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THE CONSTRUAL OF BISHOP'S IDEATIONAL PROFILE IN FLORES RARAS E
BANALÍSSIMAS AND RARE AND COMMONPLACE FLOWERS: A CORPUS-
BASED TRANSLATION STUDY

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ABSTRACT

THE CONSTRUAL OF BISHOP'S IDEATIONAL PROFILE IN FLORES RARAS E BANALÍSSIMAS AND RARE AND COMMONPLACE FLOWERS: A CORPUS-BASED TRANSLATION STUDY

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Abstract: This study carried out at the interface of SFL/Translation/corpus-based methodologies investigates the Ideational profile of Elizabeth Bishop in two texts in translation relationship: *Flores Raras e Banalíssimas* (Oliveira, 1995) e *Rare and Commonplace Flowers* (trans. Besner, 2002). Its objective is to examine, by means of the categories of the Transitivity System in its experiential component, the Participant 'Bishop' and the Processes in which they are inscribed. The pattern of use of the lexical item 'Bishop' is analyzed with a view to observing what kind of Participant is realized by the lexical items related to it and how this Participant can be associated with representations of the American poet both in the textualization (Brazilian Portuguese text) and retextualization (North-American text). The methods for such an investigation were divided into: (i) *corpus design, building and processing* assisted by WordSmith Tools' suite of programs (Scott, 1999) and (ii) *manual corpus analysis* complementing automated analysis drawing on the grammar of Processes and Participants. Although results collected from the quantitative analysis show similarities of transitivity patterns in both texts (Bishop is construed as an active Participant involved in Material Processes (43%)), new language configurations emerge in the qualitative analysis. In 10 cases, the Participant Bishop is textualized as Sensor and retextualized as Carrier. Such choices of Bishop being a Carrier Participant in the North-American text construes a representation associated with Relational Processes of *being*, construing a passive Participant in the target context.

Keywords: text analysis; ideational profile; bilingual parallel corpus; *Flores Raras e Banalíssimas*; *Rare and Commonplace Flowers*.

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RESUMO

A REPRESENTAÇÃO DO PERFIL IDEACIONAL DE BISHOP EM FLORES RARAS E BANALÍSSIMAS E RARE AND COMMONPLACE FLOWERS: UM ESTUDO DE TRADUÇÃO BASEADO EM CORPUS

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Resumo: Esta pesquisa, realizada na interface entre a Lingüística Sistêmico-Funcional, os Estudos da Tradução e as metodologias dos Estudos baseados em Corpus, investiga o perfil Ideacional de Elizabeth Bishop em dois textos em relação tradutória: *Flores Raras e Banalíssimas* (Oliveira, 1995) e *Rare and Commonplace Flowers* (trad. Besner, 2002). O objetivo da pesquisa, portanto, é examinar, por meio das categorias do Sistema da Transitividade, em seu componente experiencial, o Participante 'Bishop' e os Processos nos quais ele está inscrito. Analisa-se o padrão do uso do item lexical "Bishop" para observar que tipo de Participante é realizado pelos itens lexicais a ele relacionados dentro do complexo oracional e como esse Participante pode ser associado a representações da poetisa americana na textualização (texto em português brasileiro) e na retextualização (texto em inglês americano). Os métodos utilizados nessa investigação foram divididos em (i) *desenho, construção e processamento do corpus* com o auxílio da suíte de programas WordSmith Tools (Scott, 1999) e (ii) *análise manual do corpus* complementando a análise automatizada na abordagem da gramática de Processos e Participantes. Embora os resultados colhidos na análise quantitativa mostrem que há semelhanças nos padrões de transitividade em ambos os textos (Bishop é construída enquanto Participante ativo envolvido em Processos Materiais (43%)), novas configurações de linguagem emergem na análise qualitativa. Em 10 casos, o Participante Bishop é representado como Experienciador na textualização e encontra-se em relações de atribuição (Portador) na retextualização. A escolha de Bishop como Participante Portador no texto em inglês americano constrói uma representação associada a Processos Relacionais de *ser* e *estar*, construindo um Participante passivo no contexto de chegada.

Palavras-chave: análise textual; perfil ideacional; corpus paralelo bilíngüe; *Flores Raras e Banalíssimas*; *Rare and Commonplace Flowers*.

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LIST OF ABBREVIATIONS

SFL – Systemic-Functional Linguistics
TS – Translation Studies
T - Textualization
RT - Retextualization
CTS – Corpus-based Translation Study
CORDIALL – Corpus Discursivo para Análises Lingüísticas e Literárias
NLC – New Language Construction
DTS – Descriptive Translation Studies
CL – Corpus Linguistics
TRANSCORBI – Transitividade em Corpora Bilíngües Paralelos
EHI – Early Human Intervention
CROSF – Código de Rotulação Sistêmico-Funcional
WT – WordSmith Tools
VA – Viewer and Aligner
RTF – Reach Format Text
TXT – Plain Text Format
CM – Corpus-based Methodologies
SFTS – Systemic Functional Translation Studies

Uma senhora de cabelos brancos e olhos tristonhos relê as duas primeiras linhas de um poema que está tentando terminar interminavelmente

*Claro que posso estar lembrando de tudo errado
após, após – quantos anos?
(Carmen L. Oliveira, 1995)*

A white-haired woman with sad eyes rereads the first two lines of a poem that she has been trying, interminably, to finish:

*Of course I may be remembering it all wrong
after, after – how many years?
(trans. Neil Besner, 2002)*

CHAPTER I

INTRODUCTION

The present thesis subscribes to the premises and theoretical tools of Systemic-Functional Linguistics (SFL) and Corpus-based Translation Studies (CTS) in order to investigate the ideational profile¹ of Elizabeth Bishop – one of the protagonists of the fictional biography *Flores Raras e Banalíssimas* (Oliveira, 1995) and its English version *Rare and Commonplace Flowers* (trans. Besner, 2002).

The motivation for carrying out this piece of research derives from an article published by the translator of the book under analysis, Neil Besner. His article entitled ‘Elizabeth Bishop, Dona Elizabetchy, and Cookie: Translating the Brazilian biography of an American poet’ (Besner, 2000) reports significant observations in the process of translating the book, from the perspective of an American writer and translator with a long experience of living in Rio de Janeiro, which allows him a privileged view on the events portrayed in the Oliveira’s book. In this context, Besner’s words are enlightening:

‘(...) the American interest will be caught first by their Pulitzer-prize winning poet’s sojourn in exotic Brazil and only second – although this is tricky, the ground might be shifting as we speak – by the fact that Bishop lived with, loved, and was loved by, an extraordinary woman such as Lota de Macedo Soares’. (Besner, 2000, p. 58).

On the basis of Besner’s observations and informed by an interest in the way the two protagonists are represented both to Brazilian and American audiences, the

¹ The notion of Ideational Profile employed in this study is based on Halliday and Matthiessen’ (2004) description of the Ideational Metafunction – ‘... experientially, the clause construes a quantum of change as a **figure**, or configuration of a process, participants involved in it and any attendant circumstances.’ (p.169). This quantum of change as figure constitutes the Ideational Profile of text, or in the case of the object under investigation, a literary character (Elizabeth Bishop).

assumption informing the present thesis is that the ‘reality’ reconstructed in *Rare and Commonplace Flowers* (trans. Besner, 2002) is a result of variations in the construal of the Ideational profile of one of the protagonists Elizabeth Bishop (Lota de Macedo Soares being the other) in the translation circulating in the American context, as a result of her prominence as an important North-American poet re-represented for the North-American audience.

The notion of ‘reality’ is central to the study here carried out as it is one of the tenets of SFL, in the sense that this linguistic theory is grounded in the idea that our experience of what goes on inside ourselves and outside ourselves is modeled by language. Halliday and Matthiessen (2004, p. 170) explain the use of the notion of ‘reality’ within the context of SFL in the following terms:

Our most powerful impression of experience is that it consists of a flow of events, or ‘goings-on’. This flow of events is *chunked into quanta of change by the grammar of the clause*: each quantum of change is modeled as a **figure** – a figure of happening, doing, sensing, saying, being or having (see Halliday and Matthiessen, 1999). All figures consist of a *process* unfolding through time and of *participants* being directly involved in this process in some way; and in addition there may be circumstances of time, space, cause, manner or one of a few other types (...). The grammatical system by which this is achieved is that of TRANSITIVITY (cf. Halliday, 1967/8). The transitivity system *construes* the world of experience *into a manageable set of PROCESS TYPES*.

The segments italicized in the quote above point to the concept of ‘reality’ as understood in SFL: the ‘goings-on’, always in a flow – the flow of events, are modeled by language as a semiotic system, responsible for ‘reality construal’ (Martin, 2009, p. 159). The concept of process is crucial to SFL in the sense that it is the process type (happening, doing, sensing, saying, being or having) “provides a model or schema for construing a particular domain of experience as a figure of a particular kind” (Halliday and Matthiessen, 2004, p. 170), by means of specific grammatical categories. This is

why the process type is understood as a semiotic space with different regions, visualized in the figure displayed in the cover of Halliday (1994), transcribed below.



Figure 1 Halliday's grammar of experience (1994)

The semiotic space is shown in the figure above, which provides the model for construing our experience of what goes on, that is 'reality'

As the translator puts it:

... in Portuguese, Bishop is an American poet, shy, reclusive; apparently, under many Brazilian eyes, nastily critical and dismissive of Brazilian cultures; transparently, under North American eyes then and certainly now, the greatest modern North American poet to write "about" Brazil in her poetry' (Besner, 2000, p. 58).

Such an assumption is then 'translated into' the following **Research Questions (RQs)**, set within the context of the theory of language informing the study, namely, Systemic Functional Linguistics (SFL), which by means of the resources of its experiential metafunction, allows for the analysis of representation of entities and 'realities' pertaining to internal and external worlds;

1. By means of which *Processes* is the North-American poet (Elizabeth Bishop) *represented* in both texts?
2. By means of which *Participants* is the North-American poet (Elizabeth Bishop) *represented* in both texts?
3. What *Ideational profile* emerges from both texts and how do they compare and contrast?

The terms of RQs *italicized above* refer to the analytical apparatus of SFL, to be explained in Chapter 3 below – Theoretical Framework. In order to address to these questions, the main **objective** of this study consists of the following:

- To examine, by means of the categories of the Transitivity System in its experiential component, the Participant ‘Bishop’ and the Processes in which it is inscribed and the circumstances attending to them with a view to observing how the configurations emerging from the analysis can be associated with representations of the American poet both in the textualization (Brazilian Portuguese text) and retextualization (North-American text).

In the present study, the term ‘textualization’ (“original text”) is used to define the creation of images and ideas of a given event (Halliday and Matthiessen, 2004, pp. 168-305) in the form of a text. In translating the ‘textualization’ into another language, these images and/or ideas (ideational profile) acquire new specificities. Therefore, the present study adopted the term coined by Coulthard, (1987) and Costa (1992) known as ‘retextualization’. The genesis of the use of both concepts is well documented in Vasconcellos (2009). As the author explains, in his article, 'On analyzing and evaluating written text', Coulthard (ibid.) puts forward the concept of *textualization*, drawing on Halliday's textual function of the language: 'I prefer to see any given text as just one of an indefinite number of possible texts, or rather possible textualizations of the writer's message' (emphasis his). The key issue in Coulthard's words is the notion that ideational and interpersonal material come into existence - are realized - through the enabling function of the textual component of the semantic stratum of the linguistic system. And in this process of realization different meanings are produced, or *textualized*.

Coulthard's comments are placed in the context of the re-introduction of evaluation in the analysis of written text as he proposes to look at 'why one textualization might mean more or better than another'. As he reminds his readers in the opening of his article, quoting Halliday (1985, p. xv), 'the higher level of achievement is a contribution to the evaluation of the text'.

The notion of *textualization*, central to the process of analyzing and evaluating texts, when transposed to the realm of Translation Studies, becomes a fruitful concept in describing translated texts. Elaborating on the idea of 'how textualization works in a given language when an original writer sets out to produce a piece of text' (ibid., p.5), Costa (1992) draws on Coulthard's (1987) expansion of Halliday's ideational content of the clause so as to include the ideational content of the whole text. Exploring the possibilities of going from the (macro) ideational to the (macro) textual component, Costa (1992, p.7) develops the argument that 'through translation a given text acquires its maximum expansion since it transcends the narrow linguistic limits in which it was conceived'. In this transcendence, it becomes the starting point from which the translator sets out to make a new text from an ideational content already textualized in another language. This overall process is called *retextualization* (RT).

Costa (1992, p.3) sees this concept as 'the linguistic foundation of an insight I first met in Borges' 'Las traducciones homéricas', namely that all texts are 'provisional' or mere realizations out of an indefinite number of possibilities'. If texts are 'provisional', translations are 'doubly provisional' in the sense that they constitute one among varied possibilities of *retextualization* of ideational material already textualized in the source language. In this sense, translation is seen as *retextualization*. Costa looks at a collection of works by Borges translated into English, Portuguese, French, Italian,

German and Dutch – come from Halliday's *An Introduction to Functional Grammar* (1985, 1994), which he (1992, p.3) sees as 'an invaluable reservoir of handy concepts, rich in detailed grammatical analysis and full of examples taken from an immensely varied corpus of spoken and written English texts'.

Inspired by Costa's work, Vasconcellos's (1997) doctoral dissertation, entitled "Retextualizing *Dubliners*: A systemic functional approach to translation quality assessment", explored the SFL/TS connection by looking at two translations of Joyce's *Dubliners* into Brazilian Portuguese. The work aims at demonstrating how a particular kind of linguistic analysis drawing on a semantically-oriented theory of language (SFL) proves to be effective in the description and assessment of translated literary texts. Informed by the concept of translation as *retextualization*, the research compares two short stories by Joyce, 'Araby' and 'Eveline', with some translations published in Brazil. The source text (Textualization – T) and the translated texts (ReTextualizations – RTs) are described in terms of *systemic choices* for the special foregrounded configurations emerging to encode ideational and interpersonal meanings. It is argued that translators' sensitivity to the meanings selected and realized in T and their response as manifested in the choices retextualized underlie the evaluation RT, offering solid grounds for literary translation quality assessment.

From this initial movement triggered by Costa's intervention in the field, research at the interface between SFL and TS in the early period of development was metafunctionally oriented and mainly carried out by researchers at Universidade Federal de Santa Catarina – UFSC and at Universidade Federal de Minas Gerais – UFMG.

Thus, the present paper conceives that translating a text into some other language, it is, in fact, a new process of textualization, in which new images of the same event can be (re)construed.

The relevance of this study can be claimed in terms of:

1. Contributing a model of *analysis* of translated texts by *attending to the language of the translation*, with the support of the categories provided by SFL – particularly in relation to the transitivity system, which realizes the ideational metafunction, the focus of this investigation, which explores language as a ‘modeling system’ of reality(ies);
2. Integrating the use of corpus methodologies for both data collection and processing;
3. Consolidating an approach to the study of translated texts as retextualizations by testing an established methodology (see Pagano and Vasconcellos, 2005 and Vasconcellos, 2009) against new data in the exploration of the interfaces concerned.

The thesis is organized into six chapters. **Chapter I** introduces motivations, assumption, research questions and objectives. **Chapter II - Context of Investigation** explores the research interface this piece of research draws on and discusses some of the most relevant works produced in the interface. **Chapter III - Theoretical Framework** defines the main concepts and terms of SFL and CTS in order to inform further methods, procedures and analysis categories. **Chapter IV - Methods** inform the main methodological decisions and corpus characterization applied for the purposes of the present thesis. **Chapter V - Data Analysis** presents the results obtaining from the analysis of the data. **Final Remarks** summarizes and evaluate the findings against the purposes set for the study, discusses its limitations and suggests pointer for further research.

“Já que [Bishop] não conseguia mesmo fazer seu próprio estrambote melancólico, traduzir era um jeito de se aferrar à criação”.

*O Barracão, “Flores Raras e Banalíssimas”
(Carmen Oliveira, 1995)*

CHAPTER II

CONTEXT OF INVESTIGATION

The interdisciplinary or integrated approach (Snell-Hornby, 1988, 1995, p. 84) to Translation Studies as an independent scientific field has opened up theoretical and methodological space for scholars from different backgrounds to develop new areas of investigation, thus contributing to new perspectives on TS, updating and consolidating it as an autonomous academic discipline.

In Holmes's seminal article "The Name and Nature of Translation Studies" (1972/1988), he proposes the name Translation Studies, claiming that it should stand as an academic discipline. Since his article, several scholars have conducted research on the areas of study once proposed by him. The scheme below shows a hierarchical scheme of Holmes's classification on types of studies on translation:

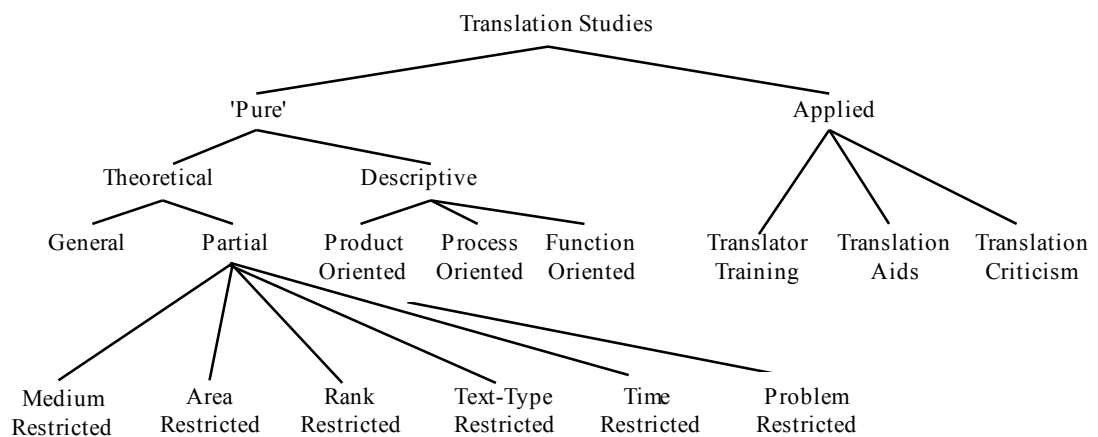


Figure 2 Holmes' conception of translation studies (from Toury 1991, p. 181)

In terms of this 'mapping' of the discipline, the present study is inserted in the *Product Oriented* category, in that it aims at a '... description of an individual translation, or text-focused translation description' (Holmes, 1988, p. 72). Its main focus is to analyze (in SFL terms) a particular translation, "Rare and Commonplace

Flowers” (Trans. Neil Besner, 2002, henceforth referred to as ‘retextualization’) against the background of the ‘realities’ represented in the source text (henceforth referred to as ‘textualization”) “Flores Raras e Banalíssimas” (Oliveira, 2004, 1st ed. 1995).

Along the years, studies on translation have also developed and diversified (1972/1988). Decades after Holmes’ fundamental article, Hatim and Munday (2004) mapped several branches of disciplines establishing an interface with TS, thus ratifying its interdisciplinary nature and at the same time, showing how TS had evolved since Holmes’s paper. In terms of this mapping, the present research can be located at the interface of TS and Linguistics as it draws on corpus methodologies and on the categories put forward by Systemic-Functional Linguistics (SFL). Figure 2 below shows such interface:

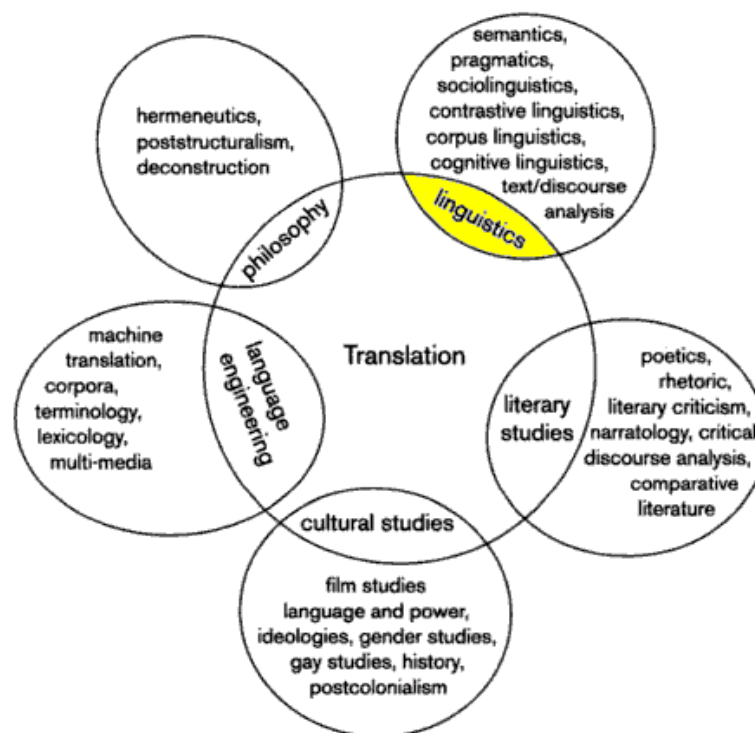


Figure 3 Map of disciplines interfacing with Translation Studies (Hatim and Munday, 2004, p. 8)

Against the background of the interdisciplinary nature of TS, this thesis establishes its niche: By means of the data generated by corpus methodologies, and integrating the categories offered by SFL for analysis, it investigates a translation relationship holding between two texts – “Flores Raras e Banalíssimas” and “Rare and Commonplace Flowers” - by looking at their Ideational profile in its experiential dimension, with views to exploring the aspect of language as ‘modeling system’ of reality(ies). Figure 3 below shows the niche occupied by this research:

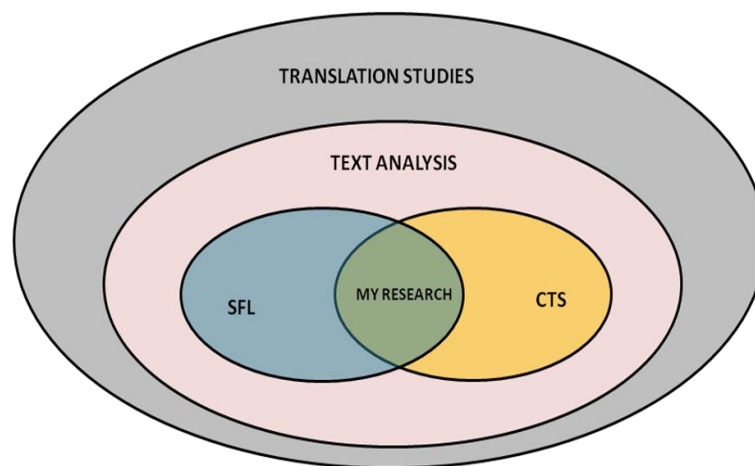


Figure 4 The interface of Systemic-Functional Linguistics (SFL) and Corpus-based Translation Studies (CTS)

Figure 3 above shows where the present investigation is thus located. During the last decade, a number of studies have been carried out at the interface between SFL and Corpus-based Translation Studies. This piece of research is conducted within Corpus-based Translation Studies (CTS), with no affiliation to Corpus Linguistics as such. It is in fact a *corpus-based* work because computerized tools streamline the analyst’s work, investigating texts in electronic format with the aid of corpus methodologies. For a detailed account of the relationships between SFL and CL, see Thompson and Hunston (Eds.) (2007), entitled *System and Corpus – Exploring Connections*, which results from the 29th International Systemic Functional Congress held at the University of Liverpool

in July 2002. The collections of papers included in this volume address the issue of the ‘corpus turn’ in SFL, accounting for the role of corpus as an offer of quantitative evidence for patterns of meaning potential realized in actual discourse. In this sense the use of corpus in SFL has no affiliation to CL as in the latter “the concept of meaning potential is largely replaced by the concept of occurrence: the focus is less on what might happen linguistically than on what does happen” (Thompson and Hunston, 2007, p.2). SFL is “less concerned with relative frequency *per se* than with probability, i.e., the actual frequency of occurrences in instances is taken as a realization of the potential probabilities in the system” (ibid. p. 5). That is probability of each of the sets of choices. In the same volume (Thompson and Hunston (Eds.) (2007)) Hoey, in the paper “Language as choice: what is chosen?”, makes the point that the use of CL does not exclude or conflict with the study of individual texts, which is in tune with Sinclair’s view (2001) of the relevance of Small-Scale corpus studies, particularly in what regards what he calls Early Human Intervention (EHI).

Their objectives explore this interface from different angles, enriching and informing each other and contributing to the major area of Translation Studies.

A review on the key concepts and main works carried out at this interface was well documented in Vasconcellos and Pagano’s “Explorando Interfaces: Estudos da Tradução, Lingüística Sistêmico-Funcional e Lingüística de Corpus” (2005), in a chapter charting the main works exploring several aspects of the interface of SFL and CTS, produced in Brazil and abroad up to 2000. A more recent documentation of SFTS (Systemic Functional Translation Studies (SFTS)) is provided by Vasconcellos (2009). Due to the relevance of these two works, they will be used as the basis for the present thesis to discuss the main voices entering into the conversation in the literature.

Vasconcellos and Pagano (2005) make use of SFL so to provide Translation Studies as a theory for analyzing and explaining a great variety of phenomena associated with language in use in social contexts, on the basis of the hypothesis put forward by SFL, namely the functional components hypothesis or multifunctionality (p. 178). That hypothesis proposed by Halliday is that language consists of three main functional components, namely the Ideational, Interpersonal and Textual, (also called *metafunctions*, see **3.1 Systemic-Functional Linguistics** for details about *metafunction*) which operate at semantic level. Further, in 1994, Halliday subdivides the Ideational function into an “experiential” subcomponent, concerning *Processes, Participants* and *Circumstances* (refer to **3.1 Systemic-Functional Linguistics** for definition) in the organization of experience (Transitivity System); and a “logical” subcomponent, which is associated to the logical relationship between clauses.

Vasconcellos and Pagano (2005) pinpoint Halliday’s works with special regards to the period after the multifunctionality hypothesis because they believe that ‘...the solidness of the Hallidayan functional paradigm relies, exactly, in the metafunctional hypothesis’ (p. 183). These milestones called the attention of some linguists, who started carrying out research at the interface of SFL and TS.

According to Vasconcellos and Pagano ‘... the interface between SFL and TS has been pointed out by Halliday himself in at least five instances, namely: 1962, 1964, 1985a, 1994 and 2001’ (2005, p. 180). This association can be first observed in 1962 when Halliday develops a model for computer-assisted translation. He works with the concept of translation in the level of ranks, in the lexicogrammatical stratum; in 1964, he brings the issue of translation as a form of textual relation, in which choosing meaning in the context of situation and culture is the result of the mutual relation between the texts standing in a translational relationship; in 1985 and 1994, Halliday

points out that SFL applied to TS would assist translator training and the designing of software for translating among languages; and last but not least, in 2001, Halliday calls attention to a descriptive-oriented analysis of translation, instead of the prescriptive orientation and he argues about the notion of “equivalence” as being a rather vague and abstract parameter. In fact, he revisits the concept reconsidering it in the light of the three different vectors of SFL theory: stratification, metafunction and rank. The former organizes language in ordered strata (phonetic, phonological, lexicogrammatical and semantic) and one extralinguistic stratum, which is the context (Halliday, 2001, p. 15). The second vector is the metafunction, which is the organization of the content strata (lexicogrammar and semantics) into functional components which construe human experience (Ideational metafunction), enact social relationships (Interpersonal metafunction) and organize message (Textual metafunction). The latter, rank, is a hierarchical organization of the formal strata (phonology and lexicogrammar) in clause complexes, clauses, phrases, groups, words and morphemes.

