Nacib forgot about <0010122>Gabriela's lassitude.

Example 307

T. -- Melhor. Só que <0010131>Gabriela anda muito cansada.

RT. "Better, except that <0010131>Gabriela is very tired these days.

Example 308

T. Não é mesmo você que quer minha afilhada como uma senhora de respeito?

RT. Aren't you the man who wanted to make <0010131>Gabriela into a respectable lady?

Example 309

T. -- Sabe quem gosta um bocado de <0010122>**Gabriela**? Jerusa, minha sobrinha. Fala sempre nela. Diz que <0010133>**Gabriela** é a mulher mais bonita de Ilhéus.

RT. "You know who's really fond of <0010122>**Gabriela**? Jerusa, my niece. She always speaks of her. She says <0010133>**Gabriela** is the prettiest woman in Ilhéus.

Example 310

T. suspiros de <0010abs>**Gabriela**

RT. Of <0010abs>**Gabriela's** sighs

Example 311

T. Cozinhas, lavava, a casa arrumava. Ia ao bar levando a marmita. Uma rosa na <0010500>**orelha**, um riso nos lábios. Brincava com todos, sentia o desejo boiando no ar. Piscavam-lhe o olho, diziam-lhe gracejos, tocavam-lhe a <0010112>**mão**, por vezes o seio.

RT. Those were the good days, when she used to go to the bar with Nacib's lunch. A rose at her <0010500>**ear**, a smile on her lips. She flirted with everyone and she could sense their desire. They winked at her, said things, touched her <0010112>**hand**, and even her breast sometimes.

Example 312

T. Sapato apertado, gostava não. Andava em chinela, vestida de pobre, um laço de fita. Gostava de tudo: do quintal de goiaba, mamão e pitanga. De sol esquentar com seu gato matreiro. De conversar com Tuisca, de fazê-lo dançar, de dançar para ele. Do dente de ouro que seu Nacib mandou lhe botar. De cantar de manhã, a trabalhar na cozinha. De andar pela rua, de ir ao cinema com dona Arminda. De ir no circo quando, no Unhão, circo se armava. Bom tempo era aquele. Quando ela não era a <0010134>**senhora Saad**, era só Gabriela. Só <001134>**Gabriela**.

RT. She used to walk in sandals, her <0010500>**hair** tied with a ribbon. She liked everything: the back yard with its trees - cherry, guava, papaya; her gold tooth; the walks through the street. She liked to gab with Tuisca, to dance for him and to get him to dance; to sing in the morning as she worked in the kitchen; to go to the movies with Dona Arminda; and to go to the circus whenever one set up its tent in the vacant lot. Those were the happy days. When she was not <0010134>**Mrs Saad**, just Gabriela. Just <0010134>**Gabriela**.

Example 313

T. Andar descalça no passeio da casa, não podia fazer. Correr pela praia, todos os ventos em seus <0010500>**cabelos**, descabelada, os pés dentro d'água? Não podia fazer. Rir quando tinha vontade, fosse onde fosse, na frente dos outros, não podia fazer. Dizer o que lhe vinha na boca, não podia fazer. Tudo quanto gostava, nada disso podia fazer. Era a <0010134>**senhora Saad**. Podia, não. Era ruim ser casada.

RT. She couldn't walk barefoot on the sidewalk in front of the house. She couldn't run on the beach, with her <0010500>**feet** in the water and the wind blowing through her loose hair. She couldn't laugh whenever she felt like it, wherever she was. She was <0010134>**Mrs Saad**, so she mustn't do such things. It was bad to be married.

Example 314

T. Os outros, todos os outros, não era por amor, só queria com ela dormir, apertá-la em seus braços, beijar sua <0010180>**boca**, suspirar em seu seio. (...) Por seu Nacib sentia tudo isso também e mais do que isso: dele gostava, de ficar junto, de ouvi-lo falar, de cozinhar comida picante para ele comer, de sentir sua perna pesada na <0010500>**anca**, de noite. (...) Tudo quanto <0010121>**Gabriela** amava, ah! era proibido à senhora Saad. Tudo quanto a <0010111>**senhora Saad** devia fazer, ah! essas coisas Gabriela não as tolerava.

RT. None of the others had loved her; they wanted only to lie with her, take her in their arms, kiss her <0010180>**mouth**, pant on her breast. (...) She felt all of this toward Nacib also, and more than this: she was fond of him, she liked to be with him, to hear him talk, to cook spicy dishes for him to eat, to feel his heavy leg across her at night. (...) Everything that

<0010121>**Gabriela** loved was forbidden to Mrs Saad. Everything that <0010111>**Mrs Saad** should do was something Gabriela hated.

Example 315

T. Antes cada minuto era alegre, vivia a cantar, os <0010151>**pés** a dançar. Agora cada alegria custava tristeza. Não tinha ela de visitar as famílias de Ilhéus? Ficava sem jeito, vestida de seda, sapato doendo, em dura cadeira. Sem abrir a <0010180>**boca** para não dizer inconveniência. Sem rir, parecendo de pau, gostava não. Para que lhe servia tanto vestido, tanto sapato, jóias, anéis, colares e brincos, tudo de ouro, se não podia ser <0010134>**Gabriela**? Não gostava de ser a <0010134>**senhora Saad**.

RT. She danced and sang, and was happy all the time. Nacib was jealous, but it was a bachelor's jealousy and it quickly disappeared - in bed. Now there was a sorrow for every joy. For example, she had to go and visit high-class families. She felt so ill-at-ease, dressed in silk; her <0010121>**feet** hurt, and she had to sit for hours on a hard chair. Without opening her <0010180>**mouth**, so she wouldn't say something wrong. Without laughing, as if she were made of wood. She didn't like it, she didn't like it at all. What good were all those dresses, shoes, jewels, rings, necklaces, and solid gold earrings, if she couldn't be <0010134>**Gabriela**? She hated being <0010134>**Mrs Saad**.

Example 316

T. E pior do que tudo, para ser <0010134>**Gabriela**, alguma coisa ainda possuir, sua vida viver, ah! fazia escondido, ofendendo, magoando. Seu amigo Tuísca nem vinha mais vê-la. Adorava seu Nacib e tinha porquê. Raimunda doente, seu Nacib mandava em sua casa levar dinheiro para a feira. Era bom seu Nacib. Tuísca achava que ela devia ser a <0010134>**senhora Saad**, não mais Gabriela. Por isso não vinha, porque <0010121>**Gabriela** ofendia seu Nacib, magoava seu Nacib. Seu amigo Tuísca, nem ele entendia.

RT. And worst of all, in order to be <0010134>**Gabriela**, to retain something of herself, to live her own life, she did things behind his back. And he sometimes learned about them. Her friend Tuísca never even came to see her any more. He adored Nacib, and with good reason. When his mother, Raimunda, was sick, Nacib would send money to her house for food. Mr Nacib was good. Tuísca thought she should be <0010134>**Mrs Saad**, not Gabriela. That was why he no longer came, because she still often acted like <0010500>**Gabriela** and hurt Nacib. Her friend Tuísca, even he didn't understand.

Example 317

T. Bem perto dali, na casa de Dora (na última casa na subida da rua, onde ela ia provar seus vestidos, pois era Dora sua costureira), começavam os ensaios de um terno de reis.

RT. These days she went frequently for dress fittings to Dora the seamstress, whose house was the last one at the top of the street on which Nacib and <0010111>**Gabriela** lived.

Example 318

T. -- Pra levar a bandeira, o estandarte dos reis, só dona <0010111>**Gabriela**.

RT. "To carry the king's flag, I want nobody but <0010112>**Dona Gabriela**.

Example 319

T. As três ajudantes estavam de acordo. Iluminou-se <0010133>**Gabriela**, bateu as mãos de contente. Nem tivera coragem de falar com Nacib. Ia de noite, escondida, ensaiar o reisado. Todo dia era pra lhe falar, adiava para o outro. Dora costurava sua roupa de cetim, com lentejoulas e miçangas brilhantes. Pastora dos reis, dançando nas ruas, levando o estandarte, cantando cantigas, puxando o terno mais belo de Ilhéus. Disso gostava, para isso nascera, ah! <0010minor>**Gabriela**! A <0010133>**senhora Saad** não podia sair de pastora no temo. Ensaivava escondido, iria sair, pastora dos reis, a dançar pelas ruas. Iria ofendê-lo, iria magoá-lo. Que podia fazer? Ah! que podia fazer?

RT. The seamstress's three helpers agreed. <0010133>**Gabriela's** face lit up and she clapped her hands joyfully. But she didn't dare tell Nacib. She went at night, secretly, to rehearse. Every

day she intended to speak to Nacib, but always put it off. Dora was making her a satin dress with shining beads and spangles. A shepherdess in The Three Kings, dancing in the streets, carrying the banner, singing songs, leading the most beautiful pageant in Ilhéus - this is what she was born for. <0010133>**Mrs Saad** couldn't appear as a shepherdess in the parade. <0010111>**Gabriela** continued to rehearse in secret. She was determined to see it through. It would displease Nacib, it would hurt him. But what could she do? Ah! what could she do?

