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GABRIELA, CRAVO E CANELA: AN ANALYSIS OF PROPER
NAMES THROUGH THE CONCEPT OF CSI (CULTURE-SPECIFIC ITEM)

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Trabalho de Conclusão de Curso

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***Gabriela, Cravo e Canela*: An Analysis Of Proper Names Through
The Concept of CSI (Culture-Specific Item)**

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Notification:

This study was done on a very short amount of time, thus, it is lacking a more thorough take on the subject (citations, references, more theoretical "support", if you may), and might not be in complete accordance to the APA (American Psychological Association) formatting style.

Abstract

***Gabriela, Cravo e Canela*: An Analysis Of Proper Names Through The Concept of CSI (Culture-Specific Item)**

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2010

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Translating a novel can be a very complicated business, particularly when talking about a work that is set in a very unique environment, whose message has to be expressed to people that have no bonds whatsoever with such culture. This study deals with an English translation of Gabriela, Cravo e Canela, novel written by Brazilian writer Jorge Amado. The aim of the study is to select proper nouns from the original, in Portuguese, and analyze them through the lens of the Translation Studies field, more specifically, Javier Franco Aixelá's concept of CSI (Culture-Specific item). My research resulted in an attempt to classify each proper noun into one (or more, in some cases) of the eleven CSI categories devised by Aixelá.

Resumo

Gabriela, Cravo e Canela: Uma Análise De Nomes Próprios Através Do Conceito De IEC (Item de Especificidade Cultural)

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Universidade Federal de Santa Catarina
2010

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Orientadora

Traduzir um romance pode ser um assunto muito complicado, principalmente quando falamos de um trabalho que se passa em um ambiente muito peculiar, e cuja mensagem precisa ser transmitida para pessoas que não têm absolutamente nenhum laço com tal cultura. Este estudo trabalha com uma tradução para o inglês de *Gabriela, Cravo e Canela*, romance escrito pelo escritor brasileiro Jorge Amado. O objetivo do estudo é selecionar nomes próprios do original, em português, e analisá-los através da lente da área de Estudos da Tradução, mais especificamente, através do conceito de IEC (Item de Especificidade Cultural), criado por Javier Franco Aixelá. Minha pesquisa resultou em uma tentativa de encaixar cada nome próprio em uma (ou mais, em alguns casos) das onze categorias de IEC apresentadas por Aixelá.

ACKNOWLEDGEMENTS

coexistence. Besides, I know I am too awesome to ignore, and you would not be able to live away from me and my wittiness.

A special thank you to my family, biological (mom, dad and grandma and others) or otherwise (my Itajaí family). Well, this one is obvious, they are my family, so thank you for putting up with me since I was born, since I know this is not an easy task.

And I would like to take this last paragraph and give a special thanks to me. And not in an egotistical, "I am so amazing" kind of way, but getting this monograph written, and specially its dreadful presentation rank amongst the worst, a.k.a. difficult and embarrassing, things I ever had to endure in my entire life, so being able to graduate, for a not-so-disciplined person like myself is a great feat. So I would like to congratulate myself on this one.

Thank you, everyone who helped me and was there for me in ways that count!

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INTRODUCTION

The power of verbal communication is what sets us human beings apart from other living creatures. Through sounds and words we are able to express what we think or feel. However, different cultures in existence bring out different languages, fact which can create many comprehension problems. You need language to understand the evolution of a culture and vice-versa. It can be considered that the act of translation has existed since a group of human beings perceived others to be different than themselves, thus creating the need for one culture to access the other, through means of certain comparisons and, may I say, strategies, for one group to understand the other.

The act of communication is a complex one. People try to make themselves understood by their words, their own ideas, which might not be understood by others.

Through speaking we try to eliminate this misunderstanding, but sometimes this is a very hard thing to do. Just as we assume that our messages are clearly received, so we assume that because something is important to us, it is important

to others. As time has proven this is not at all true. (**"Verbal Communication"** n.d.).

And communication is life: our way of speaking displays our entire upbringing, from class, gender and age group to educational and professional background. We sometimes forget that we are all different, and, we can just try to relate to others, create comparisons and compatibilities, instead of forcing our way in, wanting to make things the same.