Further, Halliday (2001) points out that the equivalence at different strata, metafunctions or ranks has distinct values and mostly the higher the stratum, the higher the value attributed to that stratum. For instance, stratification of semantic equivalence is valued more highly than lexicogrammatical equivalence – being contextual equivalence the most highly valued one. As concerns the vector of metafunction, Halliday states that ‘...although there is no ordering among the different metafunctions, they are typically ordered in the value that is assigned to them in translation, with the ideational carrying by far the highest value overall’ (ibid., p. 16). In respect to rank, equivalence is most highly valued at the higher lexicogrammatical units, for instance words can vary provided that clauses are kept constant (ibid., p. 17).

Vasconcellos and Pagano (2005) report that back in the sixties, Halliday focused on the importance of language in use, and on language as a modeling system of reality, allowing for description of language as a “description of choices” (p. 183). In the early sixties, studies carried out before the metafunctional hypothesis can be illustrated in Catford’s (1965) *A Linguistic Theory of Translation*, in which he analyzed deviations on formal correspondences – shifts – using, for this matter, grammar or lexicon only (Vasconcellos and Pagano, 2005, p. 184). His work, although historically meaningful, was extensively criticized. Vasconcellos and Pagano (ibid., p. 185) outline some of the main criticisms on Catford’s model:

- Catford only considers textual *segments* as instances of translation analyses;
- His grammatical categories reduce the complexities involved in translation because they follow the principle of translation theory as being essentially a theory of applied linguistics (Catford, 1965, p. 19);
- Some of the categories prove to be artificial procedures and none of the types of translation seem to have any practical use alone;
- Catford’s model is still informed by the prominent concept of equivalence like that of the 60’s. To quote Catford, ‘the central problem of translation practice is that of finding TL (target language) equivalents. A central task of translation theory is therefore that of defining the nature and conditions of translation equivalence.’ (cf. Catford cited in Pagano and Vasconcellos, 2005, p. 185).

Such criticisms, however, do not invalidate the enormous contribution provided by Catford’s intervention at a time when writings on translation and translating suffered from a lack of systematization and was mainly based on the reflection of translations on the basis of the ‘how-I-done-it’ perspective.

From the sixties on, investigations have been developed on the basis of a *functional*-oriented systemic linguistics to translation studies. In the 80’s and 90’s scholars have produced a considerable number of works applying SFL theory to TS. Through this period, scholars like Baker (1992, 1995, 1999), Leuven-Zwart (1989,

1990), Hatim (1990) among others, have contributed to the connection between SFL and TS, exploring the potential of the examination of the metafunctional profiles of texts in a translation relationship.

Leuven-Zwart (1989, 1990) looks at similarities and dissimilarities in fictional texts and their translations. According to the scholar, in order to analyze and describe the changes occurring in translations, the microstructure level and macrostructure level are interwoven, that is, consistent patterns of changes in the micro level of a translated text affects its macro level, influencing the construal of that translated text in comparison to its original text. These phenomena are illustrated in the analysis of changes at the level of the Ideational and Interpersonal metafunctions in the translation of “Dom Quixote” to Dutch.

Dourado, Gil and Vasconcellos (1995) investigate all Hallidayan metafunctions in the translation of Hemingway’s “A very short story” into Brazilian Portuguese. The work is divided into three parts. Gil analyzes the role of transitivity in the construction of characters in both original and translated texts. Vasconcellos examines the modal pattern related to the characters and the extent to which modals provide information on the construction of their profiles. Dourado investigates how Theme is developed throughout the short story and how thematic structure conveys the concerns of both the writer and the translator, distinguishing between *systemic* and *instantial* choices of thematic structures.

Vasconcellos’ contribution (2009), entitled ‘Systemic Functional Translation Studies (SFTS): The Theory Travelling in Brazilian Environments, presents a mapping of the Systemic Functional Translation Studies (SFTS) tradition in the Brazilian environment, from its genesis up to developments in the 2000's. While studies during the earlier period are informed by the concept of "translation as (re)textualization",

more recent SFTS research can be charted along the 'cline of instantiation', translations being investigated as "instantiations-in-contexts", cross-lingual functional varieties of language, or still as sources of SFL-based language description of Brazilian Portuguese. From late 90's on, computerized corpora and corpus-based methodologies have been integrated into Brazilian SFTS, for which annotation methods for the tagging of SFL categories have been developed. The paper ends with a consideration of Brazilian SFTS against the background of international SFTS as disseminated in the 2nd HCLS Conference².

In what concerns corpus-based methodologies, studies have been developed since the first employment of computer as tool for linguistic analysis, forty years ago, when the Brown corpus (first computerized linguistic corpus, created by Kucera, H. and Francis, W., 1967, Providence, RI, U.S.A) was collected for analysis. There has been a generalized growth in the creation of new technologies for hastening the analyst's work and automating data surveys (Sardinha, 1999).

However, despite the benefits provided by the growth and development of computational tools for lexical analyses, researchers have still been using '...small quantities of data, which are maintained and manually analyzed.' (Phillips, 1989 cited in Sardinha, 1999). According to Sardinha (*ibid.*, pp. 1-2), such fact is motivated by a number of reasons, namely: (i) lack of knowledge of available tools; (ii) researcher's lack of familiarity with the computational tools available for research; and (iii) resistance to computer and to the empirical analysis enabled by it.

As regards the contribution of corpus-based methodologies to the interface of SFL and TS, Baker (1999) reports on few applications of resources and techniques of

² "Translation, Language Contact, and Multilingual Communication". The Halliday Centre for Intelligent Applications of Language Studies (HCLS). City University of Hong Kong (CityU) – 13-15 August, 2008. (<http://www.hallidaycentre.cityu.edu.hk/hcls-c2-2008/html/pconf.asp>).

Corpus Linguistics to work in the field of TS in the beginning of the 90's. She relates such a phenomenon to: (i) TS's rejection of formal linguistic theories, claiming lack of more contextual approaches to language; and (ii) CL disdain of translated texts, considering it a hybrid specimen and linguistically non-representative (Vasconcellos and Pagano, 2005, p. 193). However, Baker points out that at the end of the decade, CL contribution to TS expanded in many areas, particularly as regards the use of parallel corpus (see **Chapter IV**, section **4.1. Corpus Design, Building and Processing**).

One of the studies developed at the interface of SFL, TS and Corpus-based Methodologies cited in Vasconcellos and Pagano (2005) is that of Jeremy Munday (2002). He proposes the application of systemic approach as theory of textual analysis for descriptive studies in translation. He argues that automatically extracted data assist research, but such data must be interpreted, and individual occurrences must be analyzed in relation to their co-text in the aligned version of the original and respective translations (Vasconcellos and Pagano, 2005, p. 195).

As a tool for enhancing investigation carried out at the interface of SFL and TS, textual analysis programs like the suite of programs *WordSmith Tools* (Scott, 1999) allows for automatic and semi-automatic extraction of relatively reliable and vast amounts of data (Vasconcellos and Pagano, 2005, p. 194), making it possible to study the '...lexicogrammatical aspects associated with certain registers' (ibid., p. 194).

The use of computational tools as part of corpus-based translation research has also developed and varied. In the national context, several studies have applied small-scale corpora to respond to specific needs of research. That is the case of the CORDIAL project, started at UFMG and later developing into an academic partnership between UFMG and UFSC. Vasconcellos and Pagano (2005) present a list some Master's theses and Doctoral Dissertations exploring the interface of Systemic-

Functional Linguistics and Corpus-based Translation Studies. I will give a brief overview below of some of these works and some other ones carried out according to Vasconcellos and Pagano's work (*ibid.*):

- 1 Cruz (2003) proposes to analyze elocutionary verbs in the small-scale parallel fictional corpus composed of *Harry Potter and the Chamber of Secrets* (Rowling, 1998) and of its RT into Brazilian Portuguese (trans. Wyler, 2000). Findings reveal that the T, as compared to the RT, presents predominance of the neutral verb 'say', higher incidence of use of behavioral processes to indicate elocution and to highlight animalizing aspects of some characters;
- 2 Mauri (2003) investigates elocutionary verbs in the small-scale parallel fictional corpus *Laços de Família* (Lispector, 1960) and its translations into Italian aiming at verbs that indicate mental processes of female characters. Results show that some new language constructions in the RT contribute to a change in the representation of the introspection of female characters;
- 3 Assis (2004) uses Transitivity system in order to compare the representation of one of the characters in *Beloved* (Morrison, 1987) and its translation into Brazilian Portuguese (Massaro, 1987). In addition to the expected differences and similarities in the character's representation in ST/TT, the thesis points to different patterns in the retextualization of process types, i.e., while Material and Mental processes are most often retextualized as the same type, the translator shows more flexibility when rendering Verbal and Relational ones, either as different processes or as different clause constituents;
- 4 Morinaka (2005) analyzes variations in the Ideational profile of "Gabriela", the protagonist of "Gabriela, cravo e canela" (Amado, 1958) and its translation into English, "Grabiela, clove and cinnamon" (Taylor, 1962);
- 5 Bueno (2005) employs the transitivity system in order to analyze lexical creativity in the translation of Mário de Andrade's *Macunaíma* (Andrade, 1928);
- 6 Cançado (2005) examines discourse presentation by means of the introductory elocutionary verbs used in the representation of the interviewer compared to those used in the representation of the interviewee in the small-scale parallel fictional corpus *Interview with the Vampire* (Rice, 1976) and its translation to Brazilian Portuguese. Results show that the RT presents more prominent aspects of the genre interview in comparison to the T;

- 7 Feitosa (2005) developed a Systemic-Functional Labeling Code by means of a number of prototypes tested in a small-scale bilingual corpus composed of a sample of Margaret Atwood's fiction *The Blind Assassin* (2000) in Canadian English and of its translation to Brazilian Portuguese;
- 8 Paquilin (2005) proposes to analyze the translator's thematic choices concerning grammatical and lexical restrictions in the small-scale parallel fictional corpus composed of the T *Bridget Jones's Diary* (1996) and of the RT *O Diário de Bridget Jones* (1999). Results show similar Thematic structures in the RT as contrasted to the T. Some differences in marked/ unmarked Thematic structures are due to the cohesive system of the Brazilian Portuguese language system;
- 9 Fleuri (2006) analyzes transitivity patterns in the construction of the textual entity "translator" in the translation "Os tradutores na História" (trans. Bath, 2003) and its source text in English (Delisle and Woodsworth, 1995);
- 10 Zuniga (2006) investigates how the entity *translator/ tradutor* is construed in the small-scale parallel academic corpus composed of the T *Becoming a Translator* (1997) and of the RT *Construindo o Tradutor* (2002). Findings reveal that the RT's transitivity pattern is analogous to the T's, although there are a few instances of different construal;
- 11 Souza (2006) describes and compares the evaluative language in a small-parallel argumentative corpus by means of the Appraisal Framework encompassing the systems of Evaluation, Involvement and Negotiation, and Ideational and Textual Semantics;
- 12 Alves (2006) observes paratactic quotations in the small-scale parallel fictional corpus composed of *The Adventures of Huckleberry Finn* (Twain, 1884) and its translations into Brazilian Portuguese in order to analyze the tendency of the non-translation of verbal processes in the RTs. Results confirm such tendency and reveal higher diversification of processes in one of the RTs;
- 13 Filgueiras (2007) analyzes discourse representations on capoeira in *Pequeno Manual do Jogador* (2002) and its translation to English *The Little Capoeira Book* (2003) by means of the semantic prosody profile of the lexical items *capoeira*, *malícia*, *mandinga* and *malandro*;
- 14 Jesus (2009) applies Systemic-Functional Linguistics to Translation Studies, approaching the translation relationship of SAY/DIZER in fictional texts written in the English-Portuguese linguistic pair;

- 15 Fernandes (2009) explores the CTS/SFL interface to approach the representation of blackness and miscegenation in the retextualization of the brazilianist Thomas Skidmore's "Black into White" (2005, 2nd Ed.), entitled "Preto no Branco" (trans. Barbosa, 1976);
- 16 Assis (2009), by means of a textual approach (apparently, Assis seems to be using the terms "abordagem discursiva" and "abordagem textual" almost interchangeably³) investigates the representation of social actors (Van Leeuwen, 1993, 1996) in Joseph Conrad's Heart of darkness (1899) and two of its translation to Portuguese published in 1984 and 2002;
- 17 Feitosa (2009) develops an additional code called EFI (Epitélio de Fluxo da Informação = Additional Code for the Flow of Information) to be used in accompaniment with CROSF (Código de Rotulação Sistêmico-Funcional = Systemic Functional Labeling Code) (Feitosa, 2005), which is tested on a parallel corpus comprised of fragments extracted from ten horror movies produced in English with both commercial and fan-made subtitles in Portuguese. The CROSF+EFI combination is used to analyze the Flow of Information in both types of subtitling;

The present thesis introduces studies operating along similar lines, adds new insights and data to the Brazilian context. Having established the affiliation of the study, I proceed now to the theoretical tools framing this piece of research.

³ This is a passage, in which Assis foregrounds and contextualizes the term "textual approach" applied in his dissertation,

'Munday (2001), ao mapear o campo dos Estudos da Tradução, afirma que, entre os vários ângulos a partir dos quais a tradução pode ser abordada, nos anos 1990, surgiram as contribuições das abordagens discursivas que, além de se preocuparem com a organização textual, levam em consideração a forma como a língua é utilizada para modelar realidade(s) e construir significados bem como as relações sociais e de poder. Baker (1992) e Hatim e Mason (1997) são alguns pesquisadores no âmbito internacional dos Estudos da Tradução que exploram essas possibilidades teóricas, usando como ferramenta de análise, dentre outras, a teoria social da linguagem proposta por Halliday. As pesquisas no âmbito do CORDIAL, ora focalizando a metafunção textual da linguagem (Rodrigues, 2005; Feitosa, 2005) ora a metafunção ideacional (Cruz, 2003; Mauri, 2003; Jesus, 2004; Assis, 2004; Cançado, 2004; Bueno, 2005; Alves, 2006; Jesus, 2008) também contribuem para o avanço das discussões nessa vertente ao descreverem padrões dos textos de partida e das traduções. Nesta tese, esta abordagem é referida como abordagens textuais da tradução de viés sistêmico-funcional, que tem Vasconcellos e Pagano (2005) como texto central no contexto nacional.' (Assis, 2009, pp. 14-15).

*A WORD is dead
When it is said,
Some say.
I say it just
Begins to live
That day.*

Emily Dickinson (1830–86)

CHAPTER III

THEORETICAL FRAMEWORK

This section explores the theoretical aspects of both specific areas under study, namely: **3.1 Systemic-Functional Linguistics** and **3.2 Corpus-based Translation Studies**. Definition of applied concepts and terms are made available so to inform this thesis.

3.1 Systemic-Functional Linguistics

The main view of Systemic-Functional Linguistics employed in this text is that proposed by the English linguist M. A. K. Halliday. This section provides a brief account of Systemic-Functional Linguistics (SFL) and detailed approach of the theoretical tools applied for this piece of research. Further, I explore the categories of the Transitivity System in six different sub-sections, namely: **3.1.1. Material Process and Participants**, **3.1.2 Mental Process and Participants**, **3.1.3 Relational Process and Participants**, **3.1.4 Verbal Process and Participants**, **3.1.5 Behavioral Process and Participants**, **3.1.6 Existential Process and Participants**.

Halliday (1994) pinpoints three categories explaining why his conceptual framework is a *functional* one. According to his views, to say that language is functional is ‘... to account how the language is used’ (p.xiii). Thus, text (understood here as any spoken or written unit of language in use⁴) unfolds in a given context of use, in which language evolves and it is organized in a way with respect to its needs (non-arbitrary, for ‘there is a natural relationship between wording and meaning’, *ibid.*, p. xii) (*ibid.*, p.xiii).

⁴ ‘The term text refers to any instance of language, in any medium, that makes sense to someone who knows the language’. (Halliday and Matthiessen, 2004 p. 3)

In what concerns the second category, Halliday calls “metafunctions” the functional components in language we use to make meaning. There are two main metafunctions, namely: (i) the ideational, which is that we use “to understand the environment”, and (ii) interpersonal, we use in order to “act on the others in it” (p.xiii); and there is still a third (iii) textual metafunction which organizes both metafunctions. Thus, Halliday sees metafunctions as ‘fundamental components of meaning in language’ (ibid. p. xiii)

As for the third category, Halliday perceives language in relation to the total linguistic system. To him, every element of language (units of language such as clauses and phrases) is construed by functional grammar as organic configurations of functions as ‘... each part is interpreted as functional with respect to the whole.’ (p.xiv). The fact that we understand these elements as constituting an organic body, makes of SFL a *systemic* theory; in fact a system of meanings, in which people choose from the ‘networks of interlocking options’ in order to make meaning (ibid., p.14).

Moreover, Halliday (1989) sees language as one among other systems of meanings interconnected with a social system. In his first attempt to describe language as a social-semiotic perspective, Halliday defines semiotics as the study of sign systems, or the system of meanings, in its broader sense (p. 4). In fact, he conceives language as one medium of semiotics, or even as just one system of meanings among several others ‘modes of meaning’ (p.4). According to Halliday (1989), these “modes” do not only refer to language. They can also refer to other cultural phenomena such as family structure and modes of exchange.

In this context, the notion of culture and of language as phenomena arises. Culture, then, is defined as being a “set of semiotic systems”, which therefore, includes different modes of meaning such as language, music, and visual arts as an

interrelationship happening in a given culture. This term, as compared to “social” is commonly used interchangeably. However, the term “social” has two definitions that work simultaneously: one is in the sense of a social system, in which the author states as “... to be synonymous with the culture”; and the other is the social structure, which constitutes “...one aspect of the social system” (p. 4).

Moreover, Halliday and Martin make use of the term Genre so as to describe ‘... how people use language to achieve culturally appropriate goals’ (cited in Eggins, 2005, p. 25). Therefore, according to Eggins’s reading of Halliday and Martin’s description of Genre, we are able to identify what Genre a text is by the configuration of the “register”. Placed on Context of Situation, there are three types of register: *Field* analyzes what is conveyed by the participants, being it discussed, represented, or illustrated; *Tenor* represents the level of power and influence that each participant has; and *Mode* is conveyed by the role language has within the interaction, both in terms of their channels and in relation to space and experience.

I have briefly reported on the notions of *culture*, *social system*, *genre* and *context of situation* applied by Halliday and its followers. The scheme below illustrates these concepts as making part of Halliday’s perspective of language as social semiotic:

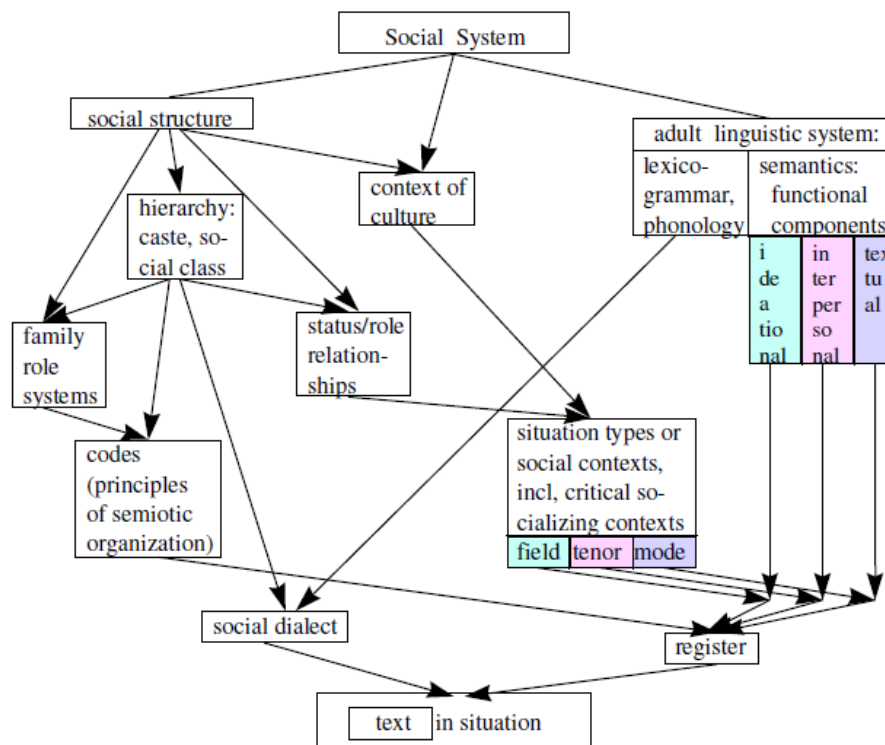


Figure 5 Schematic representation of Halliday's language as social semiotic (Halliday, 1979, p. 69)

Figure 4 above represents the 'total sociosemiotic cycle of language' (Vasconcellos and Pagano, 2005, p. 179), and it conveys language as serving social phenomena. One of the main points highlighted in this figure relies on the functional components located at the semantic stratum of the linguistic system. Halliday names these functional components as "metafunctions" in order to relate the language forms (e.g. lexicogrammar) to the meaning in context. Basically, we construe language by three metafunctions: ideational, interpersonal and textual, which are construed simultaneously in a clause. In this context, the present study aims at analyzing the ideational metafunction of language. Halliday divides the ideational metafunction in two components: **logical** and **experiential** (1979, p. 112). Roughly, the experiential component is realized by the Transitivity System, which construes the world of experience by means of types of processes (verbal groups) (Halliday and Matthiessen,

2004, p. 170). The logical component is associated with logical relations established among clauses and clause complexes. Due to methodological decisions, the logical component, nor the clause complexes in which is realized, make part of the present investigation.

Put simple, the ways in which human beings use language can be classified by Halliday into three broad categories (Bloor and Bloor, 1995, p. 9):

1. Language is used to organize, understand and express our perceptions of the world and of our own consciousness. This function is known as the *ideational function*. The ideational function can be classified into two sub-functions; the *experiential* and *the logical*. The experiential function is largely concerned with contents and ideas. The logical function is concerned with the relationship between ideas (this component is not explored in the present study).
2. Language is used to enable us to participate in communicative acts with other people, to take on roles and to express and understand feelings and judgments. This function is known as the *interpersonal function*.
3. Language is used to relate what is said (or written) to the real world and to other linguistic events. This involves the use of language to organize the text itself. This is known as the *textual function*.

Halliday's Systemic-Functional Linguistics (SFL) views language as a modelling system by means of which reality(ies) are construed or *represented*. In this context, to which this thesis is affiliated, linguistic behavior in parallel corpus can be observed in occasional variations in both texts. These changes are a consequence of different representations of reality in the retextualization. In SFL, such representations can also be understood as representations of human experience, i.e. what is going on

outside and inside people's mind. According to one of the first published books about Transitivity written in Brazilian Portuguese language, *Transitividade e seus contextos de uso* (Cunha and Souza, 2007), these human experiences can be generally understood as "goings-on" (term coined by Halliday), that is "happenings" in the flow of events, such as "moving", "saying", "feeling", "being", and "having". In the present thesis, the Transitivity System is drawn upon so to account for the representation of such "goings-on", in coding these set of happenings into types of Process, being each of them responsible for modeling a portion of reality (ibid., p. 53).

Furthermore, the Transitivity System is 'a resource for construing our experience in terms of configurations of a *process, participants and circumstances*.' (Eggins, 1994, p. 102). These configurations are ruled by two greater systems: Process Type and Circumstantiation. Only the former will be taken into account in this study since the 'experiential centre' (Matthiessen, 2004, p. 176) of the clause is constituted by the process+participants. Following from that, Matthiessen (ibid.) argues that the status of Circumstance in the configuration aforementioned '... is more peripheral and unlike participants they are not directly involved in the process.' (ibid., p. 176).

Moreover, Thompson defines Transitivity as '...a system for describing the whole clause, rather than just the verb and its Object.' (2004, p. 89). Similarly to the traditional study of language, transitivity is focused on the verbal group, the Process. Thus, the type of Process determines the way Participants are interpreted. Systemic theory created six categories for Processes, which, according to Thompson, are '...a combination of common sense and grammar.' (p. 89)⁵. SFL's types of processes are:

⁵ It is relevant to mention that SFL's categories represent "only some of the possibilities" (Thompson, 2004, p. 91), and that there is no definite guide to observe language.

material, mental, relational, verbal, behavioral and existential. The next subsections provide details about these processes and their respective participants.

3.1.1. Material Process and Participants

The first process to be described is the **material process**. Halliday and Matthiessen define material processes as the type of process related to our outer experience, the process of the external world (2004, p. 170). Material processes construe our experience of physical actions, motion in space (*she drove down the coast*), change in abstract phenomena (*prices fell throughout this period*) and in physical make-up (*the lake froze*) (Eggins, 1994, p.103).

Halliday and Matthiessen (2004, p. 179) define material processes as processes of ‘doing-and-happening’, being divided in two types, namely: (i) happening (intransitive) and (ii) doing (transitive) (ibid., p. 180). The former has only one participant (**Actor**) involved in the process. See the example below:

a)

The lion	Sprang
Actor	Process

Table 1 a) Happening represented by an 'intransitive' material clause (Halliday and Matthiessen, 2004, p. 180)

Differently, the second type of material process is transitive and it can be extended to another participant, the **Goal**, affecting it in some aspect (ibid., p. 180). Thus transitive material clause can be either **operative** (active) or **receptive** (passive). The tables below illustrate each type:

b)

The lion	Caught	the tourist
Actor	Process: active	Goal
	Active verbal group	

Table 2 b) Operative transitive material clause, with Process realized by active verbal group (Halliday and Matthiessen, 2004, p. 182)

c)

The tourist	Was	Caught	by the lion
Goal	Process: passive		Actor
	Passive verbal group		

Table 3 c) Receptive transitive material clause, with Process realized by passive verbal group (Halliday and Matthiessen, 2004, p. 182)

There are also other properties involving material processes, which take the analysis a few steps further in delicacy (Halliday and Matthiessen, 2004, pp. 183-184). According to the authors, a ‘...material clause is construed as unfolding through distinct phases, typically over a fairly short interval of time [...] (e.g. *tying down*, *replacing cutting off* and *cutting*).’ (ibid., p. 184). The final phase of unfolding is called the **outcome** of a process and they affect the participants of ‘intransitive’ and ‘transitive’ clauses, becoming ‘general criterion of recognizing more delicate subtypes of material clauses’ such as **creative** and **transformative** clauses (ibid., p. 184). The creative type of material process is the ‘coming into existence’ of either an Actor or Goal participant, thus it does not construe an experience of change in its action or in its participants (ibid., p. 184). Alternatively, the transformative sub-type of material process ‘...is the change of some aspect of an existing Actor or Goal.’ (ibid., p. 185), thus resulting in the action of its participant in the outer experience.

The present thesis provides a table (see **Appendix I**) with some instances of material clauses distinguishing transitive and intransitive processes. This table (Halliday and Matthiessen, 2004, pp. 187-189) and the one elaborated by Lacerda and Araújo (2004, see a sample of it at **Appendix II**) are significant tools for classifying the processes observed in the research corpus.