Example 320

T. <0010111>**Gabriela** ajudara Quinquina e Florzinha nos trabalhos finais.

RT. <0010111>**Gabriela** had helped Quinquina and Florzinha with their final preparations: she cut out pictures and pasted them on cardboard, and she made tissue-paper flowers.

Example 321

T. Chegara também a fama da cozinha de <0010122>**Gabriela**. Apesar da sala tão cheia, dona Vera não descansou enquanto não conseguiu arrastar <0010112>**Gabriela** para um canto, a pedir-lhe receitas de molhos, detalhes de pratos. Haviam chegado também de Água Preta a irmã de Nacib e seu marido. <0010121>**Gabriela** soubera por dona Arminda. Não apareceram em casa do irmão. Na festa da inauguração do presépio, a irmã de Nacib examinava acintosa a cunhada modesta, sentada sem jeito numa cadeira. <0010151>**Gabriela** sorriu-lhe timidamente; a Saad de Castro, orgulhosa, virou-lhe as costas. Ficou triste <0010131>**Gabriela**. Não pelo desprezo da mulher do agrônomo.

RT. The fame not only of the tableau but also of <0010122>**Gabriela's** cooking had reached that distant city. With the room full of people, Dona Vera dragged <0010112>**Gabriela** off into a corner and asked her for detailed recipes of some of her special sauces and dishes. From Água Preta came Nacib's sister and brother-in-law. They did not call on Nacib and <0010113>**Gabriela**. At the inauguration party, Nacib's sister gave her timid sister-in-law, seated awkwardly on a chair, an insultingly disdainful once-over. When <0010151>**Gabriela** smiled at her, she turned her back. <0010114>**Gabriela** was soon avenged by Dona Vera, whom Nacib's sister was trying to flatter with little laughs and attentions.

Example 322

T. Vingou-a ainda mais o velho Ramiro ao entrar na sala com seu andar vacilante. Abriam alas para ele passar, faziam lugar em frente ao presépio. Ele falou com as Dos Reis, elogiou Joaquim. As mãos se estendem para cumprimentá-lo. Mas ele enxergou <0010122>**Gabriela**, largou todo mundo, aproximou-se, apertou-lhe a mão, muito amável:

RT. Old Ramiro avenged her even more when he entered the room with his halting step. The crowd made way for him to pass and left room for him in front of the tableau. He spoke with the Dos Reis sisters. He complimented Joaquim on his work. But then Ramiro spied <0010122>**Gabriela** and dropped everybody to go over to her. He pressed her hand warmly.

Example 323

T. -- Como vai, <0010minor>**dona Gabriela**? Faz tempo não a vejo. Por que não aparece? Quero que vá almoçar um dia lá em casa, levando Nacib.

RT. "How are you. <0010minor>**Dona Gabriela**? I haven't seen you in a long time. Why don't you come to call? One day I want you and Nacib to come to my house for lunch.

Example 324

T. Jerusa, ao lado do avô, sorria para ela, dizia-lhe coisas. A irmã de Nacib estremecia de raiva, o despeito a roe-la. E por fim também Nacib a vingou quando a veio buscar.

RT. Jerusa, at her grandfather's side, smiled and talked to <0010142>**Gabriela**. The agronomist's wife trembled with fury. And finally Nacib, too, avenged <0010114>**Gabriela**.

Example 325

T. -- <0010minor>**Bié**, tu está mais bonita que todas, minha mulherzinha.

RT. <0010minor>"**Bié**, my little wife, you're the most beautiful woman here.

Example 326

T. <0010111>**Gabriela** baixou os olhos, estava triste. Não pelo desprezo da cunhada, mas porque, com a irmã na cidade, jamais deixaria Nacib que ela saísse no terno de reis, de pastora vestida, levando o estandarte.

RT. <0010111>**Gabriela** lowered her eyes. She felt sad, not because of her sister-in-law's scorn, but because, with his sister in town, Nacib would never let her join in the pageant of the Three Kings, dressed as a shepherdess and carrying the banner.

Example 327

T. Mas <0010111>**Gabriela** vinha cedo pra casa, não fosse seu Nacib chegar. Deixara para lhe falar quando estivesse mais perto, quase nas vésperas. Assim, se ele não consentisse, pelo menos aproveitaria os ensaios. Dora afligia-se:

RT. But <0010111>**Gabriela** always came home right after the rehearsal, in case Mr Nacib returned early. She had decided not to speak to him until shortly before the pageant was to take place. In this way, if he did not give his consent, at least she would have enjoyed the rehearsals. Dora was getting worried:

Example 328

T. -- Já falou, <0010minor>**dona Gabriela**? Quer que eu fale?

RT. "Have you spoken to him, <0010minor>**Dona Gabriela**? Do you want me to speak to him?"

Example 329

T. Agora acabou-se, era impossível. Com a irmã na cidade, desdenhosa e arrogante, seu Nacib jamais deixaria que ela saísse com o terno nas ruas, a levar o estandarte com o Menino Jesus. E tinha razão. O pior era isso: com a irmã em Ilhéus era impossível, ele tinha razão. Tanto ofendê-lo, tanto magoá-lo, podia não.

RT. Now it was all over, impossible. With his sister in town, eager to see him ashamed of <0010500>**Gabriela**, Nacib would never consent to her parading through the streets, bearing the standard with Baby Jesus on it. And he was right. With his sister in Ilhéus it was impossible. He was right. To displease him that much, hurt him that much, she just couldn't. .

Example 330

T. A pastora <0010abs>**Gabriela** ou da senhora Saad no réveillon

RT. Of the shepherdess <0010abs>**Gabriela**, or Mrs Saad at the ball

Example 331

T. O que vai dizer minha irmã, a besta do meu cunhado? Não, <0010minor>**Gabriela**, como poderia Nacib consentir? Jamais poderia. E com aquilo da irmã, ele tinha razão.

RT. "What would my sister say, and her jackass of a husband? No, <0010minor>**Gabriela**, he could never let her do a thing like that.

Example 332

T. Que diria o povo de Ilhéus, seus amigos do bar, as senhoras da alta roda, o coronel Ramiro que tanto a distinguia? Impossível, <0010minor>**Gabriela**, impossível pensar em tal coisa, nunca vira. absurdo maior. <0010121>**Bié** precisa se convencer que não é mais uma pobre empregada, sem família, sem nome, sem data de nascimento, sem situação social. Como imaginar a <0010122>**senhora Saad** na frente do terno, a trazer na cabeça coroa dourada de papelão, rebolando o corpo na dança de passos miúdos, vestida de cetim azul e vermelho, empunhando estandarte, entre vinte e duas pastoras conduzindo lanternas, a pastora <0010111>**Gabriela**, a primeira de todas, a mais notada de todas? Impossível, <0010minor>**Bié**, que idéia mais doida.

RT. What would the people of Ilhéus say, especially his friends at the bar, the ladies of good family, and Colonel Ramiro, who had distinguished her so? Impossible, <0010minor>**Gabriela**; he never heard of anything so absurd. <0010121>**Bié** must realize that

she is no longer a poor servant girl with no family, no name, no date of birth. Can you imagine <0010122>**Mrs Nacib Saad** leading a street pageant, with a crown of gilt cardboard on her head? Can you imagine a woman of social distinction swinging her <0010180>**hips** and dancing along the street, dressed in blue and red satin, carrying a banner, and followed by twenty-two other shepherdesses carrying lanterns? Impossible, <0010minor>**Bié**, what a crazy idea!

Example 333

T. E ainda por cima com sua irmã na cidade, um saco de empáfia, e aquele cunhado, todo cheio de vento com seu anel de doutor. Impossível, <0010minor>**Gabriela**, nem valia a pena falar.
RT. And besides, his snooty sister was in town, and that brother-in-law, all puffed up with his college graduation ring. Impossible, <0010minor>**Gabriela**, let's not talk about it any more.

Example 334

T. <0010111>**Gabriela** baixou a cabeça, concordando. Ele tinha razão, não podia ofendê-lo em presença da irmã, não podia magoá-lo na vista do cunhado doutor. Ele a tomou e sentou-a no colo.
RT. She bowed her head in agreement. He was right, she could not offend and humiliate him in the presence of his sister and brother-in-law. He took her and sat her on his lap:

Example 335

T. -- Não fique triste, <0010minor>**Bié**. Ria pra mim.
RT. "Don't be sad, <0010minor>**Bié**. Smile for me.

Example 336

T. Quero que <0010133>**Bié** seja a mais bonita da festa. Naquela mesma noite sairia o terno com suas lanternas, suas canções e seu estandarte. <0010131>**Gabriela** estaria de mantilha rendada, vestida de seda, com apertados sapatos. No baile sentada, de <0010500>**olhos** baixos, calada, sem saber como se comportar.
RT. I want <0010133>**Bié** to be the most beautiful woman there. On the same night the pageant would parade through the Streets - without <0010500>**Gabriela**. She would be at the ball in her lace mantilla, silk dress, and tight shoes. She would sit there in silence with her <0010500>**eyes** lowered, not knowing how to act.