For such many differences, we "developed" the act of translation. To be able to understand the other and create bonds, bridges among the cultures. For, maybe, hundreds of years, we felt the need to access these other "worlds" that co-exist with our own, thus designing and improving our communication skills; matching words and expressions until we could make different cultures meet. The Center for Translation Studies (2010) conveys that "Translation guarantees the survival of our civilization in a globalized world with its digital and electronic innovations. The survival will depend on how well we apply the methods of translation to initiate and promote inter-cultural communication."

Through the act of translation, we are able to get in touch with other lifestyles, different from our own. Translation has three main purposes: education – as in language acquisition and confirmation of knowledge acquisition; professional practice – to understand what is being said or written in a foreign language; and, the third purpose, linguistic research – identification of the characteristics and behavior of each language. (Vinay & Darbelnet, 1995).

Lay people tend to possess the (naïve) belief that translators have an easy job while translating a text, you just need a piece of paper, pen and, maybe, a dictionary.

Their belief lies in the illusion that every single word has a perfect match in all other languages, as if all languages had been planned before we existed, and not, as it really happens, languages evolve from our experiences and needs. Many times (even more than seems possible), while doing some kind of translation, you will find yourself trying to find words or sentences in some other language that express what you want to say, what you have in your mind, and failing at it.

This is especially true when concerning terms that may express a specific idea, which can only exist in a very particular culture. How can you translate a word whose concept does not exist in your target language (if you consider source language the language from which you are translating from, target language would be the language to which your text will be shaped into)? For such conundrums, there are certain options, or strategies, from which you can choose when translating, which will be explained in a later part of this study.

Concerning this study's aim, my purpose was to focus on certain items – in this case, proper nouns (defined in the next section) of a given text and look for the result of the translation of said items. The literary work used in this study was an extract from the novel *Gabriela, Cravo e Canela*, by author Jorge Amado, and the analysis of the translation of proper nouns was done following a framework conceived by Javier Franco Aixelá. All the information needed to the understanding of the analysis will be presented in the next section, Theoretical Background.

THEORETICAL BACKGROUND

In this section, theoretical information will be presented for the understanding of the next sections, Methodology and Discussion of Findings. This includes a definition of Proper Noun, concept that is crucial to this study; a brief explanation of the novel *Gabriela, Cravo e Canela*, information on the plot and circumstances surrounding the story; and some background theory on Translation Studies, focusing on the concept of CSI, through which my research was done.

2.1 Proper Noun

To define an important term used in this study, here is a definition of Proper Noun, also known as Proper Name. According to The American Heritage Dictionary of the English Language (2010), a Proper Noun is "a noun belonging to the class of words

used as names for unique individuals, events, or places. Also called *proper name*." Furthermore, to clarify, here is the definition of event considered for this study:

> Occurrence happening at a determinable time and place, with or without the participation of human agents. It may be a part of a chain of occurrences as an effect of a preceding occurrence and as the cause of a succeeding occurrence. (Business Dictionary, 2010)

In other words, a proper name is any term which gives meaning to anything specific and singular, such as people (Katie, Marcos), pets or characters (Iron Man, Freddy Krueger, Lassie), events (Spring Break, Annual Academy Awards) and places (Colorado, Thailand, Wall-Mart, Yale University). These items may be real or fictional, as long as they fulfill the task of being a noun specifying "unique individuals, events, or places". (The American Heritage Dictionary of the English Language, 2010)

2.2 *Gabriela, Cravo e Canela*

The novel *Gabriela, Cravo e Canela* was written by author Jorge Amado, known for writing about Bahia, the state in which he was born, in 1958. Amado received awards for the novel, and also reader's recognition. Besides Brazil, the novel was also a success in others countries, being translated into 15 different languages.

There are two parallel focuses, per se, in the novel: the romantic story between *Gabriela*, the main character, and *Nacib*, a Syrian-born man; and a more politically-centered plot, revolving around *Ilhéus'* social progress (*Ilhéus* being the place where the story is set).