So far, I have presented two participants involved in material processes: the **Actor**, which is ‘the one doing the material did’ (Eggins, 1994, p. 103), and the **Goal**, which is the one ‘impacted by a doing (the one done to/with)’ (ibid., p. 103). There is also the **Beneficiary**, which is ‘...realized by a preposition – either *to*, marking it as a **Recipient** type of Beneficiary, or *for*, marking it as a **Client** type of Beneficiary’ (ibid, p. 103). These two types are respectively underlined in the examples below:

She gave <u>his aunt</u> a teapot: She gave a teapot <u>to his aunt</u>	Recipient
She built <u>his aunt</u> a gazebo: She built a gazebo <u>for his aunt</u>	Client

Table 4 Examples of Recipient and Client Participants (Eggins, 1994, p. 105)

Similarly to the Goal, the Recipient and the Client are impacted on by the process. However, while the Goal is a participant impacted on by the process, either the Recipient or the Client is the one that benefits from it (Halliday and Matthiessen, 2004, p. 192). Conversely, the **Scope** is not affected by the performance of the process, rather it ‘construes the domain of over which the process take place’ (e.g. *He climbed the mountain [domain]*), or it ‘construes the process itself’ (e.g. *to have a shower [scope]*, being shower the process itself). Differently from the Goal, the Scope ‘cannot be probed with *do to/with*’; so we do not get ‘*what she did with the mountain was climb it.*’

(Eggins, 1994, p. 104). The examples below show Bishop realized as the Recipient and the Client involved in a material clause (extracted from the corpus):

[...]and he	brought	Bishop	a toucan [...]
Participant: Actor	Process: Material	Participant: Recipient	Participant: Goal
[...]she	Was going <u>to build</u>	a studio	for Bishop
Participant: Actor	Process: Material	Participant: Goal	Participant: Client

Table 5 Examples of processes and participants extracted from the RT

The next subsection describes the principals of **mental processes** and participants.

3.1.2 Mental Process and Participants

While material processes are intrinsically associated to experiencing the external world, **mental processes** are associated to our experience of sensing or being ‘involved in a conscious processing’ (Eggins, 1994, p. 105). Halliday and Matthiessen (2004, p. 170) define mental processes as ‘...partly a kind of replay of the outer, recording it, reacting to it, reflecting on it, and partly a separate awareness of our states of being’. In other words, the act of sensing the world includes ‘seeing’, ‘feeling’ and ‘thinking’ (Halliday and Matthiessen, 2004, p. 172). Thus, mental processes can be divided into four sub-types of ‘sensing’, namely: **perceptive**, **cognitive**, **desiderative** and **emotive**⁶. Roughly, perceptive mental clauses construe a conscious being, who can perceive a **thing** (e.g. *I saw the car*) or an **act** (e.g. *I can feel something crawling up my foot.*) (Halliday and

⁶ Halliday and Matthiessen (2004, p.210) give examples of types of sensing by means of a table, which is available at **Appendix III**.

Matthiessen, 2004, p.199). Cognitive clauses are associated with thinking, knowing, and deciding. Cognitive clauses can also create ‘ideas’, or create ‘the content of thinking’ (ibid., 1999), thus **projecting** another clause, such as ‘Bishop thought she detected flashes of hostility’ (extracted from the corpus), being ‘she detected flashes of hostility’ the projected clause. Both desiderative and emotive types of sensing cover ‘feeling’. However, the former has to do with *wanting* and *wishing*, while the latter has to do with affection and gradability⁷.

Mental clauses always involve one participant endowed with ‘human-like’ features; this is the **Senser**. It is the one that feels, thinks, perceives and wants; it is the ‘being endowed with consciousness’ (Halliday and Matthiessen, 2004, p.201). In addition, mental clauses may also involve the **Phenomenon**, which is a Participant that can be ‘...any kind of entity entertained or created by consciousness – a conscious being, an object, a substance, an institution, or an abstraction.’ (Eggs, 1994, p.105). Below, an extract from the corpus illustrates both participants involved in a mental clause:

Bishop	Liked	the detailed descriptions [...]
Participant: Senser	Process: Mental	Participant: Phenomenon
[...] she	‘d seen	Bishop
Participant: Senser	Process: Mental	Participant: Phenomenon

Table 6 Examples of processes and participants extracted from the RT

⁷ There are verbs serving as processes of emotive mental clauses that can be gradable. They express degrees of affection, forming points in a scale (e.g. *detest*, *loathe* – *hate* – *dislike* – *like* – *love*) (Halliday and Matthiessen, 2004, p. 198).

The next subsection describes the principals of **relational processes** and participants.

3.1.3 Relational Process and Participants

The third major type of process does not construe our experience of the inner our outer world, but rather it construe our experience of generalization, by identifying and classifying ‘fragments of experience’ (Halliday and Matthiessen, 2004, p. 170).

Relational process can also attribute qualities, values, symbols and identities to beings and things.

Relational clauses are divided in two modes, namely: **Attributive** and **Identifying**. The former construes a relationship of class-membership of two participants involved, namely: **Carrier** and **Attribute**. According to Eggins (1994, p.106), both participants ‘...are at of the same order of abstraction, but differ in generality as member to class, subtype to type (*elephants are mammals; elephants are huge animals*).’ In **Identifying** clauses, an entity (the **Identifier**) identifies another entity (the **Identified**) (Halliday and Matthiessen, 2004, p. 227), though not in terms of class-membership as in Attributive clauses. In fact, both participants of Identifying clauses are symbolically related and, differently from attributive clauses, they are at different order of abstraction (Eggins, 1994, p. 106). Moreover, in this thesis, Identified and Identifier are seen as characteristics of **Token** or **Value**, which either one can be used to identify the other (Halliday and Matthiessen, 2004, p. 230) (e.g. *Mary* [Token] *is the leader* [Value]). In addition, Identifying clauses are reversible while Attributive ones are not. The examples below illustrate participants involved in attributive and identifying clauses:

Maxine	Is	energetic	[attributive]
Maxine	is	an energetic type	[attributive]
<i>Carrier</i>		<i>Attribute</i>	

Maxine	Is	The goalie	[identifying]
The goalie	is	Maxine	[identifying]
<i>Value</i>		<i>Token</i>	

Table 7 Examples of relational process and participants (Eggins, 1994, p. 106)

The next subsection describes the principals of **verbal processes** and participants.

3.1.4 Verbal Process and Participants

As seen above, the three major types of processes in the transitivity system are material, mental and relational processes. But there are also other three categories placed between each of these processes, sharing their features and having a character of their own (Halliday and Matthiessen, 2004, p. 171). One of these processes is the **Verbal process** and it construes our experience of ‘saying’. In fact, verbal processes are typically found in the borderline of ‘mental’ and ‘relational’ processes because they construe ‘...symbolic relationships constructed in human consciousness and enacted in the form of language, like saying and meaning’. (Halliday and Matthiessen, 2004, p.171). Eggins says that verbal processes ‘includes not only the different modes of saying (*asking, commanding, offering, stating*) but also semiotic processes that are not necessarily verbal (*showing, indicating*)’ (1994, p. 108).

The participants of verbal process are the **Sayer**, who says/utters the message; the **Receiver**, who receives the message uttered; the **Verbiage**, which is the content of saying; and the **Target**, which is ‘the entity that is targeted by the process of saying’

(Halliday and Matthiessen, 2004, p. 256). The example below shows some elements configuring a verbal clause, which was extracted from the corpus under investigation:

Bishop	asked	Lili	to open it and read it
Participant: Sayer	Process: Verbal	Participant: Receiver	Participant: Verbiage

Table 8 Example of verbal process and participants extracted from the RT

The next subsection describes **behavioral processes** and participants.

3.1.5 Behavioral Process and Participants

Behavioral processes construe our ‘experience of physiological and psychological behavior, like *breathing, coughing, smiling, dreaming and staring*’ (Halliday and Matthiessen, 2004, p. 248). Moreover, behavioral processes are found to be the fuzziest type of process of all for they conflate with a number of other processes. For instance, they can be located on the borderline of ‘mental’ and ‘verbal’ processes construing saying and sensing as activity such as *chatting, gossiping, ponder, watching, listening and smiling* (Eggins, 1994, p. 109). Also, some behavioral process can take material-like subtypes covered by more physiological processes such as *twitch, shiver, tremble*; or social processes like *kiss, hug, embrace, dance* (ibid., p.109). Typically, processes of behavioral clauses involve only one participant called the **Behaver** – the one ‘behaving’. The example below shows a behavioral clause extracted from the corpus under investigation:

Bishop	slept [...]
--------	-------------

Participant: Behaver	Process: Behavioral
----------------------	---------------------

Table 9 Example of behavioral process and participant extracted from the RT

The next subsection describes **existential processes** and participant.

3.1.6 Existential Process and Participant

The last type of process found in the transitivity system is the **Existential process**. It is defined by Halliday and Matthiessen as representing something that exists or happens as in *There was* in *There was an old person of Dover* (2004, pp. 256-257). Also, this type of process is located at the borderline of ‘material’ and ‘relational’ processes. The only participant involved in existential process is the **Existent**, which is an ‘entity or event which is being said to exist’ (ibid., p. 258). See an example of an existential clause below:

There	Was	a storm
	Process: Existential	Participant: event

Table 10 Example of existential process and participant (Halliday and Matthiessen, 2004, p. 259)

3.2 Corpus-based Translation Study

For about forty years, since the Brown corpus (Brown University, Providence, RI, 1967) was collected with the application of computer tools for linguistic analysis, Corpus Linguistics studies have grown and integrated (yet slowly) to other areas of study such as Translation Studies.

Since then, several researchers have manipulated corpora using computational tools borrowed from Corpus Linguistics (CL) to apply to Translation Studies, such as

Assis (2009), Jesus (2009), Paquilin (2005), Feitosa (2005), Fernandes (2004) and Munday (2002). These and other researchers employ definitions put forward by Baker (1995), such as her definitions of corpus dimension – small, medium and large. However, in this thesis, features related to the corpus status and corpus manipulation will follow Sinclair's (2001) definition of *Early Human Intervention* (EHI) for small scale electronic corpora:

...the so-called Small Corpora are those designed for early human intervention (EHI), while de Large Corpora are designed for delayed human intervention (DHI). (...) The researches have the clear goal in mind, and they build a corpus for an investigation or if they are lucky enough, use one that is already available. The processing is usually with standard tools, so packages like WordSmith (Scott, 1999) are invaluable for EHI but occasionally these are adapted, or special ones devised for the job'

In this particular study, the notion of EHI makes itself present in the manual annotation of the aligned corpora, on the basis of a special annotation code put forward by Feitosa (cf. Feitosa, 2006, pp. 1130-1150).

Initially, however, I shall define the notion of *corpus* used in this thesis, as well as to the key concepts of *Corpus Linguistics* and *Corpus-based Translation Study*.

In Baker's 1995 article entitled "Corpora: Definition, Types and Overview of Basic Operations", she understands *corpus* as '... the finite collection of grammatical sentences that is used as a basis for the descriptive analysis of language.' (Baker 1995, p. 225). In a more detailed manner, she points out three distinct features which should be taken into account when referring to CL and TS:

1. Corpus now [from the 90's on] means primarily a collection of texts held in machine-readable form and capable of being analyzed automatically or semi-automatically in a variety of ways;

2. a corpus is no longer restricted to ‘writings’ but includes written and spoken texts as well;
3. A corpus may include a large number of texts from a variety of sources, by many writers and speakers and on a multitude of topics (idem, p. 225).

In fact, she summarizes it as ‘... any collection of running texts as opposed to examples/sentences, held in electronic form and analyzable automatically or semi-automatically (rather than manually)’ (1995, p. 226). By the definition put forward by Baker, one could infer that language should be analyzed while language in use, in opposition to receptacles of static contents (Vasconcellos and Pagano, 2005 p. 177).

Halliday and Matthiessen (2004, p. 34-35) highlights the importance of the electronic corpus application for the study of language in three major statements:

1. Corpus data are authentic;
2. Corpus data includes spoken language;
3. Corpus makes possible to study grammar in quantitative terms.

The first statement make inference to ‘real’ text in opposition to ‘virtual’ text, i.e. language in use captured as data for analysis, in contrast to ‘... examples made up by grammarians inside their heads to illustrate the categories of the description’ (ibid., p. 33). Halliday and Matthiessen’ points aim at the perception of grammarians; they find this first statement applicable to Translation Studies. The second statement is of no use for informing the methods and analysis of this thesis for the type of data here analyzed consists of written texts. Their last statement, however, makes clear contribution to this very piece of research because the use of probabilistic features of computerized texts provides ‘... comparison among different registers’, when matching samples from micro to macro levels so that the analyst can build the total picture of language

phenomena (ibid., p. 35). Further, Halliday and Matthiessen ‘... argue for a dialectical complementarity between theory and data, in which theory and data “interpenetrates” with and constantly redefines the other’ (ibid., p.36). In sum, *corpus* here is defined as an authentic collection of written texts in electronic form in order to be automatically quantified and analyzed.

The concept of Corpus-based Translation Study applied here is that of an independent and established academic discipline that has been developing its own ‘... corpus-related image’ elicited by Olohan (2004, p. 1). In fact, Olohan defines Corpus Linguistics as it concerns the corpus used for the study of language, ‘...a domain of corpus linguistics’, as she puts it (p. 1). Yet, other voices such as Sardinha (2002) and Baker (1995) share the perspective of Corpus Linguistics and Translation Studies as two separate areas of study, though perceiving it as a one-way direction as CL contributes with its tools employed for analyzing both Linguistics and Translation Studies as well.

So the definition applied in this work is *Corpus-based Translation Studies* as suggested by Olohan’s “Introducing corpora in Translation Studies” (2004).

This chapter explored both the concept of ‘corpus’ within the context of Corpus-based Translation Studies (CTS) and the theory of language put forward by Systemic-Functional Linguistics (SFL) and its experiential component realized by the system of transitivity. This affiliation of SFL, particularly in the experiential component of the ideational metafunctional, allows the observation of language as construing reality in the process of textualization, and as (re)construal of reality in the process of retextualization. Thus SFL offers a solid theoretical and methodological basis for analysis of the research object (corpus) and CTS provide methodological tools for compiling the corpus.

The following chapter discusses the **Methods** applied in this thesis.

‘The corpus is fundamental to the enterprise of theorizing language’
Halliday and Matthiessen (2004, p.34)

CHAPTER IV

METHODS

This chapter is subdivided into two parts.

Part I outlines the methods for designing, building and processing the data source of the present study, consisting of two texts in translation relationship: *Flores Raras e Banalíssimas* (Oliveira, 1995) e *Rare and Commonplace Flowers* (trans. Besner, 2002).

Part II presents the categories of the Transitivity System used in the analysis of the Participant ‘Bishop’ and the Processes in which it is inscribed. The pattern emerging from the analysis is looked at with a view to observing what kind of Participant is realized by the lexical items related to it and how this Participant can be associated with representations of the American poet both in the textualization (T) and in the retextualization (RT).

These two parts are presented in the subsections **4.1 Corpus Design, Building and Processing** and **4.2 Manual Corpus Analysis**.

4.1 Corpus Design, Building and Processing

As seen in **Chapter II** and **Chapter III**, a number of studies use corpus-methodologies as a powerful resource for investigating great amounts of data. These methodologies have also been applied in studies operating at the interface of SFL and CTS, each of which focusing in a specific purpose. For the purposes of the present research, I draw on Fernandes (2004) as the methodological basis that will inform the applications and methodological decisions concerning corpus design, compiling and processing.

Fernandes (2004) pinpoints three stages to compile a corpus: **4.1.1 Corpus Design** – stage of corpus planning and creating, as well as describing its context; **4.1.2 Corpus Building** – encompasses the stages of scanning, editing, proof-reading, aligning and annotating (inserting CROSF - 15 Código de Rotulação Sistemico-Funcional – Feitosa, 2005) in order to prepare it for computer *processing* and *manual analysis*; **4.1.3 Corpus Processing** – provides details and management of software and computer tools applied for the study of the corpus.

4.1.1 Corpus Design

According to Fernandes (2004), success of corpus-based work is intrinsically dependent on the purpose of its creation and its association to issues such as ‘representativeness, copyright, and selection of texts.’ (p. 75). In order to understand the research object and the purpose, I describe the corpus by procedures of classification and contextualization, which are based on the works of Baker (1998), Olohan (2004), Sardinha (2004) e Sinclair (2001). These procedures come in an attempt to explain the purpose for which this corpus is classified as a *Small-Scale Bilingual Parallel Corpus*. Following from that, I outline the publishing features of the original and its translation with a view to contextualizing them.

4.1.1.1. Type

The concept of *corpus* applied in this piece of research is that of the *Small-Scale Bilingual Parallel Corpus*. This classification derives from certain definitions provided by scholars cited further. For instance, the *corpus* under analysis is not categorized as *Small-Scale* because of number of tokens, but rather strictly because the corpus is

designed for Early Human Intervention – EHI – as defined by Sinclair (2001)⁸; it is as well a *Parallel Corpora*, as once defined by Baker (1998, p. 51), because it is a collection of texts originally written in a language A aligned⁹ with its translation to a language B”; Olohan (2004, p. 24) corroborates Baker’s view regarding a typological distinction, which she defines *Bilingual Parallel Corpora* as a ‘...*corpus* that consists in a series of text in a language and its translation into another’. So the type of corpus under investigation is classified as *Small-Scale Bilingual Parallel Corpus*.

4.1.1.2. Contextual information of the corpus

Now that the concept of *Small-Scale Bilingual Parallel Corpus* has been made clear, I proceed to outline the contextual information, or the ‘extralinguistic features’ (cf. Baker cited in Fernandes, 2004) of the corpus. As reminded by Fernandes (2004), the identification, description and documentation of extralinguistic information has been acknowledged by many researchers carrying out corpus-based investigations, such as Sinclair (1991), Laviosa (1997), and Baker (2002) (p. 85). Sinclair, for instance, claims that contextual information allows critics and users of the corpus to consider the constitution and balance as a separated matter from the corpus linguistic evidence (1991, p. 97). Laviosa claims that such contextual information has ‘intrinsic value as objects of study in themselves’ (1997, p. 303). Baker (2002) argues that the documentation of such contextual information ‘... can be used as a bridge-gapping tool for linking linguistic and cultural modes of analysis (cited in Fernandes, 2004). These

⁸ Complete Passage: “the so-called Small Corpora are those designed for early human intervention (EHI), while de Large Corpora are designed for late human intervention (DHI). (...) The researches have the clear goal in mind, and they build a corpus for an investigation or if they are lucky enough, use one that is already available. The processing is usually with standard tools, so packages like WordSmith are invaluable for EHI but occasionally these are adapted, or special ones devised for the job”

⁹ They are set side-by-side or aligned by means of computational tools that work with concordances, which is the case of WordSmith Tools (Sardinha, 2004, p.187; Austermühl, 2001, p. 129).

relevant statements support the collection features which associate the collected data with the context of the work.

Having that in mind, I turn now to briefly outline the story of the corpus under analysis. “Flores Raras e Banalíssimas” (Oliveira, 1995) portrays a fictional biography of the love-and-hate relationship of two distinguished figures of their time – Lota de Macedo Soares and Elizabeth Bishop. This story takes place majorly in Brazil, from the 50’s to the 60’s, when the country experienced great political changes. The North-American poet Elizabeth Bishop travels to Brazil, where she meets a very intriguing and notorious figure of Rio de Janeiro’s aristocracy, Lota de Macedo Soares, with whom Bishop falls in love for the first years of her stay in Brazil. The love of both characters, however, declines as Lota becomes strongly obsessed with her work at ‘supervising the conversion of a huge area of landfill into Rio’s most extensive waterfront park, Parque do Flamengo’ (trans. Besner, 2002, p. x) while Bishop’s lack of motivation for writing and publishing her poems swerves her carrier to an opportunity as a professor at the University of Washington, in Seattle, USA. During most part of the storyline, both protagonists live together at Lota’s awarded-house in Samambaia, where they receive the company of intellectual and political personalities from Brazil and elsewhere, such as Aldous Huxley, Antonio Callado and Carlos Lacerda.

Also, the words of the translator reporting the process of translating Oliveira’s book contribute to the contextual information of the corpus. It is interesting to observe that in the words of the translator, Neil Besner, Carmen Oliveira’s work has been transformed into a Brazilian biography of an American poet. As pointed out by Besner (2000, p. 58), ‘... the American interest be caught first by their Pulitzer-prize winning poet’s sojourn in exotic Brazil, and only second [...] by the fact that Bishop lived with, loved, was loved by, an extraordinary woman such as Lota de Macedo Soares.’.

Moreover, Besner states that ‘... in Portuguese, Bishop is an American poet, shy, reclusive; apparently, under many Brazilian eyes, nastily critical and dismissive of Brazilian cultures; transparently, under North American eyes then and certainly now, the greatest modern North American poet to write “about” Brazil in her poetry’ (Besner, 2000, p. 58).

Another element which supports the contextualization of the data is the reversal in the books subheadings. In Portuguese it is conveyed as "A História de Lota de Macedo Soares e Elizabeth Bishop", in English the subheading conveys a reversal of the names so that it becomes “The Story of Elizabeth Bishop and Lota de Macedo Soares”. The following figure provides the illustration of both book covers:



Figure 6 Book covers of Flores Raras e Banalíssimas (1995) and Rare and Commonplace Flowers (2002)

Other features that support the comprehension of the work are available at the table below, containing detailed documentation of the corpus:

	Contextual Information of the	Contextual Information of the
--	--------------------------------------	--------------------------------------

	Textualization	Retextualization
Genre	Biography/Fiction	Biography/Fiction
Title	<i>Flores Raras e Banalíssimas</i>	<i>Rare and Commonplace Flowers</i>
Author/Translator	Carmen Oliveira	Neil Besner
Number of words (tokens)	62,256	68,569
Occurrences of the node (search-word) “BISHOP”	828	851
Language	Portuguese	English
Released	1995	2002
Publisher	Rocco	Rutgers University Press
Publishing Location	Rio de Janeiro	New Brunswick, New Jersey
Number of Pages	219	192
Images	44 large images spread throughout the book, representing Lota, Bishop, documents, Aterro do Flamengo, blueprints, architecture, landscape, house in Samambaia, Lota’s friends, caricatures and drawings.	18 small images concentrated in the middle of book, representing Lota, Bishop, the house in Samambaia, Aterro do Flamengo and Lota’s friends.

Table 11: Contextual Information of the T and RT

In this sub-section, I have presented a number of extralinguistic features such as a brief overview of “Flores Raras e Banalíssimas” (Oliveira, 1995), the translator’s

perspective of translating this book, book covers, genre and records that allow the researcher and the readers to visualize the contextual features which help in the interpretation of the data observed in this corpus.

4.1.1.3. Data Source configuration

Throughout the development of this research, I have carried out three pilot studies with a view to testing the behavior of the material in hand. Three samples of the book were analyzed in previous studies. Results of these studies provided support for the investigation of all chapters of the corpus. For instance, the first study, presented in the form of an article, focuses on the analysis of Processes in the second chapter of the book, “Ó, Turista!” and its translation to English “Oh, Tourist!”. Partial results corroborate the assumption of change in the construal of Bishop’s Ideational profile for the North-American audience. In the textualized chapter, the Participant Bishop is construed as majorly experiencing Mental Processes (32% out of the total), whereas in the retextualized chapter the Participant Bishop is mostly involved in Material Processes (31% out of the total) (Pires, 2006, p. 821).

This work was carried out at the same time as the sample of the first five chapters analysis, presented as my final paper during the undergraduate Letras-Inglês program at the Universidade Federal de Santa Catarina, in 2006. These first five chapters caused second thoughts over the sampling methods used in study reported above. Percentage revealed that even in both texts: 39% of Mental Processes in the T and RT, confronting the assumption of change in the ideational profile of Elizabeth Bishop.

With both results in hands, I could observe that Material and Mental Processes had significant chances of configuring Bishop’s Ideational Profile in either text.

However, I could only confirm or refute the assumption of change in Bishop's Ideational profile by increasing the amount of data through all chapters in which Bishop is a Participant – also important to examine whether she is an active or passive role – head of the nominal group.

One last work completes the threefold sample. One of PGI's Master Program disciplines I have enrolled was Corpus Linguistics, which rendered a final paper testing the same assumption in the last five chapters of both books. The results revealed a high percentage of Material Processes emerged in the T and RT, 35% and 37% respectively. Although results in this last study also refute the assumption of change in Bishop's Ideational profile, they indicate New Construction of Processes in the Retextualization, which is for instance a Material Process being retextualized as Mental Process.

These previous results show us that (i) there is a tendency of Bishop being construed as experiencing a more Material and Mental mode, and (ii) her Ideational profile changes according to the scope (the chapters selected) used for analysis. Thus, the observation of this phenomenon motivated the analysis in all chapters of the corpus. A further survey on the corpus separated by chapter has been carried out by means of WordSmith's tool *Wordlist* (Scott, 1999). These lists show a great concentration of the node "Bishop" in the middle of the book as well. So in an attempt to configure the data source, all chapters of the corpus under study have been taken into account in order to analyze the construal of Bishop's Ideational Profile.

4.1.2. Corpus Building

The preparation of the *corpus* can be divided into three methodological stages: (i) *scanning, editing and proof-reading* of the T and RT; (ii) *the alignment*; and (iii) *the annotation*.

Fortunately, I had scarce work at the stage of *scanning, editing and proof-reading* of the texts because the corpus was already available for research since Fernandes (from 2004 to 2006), who used to be a member of the research group TRANSCORBI – *Transitividade em Corpora Bilíngües* like me, used the same corpus for other research purposes. She carried out research on cultural aspects with the same corpus (“Culture-Specific Items in *Flores Raras e Banalíssimas*”). I had then taken on where Fernandes had left off and carry on with my own specific investigation. I saved the files from *Reach Format Text* (RTF) into *Plain Text Format* (TXT) so that WordSmith Tools (Scott, 1999) could recognize the texts.

The second stage implies the preparation of the *corpus* for the automatic alignment of WT computational tool “Viewer and Aligner” (VA). The preparation of the corpus consists of eliminating the “dots” which don’t mark the end of sentence, since the program recognizes capital letters as the beginning, and period as the end of a sentence. For this reason, many abbreviations (i.e. Dr., D., Ms., Mr., Ave., N., and so on) are subtracted from their dots (i.e. Dr. becomes Dr) in both texts in order to facilitate the semi-automatic alignment by WT’s *Viewer and Aligner* program.