Example 337

T. Só veio um pouco a esquecer, a deixar de chorar, quando o parque chegou no descampado do Unhão.
RT. <0010121>**Gabriela** forgot her unhappiness for a little while and stopped crying when a carnival show was set up on the vacant land at Unhão.

Example 338

T. Deu quinze <0010111>**Gabriela**, com Nacib novamente a seu lado.
RT. <0010111>**Gabriela** bid fifteen, with Nacib once more at her side.

Example 339

T. <0010151>**Gabriela** dançou com Nacib, com Tonico, com Ari, com o Capitão. Volteava com graça mas essas danças não amava dançar. Rodando nos braços de um cavalheiro. Dança para ela era outra coisa, um coco mexido, um samba de roda, um maxixe embolado. Ou bem uma polca puxada a harmônica. Tango argentino, valsa, foxtrote, gostava não. Ainda mais com aquele sapato mordendo seu <0010112>**dedo** espalhado.
RT. <0010151>**Gabriela** danced with Nacib, with Tonico, with Ari, and with the Captain. She twirled about gracefully, but she did not love to dance these dances. Moving around in the arms of a gentleman. A dance to her was something else: a samba ring, a fast maxixe, a lively coco dance such as they did in the backlands. Or even a polka to the tune of a concertina. Argentine tangos, waltzes, fox trots she didn't like. Especially when her shoes pinched.

Example 340

T. Mundinho Falcão, disputado pelas moças, dançava com Jerusa, Diva, Iracema, tirou <0010112>**Gabriela**.

RT. Mundinho Falcão, in much demand by the girls, danced with Jerusa, Diva, and Iracema, and asked <0010141>**Gabriela** to dance, too.

Example 341

T. Nacib metia-se nas rodas dos homens, a conversar. Dançar não apreciava, duas, três vezes na noite arrastara o pé com <0010500>**Gabriela**. Deixava-a depois na mesa com a boa esposa de João Fulgêncio. Por baixo da toalha, <0010111>**Gabriela** arrancava o sapato, passava a mão no pé dolorido. Fazia esforço para não bocejar. Vinham senhoras, sentavam à mesa, tocavam a conversar animadas, a rir com a mulher de João Fulgêncio. Por muito favor lhe davam boa noite, perguntavam como ia a saúde. Ficava calada, olhando para o chão. Tónico, como um sacerdote num rito difícil, rodava dona Olga no tango argentino. Rapazes e moças riam e brincavam, dançando sobretudo na sala de trás, onde haviam proibido a entrada dos velhos. A irmã de Nacib e seu marido dançavam também, empertigados. Aparentavam não vê-la.

RT. Nacib joined a group of men. He did not like to dance. Two or three times during the evening, he went around the floor with <0010500>**Gabriela**; then, each time, he left her at a table with João Fulgêncio's wife. Under the tablecloth, <0010111>**Gabriela** pulled off her shoe and rubbed the aching toe. She struggled to keep from yawning. Other ladies came, sat at the table, and started talking animatedly with Mrs Fulgêncio. Condescendingly, they would say good evening to <0010142>**Gabriela** and ask how she was. She remained there, silently staring at the floor. Tónico, like some priest performing a complicated rite, steered Dona Olga through an Argentine tango. Boys and girls, frolicking and laughing, danced mainly in the rear hall, which they had declared out of bounds for the older people. Nacib's sister and her husband danced superciliously. They pretended not to see <0010122>**Gabriela**.

Example 342

T. <0010111>**Gabriela** elevou a cabeça. Enganar-se não podia. Era o terno de Dora.

RT. <0010111>**Gabriela** raised her head. No mistake about it: it was Dora's pageant.

Example 343

T. Parou em frente ao Clube Progresso, silenciou a orquestra no baile, todos correram para as janelas e portas. <0010111>**Gabriela** enfiou o sapato, foi das primeiras a chegar ao passeio. Nacib e ela se reuniu, a irmã e o cunhado estavam bem perto, simulavam não vê-la.

RT. The paraders halted in front of the Progress Club. The dance orchestra stopped playing and everybody ran to the windows and front doors. <0010111>**Gabriela** hastily forced her foot into her shoe and was one of the first to reach the sidewalk. Nacib joined her there. His sister and brother-in-law were standing close by, still pretending they did not see her.

Example 344

T. <0010151>**Gabriela** não enxergava mais nada além do temo de reis, das pastoras com suas lanternas, Nilo com seu apito, Miquelina com o estandarte.

RT. <0010151>**Gabriela** could see nothing but the pageant of the Three Kings: the shepherdesses with their lanterns, Nilo with his whistle, and Miquelina with the banner.

Example 345

T. Iam noutra parte cantar, pelas ruas dançar. <0010111>**Gabriela** descalçou os sapatos, correu para a frente, arrancou o estandarte das mãos de Miquelina. Seu <0010111>**corpo** rodou, suas ancas partiram, seus pés libertados a dança criaram. O terno marchava, a cunhada exclamou: - Oh!

RT. "Oh!" exclaimed Nacib's sister. For <0010111>**Gabriela** had kicked off her shoes, run to the front, and snatched the banner from Miquelina's hands. Her <0010111>**body** whirled, her hips swung, her liberated feet set the dancing pace. The pageant started off down the street.

Example 346

T. Na frente <0010abs>**Gabriela**, o estandarte na mão.

RT. At the front, <0010abs>**Gabriela** with the banner in her hand.

Example 347

T. da nobre Ofenísia à plebéia <0010abs>**Gabriela** com variados acontecimentos & falcatruas

RT. From the aristocratic Ofenísia to the plebeian <0010abs>**Gabriela**, with divers events and thefts of money

Example 348

T. Sabe com quem parece o retrato de agora? Com <0010131>**Gabriela**.

RT. Do you know whom she looks like now? <0010131>**Gabriela**.

Example 349

T. Pra mim, não há nada de que eu goste tanto como de ver <0010122>**Gabriela** no meio de um bocado de gente. Sabe no que penso? Numa flor de jardim, verdadeira, exalando perfume, no meio de um bocado de flores de papel.

RT. There's nothing I enjoy more than to observe <0010122>**Gabriela** in the midst of a group of people. Do you know what she reminds me of? A fragrant rose in a bouquet of artificial flowers.

Example 350

T. Aqueles dias, porém, da publicação do livro do Doutor foram dias de Ofenísia e não de <0010134>**Gabriela**.

RT. The days following the publication of the Doctor's little volume, however, were days of Ofenísia and not of <0010134>**Gabriela**.

Example 351

T. O árabe andava novamente alegre. Não com aquela completa alegria dos primeiros tempos de <0010500>**Gabriela**, quando não temia ainda que ela partisse. (...) E não tinham a irmã e o cunhado vindo visitá-los depois, conhecer <0010122>**Gabriela**? Por que então continuava ela a andar em casa vestida como uma pobretona, calçada em chinelas, a brincar com o gato, a cozinhar, a arrumar, a cantar suas modas, a rir alto para todos que com ela conversavam?

RT. The Arab was happy again. Not with that complete happiness of the early days with <0010500>**Gabriela**, before he began to tear he would lose her. (...) And had not his sister and brother-in-law come to call on them afterwards to get acquainted with <0010122>**Gabriela**? Why, then, did she continue to go around the house dressed like a pauper? Why did she wear slippers, play with the cat, cook, clean house, sing folk-songs, and laugh loudly with everybody she talked to?

Example 352

T. Para o restaurante teria de contratar duas ou três ajudantes de cozinheira, de tal forma que <0010111>**Gabriela** ali aparecesse como senhora e dona, apenas dirigindo e temperando.

RT. Two or three kitchen helpers were to be hired for the restaurant, and this would put <0010112>**Gabriela** in the position of proprietor's wife and lady, who merely supervised the kitchen and took care of the seasoning.

Example 353

T. Sobretudo levando-se em conta que ela continuava a cozinhar para ele e para o bar. A própria cabrocha se queixara que <0010111>**dona Gabriela** não a deixava fazer nada. Apenas lavava os pratos, mexia as panelas, cortava a carne. Mas era <0010111>**Gabriela** quem preparava a comida, não largava o fogão.

RT. The thing that bothered him most was that she did not want a cleaning woman to help her. The house was small, but even so there was plenty of work. <0010111>**Gabriela** insisted on doing everything. The kitchen helper complained that she would not let her help with the

cooking. The girl merely washed dishes, stirred the pots, and trimmed the meat. <0010111>**Gabriela** herself prepared all the food.

Example 354

T. <0010121>**Gabriela** não quisera ouvir falar de fogão de metal. Exigia um daqueles grandes fogões de tijolos, queimando lenha.