The book has been categorized as a Regionalist Novel (or "novels of local colour"). According to the website for Encyclopædia Britannica (2010) "the regionalist novel dramatized the Latin American quest to define its culture as deriving from yet antagonistic to the continent's natural forces". *Gabriela, Cravo e Canela* has a third-person narrator, who is omniscient, and it displays and describes the culture of 20th century *Bahia*, the political feuds, rural life, the situation on women's rights at the time, adultery – how it was extremely common, yet, punishment came when husbands found out about it and slaughtered wives and their lovers, among other issues.

Due to this depiction of *Bahia*, a state that has a very unique culture, the text brings many terms which, at first hand, would seem very difficult to translate, such as *Chico Moleza* and *Nhô-Galo*. At a later section, appropriately entitled Discussion of Findings, I will try to create a picture of what happened to such terms, during their translation process.

It is important to clarify it here the lack of detailed plot explanation. This is due to the scope of this study, which does not focus on the novel (plot), but on identifying the specified items (proper nouns) and going over them to see their development in the translation process.

2.3 Translation Studies

Translation has "existed" for a very long time, but to study about the phenomenon is a relatively new activity. As an attempt to understand what happens when people are translating, the Translation Studies field was created. In it, researchers

try to develop theories explaining the various complex and intriguing mechanisms of translation, since a translation does not only depend on the translator as a tool, but on other variables as well, such as context (of time, space, etc…), languages (source and target languages), and others. According to the Center of Translation Studies (2010), "Translation Studies examines the art and craft of translation, i.e., what *is* translated, how it is translated, how it is received in the receptor language, and especially what is said so often to be *lost* in translation."

Translation Studies deals with many issues, among which we can encounter such terms as: Linguistic Competence, Fidelity (or Faithfulness), Framing Information, Rendering Problem, just to name a few. One term coined and fed by Translation Studies is Culture-Specific Items, or CSIs; conjured by Javier Franco Aixelá, as explained in the next subsection.

2.4 CSI (Culture-Specific Item)

The analysis in this study was done by the inspection of Proper Nouns, which can fall into the category of Culture-Specific Items, in Translation Studies. Culture-Specific Items are items that may give a hard time for translators when it comes the time to translate a certain text, due to their specificity: whether in a country, a period of time, within a certain community, among other circumstances. This term (CSI) was created by Franco Aixelá, who has been a professional translator for twelve years and has published over forty translated books in Spain. His research topics include the history of translation and the manipulation of culture in translation.

A CSI can change its status according to time and other aspects as well, for example, when a new word appears (is "created"), this word may seem "untranslatable" in the beginning, but, with time and usage, it might become commonplace for translators. As Aixelá (1996) states:

> In other words, in translation a CSI does not exist of itself, but as the result of a conflict arising from any linguistically represented reference in a source text which, when transferred to a target language, poses a translation problem due to the nonexistence or to the different value (whether determined by ideology, usage, frequency, etc.) of the given item in the target culture. (p. 57)

This is what causes problems, many times, for translators. How do you know a certain term is a CSI? How do you know it will become a CSI once translated? And what will be your choice? To adapt and translate to something as close as possible to the target language, or to leave it as "foreignized" as possible, so people can feel the strong presence of the source culture?

The tentative categorization presented in the Discussion of Findings section of this study was done based on the categories produced by Aixelá (1996) and present in his article, "Culture-Specific Items in Translation". These topics represent what may happen to a CSI during the process of translation, and their manipulation could be summed in these categories, explained below.

2.4.1 Conservation

- Repetition: the reference stays the same, or as close to the original reference as possible.

Example: Seattle → Seattle

- Orthographic adaptation: strategy used when the original reference is expressed in a different alphabet from that which will be read by the target culture.

Example: Russian names in English works.

- Linguistic (non-cultural) translation: the translator tries to choose a close reference to the original, but does not erase the foreign aspect of the term.

Example: dollar → dólar

- Extratextual gloss: the translator finds it necessary to offer extra explanation on the meaning of the CSI.

Example: Arnold Rothstein → Famous gangster of the years 1920.