Semi-automatic alignment means that besides the automatic pairing of sentences (at clause level, established in the subsection **4.2.1 Delimitating the Unit and Object of Analysis**) enabled by means of the program Viewer and Aligner, the analyst must join fragmented sentences because of semi-colons, dots, quotes and so on. The figure below illustrates corpus alignment done by means of the program Viewer and Aligner:

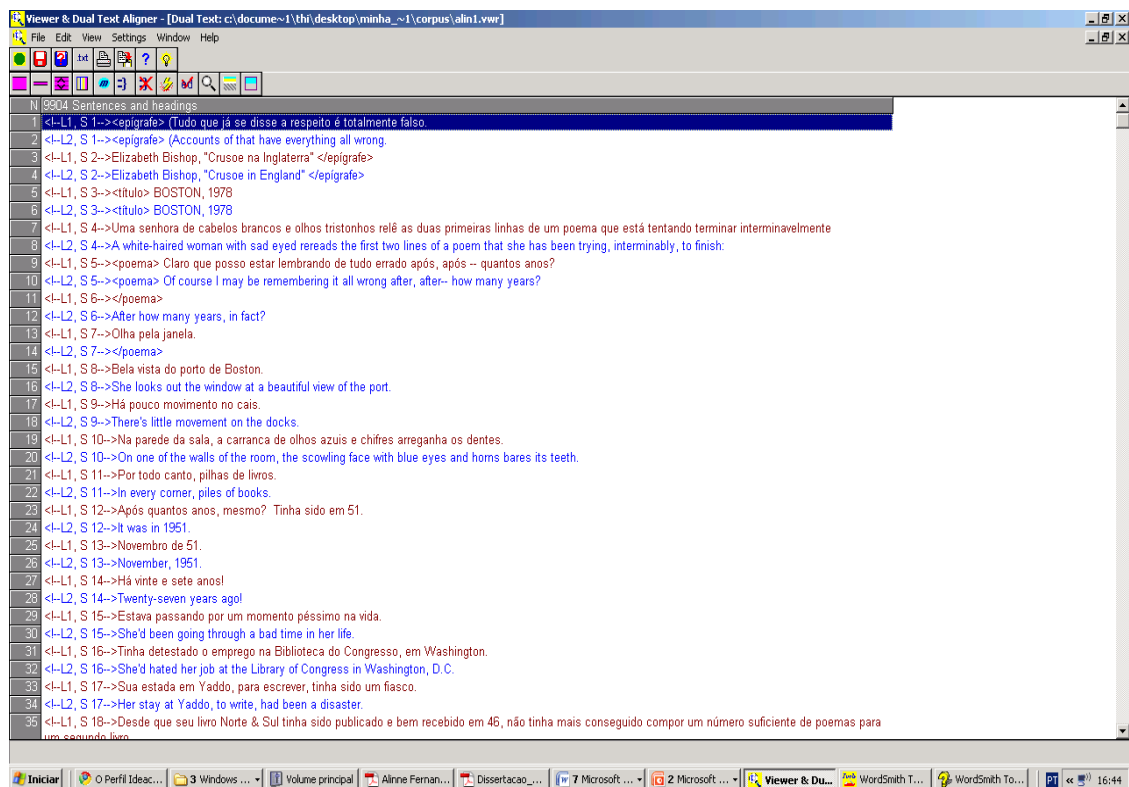


Figure 7 Screenshot of alignment of T and RT in Viewer and Aligner

The third *corpus building* stage consists of annotating the corpus with CROSF (Feitosa 2005), which works as the following: CROSF is represented by a type of label consisting of seven digits placed within angled brackets (e.g. <0010310>). The numbers within these labels vary in accordance to the Systemic representation of the textual elements under analysis. For instance a Material Process can be classified as <0010310>, where the Ideational Metafunction is classified by number one positioned at the *third digit*; Process is classified by number **three** and Participant is classified by number **one**, either positioned as the *fifth digit*; and number one is located at the *sixth digit* standing for the type of Process, which in this case is Material; zeros stand for a position or function ignored. In order to achieve the objectives of this research –

‘...investigates Elizabeth Bishop’s emerging ideational patterns.’ – the present piece of research considers fixed the first four digits configured as "<0010xxx>" and the other three digits always vary depending on the Process and/or Participant¹⁰. Yet, angled brackets permit further recognition of the code by WT, especially by the program *Concord*. Here is a sample of a labeled sentence:

<!--L1, S 81--> <0010111> **BISHOP** <0010310> *abriu a boca pela primeira vez.*

The sample above illustrates a Material clause, in which Bishop is an Actor Participant (<0010111>) involved in a Material Process (<0010310>). Once the apprehension and delimitation for research purposes of CROSF’s codes are acknowledged, I proceed to insert the labels of Process (i) before the labeled element, that is before the Process involved in the nominal group of the item “BISHOP” and also before all this nominal group. In cases of passive clauses or compound verb tenses the label is inserted (ii) between the auxiliary verb and/or the one which realizes the Process. For instance:

(i) 551 <!--L1, S 276-->Com gosto, <0010111> **BISHOP** <0010310> escreveu no alto da folha suas duas primeiras palavras em português, duas sólidas e sonoras palavras que <0010161> a <0010360> situavam no planeta.

(ii) 158 <!--L2, S 79--> As she approached, <0010121> **BISHOP** <0010320> saw that she was a good deal darker than <0010121> **BISHOP** had <0010320> remembered.

¹⁰ CROSF’s table is placed at **Appendix IV**.

Once the Processes and Participants are labeled, I proceed to proofread them in order to build a table with all aligned Processes in which Bishop is involved. Each Process type is colored in order to examine whether there are new construction of Process in the retextualization (6.3 New Language Configurations). The figure below may be used as an illustration of this table:

	B	C	D	E	F	G	H
779	3298	fazia	3298	made			
780	3300	mandava	3300	sent			
781	3301	adoeceu	3301	was			
782	3319	escrevia	3319	wrote			
783	3416	chegou.	3416	came			
784	3420	pensava	3420	seeing			
785	3420	rever	3420	thought			
786	3423	abrir	3423	open			
787	3423	cair	3423	fall			
788	3427	abriu	3427	opened			
789	3430	aguardasse	3430	wait			
790	3431	aguardou	3431	put			
791	3431	colocou	3431	waited			
792	3433	conhecia	3433	knew			
793	3434	dirigir	3434	address			

Figure 8: List of Processes aligned by sentences

The figure above shows what Processes have changed in the process of retextualization. The respective sentence of these Processes can be retrieved and examined with its context in the table of aligned sentences. Changes such as sentence number 3301 as rendered by Figure 7, reveals a Behavioral Process “adoeceu” retextualized by a Relational Process “was”. This instance is computed (manually) in the category of “Behavioral Processes retextualized as Relational Processes”. These instances are also

prepared to be analyzed together with contextual information of the corpus so to observe whether there is a change in the Ideational profile of Elizabeth Bishop.

4.1.3. Corpus Processing

Once annotation and preparation of the corpus are finished, I proceed to save the aligned text into two different files (one containing the textualization and other with the retextualization) in *TXT* format in order to compute the Processes and Participants by means of WordSmith Tool (Scott, 1999). This technological advent has proved useful to several researchers carrying out corpus-based investigation. WT provides four types of tools for text analysis: Keyword, Wordlist, Viewer and Aligner and Concord. Only the last two tools aforementioned have been employed for this study. According to WordSmith Tools Help, the Concord generates concordance using text files:

‘To use it you will specify a search word, which Concord will seek in all the text files you have chosen. It will then present a concordance display, and give you access to information about collocates of the search word’. (WordSmith Tools Help, 1999).

The tool Viewer and Aligner aligns automatically two texts, the original and the translated text:

‘Viewer is a utility which enables you to examine your text files in various formats. [...] Viewer can also be used simply to produce a copy of a text file with numbered sentences or paragraphs or for aligning two versions of a text, showing alternate paragraphs or sentences of each.’ (WordSmith Tool Help, 1999).

Before the execution of this task using the specific software, it is worth mentioning that the complete success of this stage relies on the configuration of the program’s “settings”, in which the option “tags to ignore” must *not be activated* for the software will only produce a search of the label (tags) if this option were not activated

beforehand. As soon the settings are configured to recognize the tags, the analyst then selects the texts to be scrutinized and introduces the label containing the Process to be analyzed at the option “change search-word” as shown in the figure below:

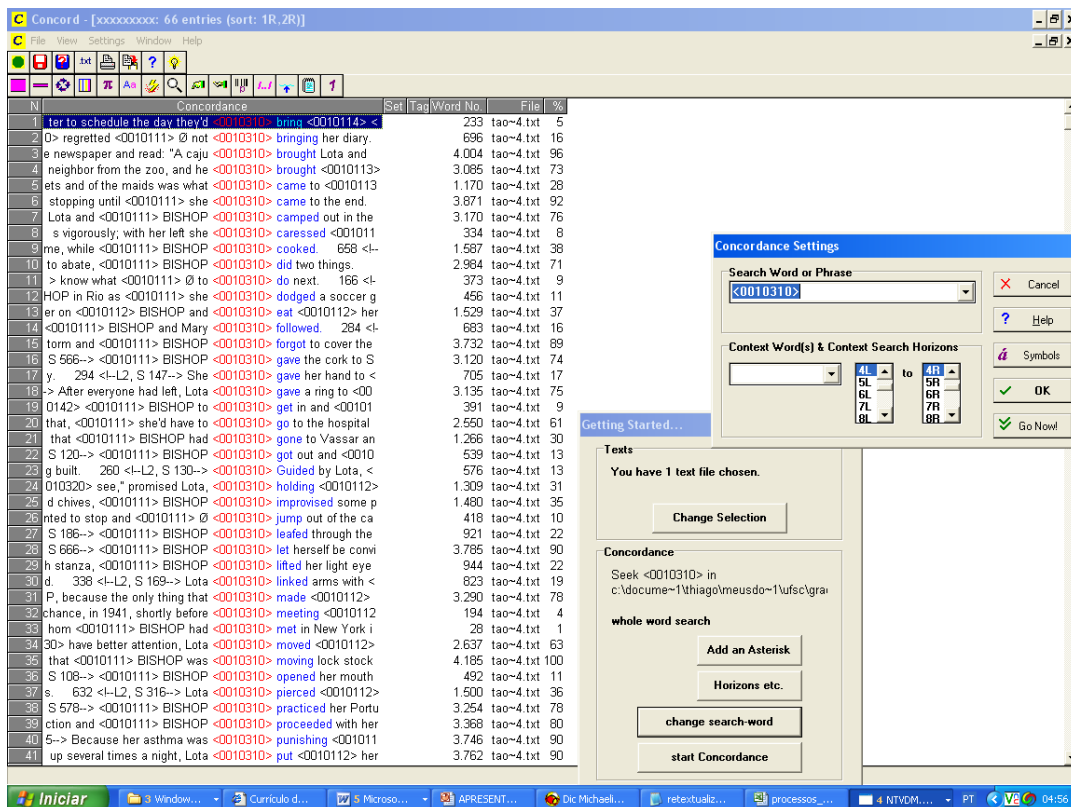


Figure 9: Concord Screenshot

Once the corpus is processed by Concord, it automatically generates numbers of each Process type and Participant type of each text. These numbers are organized in the form of table with respective numbers and statistics graphically rendered (see **Chapter V Data Analysis**).

This subsection has outlined the methods for corpus compiling, which consisted of corpus design, corpus building and corpus processing. The next subsection will

approach the criteria used for delimiting the object and unit of analysis as well as the selection of categories of the Transitivity System applied for manual corpus Analysis.

4.2. Manual Corpus Analysis

Once the Design Corpus stage has been carried out, I proceeded to the Corpus Building stage. However, before completing the latter, I had to define the operational definitions which inform how data analysis is conducted. Having that in mind, the present subsection concerns the **4.2.1 delimiting the object and unit of analysis**, which defines a representative node and its lexical referents considered in the analysis and provides definition for the levels (clause and clause complex¹¹) in which the object of analysis should be examined; and **4.2.2 selecting of SFL categories from the Transitivity System**, which provides the most adequate categories of Transitivity in order to analyze the construal of Bishop's Ideational Profile in the corpus under study. The definitions of criteria and procedures adopted each of these two subsections, draws on the basis of Systemic-Functional Grammar categories particularly outlined by Halliday and Matthiessen (2004), Halliday (1994), Martin (1997) and Eggins (1994).

4.2.1. Delimiting the Object and Unit of Analysis

As I have stated before, the objective of this study is to analyze the Ideational Profile of Elizabeth Bishop in two texts (set in electronic form) in translation relationship. In order to do that, I had to choose a lexical item which would be more appropriate for the purpose for which this corpus is intended to be used. Thus, the lexical item selected as the *node* (search-word) is "Bishop".

¹¹ Although these lexical items have been observed in the clause complex level, it is only the experiential component of the Ideational Profile - which that is that of the Transitivity System and its categories – that is taken into account for analysis purposes.

Furthermore, the main unit of analysis applied in the present study is the *clause*. In this level, I have analyzed the Processes and Participants as the main configuration of clauses which construe Bishop experiencing the world. The items that realize the Process, Participants involved in Processes were the only ones to be identified and classified in this piece of research. Moreover, this investigation applies the *clause complex* as a ‘complementary’ unit of analysis because only the experiential subcomponent (located at clause level) of the Ideational Metafunction is concerned here (The logical subcomponent is not taken into account). Having that in mind, the present research also analyzes ellipsis (represented by the symbol “ \emptyset ”) and cataphoric and anaphoric elements, which refer to the lexical item “Bishop”, such as extract taken from the corpus as shown below:

<!--LI, S 59--> **BISHOP** estava deliciada, \emptyset queria parar, \emptyset saltar do carro, mas \emptyset era acanhada demais para \emptyset pedir.

4.2.2. Selecting of SFL categories from the Transitivity System

As mentioned above, the approach to the study of language in use for texts in a translational relationship is that offered by the version of SFL put forward by Halliday since the late sixties, with a focus on his contributions offered after the metafunctional assumption. This theory of language allows for the study of text in context in a translational environment. This categories of the Transitivity system – which realizes the ideational function – will inform the analysis which will allow for the annotation of the corpus, according to the *modus operandi* of CROSF.

So far, in the Manual Corpus Analysis section we have been following the main procedures and delimitation for object and unit of analysis. These stages help in spotting

the quantitative data to which the interpretation and analysis *per se* should be defined now.

The Transitivity System categories as analytical tools have been proved efficient by similar works cited in **Chapter II**, and its framework has been defined in **Chapter III**. However, I proceed to define the working definitions of each component used for the analysis and their respective operational definition.

This stage consists of selecting the most adequate categories of Transitivity System to analyze the representation of Elizabeth Bishop in the T *Flores Raras e Banalíssimas* (Oliveira, 1995) and its RT to English *Rare and Commonplace Flowers* (Besner, 2002). So the selection of the categories draws upon the initial assumption which is that of the variations in the construal of Bishop's Ideational profile as a result of retextualization of *Flores Raras e Banalíssimas* (1995) to English. Thus, the categories of the Transitivity System consist of Participants involved in a Process of any of the six types of experiential clauses which construe "Bishop" experiencing the world. These elements consist of *Material, Mental, Relational, Verbal, Behavioral* and *Existential* Processes and their respectively Participants.

The next chapter is organized with view to responding to the research questions, which emerged from the initial assumption stated above. As all methodological procedures of analysis have been defined, I should proceed to the chapter of data analysis.

The guiding principle is to select and develop whatever is needed for the particular purpose in hand [...].

*Second, a text analysis is a work of interpretation [...]
Thirdly, the lexicogramatical analysis is only a part of the task. It is an essential part [...].*

Halliday (2002a, p.285)

CHAPTER V
DATA ANALYSIS
LANGUAGE AS CHOICE: WHAT IS CHOSEN?

In **Chapter I – Introduction**, I have stated that the assumption which informs the present study is that the reality construed in the translated text for the North-American context is different from the reality construed in the ideational profile of the text in Brazilian Portuguese, more precisely in relation to the Ideational profile of both protagonists, Lota de Macedo Soares and Elizabeth Bishop. As the analysis of the Ideational profile of Lota de Macedo Soares would be beyond the scope of the present study, only Elizabeth Bishop's has been taken into account.

The Theoretical Framework (**Chapter III**) provides the definitions of SFL and the key concepts of CTS for data categorization; Methods (**Chapter IV**) delimits the main procedures and applications of Corpus methodology and presents the categories of the transitivity system used in the analysis and in corpus annotation; the present chapter provides the analysis of a series of data. These data reveal Elizabeth Bishop's Ideational Profile in the fictional biography written in Brazilian Portuguese "Flores Raras e Banalíssimas" (Oliveira, 1995) and in its translation into English "Rare and Commonplace Flowers" (trans. Besner, 2002).

As seen in **Chapter I**, the notion of Ideational Profile employed in this study is based on Halliday and Matthiessen' (2004) description of the Ideational Metafunction – '... experientially, the clause construes a quantum of change as a **figure**, or configuration of a process, participants involved in it and any attendant circumstances.' (p.169). Thus, the objective of this analysis is verifying if such figures model Bishop's

experiences of reality *in different forms of representation* when retextualized for the North-American audience.

The outcome of this investigation reveals in what types of Processes the Participant Bishop are more frequently involved, in each text. These instances offer interesting insights on *how* the translator construes Bishop experiencing reality. Moreover, these data show what kind of Participant Bishop is realized, thus signaling to a more active or passive role construed in the clause. Finally, data also reveal **New Language Configurations (NLC)** produced in the Textualization and the Retextualization. NLC points to the exact instances of change (realized by the translator) which could lead to a new Elizabeth Bishop construed for the North-American Audience. In other words, NLC refer to instances when a type of Process in the textualization is retextualized in a different fashion.

Following from that, this chapter is organized as it follows **5.1 R.Q. 1 – Emerging Processes**, and **5.2. R.Q. 2 – Emerging Participants**, and data divergence of T and RT shall be presented and discussed in **5.3 New Language Configurations**. The transitivity patterns emerged from section 5.1 and 5.2 and 5.3 constitute investigation of the Ideational Profile of Elizabeth Bishop, object of analysis of the present thesis.

5.1. R.Q. 1 – Emerging Processes

Once all Processes and Participants are annotated with the CROSF label, they are quantified by means of the WordSmith Tool's Concord and organized into tables and graphics. The table below shows the Processes obtained by means of the computer assistance of *Concord*:

TYPES OF PROCESS	TEXTUALIZATION	RETEXTUALIZATION	DIFFERENCE IN RELATION TO THE RT
Material Process <0010310>	449	454	+5
Mental Processes <0010320>	321	319	-2
Relational Process <0010330>	117	121	+4
Verbal Process <0010340>	94	103	+9
Behavioral Process <0010350>	57	49	-8
Existential Process <0010360>	5	5	0
TOTAL	1043	1051	+8

Table 12 - Quantitative data relating to Processes emerging from textualization and retextualization analyses

Table 12 will be discussed in consonance with the complement of Figure 9 below, adding statistical information to the occurrences shown above. The statistics of Processes emerges as the following:

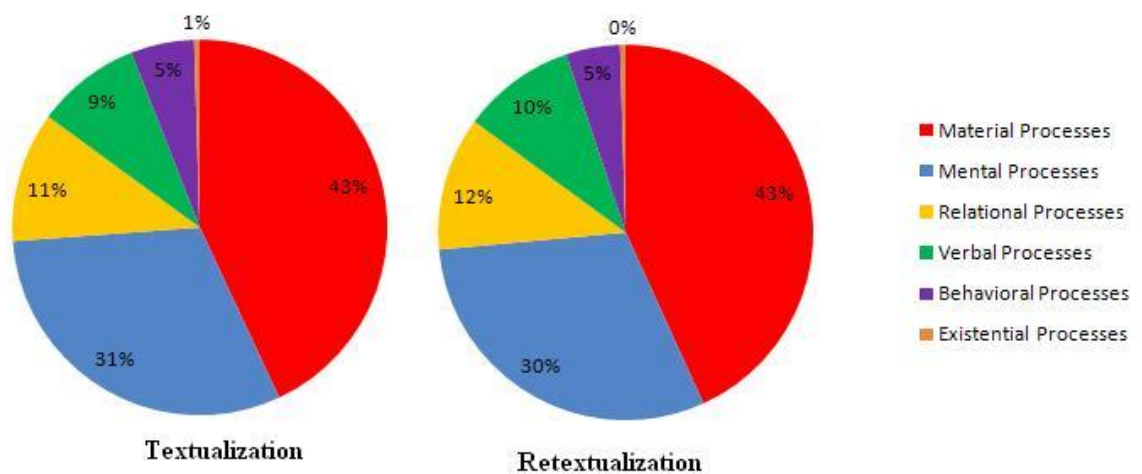


Figure 10 - Graphics of Process emerging in the T and RT

Visualization of the figure above shows the transitivity patterns emerging in the T and the RT. We can notice a number of Material Processes emerging in both texts, reaching almost half of total Processes in which the Participant “Bishop” and the lexical items are involved. These patterns indicate that Bishop has high percentage of ‘...“outer” experience, prototypically formed by actions and events: things happen, and people or other actors do things, or make them happen.’ (Halliday and Matthiessen, 2004, p.170). In addition, the emerging transitivity patterns indicate that Bishop is represented as experiencing the world quite similarly (43%) in both texts.

As the data show, in terms of frequency of choice both T and RT show proportionally a great number of Material Processes. Similarly, the second major type of Process emerging from the analysis matches in number of frequency of choice. There are 31% of Mental Processes in the T and 30% as regards the RT. This Process type construes Bishop’s “inner” experience, i.e. the world of her consciousness (including perception, emotion and imagination), in which she replays the outer [world], recording it, reacting to it, reflecting on it, and partly being aware of her states of being (Halliday and Matthiessen, 2004, p. 170). Finally, Relational, Verbal, Behavioral and Existential processes are scarce.

As regards the outcome rendered in Table 12, the most recurrent Material Processes found in the textualization (emerging at least four times¹²) are “foi” (12), “escrever” (8), “escreveu” (8), “voltar” (7), “fez” (6), “ir” (6), “voltou” (6), “deu” (5), “ficar” (5), “ia” (5), “chegou” (4), “encontrou” (4), “fazer” (4), “fazia” (4), “levou” (4) and “trazido” (4), and in the retextualization are “went” (20), “took” (12), “write” (10), “wrote” (10), “came” (8), “find” (8), “put” (8), “found” (7), “gave” (7), “go” (7), “spent” (7), “got” (6), “left” (6), “made” (6), “sent” (6), “brought” (5), “going” (5),

¹² The data presented here was extracted from the WordSmith Wordlist tool.

“make” (5), “gone” (4), “met” (4), “returned” (4), “take” (4) and “turned” (4). The pairs of Processes which are proportionally similar in both texts are: (i) *foi/went*, (ii) *escrever-escreveu/write-wrote*, (iii) *voltar-voltou/returned*, (iv) *ir-ia/go-going*, (v) *fazer-fazia/make-made*, (vi) *encontrou/found*, (vii) *deu/gave*.

These pairs of Processes, when associated to the meaning of their clause and the total meaning of the work, reveal trends into Elizabeth Bishop’s Ideational Profile. More specifically, these trends delimit the types of entities in the construal of Elizabeth Bishop in a more Material Profile. Based on the interpretation of such Material clauses, the present thesis organizes these trends into four categories in which Bishop is mostly associated to (a) travelling and/or displacement (mostly based on the pairs of Processes (i) *foi/went*, (iii) *voltar-voltou/returned* and (iv) *ir-ia/go-going*), (b) cooking ((v) *fazer-fazia/make-made*) , and less frequently to an entity who (c) writes ((ii) *escrever-escreveu/write-wrote*).

Following from category (a), two examples of Bishop involved in Processes as a travelling/displacement entity are presented as follows:

Example 1:

<!--L1, S 1125-->No dia do casório, ela e <0010111> **Bishop** <0010310> foram para o apartamento do Rio, para que os nubentes e seus convidados se sentissem à vontade.

<!--L2, S 1125-->On the day of the wedding, she and <0010111> **Bishop** <0010310> went to the apartment in Rio so that the betrothed pair and their guests could feel at ease.

Example 2:

<!--L1, S 2920--> <0010111> **Bishop** <0010310> foi para Londres, conforme estava previsto, e Lota regressou ao Rio.

<!--L2, S 2920--> <0010111> **Bishop** <0010310> went to London, as had been planned, and Lota returned to Rio.

In the examples shown above, Bishop is an Actor Participant involved in a Material Process in the textualization and retextualization. In the grammatical system of transitivity, the Actor is ‘the one that does the deed [...] the one that brings about the change’ (Halliday and Matthiessen, 2004, p. 179). Therefore, in the both examples, Bishop is the one that brings about the change. The Participant Bishop is involved in a Process that unfolds through time (“foi” and “went”). The outcome¹³ of this happening is affecting the Actor (Bishop) of an intransitive transformative clause. According to the authors mentioned in this paragraph, ‘... in a ‘transformative’ clause, the outcome is the change of some aspect of an already existing Actor (‘intransitive’) or Goal (‘transitive’). Thus, the pair of verbs “foi” and “went” serves as Process in an **elaborative** (refer to **Chapter III**) type of Material clause expressing ‘motion’.

The connection of such analysis is in dialogue with the textual and contextual meaning of the protagonist of the book. In Carmen Oliveira’s novel, Bishop is constantly visiting some places in Brazil, such as Rio de Janeiro, Ouro Preto, Bahia, and abroad, in the U.S. and coming back from these places. Moreover, she is engaged in performing ordinary activities such as a “going out for a walk”, “going to the kitchen”, and “going out for a smoke”. This textual information is also justified by several academic reports about her trips around the world.

A great amount of works contextualizes Bishop as a being constantly acting towards travelling and displacement. These instances can be found in her poetry, letters, and other works she wrote during her journeys through her life. Based on Bishop’s pieces of writing, many scholars have come to explanations, for instance of Bishop being conscious of her displacement. Martins (2006) mentions that ‘after leaving Great

¹³ According to Halliday and Matthiessen (2004, p. 184), the **outcome** is the final phase of a Process unfolding through time and ‘... it represents a change of some feature of one of the participants in the material clause.’

Village, Bishop's life becomes a series of displacements of temporarily stays in the U.S. (Key West and New York) and trips abroad...¹⁴ (p. 94). Following from that, Goldensohn (1992, p.104) claims '... unslaked desire to be stationed, to find the point at which the world [could stabilize into] welcome' (as cited in Martins 1999 p. 18). In addition, Ashley Brown (1977) has also referred to Bishop as the "tourist", and advocating her in the sense that she travels on her own will, in opposition to what other authors classify as "radical homeless" (p. 231-232). According to Brown, in Bishop's "Questions of Travel" (1956, poems written few years after she arrived in Brazil) '... The tourist has now become the passionate observer and, in a sense, has lost her innocence. The poem is a wonderful mosaic of things that one can see and hear along a Brazilian highway' (1977, p. 231-232).

Pairs of Process (ii) and (v) alludes respectively to Bishop's endures on (b) writing and (c) cooking. Pairs (b) are related to Bishop's writing situations, such as translating, writing poems and letters to several friends, and of course her beloved Lota by the time Bishop leaves to Seattle to teach at the University. The example below renders this period of the storyline, when Bishop has an affair with her student in the U.S., but at the same time missing the "old"¹⁵ Lota she knew when she arrived for the first time in Rio:

Example 3:

<!--L1, S 2502--> <0010111> **Bishop** não <0010310> escreveu.

<!--L2, S 2502--> <0010111> **Bishop** didn't <0010310> write.

In Example 3, Bishop is an Actor Participant involved in a Material Process realized by the verb "escreveu" in Brazilian Portuguese and "write" in English. The

¹⁴ My translation.

¹⁵ In this point of the story, Lota is obsessed with the Aterro do Flamengo construction.

clause is also an **intransitive transformative** one since it affects the Participant Bishop in not writing.

And in (c) *cooking*, Bishop is involved in several Processes realized by verbs such as “make”, concerning food preparation.

Bishop is also involved in the pairs of Process (vi) and (vii). In most of the instances, these Processes are related to a situation indicating the poet as someone involved in interactions with the outer world. This trait can be provided by the examples shown below:

Example 4:

<!--L1, S 2408--> Chegando à casa, <0010310> encontraram <0010112> **Bishop** de avental, na cozinha.
 <!--L2, S 2408--> Arriving at the house, they <0010310> found <0010112> **Bishop** in an apron in the kitchen.