RT. He had a brickmason and a painter already lined up to transform the dirty, partitioned space upstairs into a jewel of a place - a well-lighted dining room and a kitchen modern in every respect but one: <0010121>**Gabriela** insisted on a large, brick, wood-burning stove.

Example 355

T. O pior foi a noite com ela, na mesma cama. Não podia dormir. Quando chegara, ela acordou a sorrir, beijou-o no rosto. Ele arrancou do peito ferido umas palavras: Virou-se para o lado, apagou a luz. Afastara-se do calor do seu <0010500>**corpo**, deitado na beira da cama. Ela acercou-se, procurando colocar a <0010112>**anca** sob sua perna. Não dormiu toda a noite, doido para interrogá-la, saber a verdade por sua <0010500>**boca**, matá-la ali mesmo como devia fazer um bom ilheense.

RT. It was torture that night to lie in the same bed with her. He turned over on one side and put out the light. He stayed away from the warmth of her <0010500>**body**, lying on the edge of the bed. She snuggled close and tried to get her <0010112>**hip** under his leg. He did not sleep all night. He wanted to question her, to learn the truth from her own <0010500>**lips**, and to kill her right there as a good Ilhéan should.

Example 356

T. -- Acuda, seu João! Seu Nacib foi matar <0010112>**dona Gabriela** e seu Tônico Bastos.

RT. "Help, Mr João! Mr Nacib has gone to kill <0010112>**Dona Gabriela** and Mr Tônico Bastos!

Example 357

T. de como o árabe Nacib rompeu a lei antiga & demitiu-se com honra da benemérita confraria de São Cornélio ou de como a <0010131>**senhora Saad** voltou a ser Gabriela

RT. Of how Nacib broke and did not break the unwritten law, or how <0010131>**Mrs Saad** became Gabriela again

Example 358

T. Nua, estendida na cama de casal, <0010151>**Gabriela** a sorrir. Nu, sentado à beira do leito, Tônico, os olhos espessos de desejo. Por que não os matara Nacib? Não era a lei, a antiga lei cruel e indiscutida? Escrupulosamente cumprida sempre que se apresentava ocasião e necessidade? Honra de marido enganado lava-se com o sangue dos culpados. Não fazia ainda um ano que o coronel Jesuíno Mendonça a pusera em execução. . Por que não os matara? Não pensara fazê-lo, à noite, na cama, quando sentia a anca em fogo de <0010122>**Gabriela** a queimar-lhe a perna? Não jurara fazê-lo?

RT. When Nacib discovered them, Tônico was sitting on the edge of the double bed and <0010151>**Gabriela** lay stretched out on it. Both were nude. She was smiling; Tônico's eyes were heavy with lust. Why didn't Nacib kill them? The unwritten law, long established and scrupulously observed in Ilhéus, required that the honor of a deceived husband be washed clean in the blood of his betrayers. Nacib had the recent example of Colonel Jesuíno Mendonça before him. His gun was in his belt. Yet he did not kill them. If people thought he was afraid, they were mistaken. He was no coward, as he had proved on more than one occasion. Nor did he lack sufficient time. <0010131>**Gabriela** remained on the bed, and Tônico stammered out:

Example 359

T. Por que não o fizera? Por que, em vez de matá-la, apenas a surrou, silenciosamente, sem uma palavra, pancada de criar bicho, deixando manchas de um roxo escuro quase violeta, em sua <0010500>**carne** cor de canela?

RT. Why, instead of killing <0010112>**Gabriela**, did he only beat her? He hit her repeatedly, leaving black and blue marks all over her cinnamon <0010500>**body**.

Example 360

T. Era verdade, nunca tinha se lembrado daquilo. Não dera importância. Agora compreendia. <0010133>**Gabriela** não nascera para jarros, para casamento e marido.

RT. Nacib remembered. He had attached little importance to the remark. Now he understood: <0010133>**Gabriela** was not made for marriage and a husband.

Example 361

T. <0010134>**Gabriela**, perante a lei, nunca passou de sua rapariga.

RT. "Well, then, I want you to know that in the eyes of the law that's all she ever has been.

Example 362

T. -- Eu sei. Mas você abusou de Nacib. Se fosse com a mulher de outro, não me importava. Sou amigo dele e também de <0010134>**Gabriela**.

RT. "I know. But you took advantage of Nacib. If it had been some other man I wouldn't care. I'm his friend too, and <0010134>**Gabriela's**. You took advantage of both of them.

Example 363

T. No fundo, como se passava com Ezequiel, era um pouco a contragosto que concordava em conceder a anulação discretamente, sem processar Tonico, deixando-o como funcionário honesto e de boa fê, enganado por <0010121>**Gabriela**, aparecendo como vítima.

RT. Inwardly, his feeling was like that of Ezequiel's: it was with some reluctance that he agreed to grant the annulment quietly and to let Tonico appear as an honest and trustworthy public servant. He would have preferred to indict him.

Example 364

T. -- E ela? Que irá fazer, hein? Agora está livre e sem compromisso. Se eu não estivesse tão bem servido. Aliás, ela deve vir me falar.

RT. "And what about <0010minor>**Gabriela**? What will she do now, eh? Now that she's free and uncommitted. If I weren't already so well fixed. . . Incidentally, she must come to see me.

Example 365

T. João Fulgêncio, antes de voltar para casa, foi procurar <0010112>**Gabriela**. Dona Arminda a recolhera. Ela concordava com tudo, nada queria, sem se queixar sequer das pancadas, elogiando Nacib:

RT. Before returning home, João Fulgêncio went to see <0010122>**Gabriela**. Dona Arminda had taken her in. She agreed to everything, she wanted nothing, she did not even complain of the beating.

Example 366

T. Foi assim que a <0010131>**senhora Saad** voltou a ser Gabriela.

RT. Thus it happened, too, that <0010131>**Mrs Saad** became again what she had always been - <0010132>**Gabriela**.

Example 367

T. amor de <0010abs>**Gabriela**

RT. Of <0010abs>**Gabriela's** love

Example 368

T. -- Como você explica, João Fulgêncio, o caráter de <0010122>**Gabriela**? Pelo que você conta, ela gosta mesmo de Nacib. Gostava e continua a gostar. Você diz que a separação para ela é muito mais dura do que para ele. Que o fato de botar-lhe os chifres não significa nada. Como assim? Se gostava dele, por que o enganava? Que explicação você me dá?

RT. "João Fulgêncio, how do you explain <0010122>**Gabriela**? From what you tell me, she really loves Nacib. You say the break-up is a lot harder on her than on him. Yet she betrayed him. How come? If she loved him, why did she do it?"

Example 369

T. -- Para que explicar? Nada desejo explicar. Explicar é limitar. E impossível limitar <0010143>**Gabriela**, dissecar sua alma.

RT. "I don't know the answer, Captain. <0010131>**Gabriela** is a mystery, and a mystery is by definition inexplicable.

Example 370

T. -- <0010500>**Corpo** formoso, alma de passarinho. Será que tem alma? - Josué pensava em Glória.

RT. "A beautiful <0010500>**body** and the soul of a bird," said Josué.

Example 371

T. -- De criança? Pode ser. De passarinho? Besteira, Josué. <0010131>**Gabriela** é boa, generosa, impulsiva, pura. Dela podem-se enumerar qualidades e defeitos, explicá-la jamais. Faz o que ama, recusa-se ao que não lhe agrada. Não quero explicá-la. Para mim basta vê-la, saber que existe. Na casa de dona Arminda, curvada sobre a costura, ainda roxa dos golpes, <0010121>**Gabriela** pensa.

RT. "Of a child? Maybe. Of a bird? No, Josué, that's nonsense. <0010131>**Gabriela** is generous and pure. She's impulsive; she lacks foresight and adaptability. You can state her good and bad qualities without much trouble. But explain her? Never. <0010151>**Gabriela** sat in Dona Arminda's house, sewing and thinking. She was still black and blue.

Example 372

T. Mas se importava de estar expulsa da casa, de não poder vê-lo, sorrir para ele, escutá-lo falar, sentir sua perna pesada em cima das <0010500>**ancas**, os bigodes fazendo-lhe cócegas no pescoço, as mãos tocando-lhe o corpo, os seios, a bunda, as coxas, o ventre. O peito de seu Nacib como um travesseiro. Gostava de adormecer com o <0010500>**rosto** enfiado nos cabelos do largo peito amigo.

RT. But what she felt bad about was being put out of the house and not being able to look at him, smile at him, listen to him talk, feel his heavy leg across her <0010500>**hip**, his mustache tickling her neck, his hands caressing her body, her breasts, her buttocks, her thighs, her belly. Mr Nacib's chest was like a pillow. She loved to sleep with her <0010500>**face** nestled in the hair on the broad, friendly bosom.

Example 373

T. Sentindo em suas <0010500>**ancas** o peso da perna de seu Nacib. Dele gostava demais, muito demais, sentia sua falta, atrás da porta se escondia para espiá-lo chegar. Muito tarde chegava, por vezes bêbedo. Tanto gostaria de tê-lo outra vez, no seu peito deitar a <0010180>**cabeça**, de ouvi-lo dizer-lhe coisas de amor numa língua estrangeira, de ouvir sua voz murmurando: -Bié!