- Intratextual gloss: the same as Extratextual gloss, but here, the translator leaves the explanation blended with the text, so as not to disturb the reader's attention.

Example: St. Mark → Hotel St. Mark

2.4.2 Substitution

- Synonymy: some kind of synonym or parallel reference to avoid repeating the CSI.

Example: Bacardi → liquor of sugar cane

- Limited universalization: the translator opts for another reference, also belonging to the source language culture but closer to their readers, although less specific.

Example: five grant → five thousand dollars

- Absolute universalization: the translators do not find a better known CSI or prefer to delete any foreign connotations and choose a natural reference for their readers.

Example: corned beef →slices of ham

- Naturalization: the translator decides to bring the CSI into the intertextual corpus felt as specific by the target language culture.

Example: dollar → duro (a currency denomination still in use in Spain)

- Deletion: when the translator considers the CSI unacceptable on ideological or stylistic grounds, or they think that it is not relevant enough for the effort of

comprehension required for their readers, or that it is too obscure and they are not allowed or do not want to use procedures such as gloss.

Example: dark Cadillac sedan → Cadillac oscuro

- Autonomous creation: the translator finds it interesting to put in the target text a cultural reference which does not exist in the source text.

Example: excerpt taken from *El halcón del rey de España* (The Falcon of the King of Spain)

Shall we stand here and shed tears and call each other names? Or shall we – he paused and his smile was cherub's – go to Constantinople? →¿Que nos quedamos aqui derramando lágrimas como **Magdalenas** o que voyamos a Constantinopla en busca del verdadero **halcón Del Rey de España**?

METHODOLOGY

3.1 Data Collection

     - Essentially, the data collection consisted of reading the excerpts from page 192, *Gabriela com flor* (Gabriela and a flower), to page 287, *Das dragas com noiva* (Of dredges and a bride), from *Gabriela, Cravo e Canela*, the source text, by Jorge Amado, and its English translation, rendered by James L. Taylor and William Grossman, published by Avon Books in 1988. This was followed by the selection of all proper nouns according to the definition used in this study. It is important here to point out that my selection was based on the source text, that is, the Portuguese version. My concern was picking out proper nouns in the original text and observing their "transportation" to English. The selected items, retrieved from both the source text and the target text, were typed (see Appendix) to be analyzed based on the adopted theoretical framework.

3.2 Data Analysis

- The analysis was done by examining the proper nouns selected from the source text. Then, I attempted to place each translation of the proper nouns into one of the categories created by Aixelá, as mentioned in sections 2.4.1 and 2.4.2 (Conservation and Substitution). The next step was to examine what the translator opted for regarding the proper nouns, which was followed by the discussion of the finding and the drawing of a conclusion. It is essential to point out that it was not my concern to numerate the frequency of the nouns (how many times each noun appears in the passage), but to consider the "result" of the translation, i.e., how the translator chose to manipulate the item, and how this affected the readability of the target text.

DISCUSSION OF FINDINGS

In this section, I tried to link each of the proper names found in the excerpt used in this study, from *Gabriela, Cravo e Canela*, to one of Aixelá's translation procedures, for CSIs and their possible manipulation. To make it very clear, this was my interpretation of the transposition of the proper names and, also, my attempt to categorize them. Very important to point out here is the fact that these translation procedures, described by Aixelá, are not at all definite; they are not clear cut. There is a continuum that could begin with Repetition and go all the way to Autonomous Creation. Sometimes it is not very clear when reading a translation of a CSI what was done to it, due to this continuum. As Aixelá (1996) mentions: "Like any conscious categorization of reality, mine is intended to have a methodological usefulness, and not to describe objectively any supposedly pre-existing classes. If there are too many, the validity of this scale of translation strategies would be falsified"(p. 61). Thus, we should not think the categories as boxes, something distinct and afar from each other, but rather a scale, which could look something like this:

CONSERVATION   →   SUBSTITUTION

---- Repetition ---- Extratextual Gloss ---- Naturalization ---- Autonomous Creation ----

Note: All of Aixelá's categories would be placed somewhere amidst this scale, depending on its degree of Conservation or Substitution.