Example 5:

<!--L1, S 3882--> <0010111> **Bishop** <0010310> deu o nome do hotel.
 <!--L2, S 3882--> <0010111> **Bishop** <0010310> gave the name of the hotel.

Example 4 is a Process of doing, which according to Eggins (1994) it is ‘... some entity [that] does something, undertakes some action’ (p.230). In this case someone did something to Bishop (someone found her in apron in the kitchen as the text shows), expressing an interaction by the fact that Bishop is approached by a “doer”. Conversely, in Example 5 she is the “doer” of the action, “giving the name of the hotel” to someone given in another clause.

Proportionally, one can infer that in most Material clauses Bishop is a Participant most of the time moving through space as synthesized in the second chapter of the book, “Oh, tourist!”. Particularly, pair of Processes (i) is substantially present in the retextualization (20 entries of “went” against 12 of “foi”) which may lead to an

interpretation of the translator choosing to construe Bishop as a traveler/ tourist for the North-American audience – at least in terms of Material processes. All those instances can be observed by the examples put forward before, and in the examples below as well:

Example 6:

<!--L1, S 3199--> Quando <0010111> **Bishop** <0010310> voltou de Ouro Preto, <0010111> Ø <0010310> encontrou Lota em greve.
 <!--L2, S 3199--> When <0010111> **Bishop** <0010310> returned from Ouro Preto, <0010111> she <0010310> found Lota on strike.

Example 7:

<!--L1, S 4154--> Evidentemente <0010111> **Bishop** só podia <0010310> passar os dias de porre, incapaz de <0010111> Ø <0010310> sair da cama para <0010111> Ø <0010310> ir à universidade.
 <!--L2, S 4154--> Clearly <0010111> **Bishop** could only be <0010310> spending her days drunk, incapable of <0010111> Ø <0010310> getting out of bed to <0010111> Ø <0010310> go to the university.

Example 8:

<!--L1, S 1588--> Foi uma bênção quando, em fevereiro de 60, surgiu a oportunidade para <0010111> **Bishop** <0010310> fazer uma viagem à Amazônia, com Rosinha e seu sobrinho Manoel.
 <!--L2, S 1588--> It was a blessing when, in February 1960, an opportunity arose for <0010111> **Bishop** to <0010310> make a trip to the Amazon with Rosinha and her nephew Maneco.

The second most frequent type of Process emerged in both texts are Mental Processes (repeated 4 times at least). They are textualized in Portuguese by “sentia” (16), “sabia” (14), “achava” (7), “via” (6), “viu” (6), “achou” (5), “lia” (5), “ver” (5), “admitia” (4), “constatava” (4), “olhava” (4), “queria” (4), “quis” (4) and “sentiu” (4), and retextualized in English by “thought” (23), “felt” (22), “saw” (12), “see” (12), “know” (11), “read” (9), “found” (8), “liked” (8), “looked” (8), “wanted” (8), “knew” (7), “admitted” (4), “decided” (4), “heard” (4), “noticed” (4), “reflected” (4), “resented”

(4) and “seeing” (4). The pairs of processes which are proportionally similar in both texts are: (i) sentia-sentiu/felt, (ii) achava-achou/thought, (iii) sabia/know-knew, (iv) via-viu/saw, (v) queria-quis/wanted, (vi) lia/read. In the pair of Process (i) Bishop is involved as a Participant involved in Processes of feelings and emotions (e.g., felt happy, felt angry, felt depressed, felt guilty).

Special attention is drawn to a phenomenon observed in the analysis of the verb “felt” serving as Mental Process: the verb serving as a Process is **gradable**; it forms points on a scale (“well” - “happy” - “cherished” - “demolished” - “violated” - “distressed”) expressing degrees of affection (Halliday and Matthiessen, 2004, p. 198). According to these authors, ‘... the property of lexical and grammatical gradability is typical of ‘Mental’ clauses construing emotions’ (p.198).

Raising these instances to the context level, I could perceive that these clauses construe a gradably negative evaluation of Bishop. In the beginning of the story Bishop and Lota get deeply in love, and towards the end of the book, Lota’s obsession for finishing the Aterro do Flamengo’s construction helps Bishop accepting the invitation to teach at the University in US. The distance and impossibility of existing the same blissful relationship between the protagonists, lead to the end of Lota (as the book conveys, she commits suicide). These moves can be rendered by a sample of the corpus in the instances bellow (these sentences were put in order as a sample so that the reader can clearly observe this pattern):

Example 1:

<!--L1, S 462--> <0010121> BISHOP <0010320> sentiu *quando uma gaiola se estilhaçou no ar, libertando um milhão de pássaros.*

<!--L2, S 462--> <0010121> BISHOP <0010320> felt *a cage shatter itself in the air, freeing thousands of birds.*

This example shows that with Lota, Bishop felt free and comfortable in most of her shyness. The passage happens to be the first moments both protagonists alone at the house in Samambaia.

Example 2:

<!--L1, S 627--> Não obstante, <0010121> **BISHOP** <0010320> sentia-se bem.
 <!--L2, S 627--> Nevertheless, <0010121> **BISHOP** <0010320> felt well.

The example above portrays one more the Senser Bishop involved in a Mental Process “sentia” in Portuguese and “felt” in English. This specific passage regards how well she was despite of her asthma attacks.

Example 3:

<!--L1, S 1592-->Embora <0010121> Ø <0010320> sentindo-se *culpada* por <0010111> Ø <0010310> deixar Lota num momento ruim, <0010111> **Bishop** <0010310> entregou-se apaixonadamente à experiência amazonense.
 <!--L2, S 1592--> Although <0010121> she <0010320> felt *guilty* about <0010111> Ø <0010310> leaving Lota at a bad moment, <0010111> **Bishop** <0010310> turned herself over passionately to the Amazon experience.

In Example 3 already portrays a moment of change in the text. Bishop is sensing negative feeling of guilt the experience of leaving her beloved one for a trip to Amazon, during the moment in which Lota becomes obsessed and overloaded with the construction of the Aterro do Flamengo in Rio de Janeiro. The clause construes the negative evaluation of Bishop feeling guilty about leaving Lota.

Example 4:

<!--L1, S 1952--> <0010131> **Bishop** <0010330> estava muito angustiada.
 <!--L2, S 1952--> <0010121> **Bishop** <0010121> felt *anguished*.

Example 4 conveys a New Language Configuration, a Relational Clause retextualized as Mental Clause. For more information about this phenomenon, see **5.3 New Language Configurations**. For the moment, the attention is drawn upon the grammatical gradability of Mental Clauses construed by the verb “felt” serving as Mental Process. Several associations may be attributed to this clause, such as when ‘... Lota was confronting her engineers and brigadiers, fighting to transform a garbage heap into a garden, while she didn't even know how to begin her handsomely paid-for book’ (Oliveira, trans. Besner, 2002, p. 76).

Example 5:

<!--L1, S 2143--> Depois de *Brazil* <0010121> **Bishop** <0010320> sentia-se *violentada* e, como sucede com as pessoas violentadas, desconexa.
 <!--L2, S 2143-->After *Brazil*, <0010121> **Bishop** <0010320> felt *violated* and, as happens with violated people, disconnected.

The instance above renders an important passage in the text when Bishop and Lota come back from a trip to New York, where Bishop would meet the editors of Time/Life to talk about the book Bishop writes about Brazil. The editors had made several interventions, making her text unrecognizable (Besner, 2002, p. 82). Bishop feels lost and unloved (p. 82).

Example 6:

<!--L1, S 4427--> A comunicação estava emperrada e <0010121> **Bishop** <0010320> achava que Lota estava ressentida com sua sobrevivência.
 <!--L2, S 4427--> Communication was difficult, and <0010121> **Bishop** <0010320> felt that Lota *resented her* having survived.

Last but not least, Example 6 shows us that Bishop has the feeling that Lota could not accept Bishop succeeding without Lota's presence around. From this point on, the romance of both characters collapse.

All these examples are just a sample of what could represent the tone of story based on collocates of verbs of feelings realized by Mental Processes, in which Bishop is involved either as a Senser or as a Phenomenon.

Based on Halliday and Matthiessen' Mental categories of systemic grammar (2004), the pairs of Process (ii) achava-achou/thought and (iii) sabia/know-knew in which Bishop participates, construe more cognitive Mental clause, whereas clauses with (i) sentia-sentiu/felt serving as Mental Process construe a more perceptive Mental clause (p.210). Bishop usually participates in Processes construing her observations and impressions of anything she was exposed to such as in the examples below:

Example 7:

<!--L1, S 2577--> Era inconcebível que Lota ficasse doente assim, <0010320> achava <0010121> **Bishop**.
 <!--L2, S 2577-->It was inconceivable that Lota would become ill like this, <0010121> **Bishop** <0010320> thought.

Example 8:

<!--L1, S 1714-->Com quase dez anos de vida em comum, <0010121> **Bishop** <0010320> sabia que não era hora de <0010141> Ø <0010340> argumentar com Lota.
 <!--L2, S 1714-->After almost ten years of living together, <0010121> **Bishop** <0010320> knew this wasn't the time to <0010141> Ø <0010340> argue with Lota.

In relation to this last pair of Process (iii), there is also a major number of “no’s” accompanying those processes in both texts. In most cases, the narrator employs the use

of “não sabia” to construe Bishop as conscious of being uncomfortable, unprepared and sometimes insecure, usually impinged by the actions of Lota. See examples below:

Example 9:

<!--L1, S 89--> -- Vamos? <0010111> Ø <0010310> Desacostumada com aquele tipo de contato, <0010121> **BISHOP** não <0010320> sabia como proceder.

<!--L2, S 89--> <0010111> Ø <0010310> Not used to this kind of contact, <0010121> **BISHOP** didn't <0010320> know what to do next.

Example 10:

<!--L1, S 4437--> <0010121> **Bishop** não <0010320> sabia como <0010111> Ø <0010310> encorajá-la, <0010121> não <0010320> sabia como <0010111> Ø <0010310> demovê-la.

<!--L2, S 4437--> <0010121> **Bishop** didn't <0010320> know how to <0010111> Ø <0010310> cheer her up and <0010121> Ø didn't <0010320> know what advice <0010111> Ø to <0010310> give her.

The pairs (iv) via-viu/saw, (vi) lia/read reveal a cognitive profile of Bishop experiencing the inner world, yet reacting to the flow of events construed by Material clauses in which Bishop performs the roles of a *poet/writer/traveler*. Moreover, pair of Process (ii) shall not be confounded with psychological nuances of the Behavioral process type since the former is realized by a participant “sensing” phenomena, or being sensed by other participants as being the phenomenon herself. Less frequent would be the pair (v) queria-quis/wanted, realizing a desiderative portion of Bishop’s ideational profile. Examples of type (iv), (v) and (iv) are respectively shown below.

Example 11:

<!--L1, S 1330--> Da janela do estúdio <0010121> **Bishop** <0010320> via dez ou doze meninos nus pulando das pedras, agitando-se na água, rindo, maluquinhos.

<!--L2, S 1330--> From the window of her study <0010121> **Bishop**

<0010320> saw ten or twelve naked children jumping from the rocks, fooling around in the water, laughing, crazy little people.

Example 12:

<!--L1, S 4160--> Outras vezes, Adrienne ia até o extremo oposto de Seattle para encontrar um ingrediente que <0010121> **Bishop** <0010320> queria para suas travessuras culinárias.

<!--L2, S 4160--> At other times, Adrienne would go to the far side of Seattle to find an ingredient that <0010121> **Bishop** <0010320> wanted for her cooking adventures.

Example 13:

<!--L1, S 1521--> <0010121> **Bishop** <0010320> lia para Lota os elogios de Marianne Moore para The diary of Helena Morley.

<!--L2, S 1521--> <0010121> **Bishop** <0010320> read Lota Marianne Moore's praise or The Diary of Helena Morley.

Also, we can notice a slight difference of Processes in relation to the retextualization (+8). The type of Process most retextualized is the Verbal process (+9). Generally these Processes are realized by verbs such as “said”, “speak” and “told”, expressing locution by the Sayer Bishop or the Receiver Bishop such as in:

Example 14:

<!--L2, S 169--> <0010141> **BISHOP** <0010340> said yes, and Lota translated.

On the other side, as shown in Table 12, eight Behavioral processes are not retextualized. Typically, these Processes are realized by verbs such as “drinking”, “listening” and “watched”, and may possibly be realized as Mental or Material in the retextualization, since Behavioral Processes are in the borderline of Material and Mental Processes (Halliday and Matthiessen, 2004, p. 171). Still, in this thesis, Behavioral

Processes are considered as construing physiological acts. Here is an example of a textualized Behavioral process:

Example 15:

<!--L1, S 3653--> ... Depois, como <0010151> **Bishop** estivesse mesmo <0010350> bebendo muito, passara a se fixar na questão do alcoolismo...

The data presented and discussed above reveals a number of transitivity patterns about the Participant Elizabeth Bishop in terms of emerging Processes. The following subsection emphasizes the types of emerging Participants.

5.2. R.Q. 2 – Emerging Participants

The analysis of the emerging Processes gives a general idea of Bishop's ideational profile in the textualization and retextualization, but they are insufficient to indicate the roles played by "Bishop" as a Participant. These roles concern whether the type of Participant Bishop involved in a given Process construes an active or passive entity. In order to observe it and to define her ideational profile, I have investigated the Participants Bishop. Table 13 and Figure 10 below show the exact amount of data and statistics of Participants in the T and RT:

TYPES OF PROCESS	TEXTUALIZATION	RETEXTUALIZATION	DIFFERENCE IN RELATION TO THE RT
Actor <0010111>	385	382	-3

Goal <0010112>	45	49	+4
Recipient <0010113>	7	7	0
Client <0010114>	5	5	0
Range <0010119>	8	7	-1
Senser <0010121>	292	293	+1
Phenomenon <0010122>	34	29	-5
Carrier <0010131>	107	110	+3
Attribute <0010132>	9	9	0
Token <0010135>	5	4	-1
Value <0010136>	5	4	-1
Range <0010139>	1	2	+1
Sayer <0010141>	71	76	+5
Receiver <0010142>	25	28	+3
Behaver <0010151>	57	48	-9
Range <0010159>	1	3	+2
Existent <0010161>	5	5	0
TOTAL	1062	1061	-1

Table 13 - Quantitative data emerged from textualization and retextualization

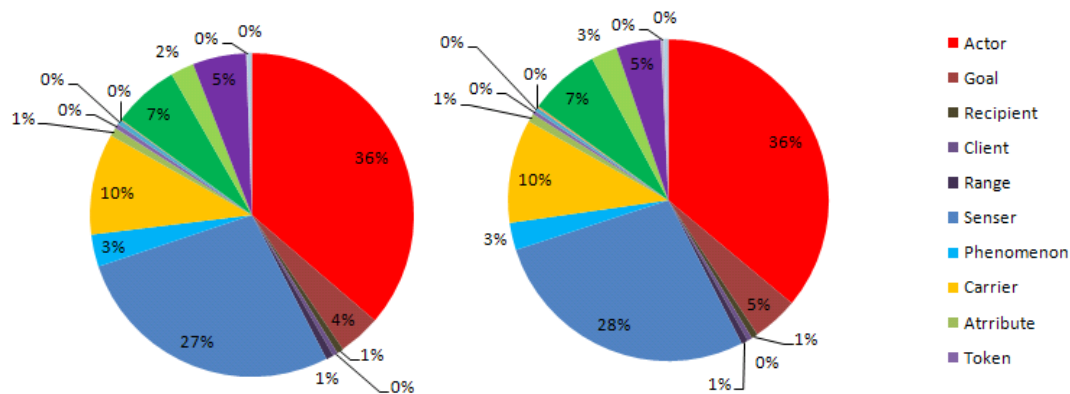


Figure 11 - Graphics of Participant emerging in the T and RT

As most typical types of Participants are “doers” (Actor Participant involved in Material Processes) and “conscious being” (Senser Participant involved in Mental Processes) in both texts, Bishop is thus affecting more than being affected by something or by someone. By order of frequency of choice, Bishop is often construed as an Actor Participant involved in Material Processes, Senser in Mental Processes, Carrier in Relational Processes and Sayer in Verbal Processes. Meaning that mostly in the textualization and retextualization she acts and reacts as she experiences the external world (Actor – 36% in both texts); she feels, wants, knows (Senser – 27% in the T and 28% in the RT); she is related to or being attributed to some qualities or possession of goods (Carrier – 10% in the T and RT); and even as someone acting and expressing herself verbally (Sayer – 7% in the T and RT). The data indicating Bishop as Behavior or Existent is insubstantial (less than 5% in each text) in relation to the total data collected from the corpus.

As mentioned before, Bishop is most frequently textualized and retextualized as an “active” Participant involved in most types of Processes. However, special attention is drawn to the few occurrences of retextualized Behavior Participants (T-57 and RT-48) in relation to retextualized Goal Participants (T-45 and RT-49). In the retextualization,

the amount of Goal Participants involved in Material Processes is high. These data show that Elizabeth Bishop is construed as being the object, or being affected by a material change (Goal).

Although the facts reveal changes from active to passive Participant roles, they do not construe a substantially new profile of Participants since Relational and Verbal Processes are the third/fourth most frequent active or passive Participants.

These were some of the findings about the emerging Participants in both texts. Bishop is construed as an Actor Participant involved in Material Processes and performing active roles in both T and RT.

As seen, the emerging transitivity patterns from the Textualization and Retextualization have shown that Bishop's Ideational Profile (In terms of the Experiential mode of Transitivity – only Participants and Processes) have not changed in the process of Retextualization. However, “numbers do not tell whole story”, meaning RT are not always exactly the same as in T in terms of type of Process or Participant. The approach of these differences will be discussed in the following subsection, New Language Configurations (NLC).

5.3. New Language Configurations

In the last two sub-sections of Data Analysis I have focused on the emerging Transitivity Patterns in terms of the emerging Processes and Participants. In this subsection I focus attention on the differences found in the data. The figure below illustrates where these differences occur:

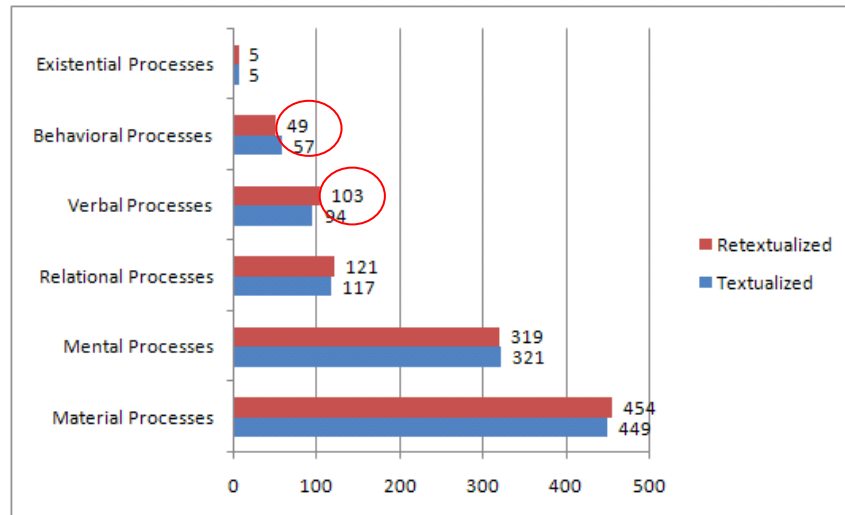


Figure 12 – Differences in Transitivity Patterns of Processes

The most significant increase of Processes in the retextualization is seen in Verbal Processes. This type of Process shows an increase of 9 entries or 9% over the Verbal Processes emerging in the textualization. The greatest decrease is represented by the total of Behavioral Processes in 8 occurrences or 14% less in the textualization. Relational Processes and Material Process, however, reveal less expressive numbers in relation to Verbal and Behavioral Processes. Relational Processes show an increase of 4 occurrences or 3% in the RT and 5 occurrences or 1% increase in Material Processes. That means that most of the time Bishop is construed in RT as an entity ‘...setting up dialogic passages’ (Verbal Processes) (Halliday and Matthiessen, 2004, p. 252), attributing and being attributed to qualities or possession (Relational Processes), experiencing more the outer world and less (Material Processes) (in relation to the textualization) as behaving physiologically in the world (Behavioral Processes). The examples below show these new language configurations in the process of retextualization:

1- Mental Processes retextualized as Relational Processes (10 occurrences):

<!--L1, S 1533-->Quando veio a confirmação de que o sertanista Cláudio Villas Boas os receberia no posto do Serviço de Proteção aos Índios à beira do Tuatuari, <0010121> **Bishop** <0010320> delirou.

<!--L2, S 1533-->When it was confirmed that the backcountry specialist Cláudio Vilas Boas would meet them at the station of the Protection Service for Indians on the shore of the Tuatuari, <0010131> **Bishop** <0010330> was <0010132> ecstatic.

This is a passage found in the chapter “Bela Pindorama” in the Textualization and in the chapter “Beautiful Palm Country” in the Retextualization. In the T clause, Bishop is a Senser (<0010121>), endowed with consciousness, and involved in a Mental Process (<0010320>) which is realized by the verb “delirar”. However, this is not the same path used in its RT. In English, the clause is rather a Relational clause: Bishop is ‘being’ a Carrier (<0010131>) and Attribute (<0010132>). In the Textualization Bishop is an active Participant because the Senser is endowed with consciousness, being involved in a Process unfolding through time which is not the case of Relational clauses (Halliday and Matthiessen, 2004, p. 212) as construed in the Retextualization.

According to the authors Halliday and Matthiessen (2004), Relational and Mental clauses ‘...prototypically construe change as unfolding ‘inertly’, without an input of energy – typically as a uniform flow without distinct phases of unfolding.’ (ibid., p. 211). As we can see in the example above, Bishop is construed more statically in the retextualization than in the textualization, since the translator assigns an evaluative Attribute (ecstatic) to Bishop serving as the Carrier.

In face of the overlaps between Mental and Relational clauses, Halliday and Matthiessen (2004, p.213) describe the contrasting features of Relational clauses towards the major classes of Material and Mental clauses as the following:

‘...the phenomenon of consciousness can be construed as an idea brought into existence through the process of consciousness, whereas ‘relational’ clauses derive from the nature of a configuration of being [not in the sense of existence].’ (ibid. p. 213).

They also mention that in ‘...Relational clauses there are always two inherent participants – two ‘be-ers’, whereas Material and Mental clauses have only one inherent participant (Actor and Senser respectively).’ (ibid., p.213).

2- Material Processes retextualized as Relational Processes (6 occurrences):

<!--L1, S 605--> Mas naqueles primeiros meses de vida em comum
 <0010111> BISHOP também estava <0010310> conseguindo produzir.
 <!--L2, S 605--> But in those first months living together, <0010131>
 BISHOP <0010330> was also <0010132> productive.

This is a passage found in the chapter “Era uma vez um rei chinês” in the Textualization and in the chapter “There was once a Chinese king” in the Retextualization. In the textualized clause, Bishop is an Actor Participant (<0010111>) involved in a Material Process (<0010310>) “conseguindo produzir” serving as the verbal group. In the retextualized clause, Bishop is a Carrier (<0010131>) and Attribute (<0010132>) “productive” involved in a Relational Process realized by the verb “was”. In the Textualization, the clause ‘Bishop também estava conseguindo produzir’ implies a dynamic change of state reproduced by the selection of ‘... present-in-present as the unmarked choice for present’ (Eggins, 1994, p. 123). However, this Material clause is retextualized as an attributive Relational clause, changing the unfolding configuration from present-in-present to simple past.

These instances of Material Processes retextualized as Relational Processes add to the observations made previously in new language configurations of Mental

Processes to Relational Processes. Both types of new configurations point to the construal of Elizabeth Bishop as a more passive Participant involved in more static Processes in English. However, one instance is associated to the overlap of inner experience (Mental and Relational Clauses), while the other is associated to the overlap of outer experience (Material and Relational Clauses).

3- Relational Processes retextualized as Mental Processes (9 occurrences):

<!--L1, S 1952--> <0010131> **Bishop** <0010330> estava muito <0010132> angustiada.

<!--L2, S 1952--> <0010121> **Bishop** <0010121> felt anguished.

The passage shown above can be found in the chapter “Why?” in Portuguese, and “Why?” in the English version. In the clause in Brazilian Portuguese, Bishop is construed as a Carrier Participant (<0010131>) and Attribute (<0010132>) involved in a Relational Process (<0010330>) realized by the verb “estava”. Differently, in the retextualized clause, Bishop is construed as a Senser Participant (<0010121>) involved in Mental Process (<0010320>) realized by the verb “felt”.

This new configuration also shows that Mental Processes retextualized as Relational may be construed the other way around. This example is a sample taken out of 9 occurrences of Relational Processes retextualized as Mental Processes. These instances reveal clauses in which Bishop is a rather more active participant, construed as a Senser, endowed with consciousness.

4- Behavioral processes retextualized as Material processes (4 occurrences):

<!--L1, S 1307--> Quando Dylan Thomas morreu, em novembro de 53, ele mesmo um alcoólatra incondicional, <0010151> **Bishop** <0010350> tomou

um porre homérico por todos os poetas desgraçados.

<!--L2, S 1307--> When Dylan Thomas died in November 1953, himself a hopeless alcoholic, <0010111> **Bishop** <0010310> went on a Homeric binge for all disgraced poets.

This is a passage found in the chapter “Miudezas do cotidiano” in the Textualization and in the chapter “Everyday life” in the Retextualization. In <!--L1, S 1307-->, Bishop is a Behaver Participant (<0010151>) involved in a Behavioral Process (<0010350>) realized by the verb “tomar”. In <!--L2, S 1307-->, Bishop is an Actor Participant (<0010111>) involved in a Material Process realized by the verb plus prepositional phrase “went on”. Although both instances construe Bishop as an active participant, in the Textualization, the writer opted for construing Bishop as a Behaver involved in a physiological type of Process (Behavioral) “tomou”, whereas in the retextualization the action is more likely to “proceed”, to “make a move into” an Homeric binge¹⁶ than to the process of drinking.

The expression “tomar um porre homérico” in Brazilian Portuguese had to be reconstructed in English. The translator chooses to emphasize the translation of “porre homérico”, and because phrases for “binge” either serve as Relational Process + prepositional phrases (“had been on a binge”, “was on binge”) or Material Process + prepositional phrases (“go on a binge”)¹⁷ he construes Bishop as an Actor Participant involved in a Material Process + prepositional phrase “went on”. This process eliminates the physiological aspect of Bishop ‘tomar um porre homérico’, but foregrounds the “doer of the deed”.

¹⁶ ‘A period of excessive or uncontrolled indulgence in food or drink’ according to thefreedictionary.com (<http://www.thefreedictionary.com/binge>)

¹⁷ The collocations for “binge” have been searched in the British National Corpus website, using the keyword “binge” (available at <http://sara.natcorp.ox.ac.uk/cgi-bin/saraWeb?qy=bingeandmysubmit=Go>. retrieved on Sep. 28th, 2009)

5 - Material processes retextualized as Verbal processes (3 occurrences):

<!--L1, S 4554--> [...] <0010111> Ø <0010310> deram um adeus
desenxavido a Lilli e [...].

<!--L2, S 4554--> [...] <0010141> Ø <0010340> said a flat goodbye to Lilli,
and [...].