RT. Feeling the weight of Mr Nacib's leg across her. She loved him very much, too much. She missed him. She hid behind the door to watch him when he came in at night. He would arrive very late, sometimes drunk. She wanted so much to be with him again, to have him lay his handsome head on <0010500>**her breast**, to hear him babble words of love in a foreign tongue, to hear him murmur "Bié!"

Example 374

T. Duvidava existisse no mundo mulher a gostar tanto de um homem, para com ele dormir ou para com ele viver, fosse irmã, fosse filha, fosse mãe, amigada ou casada, quanto ela gostava de seu Nacib. Tanta coisa, esse barulho todo, só por que a encontrara com outro? Nem por isso

gostava menos, menos o queria, menos sofria porque ele não estava. Dona Arminda jurava que seu Nacib jamais voltaria, jamais a seus <0010113>**braços**.

RT. She doubted if there was another woman in the world who loved a man as much as she loved Mr Nacib. No matter whether the woman wanted to live with the man or to lie with him, no matter whether she was his wife, his mother, his sister, his daughter, or just his woman, she couldn't possibly love him as much as <0010121>**Gabriela** loved Mr Nacib. All this fuss just because he found her with another man. Dona Arminda said that Mr Nacib would never take her back.

Example 375

T. E queria, como queria!, vê-lo sorrir com seu rosto tão bom, sua cara bonita. Sorrir junto dela, tomá-la nos braços, dizer-lhe <0010143>**Bié**, enfiar os bigodes no cangote cheiroso. Não havia no mundo mulher que tanto gostasse de um homem, que com tanto amor suspirasse por seu bem-amado como suspirava, morta de amor, <0010151>**Gabriela** por seu Nacib.

RT. And she wanted - oh, how she wanted - to see a smile on his kind, beautiful face. She wanted him to take her in his arms and call her <0010143>**Bié**. She wanted to feel his mustache on the side of her <0010500>**neck**. No other woman in the whole world missed and sighed for the man she loved as <0010121>**Gabriela** missed and sighed for Mr Nacib.

Example 376

T. -- O amor não se prova, nem se mede. É como <0010134>**Gabriela**. Existe, isso basta - falou João Fulgêncio. - O fato de não se compreender ou explicar uma coisa não acaba com ela. Nada sei das estrelas, mas as vejo no céu, são a beleza da noite.

RT. "Love is not to be proven or measured," said João Fulgêncio. "It's like <0010134>**Gabriela**. It exists, and that is enough. The fact that you can't understand or explain something doesn't do away with it. I know nothing about the stars, but I see them in the heavens; and my ignorance in no way affects either their existence or their beauty.

Example 377

T. Aquela primeira noite na casa sem <0010500>**Gabriela**: vazia de sua presença, dolorosa de sua recordação. Em vez de seu sorriso a esperá-lo, a humilhação a machucar, a certeza de não se tratar de um pesadelo, de ter acontecido aquela coisa impossível, nunca imaginada. A casa vazia sem <0010500>**Gabriela**, cheia de lembranças e sentimentos. Enxergava Tonico sentado na borda do leito. (...) De <0010500>**Gabriela** ficara entranhado nos lençóis, no colchão, o perfume de cravo. Dentro de suas narinas. Não podia olhar para a cama porque a via, deitada, nua, os <0010122>**seios** erguidos, a curva das ancas, a sombra veludosa das coxas, a terra plantada do ventre. Sua cor de canela onde em violeta Nacib deixava, nos <0010500>**ombros**, no peito, a marca dos lábios.

RT. That first night at the house without <0010500>**Gabriela**. The agonizing humiliation, the realization that it was not a dream, that the impossible, unimaginable had really happened. The empty house, filled with memories and emotions. He could see Tonico sitting on the edge of the bed. Anger and sorrow assailed him, and the knowledge that all had ended, that she was not there, that she belonged to another, that she would never be his again. (...) <0010111>**Gabriela's** scent of clove permeated the mattress and the sheets; it filled his nostrils. He could not bear to look at the bed, for when he did he saw her lying there; he saw her erect <0010122>**breasts**, the curve of her hips, the velvet shadow of her thighs, the V of her groins; he saw the cinnamon color of her skin, with purple patches left on her <0010500>**shoulders** and breasts by his sucking kisses.

Example 378

T. Cada coisa, cada pessoa a trazia de volta. Olhava o balcão e ela lá estava, de pé, uma flor atrás da <0010500>**orelha**. Olhava a igreja e a via chegando, os <0010500>**pés** nas chinelas. Olhava Tuisca e ei-la na roda a dançar, cantando cantigas. Chegava o Doutor, falava em Ofenisia, ele ouvia <0010122>**Gabriela**. Jogavam o Capitão e Felipe, seu rir cristalino soava no bar. Pior ainda em casa: em cada canto a enxergava, a cozinhar no fogão, a sentar-se ao sol no

batente da porta, a morder goiabas no quintal, a apertar a cara do gato contra seu <0010500>**rosto**, a mostrar o dente de ouro, a esperá-lo sob o luar no quartinho dos fundos. (...) Só lembrava a <0010122>**Gabriela** de antes, daqueles primeiros tempos.

RT. Everything, everyone reminded him of <0010122>**Gabriela**. He looked at the counter and saw her standing there, a flower behind her <0010500>**ear**. He looked at the church and saw her in sandals, walking toward him. He looked at Tuisca and saw her dancing. While the Doctor talked about Ofenísia, Nacib heard only <0010122>**Gabriela's** voice. When the Captain and Felipe played checkers, her crystal laughter ran through the bar. In his house it was even worse: he saw her everywhere, working at the stove, sitting on the doorsill in the sunshine, eating guavas under the trees, pressing the cat's face against her own, revealing her gold tooth in a smile, waiting for him on moonlit nights in the little room in the back yard. (...) His memories of <0010134>**Gabriela** made him suffer but at the same time they were sweet.

Example 379

T. Conheceu Rosalinda, uma loira do Rio, o oposto de <0010500>**Gabriela**. Começava a viver, lentamente a esquecer. O mais trabalhoso foi dormir com outra mulher. Metida no meio, lá estava <0010131>**Gabriela**. A sorrir. A estirar-lhe os <0010180>**braços**, a botar a anca sob sua perna, a deitar a cabeça em seu peito. (...) Já não a enxergava no bar, já podia em seu leito dormir, apenas o <0010122>**perfume** de cravo ainda sentia.

RT. He met Rosalinda, a blonde from Rio, utterly unlike <0010500>**Gabriela**. He began to live again, and slowly to forget. The hardest part was to sleep with another woman. Lying there, between them, was <0010131>**Gabriela**, smiling, putting her <0010180>**arms** around him, snuggling her hip under his leg, laying her head on his chest. (...) He no longer saw <0010122>**Gabriela** in the bar. Once again he could fall asleep in his own bed, aware now only of the lingering <0010122>**scent** of clove.

Example 380

T. Sobre <0010143>**Gabriela** ninguém falava.

RT. Nobody said anything about <0010143>**Gabriela**, either good or bad, as if she were beyond comment or no longer existed.

Example 381

T. Ela continuava em casa de dona Arminda. Nacib não voltara a vê-la. Pela parteira soubera que ela costurava para o florescente atelier de Dora. E por outros sabia das ofertas a chover sobre ela, em recados, cartas, bilhetes. Plínio Araçá mandara lhe dizer que fizesse ordenado. Manuel das Onças novamente a rondava. Também Ribeirinho. O juiz estava disposto a romper com a rapariga, botar casa para ela.

RT. <0010111>**Gabriela** continued to live with Dona Arminda. Nacib had not seen her again. He learned from the midwife that she was working in Dora's prospetous dressmaking shop. And from others he heard about the many offers she was receiving. Plínio Araçá sent word to her to name her own wages. Manuel of the Jaguars was prowling around her again. Ribeirinho, too. The Judge was willing to get rid of his present mistress and set <0010112>**Gabriela** up in a house of her own.

Example 382

T. Os dois caixeiros mudaram-se do andar de cima quando Nacib ainda estava naquela primeira fase, de desespero, quando a ausência de <0010134>**Gabriela** era a única realidade a encher-lhe o vazio dos dias.

RT. The two clerks had moved out upstairs while he was still in that first desperate phase, when thoughts of <0010134>**Gabriela's** absence were the only reality filling the emptiness of his days.

Example 383

T. A falarem mal de <0010143>**Gabriela**, a lastimarem Nacib. Ele calado, com vontade de pô-los para fora de casa.

RT. He joined his wife in running down <0010143>**Gabriela**. Nacib remained silent; he wished they would go away.