4.1 Classification of the Proper Nouns from the Source and the Target Texts

Table 1, adapted from Tavares (2010), represents in which category created by Aixelá each proper name fitted into.

Table 1. Classification of proper nouns

CSI Category	Number of proper names (Total = 171)
Conservation (198 occurrences)	
Repetition	115
Orthographic adaptation	5
Linguistic (non-cultural) translation	69
Extratextual gloss	0
Intratextual gloss	9
Substitution (16 occurrences)	
Synonymies	1

Limited universalization	1
Absolute universalization	4
Naturalization	1
Deletion	9
Autonomous creation	0

The first thing that might call one's attention from the table is the discrepancy between **Number of proper names** (171) at top right, and the sum of all occurrences of **Conservation** and **Substitution** (214) procedures. This is due to the indefinability of proper names when translating. Many proper names here had more than one procedure applied to them when transferring them to English.

The category that most stands out in the table is **Repetition**, with 115 occurrences. I found it intriguing how the translators thought suiting to "keep" a lot of terms in Portuguese; and this happened mostly to people's names. The second category with the highest number is **Linguistic (non-cultural) translation** (69), which can be considered to be very close to Repetition in the continuum early described. This shows the tendency of the translators to keep the text as close to the original as possible. When reading the excerpt, the reader can sense the way the translators tried to place and maintain the public in the context of the novel. The number of occurrences shown in the table for Conservation (198) expresses the intentions of the authors in trying to preserve the "essence" of the original text, written in Portuguese. This high number could also be linked to the uniqueness of people's names in the novel, which are very rooted in

Bahia's culture. Maybe the translators thought they were to eliminate the "purpose" or "soul" of the novel if translating all names to other, more globalized, options.

In opposition to Conservation, there were few occurrences for Substitution; only 16 of them. The number that most stand out here is for **Deletion**, which accounted for 9 occurrences. Keeping in mind that the translators opt for Deletion when encountering a CSI that seems, for one reason or another, "untranslatable" to them, I found it surprising that there were only 9 occurrences for Deletion, giving the novel's distinctive and peculiar context. Noticeable is the absence of **Autonomous creation**, with no occurrences at all.

There were some, in my opinion, interesting translation procedures in the passage selected from the novel, such as the translation for the terms *Rio do Braço* and *Cachoeira do Sul*, which the translators could have chosen, if wanted to, to, maybe, apply the **Linguistic (non-cultural) translation** procedure on them, as happened to the term *Jornal do Sul*, which became Southern Journal. However, the translator opted for **Repetition**; keeping *Rio do Braço* and *Cachoeira do Sul* as they were. This might be connected to the fact that *Rio do Braço* and *Cachoeira do Sul* are locations in *Bahia*, pertinent to the singular context of the novel, to that particular place. There were also a few more occurrences, such as *Hotel Coelho*, which was kept as *Hotel Coelho* in the English version (something that, if considered by the translators, could have easily been translated to *Coelho* Hotel).

There was one specific word that caught my attention when selecting the proper names, which was *padre* → Father. One of the original terms was *padre Basílio*. *Basílio* here is a man's name, and was kept in the English version as *Basílio*, going under the Repetition procedure. *Padre*, however, was turned into Father, going through the

Linguistic (non-cultural) translation procedure. I only considered here, in my analysis, what happened to *Basílio*, seeing as I went in the direction of **novel in Portuguese → novel in English**. *Padre* is not considered a proper name in Portuguese, following the definition given in the Theoretical Background section of this study. It does, however, become a proper name in English, but considered irrelevant by myself for the purpose of this study. The same goes for the example *noite de São João*, in which *noite* is not a proper name in Portuguese, but becomes one in English, as it turned into Eve of St. John, through the *Linguistic (non-cultural) translation* procedure.[1]

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[1] Important to point out is the fact that there were many inconsistencies in the source and target texts, regarding spelling mistakes, mostly.