This is a passage found in the chapter “O mafuá” in the Textualization and in the chapter “Third-rate park” in the Retextualization. In the textualized clause, Bishop is an Actor Participant¹⁸ (<0010111> represented by Ø) involved in a Material Process (<0010310>) realized by the verb “deram”. In the retextualized clause, Bishop is a Sayer Participant (<0010111> represented by Ø) involved in a Verbal Process realized by the verb “said”. In Portuguese “dar adeus” may suggest to signal verbal goodbye, or wave with the hands or to hug, i.e. any physical or oral act externalizing the meaning ‘adeus’ addressed to someone. Therefore this clause is interpreted here as a creative Material clause, in which Bishop (Lota omitted) is an Actor Participant transferring “adeus” (Goal- goods being transferred) to Lilli (Recipient Participant) who receives the action (which again is implicit in the language “dar adeus”). Whereas, in the RT the translator construes Bishop ‘...setting up dialogic passages’ (Halliday and Matthiessen, 2004, p.252) in the Verbal clause ‘[Bishop] said a flat goodbye’.

6 - Mental Processes retextualized as Material processes (8 occurrences):

<!--L1, S 59--> Mary recordou que tinha conhecido Lota por obra do acaso,
em 41, pouco antes de ter <0010320> conhecido a própria <0010122>
BISHOP.

<!--L2, S 59--> Mary explained that she'd met her by chance, in 1941, shortly

¹⁸ In this instance of new language configuration Bishop and Lota are serving as the nominal group in the T and RT. But only Bishop is considered for thesis purposes.

before <0010310> meeting <0010112> BISHOP herself.

This is a passage found in the chapter “Ó turista” in the Textualization and in the chapter “Oh, tourist” in the Retextualization. In the T, Bishop is a Phenomenon Participant (<0010122>) involved in a Mental Process (<0010320>) realized by the verb “conhecido”. In the RT, Bishop is a Goal Participant (<0010112>) involved in a Material Process realized by the verb “meeting”. The retextualization of “conhecido” for “meeting”, lack the evaluative experience and knowledge-taking of Bishop. As a matter of fact, the translator focuses on the first meeting occasion deprived of any will of interest in “knowing” Bishop.

The choice of the translator in this type of New Language Configuration also applies to the next two examples below:

<!--L1, S 284--> [...] <0010121> BISHOP ter <0010320> estudado em Vassar e [...].

<!--L2, S 284--> [...] <0010111> BISHOP had <0010310> gone to Vassar and [...]

<!--L1, S 3241--> [...] <0010121> Ø ter <0010320> assistido a um desfile das escolas de samba.

<!--L2, S 3241--> [...] <0010111> Ø having <0010310> been to a samba school parade.

The first example implies that the English speaking reader has a previous knowledge of what Bishop could have done in Vassar (to study). The translator retextualized the Mental Process realized by the verb “estudado” as a “gone” serving as Material Process.

The second example, the textualization construes Bishop (ellipsis represented by the symbol Ø) as a Senser Participant involved in a Mental Process realized by the verb

“assistido”, while the retextualization construes her as an Actor Participant involved in a Material Process realized by the verb “been”. In Portuguese the verb “assistir” cannot only be defined as to “be” or “stay” in a given place, but also to be present as a *listener* and/or *observer* (Aulete Online, keyword: “assistir”). These meanings are not construed in the retextualization, foregrounding the lack of Bishop as a Participant endowed with consciousness, but construed as ‘the one doing the deed’ (Halliday and Matthiessen, 2004, p. 179).

7 - Material processes retextualized as Mental processes (3 occurrences):

<!--L1, S 1280--> Os poemas que <0010111> **Bishop** <0010310> engatilhava eram curtos, seriam necessárias dezenas deles para compor o novo livro, que a editora não cansava de cobrar.

<!--L2, S 1280-->The poems that <0010121> **Bishop** <0010320> struggled with were short; it would take dozens of them to make up the new book, which the publisher asked for constantly.

This is a passage found in the chapter “Miudezas do cotidiano” in the Textualization and in the chapter “Everyday life” in the Retextualization. In the T, Bishop is an Actor Participant (<0010111>) involved in a Material Process (<0010310>) realized by the verb “engatilhava”. In the RT, Bishop is a Senser Participant (<0010121>) involved in a Mental Process realized by the verb “struggle”. The Process in Portuguese “engatilhava” construes a concrete change in which she would set up and organize poems, whereas in the RT, “struggled” construes a strenuous effort to compose these poems¹⁹. The clause rendered to the North-American audience that Bishop had more of a mental pain in writing her poems, while in Portuguese she is

¹⁹ The definitions for “engatilhava” and “struggled” have been searched on the Aulete Digital and The Free Dictionary respectively.

construed as experiencing painless concrete changes ‘taking place through some input of energy’ (Halliday and Matthiessen, 2004, p.179).

This series of instances reveals significant findings in the process of retextualization. There were found a total of 54 occurrences of New Language Configurations (NLC) in the retextualization. In a way, these differences are numerically unsubstantial to alter the Ideational Profile of Elizabeth Bishop in the retextualization. But numbers do not tell the whole story. The qualitative analysis of NLCs have revealed important traits in the translator’s linguistic choice when data were approached with the aid of Halliday’s Transitivity System (Experiential component) and associated to contextual information.

In this sense, Bishop’s Ideational Profile can be understood as a Profile in terms of what is most *foregrounded* in the text. Halliday in his “Linguistic function and literary style” (1971) states that foregrounding cannot be expressed statistically for the analyst cannot know whether a certain linguistic pattern is relevant, and the task of the analyst in this case concerns the ‘... linguistic options selected by the writer and their relation to the total meaning of the work or not to make the total meaning of the work (p. 116).

This chapter revealed and discussed the outcome of data emerging from corpus processing and computing stages carried out by means of the suite of programs WordSmith Tools (Scott, 1999). Further, data were described into three categories related to the *Emerging Processes*, *Emerging Participants* and *New Language Configurations*. We could observe that Bishop is most frequently construed as an active Participant involved in Material Processes in both texts. As regards the differences of data between the texts, analysis has shown that they are numerically insubstantial to change Bishop’s Ideational Profile in the retextualization. However, the analysis of

these differences turned out to be an important source of insight as regards translation as an act of meaning, a semiotic process ‘concerned with creating meanings derived from a source language text in a target language’ (Matthiessen, 2009, p. 41).

“Bishop olha pela janela. Já há um bom número de barcos no cais. Lembra Lota chegando a Nova York, alquebrada, ferida de morte. O Brasil matou Lota, acusa ela.”
Boston, 1978, “Flores Raras e Banalíssimas”
Carmen Oliveira (1995)

CHAPTER VI

FINAL REMARKS

The present thesis has drawn on theoretical and methodological aspects of Systemic-Functional Linguistics (SFL) and Corpus-based Translation Studies (CTS) with views to exploring the Ideational profile of Elizabeth Bishop in the fictional biography *Flores Raras e Banalíssimas* (Oliveira, 1995) and its retextualization *Rare and Commonplace Flowers* (trans Besner, 2002) in a translation relationship.

As spelled out in the Introduction, the motivation for this thesis stems from Neil Besner's article entitled as 'Elizabeth Bishop, Dona Elizabetchy, and Cookie: Translating the Brazilian biography of an American poet' (Besner, 2000). He makes significant observations in the process of translating the Oliveira's book, signaling an investigative view at the phenomenon: the translation of a Brazilian biography of an American poet. The following passage portrays the assumption for such phenomenon:

(...) the American interest will be caught first by their Pulitzer-prize winning poet's sojourn in exotic Brazil and only second – although this is tricky, the ground might be shifting as we speak – by the fact that Bishop lived with, loved, and was loved by, an extraordinary woman such as Lota de Macedo Soares (p.58, 2000).

In this context, the **assumption** that informed this paper is that the reality reconstructed in *Rare and Commonplace Flowers* (trans. Besner, 2002) is a result of variations in the Ideational profile construed by Carmen Oliveira's *Flores Raras e Banalíssimas* (1995), as regards one of the protagonists Elizabeth Bishop (Lota de Macedo Soares being the other), because of her prominence as an important North-American poet re-represented for the North-American audience. As the translator puts it:

... in Portuguese, Bishop is an American poet, shy, reclusive; apparently, under many Brazilian eyes, nastily critical and dismissive of Brazilian cultures; transparently, under North American eyes then and certainly now, the greatest modern North American poet to write “about” Brazil in her poetry (Besner, 2000, p. 58).

Such an assumption was then rephrased in the form of **Research Questions (RQs)**, set within the context of Systemic Functional Linguistics (SFL), which by means of the resources of its experiential metafunctional, allowed for the exploration of representation of entities and ‘realities’ pertaining to internal and external worlds. The RQs are the following:

1. By means of which *Processes* is the North-American poet (Elizabeth Bishop) *represented* in both texts?
2. By means of which *Participants* is the North-American poet (Elizabeth Bishop) *represented* in both texts?
3. What *Ideational profile* emerges from both texts and how do they compare and contrast?

The terms of RQs *italicized above* refer to the analytical apparatus of SFL, explained in **Chapter 3 – Theoretical Framework**. In order to address to these questions, the main **objective** of this study sought the following:

- To examine, by means of the categories of the Transitivity System in its experiential component, the Participant ‘Bishop’ and the Processes in which it is inscribed and the circumstances attending to them with a view to observing how the configurations emerging from the analysis can be associated with representations of the American poet both in the textualization (Brazilian Portuguese text) and retextualization (North-American text).

In what concerns RQ (1), the findings obtained in this investigation have shown that the North-American poet Elizabeth Bishop is more frequently represented by the following Processes in the textualization: *Material (43%), Mental (31%), Relational (11%), Verbal (9%), Behavioral (5%), and Existential (1%) Processes*. As for the

retextualization, it was obtained the following Processes: *Material* (43%), *Mental* (30%), *Relational* (12%), *Verbal* (10%), *Behavioral* (5%), and *Existential* (0%) processes.

In an attempt to answer RQ (2), findings have revealed that the North-American poet Elizabeth Bishop is more frequently represented by the following Participants in the textualization: *Actor* (36%), *Senser* (27%), *Carrier* (10%), *Sayer* (7%), *Behaver* (5%), *Goal* (4%), *Phenomenon* (3%), *others* (8%). In what concerns the retextualization, it was obtained the following Processes: *Actor* (36%), *Senser* (28%), *Carrier* (10%), *Sayer* (7%), *Behaver* (5%), *Goal* (5%), *Phenomenon* (3%), *others* (6%).

In an attempt to answer RQ (3), the ideational profile of Elizabeth Bishop has been mainly represented by *Material clauses*. Results have revealed that in terms of Transitivity structures, the texts show a more Material mode: a Material Ideational profile emerges in both texts. In correlating this occurrences to the total meaning of the text, and making associations with contextual information, I could perceive that Bishop is mostly configured as an entity related to (a) travelling and/or displacement (Martins, 2006 p. 18) because of the highly frequent verbs serving as Material Processes such as *foi/went*, *voltar-voltou/returned* and (*ir-ia/go-going*); (b) cooking, because of *fazer-fazia/make-made*; and less frequently to an (c) entity who writes (*escrever-escreveu/write-wrote*).

The present thesis has provided some contribution to the SFL-CTS interface concerned in terms of:

1. Contributing a model of *analysis* of translated texts by *attending to the language of the translation*, with the support of the categories provided by SFL – particularly in relation to the transitivity system, which realizes the ideational metafunction, the focus of this investigation, which explores language as a ‘modeling system’ of reality(s);

2. Integrating the use of corpus methodologies for both data collection and processing in the context of SFL;
3. Consolidating an approach to the study of translated texts as retextualizations by testing an established methodology (see Pagano and Vasconcellos, 2005 and Vasconcellos, 2009 against new data in the exploration of the interfaces concerned).

These three aspects are in tune with the objectives of the research project to which this thesis subscribes to, namely *Corpora, Gênero e (Re)textualização: Interfaces nos Estudos da Tradução* (CNPQ 551577/2992-9). The project was carried out between 2003 and 2007, the results of which are still being felt in terms of theses and dissertations defended in 2009. During this time, it was coordinated by Prof. Dr. Adriana Pagano (PosLin / UFMG) and had the participation of Dr. Célia Magalhães (PosLin / UFMG) e Dra. Maria Lúcia Vasconcellos (PGI / PGET / UFSC). The project proposes the association of SFL with Genre Studies and Translation Studies by drawing on corpus methodologies, from a perspective of text analysis for the investigation of lexicogrammatical patterns in textualizations and their retextualizations into a number of languages. Typically, small-scale bilingual parallel corpora are investigated, in the linguistic pair English – Portuguese, in both directions, with a view to analyzing cohesive patterns, re-representations in terms of the transitivity system and thematic structure in the texts standing in a translational relationship. The project articulates corpus-based computerized analyses, both at micro (clause analyses and transitivity processes) and macro (cohesive chains and genre issues) levels.

Both textualizations and (re)textualizations are part of the electronic data base of bilingual parallel corpora called CORDIALL - Corpus Discursivo para Análises Lingüísticas e Literárias, housed at FALE/UFMG, in partnership with UFSC.

About the contribution of the present study to the field, Williams and Chesterman (2002) list four main ways in which a study may contribute to the field (p.2). I believe the present study has contributed in three of the four possible ways of contribution, namely: “[by] providing new data”, “[by] testing (...) an existing (...) methodology”, and “[by] proposing a new idea” (apud, p. 2) to the interface of SFTS and CTS.

Concerning the assumption which motivated this study – ‘the ‘reality’ reconstructed in *Rare and Commonplace Flowers* is a result of variations in the construal of the Ideational profile of one of the protagonists Elizabeth Bishop in the translation circulating in the American context, as a result of her prominence as an important North-American poet re-represented for the North-American audience’ – it was found to be partially fulfilled in that a similar ideational profile emerges from the analysis of both textualization and retextualization. In both texts, Bishop is construed in a more material mode – interestingly enough in processes representing less *writing* activities (which would construe the American poet producing intellectual work in and about Brazil) than *travelling/displacement* activities (which brings to the fore the American poet moving around in the Brazilian environment). This result shows both quantitative and qualitative analysis of the corpus, made possible by means of numerical analysis of process type.

However, as discussed in subsection 5.3, carrying out the research and attempting to answer the RQs unveiled that which turned out to be an interesting by product of this intellectual enterprise: the existence of the NLCs in the construal of a reconfigured Bishop. In the retextualization, for example, Mental Processes were retextualized as Relational Processes showing Bishop experiencing the world as a Participant to whom an evaluative Attribute is assigned. NLCs provide interesting insights into the study of translation as an act of meaning (cf. Halliday, 1993). In this vein, it is worth quoting Matthiessen’s words published in the abstract of the plenary talk “Translation as a mode of multilingual communication”, delivered at the HCLS Conference – Translation,

<http://www.hallidaycentre.cityu.edu.hk/hcls-c2-2008/html/abstracts/Matthiessen.pdf>:

Translation is a creative act; it is the re-creation of the meanings of the source language text in the target language. This re-creation of meaning is based on choices in meaning covering all the different modes of meaning in language – logical, experiential, interpersonal, and textual. Since translation is based on choices in two languages – choice in the interpretation of the source language text and choice in the re-creation of the meanings arrived at through this interpretation in the target language, there is always the potential for translation shift. One central aspect of translation shift is the mode of meaning: translators may stay within the same mode of meaning, or switch from one mode of meaning to another.

The creativity in the new act of meaning as manifested in the NLCs turns out to be a promising new avenue of research, left unexplored in the present study.

Another aspect which was not covered here refers to gradability, in the context of a more delicate level of mental processes: looking at gradability could reveal the emotional tone underlying the unfolding of the story in terms of the character's construal.

Finally, the present research did not explore the logical component as an additional dimension of analysis. The employment of such a component of the ideational metafunction could determine the logical relationship among clauses, which could reveal Bishop's status in terms of paratactic or hypotactic relations, a tool for the exploration of the status of her relationship to other characters in the story or to the environment surrounding her. The exploration of such limitations are suggested a pointers for further research.

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APPENDIX I

Examples of verbs serving as Process in different material clause types (Halliday and Matthiessen, 2004, pp. 187-189)

Material clauses: processes of doing-and-happening

Table 5(5) Examples of verbs serving as Process in different material clause types

			intransitive	transitive	
creative	general		appear, emerge; occur, happen, take place		
			develop, form, grow, produce	create, make, prepare	
	specific			assemble, build, construct; compose, design, draft, draw, forge, paint, sketch, write; bake, brew, cook; knit, sew, weave; dig, drill; found, establish; open, set up	
transformative	elaborating	state	burn, singe, boil, fry, bake, dissolve, cool, freeze, warm, heat, melt, liquefy, pulverize, vaporize, harden, soften		
		make-up	blow up, break, burst, chip, collapse, crack, crash, explode, shatter, tear; mend, heal		
			erupt		crush, demolish, destroy, damage, mash, smash, squash, wreck
			chop, cut, mow, prune, slice, trim [intransitive: 'easily']		axe, hack, harpoon, knife, pierce, prick, spear, skewer, stab, sting
		surface	polish, rub, dust, scratch, wipe [intransitive: 'easily']		
					brush, lick, rake, scrape, shave, sweep
		size	compress, decompress, enlarge, extend, expand, grow, stretch, reduce, shrink, shrivel		
		shape	form, shape; arch, bend, coil, contort, curl, uncurl, curve, deform, distort, fashion, flatten, fold, unfold, stretch, squash, twist		
		age	age, ripen, mature, modernize		
		amount	increase, reduce; strengthen, weaken		
		colour	colour; blacken, whiten; darken, brighten, fade; solarize		
			blush, redden, yellow, pale		
		light	twinkle, glimmer, glisten, glitter, gleam, glow, flash, flicker, sparkle, shimmer		
			shine		
			light, illuminate		

Table 5(5) (Continued)

		intransitive	transitive
sound		boom, rumble, rustle, roar, thunder, peal	
		chime, toll, sound, ring	
exterior (cover)		peel, skin, peel [intransitive: 'easily']	bark, husk, pare, scalp, shuck
			cover, strip, uncover, remove, drape, paper, plate, roof, umroof, wall-paper, shroud, wrap, unwrap
			clothe, attire, dress, strip, undress, robe, disrobe
			coat, butter, enamel, gild, grease, lacquer, paint, pave, plaster, stucco, tax, varnish, veneer, whitewash
interior			gut, disembowel, dress, pit
contact			hit, strike, bump, knock, tap, punch, slap, spank, elbow, kick, belt, cane, shoot, stone, whip
aperture		open, close, shut	
operation		run, operate, work, ride, drive, fly, sail [but also as motion]	captain, command, rule, govern; bring up, nurse, mother
extending	possession		give, offer, tip; advance; bequeath, will, leave, donate, grant, award; cable, fax, post, mail, e-mail, hand; deliver, send; lend, lease, loan, deny (sb sth; sth to sb)
		hire, rent, sell	feed, serve, supply, provide, present, furnish (sb with sth; sth to sb)
			deprive, dispossess, divest, rob, strip, cheat (sb of sth); acquire, get, take, grab, steal, pilfer, buy, borrow, hire, rent (sth from sb)
	accompaniment	join, meet; assemble, accumulate, collect, cluster, crowd, flock, herd; separate, disassemble, disband, disperse, scatter, spread	

Table 5(6) (Continued)

		intransitive	transitive
enhancing		motion; manner	bounce, gyrate, rock, shake, tremble, spin, swing, weave, walk, amble, limp, trot, run, jog, gallop, jump, march, stroll, roll, slide; drive, fly, sail
		motion; place	come, go
			bring, take
			approach, arrive, reach, return; depart, leave; circle, encircle, surround, cross, traverse, enter; exit, escape; follow, tail, precede; pass, overtake; land, take off
			down, drop, fall/fell, rise/raise; capsize, overturn, tilt, tip, topple, upset

Table 5(6) TYPE OF DOING and additional participants in 'material' clauses

		intransitive	transitive + Goal
creative		ices formed.	They built a house. +Client: They built me a house.
transformative	elaboration	They washed.	They washed the plates.
		They played.	+Attribute (resultative): They washed the plates clean.
		+Scope (process): They played a game of tennis.	+Role (product): They cut it into cubes.
	extension	They played the piano.	They donated a house. +Recipient: They gave him a house.
			+Accompaniment: provide sb with something
	enhancement	She crossed.	She threw it.
		+Scope (entity): She crossed the room.	+Place: She threw it across the room.
		+Place: She crossed (the room) into the opposite corner.	

APPENDIX II

Sample of list of Processes in English (Lacerda and Araújo, 2004)

1. MATERIAL PROCESSES		
Processes of doing: “some entity does something, undertakes some action.” (Eggins, 1994: 230)		
<ul style="list-style-type: none"> ▪ “The unmarked present tense is the simple present.” (Ibid: 241) 		
Participants: (nominal groups)		
a) Actor → “the constituent of the clause who does the deed or performs the action.” (Ibid: 231) b) Goal → “is that participant at whom the process is directed, to whom the action is extended” (Ibid: 231) c) Beneficiary → participant that benefits from the process. <ul style="list-style-type: none"> ▪ Recipient – “the one to whom something is given” (Ibid: 235) ▪ Client – “the one for whom something is done” (Ibid: 235). d) Range → a less independent participant which represents “a restatement or continuation of the process itself, or expresses the extent or ‘range’ of the process.” (Ibid: 233) e) Agent → “the one who initiates the action” (Ibid: 239)		
VERBS	EXAMPLES	PAGES
To add	The oil added drop by drop.	T, 81
To admit	They admitted the bondsman immediately.	M, 131
To aid	Physiotherapy aids recovery.	T, 235
To appear	A bridge appeared in the distance.	M, 143/262
To arise	A problem arose with that solution.	M, 143/262
To attack	Ruffians attacked the king.	M, 131
	He was attacked by ruffians.	M, 133/254
To avoid	They avoided the scar tissue.	E, 232
To backfire	A car backfired outside in the streets.	T, 232
To bake	Bake a cake.	M, 103
	She baked him a cake.	M, 125
To beckon		C, 140
To begin	The play begins at six.	M, 143/262

	The Renaissance began in Italy.	M, 275
To bit	The dog bit the postman.	D, 113
To blow	The Fins which at length of 75 ft blow spouts of 20 ft.	M, 257

Sample of list of Processes in Portuguese (Lacerda and Araújo, 2004)

1. PROCESSOS MATERIAIS		
VERBOS	EXEMPLOS	PAGINA
Apontar		C, 140
Atirar		C, 140
Bater (nas costas)		C, 140
Começar		C, 140
Completar		C, 140
Continuar		C, 140
Corrigir		C, 140
Deixar (escapar)		C, 140
Dirigir-se		C, 140
Escrever		C, 140
Esforçar		C, 140
Invadir		C, 140
Rabiscar		C, 140
Recomeçar		C, 140
Sacudir (os ombros)		C, 140
Terminar		C, 140

Tornar		C, 140
Trovejar	... passou um braço pelo seus ombros e trovejou jovial: – Não devia ter perguntado!	C, 140
Virar-se		C, 140
Voltar-se		C, 140

Extracted from CRUZ, Osilene Maria de Sá e Silva da (2003). *Harry Potter and The Chamber of Secrets e sua Tradução para o Português do Brasil: Uma análise dos verbos de elocução com base na lingüística sistêmica e nos estudos de corpora*. Master's Thesis. Faculdade de Letras da UFMG.