Example 384

T. Desde que soubera, pelo negro Fagundes, vindo de Ilhéus, estar <0010131>**Gabriela** casada com o dono do bar, uma senhora de anel no dedo, de dente de ouro, mandando em empregadas. Contara-lhe o negro as peripécias da fuga, a caçada no morro, o muro pulado, o encontro com <0010143>**Gabriela** casada e de como ela salvara sua vida.

RT. He had been doing this ever since he learned from Fagundes that <0010131>**Gabriela** was married to the proprietor of a bar and was now a lady with a wedding ring on her finger, a gold tooth, and servants of her own.

Example 385

T. -- Pra que? - e se lembrou. - Pra ver <0010122>**Gabriela**?

RT. "What for? Then he remembered. "To see <0010122>**Gabriela**?

Example 386

T. Nos tocos de pau, no fundo da mata, o pio das corujas a chamar <0010142>**Gabriela**.

RT. Deep in the woods the owls were calling to <0010142>**Gabriela**.

Example 387

T. Com dificuldade, acompanhada de dona Arminda, <0010111>**Gabriela** abriu caminho até a sala repleta de coroas e de gente. Conseguiu aproximar-se do caixão, suspendeu o lenço de seda a cobrir o rosto do morto, fitou-o um instante. Depois debruçou-se sobre a mão de um branco de cera e a beijou. No dia da inauguração do presépio das irmãs Dos Reis o coronel fora gentil com ela. Na vista da cunhada, do cunhado doutor. Abraçou Jerusa, a moça prendeu-se em seu <0010500>**pescoço** a chorar. Chorava também <0010151>**Gabriela**, muita gente soluçava na sala. Os sinos de todas as igrejas dobravam finados.

RT. <0010111>**Gabriela**, accompanied by Dona Arminda, made her way with difficulty to the parlor filled with wreaths and people. She managed to get close to the coffin, raised the silk handkerchief that covered the dead man's face, and gazed upon it for a moment. She remembered that at the inauguration of the Dos Reis sisters' tableau, the colonel had singled her out and treated her with friendship and respect in full view of her then sister- and brother-in-law. She leaned over the white, wax like hand and kissed it. She embraced Jerusa, and the girl clung to her <0010500>**neck**, sobbing. <0010151>**Gabriela**, too, was crying, as were many other persons in the room. All the church bells were tolling.

Example 388

T. Era natural que, nas semanas iniciais após a descoberta de Tônico nu em seu quarto, não ligasse para o bar, esquecesse o projeto do restaurante. Vivera aqueles dias a ganir de dor, vazio com a ausência de <0010500>**Gabriela**, sem pensar. Mesmo depois, porém, só fizera besteiras.

RT. During the first week or two after his discovery of <0010500>**Gabriela's** infidelity, he neglected the bar and virtually forgot his plans for a restaurant. This was quite understandable. Less understandable was the fact that afterwards he still was unable to concentrate on business.

Example 389

T. Ele se refizera por completo, a ferida cicatrizara no peito, já não cercava dona Arminda para saber de <0010122>**Gabriela**, ouvir notícias das propostas recebidas e recusadas. Os fregueses, porém, não consumiam tanta bebida como antes, não gastavam tanto como no tempo de <0010500>**Gabriela**.

RT. The wound in his breast had healed; he no longer cornered Dona Arminda to learn about <0010122>**Gabriela** and the proposals she received. The customers gathered as before, played checkers and backgammon, talked, laughed, drank beer, and sipped their aperitifs before lunch and dinner. But they weren't drinking so much and spending so much as in <0010500>**Gabriela's** time.

Example 390

T. -- Uma coincidência, seu Nacib. Tive pensando que boa cozinheira para o senhor é mesmo <0010133>**Gabriela**. Não vejo outra.

RT. "What a coincidence, Mr Nacib. I was just thinking that, after all, the best cook for you would be <0010133>**Gabriela**. I can't imagine any other who would do.

Example 391

T. Agora não passava um dia sem lhe tocar no assunto, por que não tomava <0010112>**Gabriela** de cozinheira? Como se isso fosse coisa que se propusesse.

RT. Every day now she came back to the subject: why didn't he hire <0010112>**Gabriela** as a cook? As if he could even think of such a thing.

Example 392

T. Ele se refizera, é verdade, tanto que podia ouvir dona Arminda falar de <0010143>**Gabriela**, louvar-lhe o comportamento e a dedicação ao trabalho. Costurava dia e noite, pregando forro em vestido, abrindo casas para botões, alinhavando blusas, numa trabalhadeira difícil, pois - ela mesma dizia - não nascera para a agulha e, sim, para o fogão. Decidira, no entanto, não cozinhar para mais ninguém a não ser para Nacib. Apesar das ofertas a chover de todos os lados. Para cozinhar e para amigação, cada qual mais tentadora. Nacib ouvia dona Arminda, quase indiferente, apenas levemente orgulhoso dessa fidelidade tardia de <0010500>**Gabriela**.

RT. He had recovered, all right; so much so that he could listen unperturbed when Dona Arminda praised <0010143>**Gabriela's** continence and industry. She worked day and night, sewing linings on dresses, making buttonholes, hemstitching blouses: tedious work for <0010500>**Gabriela**, for, as she herself said, she was born to work with a skillet, not a needle. She had made up her mind, however, that he wouldn't cook for anybody but Nacib, in spite of the tempting offers that poured in on her from every direction - offers of jobs as cook or as mistress. Nacib would listen to Dona Arminda almost indifferently, for he was only slightly flattered by <0010121>**Gabriela's** belated fidelity.

Example 393

T. Estava curado, conseguira esquecê-la, não a <0010122>**cozinheira**, a mulher.

RT. He was cured: he had succeeded in forgetting her - the <0010122>**woman**, not the cook.

Example 394

T. Mesmo depois de casado, com tanta coisa dada a <0010113>**Gabriela**, fora-lhe possível separar cada mês uns contos de réis, para a futura roça de cacau. Resolveu pôr fim àquela vida devassa e ruinosa. Pôde tranquilamente fazê-lo, não mais o torturava a ausência de <0010121>**Gabriela**, o medo de ficar sozinho, já não procurava sua perna a anca redonda onde descansar. Sentia falta, e cada vez mais, era da <0010122>**cozinheira**.

RT. Even after he was married, despite his many gifts to <0010113>**Gabriela**, he had been able to set aside a few contos each month toward the future cacao grove. He decided to end his ruinous debauchery. He could do it easily now, for he was no longer tortured by <0010121>**Gabriela's** absence, by dread of being alone. His leg no longer sought to rest across her rounded <0010500>**hip**.

Example 395

T. Também ele, Nacib estava a par, mandara oferecer ordenado de rei a <0010113>**Gabriela**.

RT. He, too, Nacib learned, had offered <0010113>**Gabriela** fabulous wages to cook for him.

Example 396

T. Que diferença, meu Deus!, entre as empadas de Fernand e as de <0010abs>**Gabriela**.

RT. But how could one compare it to the flavorful, fragrant, pungent, colorful local dishes! How could it be compared to <0010180>**Gabriela's** cooking!

Example 397

T. Não havia cozinheira como <0010500>**Gabriela**.

RT. There was really no cook like <0010500>**Gabriela**.

Example 398

T. Do morro desciam as outras pastoras, vinha <0010111>**Gabriela** da casa de dona Arminda, já não eram somente pastoras, eram filhas de santo, iaôs de lansan. Cada noite seu Nilo soltava a alegria no meio da sala. Na pobre cozinha, <0010111>**Gabriela** fabricava riqueza: acarajés de cobre, abarás de prata, o mistério de ouro do vatapá. A festa começava.

RT. Down from the hill came more girls. And <0010111>**Gabriela** would come up from Dona Arminda's house. But they were no longer mere shepherd girls: they were priestesses of the voodoo gods. Every night Nilo came with his gift of joy and set it free in the room. In the poor little kitchen, <0010111>**Gabriela** created great riches of bean paste, shrimp, and manioc meal. The festive rites were about to begin.

Example 399

T. Chamava <0010131>**Gabriela** de Yemanjá, dela nasciam as águas, o rio Cachoeira e o mar de Ilhéus, as fontes nas pedras. Nos raios da lua, a casa velejava no ar, subia pelo morro, partia na festa.

RT. <0010131>**Gabriela** was Yemanjá, goddess of the sea. The house sailed away in the moonlight, over the hill. The songs were the wind, the dances the oars, Dora the figurehead on the prow, Nilo the captain directing the crew.

Example 400

T. Cavalo de Yemanjá, <0010111>**Gabriela** partia por prados e montes, por vales e mares, oceanos profundos. Na dança a dançar, o canto a cantar, cavalgado cavalo. Um pente de osso, um frasco de cheiro, do rochedo atirava para a deusa do mar, fazia um pedido: o fogão de Nacib, sua cozinha, o quartinho dos fundos, os cabelos do peito, o bigode de cócegas, a perna pesada em sua <0010500>**anca** de arreios.