CONCLUSION

Regarding all CSIs selected from the source text, the main decision was to preserve the regionalist aspect of the novel, through the use of the categories **Repetition** and **Linguistic (non-cultural) translation**, both placed towards the extreme point of Conservation, in the continuum of possibilities of processes that can be applied to expressions when translating. This study shows one of many different results that can be achieved when "transferring words and meaning" to another language and, automatically, another culture.

When translating, each person is not only a transferer of meaning but the creator of a whole new work, available for people of different cultures from the one of the source text. Each person has the power to make their own choices and the consequent responsibility to endure whatever criticism or judgement that may follow. Some translators have the tendency to distance their works from their counterparts, the "originals", while there are the ones, such as the people responsible for the translation of

Gabriela, Cravo e Canela used in this study, who tend to keep their translation as close to the original as possible.

No person can classify a translation as "good" or "bad". Every person will have a different opinion, based on many different things, such as their preferences, opinions and beliefs, and life experience. The best people can do is to hold still and try to absorb the best in a particular work. Depending on which approach the translator opts for, different "lessons" can be taken from each situation.

Just like everything else in life, translating a work is all about making choices, sticking to them and, also, how people will perceive this choice, how it is going to be interpreted. Each choice will make for a different outcome, which will please some people and, at the same time, leave others unsatisfied. But what counts the most is that you make your choice and that you are willing to face the consequences.

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APPENDIX

Gabriela – Gabriela → Repetition
Ilhéus – Ilhéus → Repetition
Malhado – Malhado → Repetition
Unhão e da Conquista – Unhão and Conquista hills → Repetition and Intratextual gloss
Tuísca – Tuísca → Repetition
Mundinho Falcão – Mundinho → Repetition and Deletion
Grande Circo Balcânico – Great Balkan Circus → Linguistic Translation
Raimunda – Raimunda → Repetition
Filó – Filo → Ortographic Adaptation
Chico moleza – Lazy Chico → Repetition and Linguistic Translation
Nacib – Nacib → Repetition
Felipe – Felipe → Repetition
Sevilha – Seville → Linguistic Translation

Papelaria Modelo – Model Sationery Store → Linguistic Translation
Vesúvio – Vesuvius → Linguistic Translation
Plínio Araçá – Plínio Araçá → Repetition
Pinga de Ouro – Golden Nectar → Linguistic Translation and Limited Universalization
Nhô-Galo – Nhô-Galo → Repetition
Tonico Bastos – Tonico Bastos → Repetition
Capitão – Captain → Linguistic Translation
Josué – Josué → Repetition
Ita – Ita boat → Repetition and Intratextual gloss
Alagoas – Alagoas → Repetition
Bico-Fino – Eaglebeak → Linguistic Translation
Doutor – Doctor → Linguistic Translation
Deus – God → Linguistic Translation
São Félix – St. Felix → Linguistic Translation
Bahia – Bahia → Repetition
Bar Vesúvio – Vesuvius Bar → Linguistic Translation
Dr. Rômulo Vieira – Dr Rômulo Vieira → Linguistic Translation and Repetition
Ministério da Viação – Ministry of Transportation → Linguistic Translation and Naturalization
Glória – Gloria → Orthographic Adaptation
Diário de Ilhéus – Ilhéus Daily → Repetition and Linguistic Translation

Bahiana – Bahian Line → Intratextual Gloss and Repetition
Filomena – Filomena → Repetition
Jesuíno Mendonça – Jesuíno Mendonça → Repetition
Coronel Ramiro Bastos – Colonel Ramiro → Linguistic Translation, Repetition and Deletion
dos **Bastos** – of the **Bastoses** → Repetition and Orthographic Adaptation
Rio – Rio → Repetition
Ribeirinho – Ribeirinho → Repetition
Anabela – Anabela → Repetition
Água Preta - Água Preta → Repetition
Pirangi – Pirangi → Repetition
Rio do Braço – Rio do Braço → Repetition
Cachoeira do Sul – Cachoeira do Sul → Repetition
Itapira – Itapira → Repetition
Jornal do Sul – Southern Journal → Linguistic Translation
Amâncio Leal – Amâncio Leal → Repetition
Banco do Brasil – Bank of Brazil → Linguistic Translation
João Fulgêncio – João Fulgêncio → Repetition
presidente da República – President of the Republic → Linguistic Translation
Lourival – Lourival → Repetition
Emílio – Emílio → Repetition
Bataclan – Bataclan → Repetition