APPENDIX III

Examples of verbs serving as Process in mental clauses (Halliday and Matthiessen, 2004, p.210)

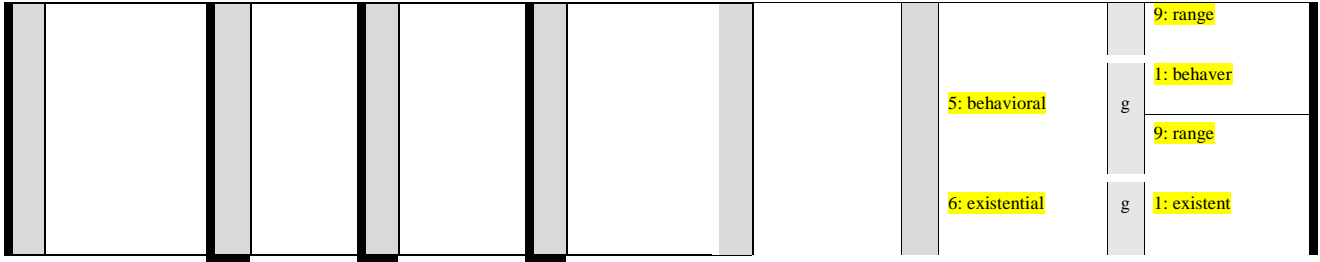
Table 5(10) Examples of verbs serving as Process in mental clauses

	'like' type	'please' type
perceptive	perceive, sense; see, notice, glimpse; hear, overhear; feel; taste; smell	(assail)
cognitive	think, believe, suppose, expect, consider, know; understand, realize, appreciate; imagine, dream, pretend; guess, reckon, conjecture, hypothesize; wonder, doubt; remember, recall, forget; fear (think fearfully)	strike, occur to, convince; remind, escape; puzzle, intrigue, surprise
desiderative	want, wish, would like, desire; hope (for), long for, yearn for; intend, plan; decide, resolve, determine; agree, comply, refuse	(tempt)
emotive	like, fancy, love, adore, dislike, hate, detest, despise, loathe, abhor; rejoice, exult, grieve, mourn, bemoan, bewail, regret, deplore; fear, dread; enjoy, relish, marvel	allure, attract, please, displease, disgust, offend, repel, revolt; gladden, delight, gratify, sadden, depress, pain; alarm, startle, frighten, scare, horrify, shock, comfort, reassure, encourage; amuse, entertain, divert, interest, fascinate, bore, weary, worry

APPENDIX IV

CROSF-15: Código de Rotulação Sistemico-Funcional Protótipo 15 (Feitosa, 2005)

THEME/RHEME		POSITION	FUNCTION					PROCESS	PARTICIPANT
a	1: simple Theme 2: multiple Theme 3: simple Rheme 4: multiple Rheme 5: minor clause 6: N-Rheme	b 0: elliptic 1: first 2: second 3: third 4: fourth 5: fifth 6: sixth 7: seventh 8: eighth 9: ninth	c 1: ideational	d	1: unmarked 2: marked	e 1: participant no interpolation 2: participant interpolation 3: process 4: [Label removed]**	f 1: material 2: mental 3: relational 4: verbal	g 1: actor	
								2: goal	
								3: recipient	
								4: client	
								9: range	
								g 1: senser	
								2: phenomenon	
								9: range	
								g 1: carrier	
								2: attribute	
								g 3: identified	
4: identifier									
5: token									
6: value									
9: range									
g 1: sayer									
2: receiver									
g 3: verbiage									
4: target									
5: locution									



APPENDIX V

List of aligned and annotated sentences

3	<!--L1, S 2-->Elizabeth Bishop , “Crusoe na Inglaterra” </epígrafe>
4	<!--L2, S 2-->Elizabeth Bishop , “Crusoe in England” </epígrafe>
67	<!--L1, S 34-->Conhecia duas americanas que moravam lá. Pearl Kazin, irmã de seu amigo Alfred, e Mary Morse, que conhecera em Nova York em 42, na companhia de uma brasileira de muitos nomes e sobrenomes.
68	<!--L2, S 34--> She knew two American women who lived there -- Pearl Kazin, the sister of BISHOP 's friend Alfred, and Mary Morse, whom <0010111> BISHOP had <0010310> met in New York in 1942, in the company of a Brazilian woman with many names and surnames.
73	<!--L1, S 37--> Em 30 de novembro de 51, Mary Morse <0010310> levou <0010112> Elizabeth BISHOP para o apartamento que dividia com Lota de Macedo Soares no Leme, num 11º andar, de frente para a Avenida Atlântica
74	<!--L2, S 37--> On November 3º, 1951, Mary Morse <0010310> took <0010112> Elizabeth BISHOP to the apartment in Leme that she was sharing with Lota de Macedo Soares, on the eleventh floor, looking out onto the beach side, Avenida Atlântica.
77	<!--L1, S 39--> -- Obrigada -- <0010340> disse <0010141> BISHOP resumidamente.
78	<!--L2, S 39--> <0010141> BISHOP <0010340> thanked her tersely.
83	<!--L1, S 42--> Mary resolveu abrir a janela, para que <0010151> BISHOP <0010350> olhasse a vista.
84	<!--L2, S 42--> Mary opened the window so that <0010151> BISHOP <0010350> could look out on the view.
85	<!--L1, S 43--> <0010121> BISHOP <0010320> gostava de cenários marinhos.
86	<!--L2, S 43--> <0010121> BISHOP <0010320> liked ocean views.
101	<!--L1, S 51--> -- E onde está Lota?-- <0010340> perguntou <0010141> BISHOP , <0010121> Ø <0010320> querendo mesmo saber.
102	<!--L2, S 51--> "And where is Lota?" <0010340> asked <0010141> BISHOP .
107	<!--L1, S 54--> <0010111> BISHOP <0010310> anotou mentalmente uma bela palavra (samambaia) e <0010111> Ø <0010310> passou o olhar aprovador para o rosto aprazível de Mary.
108	<!--L2, S 54--> <0010111> BISHOP <0010310> took mental note of a lovely word, samambaia, and <0010111> Ø <0010310> turned her gaze to Mary's pleasant face.
115	<!--L1, S 58--> <0010121> BISHOP <0010320> quis saber mais sobre a ausente.
116	<!--L2, S 58--> <0010121> BISHOP <0010320> wanted to know more about Lota.
117	<!--L1, S 59--> Mary recordou que tinha conhecido Lota por obra do acaso, em 41, pouco antes de ter <0010320> conhecido a própria <0010122> BISHOP .
118	<!--L2, S 59--> Mary explained that she'd met her by chance, in 1941, shortly before <0010310> meeting <0010112> BISHOP herself.
137	<!--L1, S 69--> Agora, <0010141> BISHOP que <0010340> desculpasse, tinha que voltar antes de escurecer, por causa da estrada.
138	<!--L2, S 69--> Now <0010141> BISHOP must <0010340> excuse her, but Mary had to leave before dark because of the road.
139	<!--L1, S 70--> Telefonaria depois para marcar o dia em que <0010114> a <0010310> levariam para <0010320> conhecer Samambaia.
140	<!--L2, S 70--> She'd call later to schedule the day they'd <0010310> bring <0010114> <0010121> BISHOP to <0010320> see Samambaia.
143	<!--L1, S 72--> Positivamente <0010121> BISHOP não estava <0010320> gostando do Rio.
144	<!--L2, S 72--> <0010121> BISHOP was definitely not <0010320> enjoying Rio de Janeiro.
155	<!--L1, S 78--> Em compensação, o miolo de Copacabana era um burburinho, <0010310> reforçava em <0010112> BISHOP a idéia de despropósito.
156	<!--L2, S 78--> And the middle of Copacabana was another wasps' nest, <0010310> adding to <0010112> her sense of aimlessness.
167	<!--L1, S 84--> Dele saltou, com elegância, uma mulher baixinha que <0010119> lhe <0010319> estendeu um sorriso.
168	<!--L2, S 84--> A short woman got out gracefully and <0010359> smiled at <0010159> BISHOP .
169	<!--L1, S 85--> Ao se aproximar, <0010121> BISHOP <0010320> notou que era bem mais

	morena do que <0010121> se <0010320> recordava.
170	<!--L2, S 85--> As she approached, <0010121> BISHOP <0010320> saw that she was a good deal darker than <0010121> BISHOP had <0010320> remembered.
171	<!--L1, S 86--> Com a mão direita Lota apertou vigorosamente a mão de <0010500> BISHOP, enquanto com a esquerda <0010112> lhe <0010310> afagava o ombro.
172	<!--L2, S 86--> With her right hand, Lota shook <0010500> BISHOP's vigorously; with her left she <0010310> caressed <0010112> her shoulder.
173	<!--L1, S 87--> <0010320> Olhava- <0010122> a nos olhos.
174	<!--L2, S 87--> She looked into <0010500> BISHOP's eyes.
177	<!--L1, S 89--> -- Vamos? <0010111> Ø <0010310> Desacostumada com aquele tipo de contato, <0010121> BISHOP não <0010320> sabia como proceder.
178	<!--L2, S 89--> <0010111> Ø <0010310> Not used to this kind of contact, <0010121> BISHOP didn't <0010320> know what to do next.
179	<!--L1, S 90--> Lota abriu a porta do carro, <0010340> determinando com um gesto que era para <0010142> <0010111> ela se <0010310> sentar.
180	<!--L2, S 90--> Lota opened the car door, <0010340> motioning <0010142> <0010111> BISHOP to <0010310> get in and <0010111> Ø <0010310> sit down.
189	<!--L1, S 95--> <0010131> BISHOP <0010330> estava deliciada, <0010111> Ø <0010310> queria parar, <0010111> Ø <0010310> saltar do carro, mas <0010131> Ø <0010330> era acanhada demais para <0010141> Ø <0010340> pedir.
190	<!--L2, S 95--> <0010131> BISHOP <0010330> was delighted, <0010111> Ø <0010310> wanted to stop and <0010111> Ø <0010310> jump out of the car, but <0010131> she <0010330> was too shy <0010141> Ø to <0010340> ask.
195	<!--L1, S 98--> A última coisa que teria <0010320> ocorrido a <0010122> BISHOP, enquanto <0010111> se <0010310> esquivava de uma pelada de rua no Rio, era que aquele país também tivesse reis e príncipes e princesas.
196	<!--L2, S 98--> The last thing that would have <0010320> occurred to <0010122> BISHOP in Rio as <0010111> she <0010310> dodged a soccer game in the street was that this country also had kings, princes, and princesses.
221	<!--L1, S 111--> <0010121> BISHOP não estava se <0010320> importando com os trambolhões.
222	<!--L2, S 111--> <0010121> BISHOP wasn't <0010320> worried about the bouncing.
233	<!--L1, S 117--> <0010111> BISHOP <0010310> abriu a boca pela primeira vez.
234	<!--L2, S 117--> <0010111> BISHOP <0010310> opened her mouth for the first time.
239	<!--L1, S 120--> <0010151> BISHOP <0010350> olhou casualmente para o lado e <0010151> se <0010350> retesou.
240	<!--L2, S 120--> <0010151> BISHOP <0010350> glanced casually to one side and <0010151> Ø <0010350> tensed up.
245	<!--L1, S 123--> A motorista percebeu e disse, com voz brincalhona: -- Não se afobe.
246	<!--L2, S 123--> The driver saw <0010500> BISHOP's surprise and said playfully: "Don't panic".
257	<!--L1, S 129--> <0010111> BISHOP <0010310> saltou e <0010119> Ø foi <0010319> cumprimentada com festas por um cão.
258	<!--L2, S 129--> <0010111> BISHOP <0010310> got out and <0010119> Ø was <0010319> greeted by a capering dog.
271	<!--L1, S 136--> Mary surgiu de algum lugar e <0010310> levou <0010112> BISHOP até a casa em construção.
272	<!--L2, S 136--> Mary appeared from somewhere and <0010310> took <0010112> BISHOP to the house that was being built.
275	<!--L1, S 138--> <0010310> Conduzida por Lota, <0010112> <0010111> BISHOP <0010310> percorreu a obra de cabo a rabo, <0010111> Ø <0010310> pisando no chão de cimento fartamente decorado por patas de cachorro.
276	<!--L2, S 138--> <0010310> Guided by Lota, <0010112> <0010111> BISHOP <0010310> traversed the site from top to bottom, <0010111> Ø <0010310> stepping on cement that had been abundantly decorated by dog prints.
279	<!--L1, S 140--> Um suave toque no braço significava que estava na hora de <0010111> BISHOP <0010310> continuar andando.
280	<!--L2, S 140--> A gentle touch on the arm indicated that it was time for <0010111> BISHOP to <0010310> keep moving.

281	<!--L1, S 141--> Lota contava como tinha planejado aquela casa, com alguém cujo nome <0010121> BISHOP não <0010320> entendeu.
282	<!--L2, S 141--> Lota explained how she had planned the house, with someone whose name <0010121> BISHOP did not <0010320> grasp.
293	<!--L1, S 147--> <0010141> BISHOP ia <0010340> mencionar que sua mala ainda estava no carro, mas Lota já estava a caminho.
294	<!--L2, S 147--> <0010141> BISHOP was about <0010340> to mention that her suitcase was still in the car, but Lota was already on her way.
295	<!--L1, S 148--> <0010111> BISHOP e Mary a <0010310> seguiram.
296	<!--L2, S 148--> <0010111> BISHOP and Mary <0010310> followed.
299	<!--L1, S 150--> <0010121> BISHOP <0010320> lamentava <0010111> Ø não ter <0010310> trazido a agenda.
300	<!--L2, S 150--> <0010121> BISHOP <0010320> regretted <0010111> Ø not <0010310> bringing her diary.
309	<!--L1, S 155--> -- <0010310> Dava a mão a <0010113> BISHOP, <0010310> ajudando <0010112> -a a contornar uma pedra ou a escorregar pelo limo de outra.
310	<!--L2, S 155--> She <0010310> gave her hand to <0010113> BISHOP, <0010310> helping <0010112> her around a rock or over another slippery one.
311	<!--L1, S 156--> Quando chegaram à cachoeira, <0010121> BISHOP <0010320> reparou no contato alegre daquela massa d'água com outros organismos vivos, avencas, bromélias, musgos.
312	<!--L2, S 156--> When they got to the waterfall, <0010121> BISHOP <0010320> watched the happy meeting of the water with other living things -- maidenhair, bromeliads, water plants, moss.
329	<!--L1, S 165--> <0010121> BISHOP se <0010320> admirava com a forma carinhosa, no seu entender íntima, com que Lota se dirigia aos trabalhadores braçais.
330	<!--L2, S 165--> <0010121> BISHOP was <0010320> taken with the affectionate form -- to her mind, intimate -- in which Lota spoke with the manual laborers.
331	<!--L1, S 166--> Aliás, o mesmo tinha ocorrido na hora do almoço, quando Lota fez questão de <0010340> apresenta <0010142> -la à empregada.
332	<!--L2, S 166--> Actually, the same thing had happened at lunch, when Lota insisted on <0010340> introducing <0010142> BISHOP to the maid.
337	<!--L1, S 169--> <0010141> BISHOP <0010340> disse que sim e Lota traduziu.
338	<!--L2, S 169--> <0010141> BISHOP <0010340> said yes, and Lota translated.
355	<!--L1, S 178--> -- Lota <0010310> enlaçou <0010112> BISHOP e Mary simultaneamente e as foi conduzindo.
356	<!--L2, S 178--> Lota <0010310> linked arms with <0010112> BISHOP and Mary and took them ahead.
359	<!--L1, S 180--> <0010161> BISHOP já tinha <0010360> estado lá na hora do almoço.
360	<!--L2, S 180--> <0010161> BISHOP had already <0010360> been there for lunch.
369	<!--L1, S 185--> Ou melhor, Lota fazia as graças que sabia e <0010121> BISHOP não <0010320> regateava risadas.
370	<!--L2, S 185--> That is, Lota was her amusing self, and <0010121> BISHOP didn't <0010320> hold back her laughter.
375	<!--L1, S 188--> Lota <0010320> quis que <0010122> <0010121> BISHOP <0010320> lesse um de seus poemas.
376	<!--L2, S 188--> Lota <0010320> wanted <0010122> <0010121> BISHOP <0010320> to read one of her poems.
377	<!--L1, S 189--> <0010141> BISHOP <0010340> recusou.
378	<!--L2, S 189--> <0010141> BISHOP <0010340> refused.
381	<!--L1, S 191--> Não era algo a que <0010131> BISHOP estivesse <0010330> acostumada, mas naquele momento <0010122> lhe <0010320> pareceu totalmente adequado.
382	<!--L2, S 191--> This was not something to which <0010131> BISHOP was <0010330> accustomed, but at that moment it seemed quite natural.
389	<!--L1, S 195--> <0010121> BISHOP <0010320> correu as páginas, <0010121> Ø <0010320> escolheu "Casamento".
390	<!--L2, S 195--> <0010111> BISHOP <0010310> leafed through the pages and <0010121> Ø <0010320> read several sections from "Marriage".
391	<!--L1, S 196--> <poema> -- Eva: linda mulher -- quando a conheci era tão formosa que me

- sobressaltei, capaz de escrever simultaneamente em três línguas -- inglês, alemão e francês -- e conversar ao mesmo tempo; igualmente categórica ao exigir animação e ao estipular silêncio: "Eu gostaria de ficar sozinha"; ao que retruca o visitante: "Eu gostaria de ficar sozinho; por que não ficamos sozinhos juntos? </poema> A cada estrofe <0010111> BISHOP <0010319> consultava Lota com os olhos claros.
- 392 <!--L2, S 196--> At each stanza, <0010111> BISHOP <0010319> lifted her light eyes to <0010121> Ø <0010329> look at Lota.
- 397 <!--L1, S 199-->-- "A um caracol".
- 398 <!--L2, S 199--> <0010141> BISHOP <0010340> read "To a Snail".
- 407 <!--L1, S 204--> -- Boa noite -- <0010340> disse <0010141> BISHOP. E ficaram.
- 408 <!--L2, S 204-->And they stayed.
- 409 <!--L1, S 205--> <0010151> Bishop <0010350> dormiu inusitadamente bem e <0010151> Ø <0010350> acordou inusitadamente cedo.
- 410 <!--L2, S 205--> <0010151> BISHOP <0010350> slept unusually well and <0010151> Ø <0010350> awoke unusually early.
- 429 <!--L1, S 215--> <0010121> BISHOP <0010320> releu o que <0010111> Ø tinha <0010310> escrito até então.
- 430 <!--L2, S 215--> <0010121> BISHOP <0010320> reread what <0010111> she had <0010310> written.
- 455 <!--L1, S 228--> <0010121> BISHOP <0010320> voltou-se, salva.
- 456 <!--L2, S 228--> <0010121> BISHOP <0010320> came to herself, saved.
- 459 <!--L1, S 230--> Mary reparou que <0010141> BISHOP não <0010340> falava mais em voltar para o Leme.
- 460 <!--L2, S 230--> Mary noted that <0010141> BISHOP didn't <0010340> speak anymore about going back to Leme.
- 465 <!--L1, S 233--> Morosa e irresoluta no seu fazer literário, <0010121> BISHOP se <0010320> assombrava com a desenvoltura com que Lota assumia a direção de uma obra tão complexa.
- 466 <!--L2, S 233--> Morose and irresolute over her writing, <0010121> BISHOP was <0010320> amazed at the self-confidence with which Lota took control of such a complex enterprise.
- 509 <!--L1, S 255--> Naquela manhã, <0010151> BISHOP <0010350> olhava Lota movimentar-se de um lado para outro, orientando a colocação das treliças do telhado.
- 510 <!--L2, S 255--> That morning, <0010151> BISHOP <0010350> watched Lota moving from one side to another, directing the placement of trellises on the roof.
- 521 <!--L1, S 261--> <0010151> BISHOP não se <0010350> cansava de <0010151> Ø <0010350> olhar.
- 522 <!--L2, S 261--> <0010151> BISHOP didn't <0010350> tire of <0010151> Ø <0010350> watching her.
- 529 <!--L1, S 265--> Depois Lota e <0010121> BISHOP <0010320> escolhiam autores de sua preferência.
- 530 <!--L2, S 265--> Afterward, Lota and <0010121> BISHOP each <0010320> chose favorite writers.
- 531 <!--L1, S 266--> <0010129> BISHOP <0010329> lia George Herbert em voz alta: "Amor".
- 532 <!--L2, S 266--> <0010129> BISHOP <0010329> read George Herbert aloud: "Love".
- 539 <!--L1, S 270--> Embora traduzisse os poemas para o inglês, Lota fazia questão que <0010131> BISHOP <0010330> ficasse atenta para a música da língua portuguesa.
- 540 <!--L2, S 270--> Although she rendered the poems into English, Lota insisted that <0010121> BISHOP <0010320> pay attention to the music of the Portuguese.
- 541 <!--L1, S 271--> Aliás, o português dos poetas e dos empregados era o que chegava aos ouvidos forasteiros de BISHOP, já que Lota e Mary <0010340> falavam com <0010142> ela em inglês.
- 542 <!--L2, S 271--> In fact, the Portuguese of the poets and of the maids was what came to BISHOP's foreigner's ears, since Lota and Mary <0010340> spoke to <0010142> her in English.
- 545 <!--L1, S 273--> Lota garantia que não, que a língua era dulcíssima e que com alguns estudos de botânica em pouco tempo <0010131> BISHOP <0010330> estaria uma perita em rimas proparoxítonas.

546	<!--L2, S 273--> Lota <0010340> assured <0010142> her it wasn't, that the language was very sweet and that with a little bit of botanical study, <0010131> BISHOP <0010330> would soon become an expert in internal rhymes.
555	<!--L1, S 278--> <0010121> BISHOP se <0010320> encantava com o humor de Lota.
556	<!--L2, S 278--> <0010121> BISHOP was <0010320> enchanted with Lota's humor.
559	<!--L1, S 280--> Como americana, <0010131> BISHOP <0010330> valorizava especialmente a formação européia de Lota.
560	<!--L2, S 280--> As an American, <0010131> BISHOP especially <0010330> valued Lota's European education.
567	<!--L1, S 284--> Lota, por sua vez, admirava o fato de <0010121> BISHOP ter <0010320> estudado em Vassar e <0010131> Ø <0010330> ter entre seus amigos celebridades como Marianne Moore e Robert Lowell.
568	<!--L2, S 284--> For her part, Lota was impressed that <0010111> BISHOP had <0010310> gone to Vassar and <0010131> Ø <0010330> had celebrities such as Marianne Moore and Robert Lowell among her friends.
569	<!--L1, S 285--> -- Vou <0010340> apresentar <0010142> você a muita gente interessante, <0010121> você vai <0010320> ver -- prometia Lota, pressionando convincentemente o braço de BISHOP.
570	<!--L2, S 285--> "I'm going to <0010340> introduce <0010142> you to a lot of interesting people, <0010121> you'll <0010320> see," promised Lota, holding BISHOP's arm.
575	<!--L1, S 288--> Com gosto, <0010111> BISHOP <0010310> escreveu no alto da folha suas duas primeiras palavras em português, duas sólidas e sonoras palavras que <0010132> a <0010330> situavam no planeta.
576	<!--L2, S 288--> With pleasure, <0010111> BISHOP <0010310> wrote her first two words in Portuguese at the top of the page: two solid and sonorous words that <0010330> situated <0010132> her on the planet.
583	<!--L1, S 292--> <0010121> BISHOP se <0010320> espantou.
584	<!--L2, S 292--> <0010121> BISHOP was <0010320> surprised.
603	<!--L1, S 302--> <0010111> Ø <0010310> Aproximando-se mais, <0010131> BISHOP <0010330> ficou ao alcance das palavras, e <0010121> Ø não <0010320> reconheceu as já familiares "meu querido" e "minha flor".
604	<!--L2, S 302--> <0010131> BISHOP <0010330> got within earshot but <0010121> Ø didn't <0010320> hear the already familiar "my dear" and "my flower.
607	<!--L1, S 304--> Subitamente, <0010121> BISHOP <0010320> percebeu novas nuances no tom de Lota. Ela amainou e, daquele jeito que <0010320> estarecia <0010122> BISHOP, segurou um braço de cada homem com uma espontaneidade que parecia afeição.
608	<!--L2, S 304--> Suddenly <0010121> BISHOP <0010320> heard a change of tone from Lota, who calmed down and, in that way of hers that <0010320> startled <0010122> BISHOP, took hold of an arm of each of the men with a spontaneity that seemed affectionate.
611	<!--L1, S 306--> <0010121> BISHOP <0010320> viu quando os pedreiros, aparentemente dando-se por satisfeitos, se dirigiram a seus postos.
612	<!--L2, S 306--><0010121> BISHOP <0010320> saw the masons, apparently placated, return to their posts.
631	<!--L1, S 316--> Mais tarde, Mary foi manifestar sua apreensão a <0010500> BISHOP: Edileusa não tinha aparecido mesmo.
632	<!--L2, S 316--> A little later, Mary <0010340> told <0010142> BISHOP she was worried: Edileusa still hadn't come.
637	<!--L1, S 319--> <0010111> Ø <0010310> Contando com um repertório não muito familiar de salsinhas e cebolinhas, <0010111> BISHOP <0010310> improvisou umas panquecas.
638	<!--L2, S 319--> <0010111> Ø <0010310> Working with an exotic assembly of spices and chives, <0010111> BISHOP <0010310> improvised some pancakes.
653	<!--L1, S 327--> <0010131> BISHOP <0010330> estava quase aflita.
654	<!--L2, S 327--> <0010131> BISHOP <0010330> was close to distress.
663	<!--L1, S 332--> Lota <0010310> flechava <0010112> BISHOP com olhares cheios de intensidade, parecendo a um tempo orgulhosa e grata.
664	<!--L2, S 332--> Lota <0010310> pierced <0010112> BISHOP with intense glances, at once grateful and proud.
665	<!--L1, S 333--> Mary estava vendo a hora em que Lota ia <0010310> salpicar pimenta em <0010112> BISHOP e <0010310> comer <0010112> Ø.

666	<!--L2, S 333--> Mary waited for Lota to <0010310> sprinkle some pepper on <0010112> BISHOP and <0010310> eat <0010112> her.
671	<!--L1, S 336--> <0010121> BISHOP <0010320> achava questionável aquela definição do seu ofício, mas <0010121> Ø <0010320> sabia que <0010122> Ø estava sendo <0010320> apreciada enquanto cozinheira.
672	<!--L2, S 336--> <0010121> BISHOP <0010320> thought this definition of her vocation questionable, but <0010121> she <0010320> knew that <0010122> she was being <0010320> appreciated as a cook.
687	<!--L1, S 344--> Ficava se lamuriando, minha Nossa Senhora da Boa Morte, valei-me, meu Sagrado Coração de Jesus, socorrei-me, enquanto <0010111> BISHOP <0010310> cozinhava.
688	<!--L2, S 344--> She moaned, my Blessed Lady of a Good Death, help me, my Sacred Heart of Jesus, save me, while <0010111> BISHOP <0010310> cooked.
689	<!--L1, S 345--> Nem sequer foi à festa da cumeeira, um belo churrasco com cervejada, ocasião em que <0010121> BISHOP <0010320> viu comerem farinha de mandioca crua pela primeira vez.
690	<!--L2, S 345--> She didn't even go to the traditional party celebrating the finishing of the roof, a splendid barbeque with beer, where <0010121> BISHOP <0010320> saw people eating raw manioc flour for the first time.
691	<!--L1, S 346--> <0010151> BISHOP se <0010350> esforçava para <0010121> Ø <0010320> estabelecer algum contato lingüístico com Edileusa, mas era difícil.
692	<!--L2, S 346--> <0010121> BISHOP <0010320> tried hard to establish some kind of verbal contact with Edileusa, but it was impossible.
701	<!--L1, S 351--> <0010131> Bishop <0010330> tinha a sensação de <0010121> Ø já <0010320> conhecer Edileusa.
702	<!--L2, S 351--> <0010121> BISHOP <0010320> felt like <0010121> she already <0010320> knew Edileusa.
711	<!--L1, S 356--> Nos fins de tarde, depois que cada uma tinha feito sua obrigação, ou seja, depois que Lota tinha ido aos extremos da exasperação para liberar mais uma etapa na montagem do galpão carnavalesco, e <0010111> BISHOP tinha <0010310> ido aos extremos da desesperação para <0010111> Ø <0010310> liberar mais uma linha de seu poema sobre a turista reclamona, as duas iam tomar uma fresca.
712	<!--L2, S 356--> At the end of the day, when each had done her duty -- that is, after Lota had reached the limits of exasperation in getting to the next stage of building the Carnival shed and <0010111> BISHOP had <0010310> reached the heights of desperation in <0010111> Ø <0010310> trying to write one more line of her poem about the complaining tourist, the two would go for a walk.
715	<!--L1, S 358--> Davam uma volta pelo sítio e <0010142> BISHOP ia sendo <0010340> apresentada aos residentes.
716	<!--L2, S 358--> They would take a turn around the site, and <0010142> BISHOP would be <0010340> introduced to the inhabitants.
731	<!--L1, S 366--> Tudo <0010121> BISHOP ia <0010320> registrando, <0010111> Ø <0010310> tocando o cetim e o áspero das folhas, <0010121> Ø <0010320> admirando os desenhos esmerados como um bordado a mão.
732	<!--L2, S 366--> <0010121> BISHOP <0010320> registered everything, <0010111> Ø <0010310> touching the satin-smooth and the rough sides of the leaves, <0010121> Ø <0010320> admiring the intricate patterns that looked as if they'd been embroidered by hand.
733	<!--L1, S 367--> A região era pedregosa e tanto <0010121> BISHOP quanto Lota <0010320> gostavam de ficar apreciando os líquens nas pedras escuras.
734	<!--L2, S 367--> The area was rocky, and both <0010121> BISHOP and Lota <0010320> liked to spend time admiring the lichens adorning the dark stones.
735	<!--L1, S 368--> Para BISHOP, eram como explosões lunares.
736	<!--L2, S 368--> For Bishop, they were like lunar explosions.
775	<!--L1, S 388--> <0010121> BISHOP se <0010320> sentia incomodada.
776	<!--L2, S 388--> <0010121> BISHOP <0010320> felt uncomfortable.
783	<!--L1, S 392--> <0010131> BISHOP <0010330> atribuía sua permanente passividade, sua incompetência em manifestar sua vontade, à falta de um antagonista na infância.
784	<!--L2, S 392--> <0010131> BISHOP <0010330> attributed her passivity, her inability to say what it was that she wanted, to the lack of an antagonist in childhood.
841	<!--L1, S 421--> <0010121> BISHOP não <0010320> sabia se <0010131> Ø <0010330>