RT. <0010111>**Gabriela**, the horse of Yemanjá, galloped across plains, through valleys, over mountains, and down to the bottom of the ocean. Dancing, singing, horse and rider. Into the waves she cast gifts for the goddess of the sea - a comb, a vial of perfume - and begged a favor: Nacib's kitchen, his stove, the little room in the back yard, his hairy chest, the tickle of his mustache, and his heavy leg across her <0010500>**rump**.

Example 401

T. Uma noite a levou, na véspera fora Miquelina, no sábado Paula dos peitos de rola, era o ansiado turno de <0010132>**Gabriela**. Na casa de Dora, seu Nilo na rede com a rainha no colo. O barco de vela arribava a seu porto. Mas <0010151>**Gabriela** chorava na areia, na fimbria do mar. A lua a cobria de ouro, seu perfume de cravo no vento a passar.

RT. One night she went with him. The night before it had been Miquelina, and on Saturday, Paula, with breasts like doves. Now it was his eagerly awaited turn with <0010500>**Gabriela**. In Dora's house, Nilo lay in the hammock with the queen in his arms. Their boat was about to set sail. But <0010151>**Gabriela** was crying. She lay on the sand at the edge of the sea. The moon shed its gold on her, the breeze wafted her scent of cloves.

Example 402

T. -- Tu tá chorando, mulher. Tocou o <0010112>**rosto** de canela com a mão de navalha.

RT. "You cryin', woman. He touched her <0010112>**face** with his razor hand.

Example 403

T. Só mesmo <0010111>**Gabriela** poderia assumir cozinha tão grande e dar conta perfeita.

RT. Dona Arminda had told her not to worry; only <0010111>**Gabriela** could take charge of such a big kitchen and handle the job right.

Example 404

T. <0010151>**Gabriela** sorriu.

RT. <0010151>**Gabriela** smiled.

Example 405

T. -- Ninguém me dá solução. Cada conselho mais sem pé nem cabeça. A maluca de dona Arminda me propôs contratar <0010112>**Gabriela** de novo. Imagine!

RT. "Nobody gives me any help. Just a lot of ideas that don't make sense. That crazy Dona Arminda, for instance, suggested that I hire <0010112>**Gabriela** again. Imagine!

Example 406

T. -- <0010minor>**Gabriela**? Você acha? Não está brincando?

RT. "<0010minor>**Gabriela**? Do you mean it? You're not kidding?"

Example 407

T. -- E por que não? Não já foi sua <0010134>**cozinheira**? Por que não pode voltar a ser? Que tem de mais?

RT. "Why not Gabriela? Wasn't she your <0010134>**cook** once? Why can't she be your cook again? What's wrong with that?"

Example 408

T. -- Foi minha <0010134>**mulher**.

RT. "She was my <0010134>**wife**."

Example 409

T. -- Amigação, não foi? Porque o casamento era falso, você sabe. E, por isso mesmo. Contratando outra vez de <0010500>**cozinheira** você liquida por completo esse casamento, ainda mais do que com a anulação. Não lhe parece? - Era uma boa lição - refletiu Nacib. - Voltar de <0010500>**cozinheira** depois de ter sido a dona.

RT. "Your mistress, wasn't it? The marriage was false, remember? And besides, by hiring her again as a <0010500>**cook**, you liquidate the marriage completely, even more than by the annulment. Don't you think so? "It would teach her a good lesson," reflected Nacib. "To return as the <0010500>**cook** after being the lady of the house."

Example 410

T. Foi assim que nessa mesma noite, nadando em alegria, <0010111>**Gabriela** limpou e ocupou o quartinho dos fundos.

RT. And so, on that same evening, <0010111>**Gabriela** cleaned the little room in the back yard and moved into it.

Example 411

T. João Fulgêncio levantou-se, foi buscá-la na cozinha. Ela apareceu sorrindo, calçada em chinelas, um avental branco sobre o vestido de fustão azul, uma rosa rubra atrás da <0010500>**orelha**. O juiz gritou: - <0010minor>**Gabriela**!

RT. João Fulgêncio got up and went to the kitchen to get her. She appeared smiling, with sandals on her <0010500>**feet**, a white apron over her blue skirt, a red rose behind her ear. The Judge cried out: <0010minor>"**Gabriela**!"

Example 412

T. -- Contratei outra vez de <0010500>**cozinheira**.

RT. Nacib announced in a loud voice: "I have hired her again as a <0010500>**cook**."

Example 413

T. Josué bateu palmas, Nhô-Galo também, todos aplaudiram, alguns levantaram-se para cumprimentá-la. Ela sorria, os <0010500>**olhos** baixos, uma fita amarrada nos cabelos.

RT. Josué and Nhô-Galo started to applaud and everybody joined in. Some stood up to honor her. She smiled and kept her <0010180>eyes lowered. Her hair was tied with a ribbon. Mundinho Falcão murmured to Aristóteles beside him:

Example 414

T. chão de <0010abs>**Gabriela**

RT. <0010abs>**Gabriela** again

Example 415

T. Fora feliz demais, infeliz demais, agora novamente tudo era tranquilo e doce. Retomara o bar seu ritmo antigo, dos primeiros tempos de <0010500>**Gabriela**: demoravam-se os fregueses na hora do aperitivo, tomando mais um cálice, alguns subiam para almoçar no restaurante. Prosperava o Vesúvio, <0010111>**Gabriela** descia ao meio-dia da cozinha no andar de cima e passava entre as mesas a sorrir, a rosa atrás da orelha. Diziam-lhe graçolas, lançavam-lhe olhares de cobiça, tocavam-lhe a <0010112>**mão**, um mais ousado dava-lhe um tapa nas ancas, o Doutor a chamava minha menina.

RT. He had been too happy, then too unhappy, and now his life was calm and sweet once more. The Vesuvius prospered. The customers tarried at the aperitif hour, calling for two or three drinks, and some went upstairs for lunch. At twelve o'clock, <0010111>**Gabriela** would come down from the kitchen and pass through the bar with a smile on her lips and a rose behind her ear. The customers greeted her with pleasantries, looked at her with desire in their eyes, touched her <0010112>**hand**; a more daring one would give her a pat on the fanny; the Doctor called her "my girl.

Example 416

T. Apenas de quando em vez, tentados pelos pratos de <0010121>**Gabriela**, vinham, os homens sós ou com a família, ali almoçar. (...) <0010111>**Gabriela** preparava de tarde salgados e doces, a bebida corria, Nacib recolhia o barato da casa.

RT. But sometimes, tempted by <0010121>**Gabriela's** dishes, men would come for lunch, either alone or with their families, for a change from the daily routine. (...) <0010111>**Gabriela** prepared snacks for them, and they drank freely. Nacib collected the kitties.

Example 417

T. Tinha vontade de perguntar-lhe se voltara a dormir com <0010500>**Gabriela**, achou indelicado fazê-lo. Nacib saiu nadando em gozo, a depositar dinheiro no banco.

RT. He wanted to ask him if he had resumed sleeping with <0010500>**Gabriela** but thought it indelicate to do so. Nacib left, swimming in joy, and went to deposit the money in the bank.

Example 418

T. Realmente nada sentia, acabara-se todo vestígio de dor, de sofrimento. Temera, ao contratar novamente <0010112>**Gabriela**, sua presença a recordar-lhe o passado, medo de sonhar com Tónico Bastos nu, em sua cama. Mas nada sucedera. Era como se tudo aquilo tivesse sido um pesadelo longo e cruel. Voltaram às relações dos primeiros tempos, de patrão e <0010500>**cozinheira**, ela muito despachada e alegre, a arrumar a casa, a cantar, a vir ao restaurante preparar os pratos do almoço, a descer ao bar na hora do aperitivo para anunciar o menu de mesa em mesa, obtendo fregueses para o andar de cima. Quando o movimento terminava, por volta de uma e meia da tarde, Nacib sentava-se a almoçar, servido por <0010111>**Gabriela**. (...) Ela rodava em torno da mesa, trazia-lhe a comida, abria a garrafa de cerveja. (...) <0010111>**Gabriela** preparava os salgados e doces para a tarde e a noite, ia depois para casa, ele a via cruzar a praça, em chinelas, desaparecer atrás da igreja.

RT. He really felt nothing for <0010114>**Gabriela**: no trace remained of the ache and the emptiness. He had feared, when he rehired her, that her presence would bring back the past; he was afraid he would dream of Tónico Bastos in her bed. But nothing happened. As if it all had been a long, cruel nightmare. There was simply a resumption of the original relationship of employer and <0010500>**cook**. She was very industrious and cheerful as she cleaned house, as

she came to the restaurant to prepare the food for lunch, as she went to the bar at the aperitif hour, and as she moved from table to table announcing the menu and getting customers for the dining room. When the activity ended, about one-thirty, Nacib would sit down to lunch. (...) <0010151>**Gabriela** stood near the table, served him his food, and opened the bottle of beer. (...) <0010111>**Gabriela** fixed the appetizers and snacks for the afternoon and evening, then left for home. Nacib would see her cross the square, in sandals, and disappear behind the church.