Clóvis Costa – Clóvis Costa → Repetition
num navio do Lloyd, direto – coming direct from Rio → Deletion and Intratextual Gloss
Osmundo – Osmundo → Repetition
Malvina – Malvina → Repetition
Iracema – Iracema → Repetition
Heloísa – Heloísa → Repetition
Zuleika – Zuleika → Repetition
Hotel Coelho – Hotel Coelho → Repetition
Dona Arminda – Dona Arminda → Repetition
Risoleta – Risoleta → Repetition
dr. Maurício – Dr Maurício → Repetition and Linguistic Translation
ladeira de São Sebastião – St. Sebastian Street → Linguistic Translation and Absolute Universalization
Manuel das Onças – Manuel of the Jaguars → Repetition and Linguistic Translation
dr. Ezequiel Prado – Dr Ezequiel Prado → Repetition and Linguistic Translation
irmãs **Dos Reis** – **Dos Reis** sisters → Repetition
Grêmio Rui Barbosa – Rui Barbosa Literary Society → Repetition, Intratextual Gloss and Linguistic Translation
Clube Progresso – Progress Club → Linguistic Translation
padre Basílio – Father Basílio → Repetition
padre Cecílio – Father Cecílio → Repetition

Tribunal da Bahia – Superior Court in Bahia → Repetition and Linguistic Translation	
Conselho Municipal – Municipal Council → Linguistic Translation	
Melk Tavares – Melk Tavares → Repetition	
Altino Brandão – Altino Brandão → Repetition	
Misael – Misael → Repetition	
Europa – Europe → Linguistic Translation	
Estados Unidos – United States → Linguistic Translation	
Sergipe – Sergipe → Repetition	
dr. Alfredo – Dr Alfredo → Repetition and Linguistic Translation	
Biblioteca Cor de Rosa – Red-Rose Library → Linguistic Translation and Synonymy	
Eça – Eça de Queiroz → Repetition and Intratextual Gloss	
Aluísio Azevedo – Aluísio Azevedo → Repetition	
O Crime do padre Amaro – The Crime of Father Amaro → Linguistic Translation and Repetition	
Seu João – Mr João → Repetition and Linguistic Translation	
Ilustríssimo – Your Honor → Linguistic Translation	
Digníssimo – Your Honor → Linguistic Translation	
Anatole France – Anatole France → Repetition	
Praça – square → Linguistic Translation	
noite de São João – Eve of St John → Linguistic Translation	
Almas de **Torquemadas** – our local **Torquemadas** → Repetition	

Neros de fancaria – second-rate Neros → Linguistic Translation
Cavalos de Calígula → Deletion
Ávilas – Ávilas → Repetition
Ascendino – Ascendino → Repetition
Um certo Loirinho – a certain Whitey → Linguistic Translation and Absolute Universalization
Deodoro – Deodoro → Repetition
dona Amparo – Dona Amparo → Repetition
seu Milton – Mr Milton → Repetition and Linguistic Translation
seu Ari – Mr Ari → Repetition and Linguistic Translation
Nhôzinho – Nhôzinho → Repetition
Zé do Carmo – Zé do Carmo → Repetition
Bebinho – Bebinho → Repetition
Da luz do Fifó – By Lamplight → Linguistic Translation and Absolute Universalization
Diamante – Diamante → Repetition
Fagundes – Fagundes → Repetition
Clemente – Clemente → Repetition
Associação Comercial – Commercial Association → Linguistic Translation
Ataulfo Passos – Ataúlfo Passos → Repetition
Nacib A. Saad – Nacib A. Saad → Repetition
Pátria – nation → Linguistic Translation
Maluf – Maluf → Repetition