Example 419

T. Que lhe faltava para ser completamente feliz? Comia a inigualável comida de <0010112>**Gabriela**, ganhava dinheiro, juntava no banco, em breve procuraria terra para comprar.

RT. What was lacking to complete his happiness? He ate <0010112>**Gabriela's** incomparable food. He was earning money and putting some in the bank.

Example 420

T. Que lhe faltava para ser completamente feliz? Nenhum ciúme a comer seu peito, nenhum receio de perder a <0010112>**cozinheira**, onde ela iria arranjar melhor ordenado e posto mais seguro? (...) Isso pouco lhe afetava, como não mais o irritavam as palavras sussurradas quando ela vinha ao bar, os sorrisos, os olhares, as palmadas na <0010121>**bunda**, a mão, o braço ou o seio tocados de leve. Tudo aquilo prendia a freguesia, um cálice a mais, um novo trago.

RT. What was lacking to complete his happiness? There were No jealousies gnawing in his breast or fears of losing his <0010112>**cook**, for where could she find better wages and a more secure job? (...) At any rate, he was unconcerned about it, just as he was no longer irritated by the words whispered to her in the bar, the smiles, the looks, the pats on the <0010121>**fanny**, the light touching of her arm or breast. It all served to hold the customers and keep them calling for another drink.

Example 421

T. O juiz tentava roubar-lhe a rosa da <0010112>**orelha**, ela fugia, Nacib contemplava indiferente.

RT. The Judge sometimes tried to steal the rose from behind her <0010112>**ear**. Nacib looked on indifferently.

Example 422

T. A porta do quartinho dos fundos estava aberta, ele espiou. A perna de <0010151>**Gabriela** pendia da cama, ela sorria no sono. Um <0010131>**seio** crescia no colchão e o cheiro de cravo tonteava. Aproximou-se. Ela abriu os <0010180>**olhos** e disse:

RT. The door to <0010500>**Gabriela's** little back-yard room was open. <0010151>**Gabriela's** leg hung over the edge of the bed and she was smiling in her sleep. One of her <0010131>**breasts** was exposed. He approached the bed. She opened her <0010180>**eyes** and said:

Example 423

T. Ele a olhou e, alucinado, viu a terra molhada de chuva, o chão cavado de enxada, de cacau cultivado, chão onde nasciam árvores e medrava o capim. Chão de vales e montes, de gruta profunda, onde ele estava plantado. Ela estendeu os <0010180>**braços**, puxou-o para si.

RT. He looked at her. Dizzy with the scent of clove, he saw for a moment the humid earth, a land of hills and valleys, with a deep grotto where, very curiously, he saw himself. She extended her <0010180>**arms** and drew him toward her.

Example 424

T. Quando se deitou a seu lado e tocou seu calor, de súbito então tudo sentiu: a humilhação, a raiva, o ódio, a ausência, a dor das noites mortais, o orgulho ferido e a alegria de nela queimar-se. Segurou-a com força, marcando de roxo a <0010112>**pele** cor de canela:

RT. When he lay down beside her and felt her warmth, waves of emotion suddenly swept over him: the humiliation, the anger, the hatred, the injured pride, and the joy of burning in her. He seized her violently, leaving blue marks on her cinnamon-colored <0010500>**skin**.

Example 425

T. Ela sorriu com os <0010500>**lábios** de beijos e dentada, sorriu com os seios erguidos, palpitações, com as coxas de labareda, com o ventre de dança e de espera, murmurou:

RT. She smiled. He felt like kissing and biting her <0010112>**lips**. Still she smiled, with her erect <0010500>**breasts** palpitating; with her thighs aflame, with her belly dancing and waiting, and murmured:

Example 426

T. Encostou a <0010180>**cabeça** em seu peito peludo:

RT. She lay her <0010180>**head** on his hairy chest.

Example 427

T. Ia ao cabaré com Nhô-Galo, dormia com Mara, com outras também. Com <0010500>**Gabriela**: todas as vezes que não tinha mulher e chegava em casa sem cansaço e sem sono. Mais com ela, talvez, do que com as outras. Porque nenhuma se lhe comparava, tão ferosa e úmida, tão louca na cama, tão doce no amor, tão nascida para aquilo. Chão onde estava plantado. Adormecia Nacib com a perna passada sobre sua <0010500>**anca** redonda. (...) Era sua <0010134>**cozinheira**, com quem dormia quando lhe dava vontade. E que <0010minor>**cozinheira!**, melhor não havia. Boa na cama também, mais do que boa, uma perdição de mulher.

RT. He went to the cabaret with Nhô-Galo. He slept with Mara, <0010500>**Gabriela**, and other women. Most often with <0010500>**Gabriela**, perhaps, for none of the others was so ardent, so unrestrained in bed, so sweet in love, so born for the purpose. Nacib would sleep with his leg across her-rounded <0010500>**flank**. (...) She was his <0010134>**cook**, with whom he slept whenever he had the urge. And what a <0010minor>**cook!** Good in bed, too - better than good. An astonishing woman.

Example 428

T. Na casa de Dora, <0010151>**Gabriela** ria e folgava, a cantar e a dançar. No terno de reis levaria o estandarte. Pularia fogueira na noite santa de São João. Folgava <0010151>**Gabriela**, viver era bom. Batia onze horas voltava para casa a esperar seu Nacib. Talvez fosse noite dele vir a seu quarto, o cosquento bigode no seu <0010500>**cangote**, a perna pesada sobre sua anca, o peito macio como um travesseiro. Em casa apertava o gato contra o <0010500>**rosto**, ele miava baixinho. Ouvia dona Arminda falar dos espíritos e de meninos nascendo. Esquentava sol nas manhãs sem chuva, mordida goiabas, vermelhas pitangas. Conversava horas perdidas com seu amigo Tuisca, agora estudando para carpina. Corria descalça na praia, os <0010500>**pés** na água fria. Dançava roda com as crianças na praça, de tarde. Espiava o luar esperando Nacib. Viver era bom.

RT. At Dora's house <0010151>**Gabriela** laughed and played, sang and danced. When the clock struck eleven, she returned home and waited for Mr Nacib. Perhaps he would come to her room, with his mustache tickling her <0010500>**neck**, his heavy leg across her, his chest as soft as a pillow. Often she held the cat close against her <0010500>**face** and it mewed softly. She listened to Dona Arminda tell about the spirits and about babies being born. On clear mornings she sat in the sun eating guavas and red pitanga cherries. She talked for hours on end with her friend Tuisca, who was now learning carpentry. She ran barefoot on the beach, her <0010500>**feet** in the cold water. In the afternoons she sometimes played ring-around-a-rosy with the children in the square. It was good to be alive.

Example 429

T. Os olhos do árabe fitavam <0010122>**Gabriela** a dobrar a esquina por detrás da igreja. Mirou a sereia, seu rabo de peixe. Assim era a anca de <0010131>**Gabriela**. Mulher tão de fogo

no mundo não havia, com aquele calor, aquela ternura, aqueles suspiros, aquele langor. Quanto mais dormia com ela, mais tinha vontade. Parecia feita de canto e dança, de sol e luar, era de cravo e canela. Nunca mais lhe dera um presente, uma tolice de feira. Tomou da garrafa de cachaça, encheu um copo de vidro grosso, o marinheiro suspendeu o braço, saudou em sueco, emborcou em dois tragos, cuspiu. Nacib guardou no bolso a sereia dourada, sorrindo. <0010151>**Gabriela** ria contente, diria a gemer: - precisava não, moço bonito.

RT. During the lull between three and four-thirty, when Nacib was figuring his profits and <0010111>**Gabriela** was leaving for home, a Swedish sailor staggered into the bar. He was blond and about six and a half feet tall. He pointed to the bottles of Ilhéus Sugar Cane, looked suppliantly at Nacib, and uttered some foreign words. Nacib had fulfilled his duty as a citizen the previous evening by serving free rum to the sailors. He now rubbed his thumb and Index finger together to show that he would require payment. The blond Swede searched his pockets. Not a penny. But he did bring out a pretty trinket: a brooch with a golden mermaid. He placed this Nordic mother of waters, this Yemanjá from Stockholm, on the counter. The Arab caught sight of <0010122>**Gabriela** as she turned the corner at the church. Surely no other woman in the world had her warmth, her tenderness. The more he slept with her, the more he wanted to; She seemed made of songs and dancing, of sunlight and moonlight, of clove and cinnamon. He had given her no presents since her return. He took the bottle of rum and filled the thick glass. The sailor raised his arm, offered a toast in Swedish, downed the liquor in two gulps, and spat. Nacib put the golden mermaid in his pocket; he smiled to himself. <0010151>**Gabriela** would laugh happily and say: "You didn't have to.

Example 430

T. E aqui termina a história de Nacib e <0010112>**Gabriela**, quando renasce a chama do amor de uma brasa dormida nas cinzas do peito.

RT. And so ends the story of Nacib and <0010112>**Gabriela**, with the flame of love born anew from its own ashes.