joalheiro Pimenta → Deletion
Euterpe 13 de Maio – Thirteenth of May Euterpean Society → Linguistic Translation and Intratextual Gloss
Dr. Maurício Caires – Dr Maurício Caires → Repetition and Linguistic Translation
Dona Felícia – Dona Felicia → Repetition
Coriolano – Coriolano → Repetition
Câmara – session of the state legislate → Linguistic Translation
dona Olga – Dona Olga → Repetition
Mister Grant – Mister Grant → Repetition
Mister – Mister → Repetition
Barra Avenida – Barra Avenue → Repetition and Linguistic Translation
bandeira da Inglaterra – British flag → Linguistic Translation
vice-cônsul de Sua Graciosa Majestade Britânica – Her Gracious Majesty's vice-consul → Linguistic Translation and Deletion
ladeira de São Sebastião – steep street → Deletion, Linguistic Translation and Intratextual Gloss
Jerusa – Jerusa → Repetition
Terpsícore – Terpsichore → Linguistic Translation
Câmara Federal ou na Estadual – state and federal legislators → Linguistic Translation and Intratextual Gloss
família **Mendes Falcão** – **Mendes Falcão** family → Repetition
Itabuna – Itabuna → Repetition
Águas Claras – Águas Claras → Repetition

dos **Badarós** – for the **Badaróses** → Orthographic Adaptation
Stenvenson – Stenvenson → Repetition
Guaraci – Guaraci → Repetition
seu Epaminondas – Mr Epaminondas → Repetition and Linguistic Translation
Bié – Bié → Repetition
Dantes → Deletion
Macuco – Macuco → Repetition
seu Hugo Kaufmann – Mr Hugo Kaufmann → Repetition and Linguistic Translation
Dorotéia – Dorotéia → Repetition
Quinquina – Quinquina → Repetition
Florzinha – Florzinha → Repetition
dr. Demósthenes – Dr Demosthenes → Repetition and Linguistic Translation
os Alves – the Alveses → Orthographic Adapatation
Aluísio – Aluísio → Repetition
Clara – Clara → Repetition
Direito – Law → Linguistic Translation
"Um escândalo abalou a alta sociedade da **Itália**. A princesa **Alexandra**, filha da infanta dona **Beatriz** da **Espanha** e do príncipe **Vitório**..." – "Scandal Rocks **Italian** High Society. Princess **Alexandra**, daughter of the Infanta **Beatriz** of **Spain** and of Prince **Vitorio**…" → Orthographic Adaptation, Repetition, Linguistic Translation
Umberto Visconti de Modrome, de Milão - Umberto Visconti de Modrome, of

Milan → Repetition and Linguistic Translation
Franco Martini – Franco Martini → Repetition
Ministério da Viação e Obras Públicas → Deletion
M – M → Repetition
Sinhazinha – Sinhazinha → Repetition
Semana de Arte Moderna de São Paulo - São Paulo Modern Art Week → Repetition and Linguistic Translation
Ari Santos – Ari Santos → Repetition
Cinema Vitória - Vitória Motion Picture Theatre → Repetition and Linguistic Translation
Jericó – Jericho → Linguistic Translation
Confraria de São Jorge – Brotherhood of St. George → Linguistic Translation
Bílbia – Bible → Linguistic Translation
Antologia da Imbecilidade – anthology of imbecility → Linguistic Translation
Colégio das Mercês – boarding school → Absolute Universalization
coronel Otaviano, de Pirangi, o coronel Pedro Ferreira, de Mutuns, o coronel Abdias de Souza, de Água Preta - Colonel Otaviano of Pirangi, Colonel Pedro Ferreira of Mutuns, Colonel Abdias de Souza of Água Preta → Linguistic Translation and Repetition
Aristóteles Pires – Aristóteles Pires → Repetition
beco das Quatro Mariposas – Quatro Mariposas Alley → Repetition and Linguistic Translation
Nacib Ashcar Saad - Nacib Ashcar Saad → Repetition

Ferradas – Ferradas → Repetition
Gabriela da Silva – Gabriela da Silva → Repetition
Alah e Mahomé - Allah and Mohammed → Linguistic Translation
Cristo e Jehová - Jehovah and Christ → Linguistic Translation
O russo Jacob - Jacob the Russian → Linguistic Translation and Repetition