	estava pronta para <0010141> Ø <0010340> falar de sua infância.
842	<!--L2, S 421--> <0010121> BISHOP didn't <0010320> know if <0010131> she <0010330> was ready <0010141> Ø <0010340> to talk of her childhood.
857	<!--L1, S 429--> <0010131> BISHOP <0010330> era estabanaada, <0010121> Ø não <0010320> ligava para bonecas ou vestidos, mas a avó fingia que não notava.
858	<!--L2, S 429--> <0010131> BISHOP <0010330> was devil-may-care, <0010121> Ø didn't <0010320> like dresses or dolls, but her grandmother made as if she didn't notice.
861	<!--L1, S 431--> <0010121> BISHOP <0010320> aprendeu a culpa.
862	<!--L2, S 431--> <0010121> BISHOP <0010320> learned guilt.
867	<!--L1, S 434--> A família BISHOP passou a pagar tia Maud para cuidar dela.
868	<!--L2, S 434--> The BISHOP family began to pay Aunt Maud to take care of her.
871	<!--L1, S 436--> Depois <0010111> BISHOP <0010310> foi para o colégio interno.
872	<!--L2, S 436--> Then <0010111> BISHOP <0010310> went to boarding school.
875	<!--L1, S 438--><0010121> BISHOP <0010320> recordava a solidão dos feriados: as colegas iam passá-los com os pais, <0010131> ela <0010330> ficava no colégio.
876	<!--L2, S 438--> <0010121> BISHOP <0010320> remembered the loneliness of holidays: her schoolmates went home to their parents; <0010131> she <0010330> stayed at the school.
877	<!--L1, S 439--> Em 29 <0010111> BISHOP <0010310> entrou em Vassar.
878	<!--L2, S 439--> In 1929, <0010111> BISHOP <0010310> started at Vassar.
881	<!--L1, S 441--> Lota <0010310> enlaçou <0010112> BISHOP, <0010330> confortando <0010136>-a.
882	<!--L2, S 441--> Lota <0010350> hugged <0010159> BISHOP, <0010330> comforting <0010136> her.
885	<!--L1, S 443--> <0010121> BISHOP <0010320> sentiu a velha pontada. O carinho de Lota a encorajava, porém. -- Meu pai morreu quando eu tinha oito meses.
886	<!--L2, S 443-->"My father died when I was eight months old.
893	<!--L1, S 447-->Ficaram ali longo tempo. Lota <0010350> abraçando <0010159> BISHOP em silêncio.
894	<!--L2, S 447--> They stayed there a long time, Lota <0010350> hugging <0010159> BISHOP in silence.
917	<!--L1, S 459--> Lota segurou a mão de <0010500> BISHOP docemente.
918	<!--L2, S 459--> Lota took <0010500> BISHOP's hand softly.
923	<!--L1, S 462--> <0010121> BISHOP <0010320> sentiu quando uma gaiola se estilhaçou no ar, libertando um milhão de pássaros.
924	<!--L2, S 462--> <0010121> BISHOP <0010320> felt a cage shatter itself in the air, freeing thousands of birds.
927	<!--L1, S 464--> <0010151> BISHOP <0010350> olhava o rosto que esperava uma resposta e que se antecipou com um beijo súbito.
928	<!--L2, S 464--> <0010151> BISHOP <0010350> looked at the face that waited for an answer and that anticipated her with a sudden kiss.
929	<!--L1, S 465--> De manhã, <0010131> BISHOP <0010330> estava inquieta, e mais inquieta <0010131> Ø <0010330> ficou quando, na obra, Lota <0010142> lhe <0010340> disse que ia apressar a conclusão da parte da casa que estava em andamento, para que as duas logo pudessem se instalar ali.
930	<!--L2, S 465--> In the morning, <0010131> BISHOP <0010330> was uneasy, and <0010131> Ø <0010330> became more uneasy when Lota <0010340> told <0010142> her at the site that she was going to rush to finish the part of the house that was being built so that the two of them could move in quickly.
933	<!--L1, S 467--> Lota estava dando como certo que <0010121> BISHOP ia <0010320> largar tudo e <0010111> Ø <0010310> ficar naquele país.
934	<!--L2, S 467--> Lota was <0010320> counting on <0010122> <0010121> BISHOP <0010320> giving up everything and <0010111> Ø <0010310> staying there with her.
941	<!--L1, S 471--> Já <0010131> BISHOP <0010330> tinha necessidade visceral de <0010121> se <0010320> deter.
942	<!--L2, S 471--> <0010131> BISHOP, however, <0010330> had an instinctive need <0010121> Ø <0010320> to hold back.
943	<!--L1, S 472--> <0010121> BISHOP <0010320> admitia que a exuberância de Samambaia <0010122> a <0010320> fascinava.
944	<!--L2, S 472--> <0010121> BISHOP <0010320> admitted that the exuberance of

	Samambaia <0010320> fascinated <0010122> her.
957	<!--L1, S 479--> A <0010122> BISHOP <0010320> agradava que Lota tivesse uma linhagem, <0010320> agradavam <0010122> -lhe suas maneiras aristocráticas.
958	<!--L2, S 479--> It <0010320> pleased <0010122> BISHOP that Lota had a lineage; Lota's aristocratic manners <0010320> pleased <0010122> her.
959	<!--L1, S 480--> Inexplicavelmente, para BISHOP, as atitudes bruscas de Lota não pareciam incompatíveis com sua sofisticação.
960	<!--L2, S 480--> For BISHOP, inexplicably, Lota's brusqueness did not seem incompatible with her sophistication.
963	<!--L1, S 482--> Mas, embora Lota vivesse apontando o dedo enfático para o resto do mundo, com <0010500> BISHOP adelgacava a voz.
964	<!--L2, S 482--> But while Lota went on pointing an emphatic finger at the rest of the world, with <0010500> BISHOP she lowered her voice.
965	<!--L1, S 483--> Por tudo isso, diante de Lota sentia-se ao mesmo tempo atraída e atemorizada, como diante de um salteador mascarado.
966	<!--L2, S 483--> Generally, with Lota <0010121> BISHOP <0010320> felt herself at once attracted and frightened, as if <0010131> she <0010330> were in front of a masked outlaw.
977	<!--L1, S 489--> A profissão de <0010500> BISHOP era ser poeta, se é que aquilo era uma profissão.
978	<!--L2, S 489--> <0010500> BISHOP's profession, if it was a profession at all, was to be a poet.
981	<!--L1, S 491--> <0010111> BISHOP vinha <0010310> pelejando com a poesia desde os tempos de Vassar, onde <0010121> se <0010320> revelara seu talento para a literatura e sua vocação para outras mulheres.
982	<!--L2, S 491--> <0010111> BISHOP had been <0010310> struggling with her poetry since her time at Vassar, where <0010121> she'd <0010320> revealed her literary talent and her vocation to other women.
991	<!--L1, S 496--> <0010121> BISHOP <0010320> admitia a <0010122> si mesma que a vontade era ficar.
992	<!--L2, S 496--> <0010121> BISHOP <0010320> admitted to <0010122> herself that her wish was to stay.
997	<!--L1, S 499--> Nunca passaram despercebidos aos sentidos alertas de <0010500> BISHOP os momentos em que as duas estavam se instigando.
998	<!--L2, S 499--> They never escaped <0010500> BISHOP's alert feelings, these moments the two of them were creating.
1011	<!--L1, S 506--> <0010151> <0010151> BISHOP <0010350> cheirou e <0010350> gracejou que não se deveria permitir que uma fruta e uma castanha se combinassem de forma tão indecente.
1012	<!--L2, S 506--> <0010151> <0010151> BISHOP <0010350> smelled it and <0010350> quipped that it should not be allowed that a fruit and a cashew nut be joined in so indecent a manner.
1015	<!--L1, S 508--> <0010111> BISHOP <0010310> deu duas mordidinhas.
1016	<!--L2, S 508--> <0010111> BISHOP <0010310> took two small bites.
1019	<!--L1, S 510--> À tarde, quando <0010121> Ø <0010320> procurava um adjetivo para descrever a cor do sabonete no poema sobre a turista, <0010121> BISHOP <0010320> percebeu que estava tendo dificuldade em manter os olhos abertos. Os olhos piscavam, era como se estivessem sendo comprimidos de propósito.
1020	<!--L2, S 510--> That afternoon, while <0010121> she was <0010320> searching for an adjective to describe the color of soap in her poem about the tourist, <0010121> BISHOP <0010320> noticed that she was having trouble keeping her eyes open; they winked, as if they were being squeezed shut.
1037	<!--L1, S 519--> Lota fez com que o médico subisse do Rio até Samambaia imediatamente para <0010320> examinar <0010122> BISHOP.
1038	<!--L2, S 519--> Lota arranged for the doctor to come up from Rio to Samambaia immediately to <0010320> examine <0010122> BISHOP.
1039	<!--L1, S 520--> O médico <0010310> entupiu <0010113> BISHOP de medicamentos com bulas em português e prescreveu injeções de antialérgicos e de cálcio.
1040	<!--L2, S 520--> The doctor <0010310> stuffed <0010113> BISHOP with medication with instructions in Portuguese and prescribed injections of antiallergens and calcium.

1041	<!--L1, S 521--> <0010131> BISHOP <0010330> tinha pavor de injeção.
1042	<!--L2, S 521--> <0010121> BISHOP was <0010320>terrified of injections.
1043	<!--L1, S 522--> Fora isso, <0010111> Ø teria que <0010310> ir ao hospital dia sim, dia não, para <0010121> Ø ser <0010320> submetida a um procedimento que, até onde <0010121> BISHOP <0010320> conseguia perceber, consistia em retirar sangue de um lado e enfiar do outro.
1044	<!--L2, S 522--> Beyond that, <0010111> she'd have to <0010310> go to the hospital every other day <0010121> Ø <0010320> to submit to a procedure that, as far as <0010121> BISHOP could <0010320> see, consisted of taking blood from one side and putting it in the other.
1045	<!--L1, S 523--> Sentindo-se terrivelmente insegura, <0010121> BISHOP <0010320> decidiu, por conta própria, tomar também os remédios a que <0010121> Ø <0010320> estava acostumada, adrenalina para a asma e tripelenamina para alergia.
1046	<!--L2, S 523--> Feeling terribly insecure, <0010121> BISHOP <0010320> decided on her own to also take the medications <0010121> she was <0010320> used to -- adrenalin for her asthma and pyribenzamine for her allergies.
1047	<!--L1, S 524--> Para que <0010131> BISHOP pudesse <0010330> ter melhor atendimento, Lota <0010310> instalou <0010112> -a no apartamento do Leme. E <0010320> passou a cuidar <0010122> dela.
1048	<!--L2, S 524--> So that <0010131> BISHOP could <0010330> have better attention, Lota <0010310> moved <0010112> her into the apartment in Leme and <0010320> began to take care of <0010122> her.
1049	<!--L1, S 525--> Após uma semana, <0010151> BISHOP ainda não tinha <0010350> desinchado.
1050	<!--L2, S 525--> After a week, BISHOP's swelling had still not subsided.
1057	<!--L1, S 529--> <0010121> BISHOP <0010320> sentiu-se dilacerada.
1058	<!--L2, S 529--> <0010121> BISHOP <0010320> felt torn to pieces.
1071	<!--L1, S 536--> A partir daí, com todo o mal-estar, o prurido, a angústia dos súbitos ataques de asma e a violência do tratamento, a exasperação de <0010500> BISHOP sempre cedia diante da disposição entusiástica e da garrulice de Lota.
1072	<!--L2, S 536--> From then on, despite all her ailments, the itching, the anguish of the sudden asthma attacks and the violence of their treatment, <0010500> BISHOP's exasperation always yielded before Lota's garrulous enthusiasm.
1073	<!--L1, S 537--> Uma hora Lota começava a ponderar se os cogumelos em que as orelhas tinham se tornado seriam venenosos ou comestíveis.
1074	<!--L2, S 537--> At one point Lota began to ponder whether the mushrooms that <0010500> BISHOP's ears had become were poisonous or edible.
1085	<!--L1, S 543--> Outra hora, para terror de <0010500> BISHOP, chamava as amigas cariocas para virem fazer uma visitinha.
1086	<!--L2, S 543--> At other times, to <0010500> BISHOP's horror, Lota would call her friends in Rio to come for a little visit.
1089	<!--L1, S 545--> Pelo que Lota explicava, sugeriam remédios que já tinham tomado e dado muito certo, embora nenhuma admitisse já ter tido tais cogumelos.
1090	<!--L2, S 545--> From what Lota told her, <0010121> BISHOP <0010320> gathered that they suggested cures they'd successfully tried themselves, although none of them had ever had mushrooms like those.
1091	<!--L1, S 546--> <0010320> Parecia a <0010122> BISHOP, pela descontração reinante, que as brasileiras adoravam falar de doença.
1092	<!--L2, S 546--> From the reigning atmosphere, it <0010320> seemed to <0010122> BISHOP that these Brazilians loved to talk about illness.
1099	<!--L1, S 550--> Durante o resto de dezembro, <0010131> BISHOP <0010330> ficou em tratamento, tomando injeções diárias.
1100	<!--L2, S 550--> For the rest of December, <0010131> BISHOP <0010330> underwent treatment, taking daily injections.
1109	<!--L1, S 555--> <0010151> BISHOP <0010350> escutava, de olhos fechados.
1110	<!--L2, S 555--> <0010151> BISHOP <0010350> listened with her eyes closed.
1111	<!--L1, S 556--> Um dia, quando se tinham passado três semanas e <0010151> BISHOP já podia <0010350> enxergar direito, muito embora o corpo ainda estivesse coberto de eczemas. Lota sentou-se na beirada da cama e anunciou que ia <0010310> construir um estúdio para

	<0010114> BISHOP.
1112	<!--L2, S 556--> One day, after three weeks had gone by and <0010121> BISHOP could already <0010320> see properly, even though her body was still covered with eczema, Lota sat on the edge of the bed and announced that she was going <0010310> to build a studio for <0010114> BISHOP.
1117	<!--L1, S 559--> Mas de costas para a casa, para <0010151> BISHOP não se <0010350> distrair com o que estivesse acontecendo por lá.
1118	<!--L2, S 559--> But with its back to the house, so that <0010151> BISHOP wouldn't be <0010350> distracted with what was going on down there.
1119	<!--L1, S 560--> Atônita, <0010151> BISHOP <0010350> via as mãos mágicas de Lota desenhando a planta do estúdio.
1120	<!--L2, S 560--> Astonished, <0010151> BISHOP <0010350> watched Lota's magic hands designing the layout of the studio.
1123	<!--L1, S 562--><0010131> BISHOP <0010330> ficaria totalmente independente. Hum?
1124	<!--L2, S 562--> <0010131> BISHOP would <0010330> be totally independent. Hm?
1137	<!--L1, S 569--> <0010151> BISHOP <0010350> escutava em silêncio.
1138	<!--L2, S 569--> <0010151> BISHOP <0010350> listened quietly.
1155	<!--L1, S 578--> Lota e <0010111> BISHOP <0010310> voltaram para Samambaia, e quando as mãos começaram a desinchar <0010111> BISHOP <0010310> fez duas coisas.
1156	<!--L2, S 578--> Lota and <0010111> BISHOP <0010310> returned to Samambaia, and when the swelling in her hands began to abate, <0010111> BISHOP <0010310> did two things.
1169	<!--L1, S 585--> <0010161> BISHOP tinha <0010360> ficado, afinal.
1170	<!--L2, S 585--> <0010161> BISHOP had finally <0010360> stayed.
1173	<!--L1, S 587--> Os amigos eram quarentões e quarentonas, como Lota e BISHOP, que, por amor a Lota, <0010320> tentavam assimilar aquela <0010122> americana insossa e enfermiça.
1174	<!--L2, S 587--> Lota's friends were in their forties, like her and BISHOP; out of love for Lota, they <0010320> tried to take in the sickly and insipid <0010122> American.
1175	<!--L1, S 588--> Por trás das demonstrações de interesse por sua saudinha, porém, <0010121> BISHOP <0010320> julgava perceber lampejos de hostilidade.
1176	<!--L2, S 588--> Behind the show of concern for her health, however, <0010121> BISHOP <0010320> thought <0010121> she <0010320> detected flashes of hostility.
1181	<!--L1, S 591--> Lota conspirou com o vizinho do zoológico e ele <0010310> trouxe para <0010113> BISHOP um tucano de cores lustrosas e olhos elétricos.
1182	<!--L2, S 591--> Lota had plotted with her neighbor from the zoo, and he <0010310> brought <0010113> BISHOP toucan with lustrous colors and electric eyes.
1183	<!--L1, S 592--><0010121> BISHOP <0010320> adorou o presente. <0010141> Ø <0010340> Batizou-o de Tio Sam.
1184	<!--L2, S 592--> <0010121> BISHOP <0010320> loved the present and <0010141> Ø <0010340> baptized him Uncle Sam.
1189	<!--L1, S 595--> <0010111> BISHOP <0010310> deu a rolha para Sam.
1190	<!--L2, S 595--> <0010111> BISHOP <0010310> gave the cork to Sam.
1191	<!--L1, S 596--> Depois que todos foram embora, Lota <0010310> deu um anel a <0010113> BISHOP.
1192	<!--L2, S 596--> After everyone had left, Lota <0010310> gave a ring to <0010113> BISHOP.
1195	<!--L1, S 598--> Dia em que Lota tinha proposto a BISHOP que <0010161> Ø <0010360> ficasse, mudando o destino das duas.
1196	<!--L2, S 598--> That was the day Lota had proposed that <0010161> BISHOP <0010360> stay, changing both their destinies
1197	<!--L1, S 599--> Lota e <0010111> BISHOP <0010310> ficaram acampadas na terça parte da casa que estava de pé.
1198	<!--L2, S 599--> Lota and <0010111> BISHOP <0010310> camped out in the third of the house that was erect.
1201	<!--L1, S 601--> A existência em Samambaia era rudimentar, mas tanto Lota quanto <0010121> BISHOP <0010320> encontravam motivos para achar a vida saborosa.
1202	<!--L2, S 601--> Living at Samambaia was rudimentary, but Lota as much as <0010121> BISHOP <0010320> found reasons to see their lives as luxurious.
1207	<!--L1, S 604--> Tudo em Lota era solar, rápido, cheio de força, <0010320> constatava

	<0010121> BISHOP, enquanto nela tudo era vagaroso, cheio de hesitações.
1208	<!--L2, S 604--> Everything in Lota was manorial, powerful, quick, <0010121> BISHOP <0010320> noted, while in herself, everything was hesitant, full of vagaries.
1209	<!--L1, S 605--> Mas naqueles primeiros meses de vida em comum <0010111> BISHOP também estava <0010310> conseguindo produzir.
1210	<!--L2, S 605--> But in those first months living together, <0010131> BISHOP <0010330> was also productive.
1213	<!--L1, S 607--> <0010111> BISHOP <0010310> praticava português com Edileusa. Edileusa tinha o hábito de falar normalmente com as coisas com que lidava.
1214	<!--L2, S 607--> <0010111> BISHOP <0010310> practiced her Portuguese with Edileusa, who had the habit of speaking to the things she drudged with.
1223	<!--L1, S 612--> Isso era fonte de grande prazer para BISHOP, pois a única coisa que <0010121> a <0010320> fazia lamentar a ausência da luz elétrica na casa era o fato de não poder ouvir música.
1224	<!--L2, S 612--> This was a source of great pleasure for BISHOP, because the only thing that <0010310> made <0010112> <0010121> her <0010320> miss electricity in the house was that she couldn't listen to music.
1235	<!--L1, S 618--> Essa letra <0010320> tocava <0010122> BISHOP particularmente, mas <0010121> ela também <0010320> gostava quando Edileusa cantava a história da Terezinha, os limões pelo chão, o sangue derramado dentro do coração, imagens lindíssimas.
1236	<!--L2, S 618--> These lyrics <0010320> touched <0010122> BISHOP, but <0010121> she also <0010320> liked it when Edileusa sang the story of Terezinha, lemons scattered on the ground, blood spilling from her heart -- beautiful images.
1237	<!--L1, S 619--> As manhãs e tardes eram assim. Lota imprimia um allegro con brio no ritmo das obras e <0010111> BISHOP <0010310> prosseguia no seu adagio cantabile, <0010121> Ø <0010320> lendo, <0010111> Ø <0010310> escrevendo, <0010151> Ø <0010350> ouvindo Edileusa e <0010111> Ø <0010310> anotando detalhes da Hora, da fauna e da geografia para <0010111> Ø <0010310> usar em seus poemas.
1238	<!--L2, S 619--> The mornings and afternoons went like this: Lota conducted an allegro con brio on the construction and <0010111> BISHOP <0010310> proceeded with her adagio cantabile, <0010121> Ø <0010320> reading, <0010111> Ø <0010310> writing, <0010151> Ø <0010350> listening to Edileusa, and <0010111> Ø <0010310> noting details of the flora, fauna, and geography to <0010111> Ø <0010310> use in her poems.
1249	<!--L1, S 625--> Prestando atenção nos saltites que a coruja dava no telhado antes de alçar vôo à cata de alimento. Lota e <0010121> BISHOP <0010320> concluíram que a coruja sabia contar até cinco, pois os pulinhos eram sempre cinco.
1250	<!--L2, S 625--> Listening to the little jumps that the owl took on the roof before lifting off in search of prey, Lota and <0010121> BISHOP <0010320> concluded that the owl knew how to count up to five, because that was how many little steps there always were-he would always stamp to five.
1253	<!--L1, S 627--> Não obstante, <0010121> BISHOP <0010320> sentia-se bem.
1254	<!--L2, S 627--> Nevertheless, <0010121> BISHOP <0010320> felt well.
1257	<!--L1, S 629--> Talvez fosse o amor de Lota que <0010122> a <0010320> impedisse de <0010121> Ø <0010320> perceber ali desolação e precariedade.
1258	<!--L2, S 629--> Perhaps it was Lota's love that <0010320> saved <0010122> BISHOP from <0010121> Ø <0010320> seeing desolation and precariousness there.
1259	<!--L1, S 630--> <0010121> BISHOP se <0010320> via num mundo fartamente povoado e de bom grado <0010111> Ø <0010310> repartia com os incontáveis insetos o espaço seguro daquela casa.
1260	<!--L2, S 630--> <0010121> She <0010320> saw herself in a richly peopled world and willingly <0010111> Ø <0010310> shared with the innumerable insects the safe space of the house.
1275	<!--L1, S 638--> Lota e <0010111> BISHOP <0010310> trocavam confidências.
1276	<!--L2, S 638--> Lota and <0010111> BISHOP <0010310> exchanged confidences.
1277	<!--L1, S 639--> <0010141> BISHOP <0010340> confessou que <0010151> Ø <0010350> bebia compulsivamente desde os 21 anos. Lota revelou detalhes de sua problemática família.
1278	<!--L2, S 639--> <0010141> BISHOP <0010340> confessed that <0010151> she'd <0010350> drunk compulsively since <0010131> she <0010330> was twenty-one; Lota revealed details about her troubled family.

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- 1287 <!--L1, S 644--> Lota enfumaçava o ambiente, tentando fazer o fogão a lenha funcionar, e <0010121> BISHOP se <0010320> esforçava para não carbonizar seus quitutes..
- 1288 <!--L2, S 644--> Lota filled the place with smoke trying to get the woodstove to work, and <0010121> BISHOP <0010320> struggled not to burn up her tasty dishes.
- 1289 <!--L1, S 645--> Gradualmente <0010121> BISHOP <0010320> sentia que suas defesas cediam diante da ternura de Lota.
- 1290 <!--L2, S 645--> Gradually, <0010121> BISHOP <0010320> felt her defenses yielding before Lota's tenderness.
- 1357 <!--L1, S 679--> <0010111> BISHOP já tinha sido <0010310> apresentada a algumas combinações exóticas, como feijão com orelhas e pés de porco, mas feijão com aquele teídeo era novidade.
- 1358 <!--L2, S 679--> <0010111> BISHOP had already been <0010310> presented with some exotic combinations, such as black beans with pigs' ears and feet, but beans with lizard was a novelty.
- 1367 <!--L1, S 684--> Lota e <0010121> BISHOP se <0010320> sentiam incomodadas.
- 1368 <!--L2, S 684--> Lota and <0010121> BISHOP <0010320> felt uncomfortable.
- 1377 <!--L1, S 689--> Sabia que o manto de Dom Pedro que estava exposto no Museu do Imperador era todo feito de penas de pica-pau-de-peito-amarelo?
- 1378 <!--L2, S 689--> Did <0010121> BISHOP <0010320> know that the cape of Dom Pedro on display at the Emperor's Museum was made entirely of feathers of the yellow-breasted woodpecker?
- 1379 <!--L1, S 690--> <0010121> BISHOP <0010320> pensou em Sam, seu tucano querido.
- 1380 <!--L2, S 690--> <0010121> BISHOP <0010320> thought of Sam, her beloved toucan.
- 1385 <!--L1, S 693--> No outro dia, porém, desabou um temporal e <0010121> BISHOP se <0010320> esqueceu de cobrir a gaiola.
- 1386 <!--L2, S 693--> The next day, however, there was a bad storm and <0010121> BISHOP <0010320> forgot to cover the cage.
- 1389 <!--L1, S 695--> Como a asma <0010310> castigasse <0010112> BISHOP, <0010320> obrigando <0010122> -a a <0010111> se <0010310> levantar diversas vezes à noite. Lota <0010310> meteu <0010112> -a no carro e <0010310> levou <0010112> -a ao médico no Rio.
- 1390 <!--L2, S 695--> Because her asthma was <0010310> punishing <0010112> BISHOP, <0010320> forcing <0010112> <0010111> her to <0010310> get up several times a night, Lota <0010310> put <0010112> her in the car and <0010310> took <0010112> her to the doctor in Rio.
- 1391 <!--L1, S 696--> <0010111> BISHOP se <0010310> deixou convencer a <0010111> Ø <0010310> iniciar um tratamento com cortisona, embora os efeitos da droga ainda não estivessem totalmente desvendados.
- 1392 <!--L2, S 696--> <0010111> BISHOP <0010310> let herself be convinced to <0010111> Ø <0010310> begin treatment with cortisone, even though the effects of the drug were not yet fully known.
- 1393 <!--L1, S 697--> A dosagem inicial da cortisona provocou uma sensação de euforia que <0010121> BISHOP, depressiva crônica, <0010320> achou deliciosa.
- 1394 <!--L2, S 697--> The first dose of cortisone gave her a feeling of euphoria that <0010121> BISHOP, a chronic depressive, <0010320> found delightful.
- 1399 <!--L1, S 700--> <0010141> BISHOP foi <0010340> narrando, em prosa, o instante em que uma menina vê a mãe soltar um grito terrível.
- 1400 <!--L2, S 700--> In prose, <0010141> BISHOP <0010340> narrated the instant in which a girl sees her mother cry out, a terrible scream.
- 1403 <!--L1, S 702--> <0010111> BISHOP <0010310> escreveu dia e noite sem parar, até <0010111> Ø <0010310> chegar ao final.
- 1404 <!--L2, S 702--> <0010111> BISHOP <0010310> wrote day and night without stopping until <0010111> she <0010310> came to the end.
- 1407 <!--L1, S 704--> Compreendeu que <0010121> ela <0010320> tentava conjurar a atrocidade daquele momento.
- 1408 <!--L2, S 704--> She understood that <0010121> BISHOP was <0010320> trying to conjure with the atrocity of that moment.
- 1409 <!--L1, S 705--> Finalmente <0010131> BISHOP <0010330> ficou satisfeita com "Chegada a Santos" e <0010111> Ø <0010310> enviou o poema para a New Yorker.
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1410	<!--L2, S 705--> Finally <0010131> BISHOP <0010330> was satisfied with "Arrival at Santos" and <0010111> Ø <0010310> sent the poem to The New Yorker.
1417	<!--L1, S 709--> À propagação dos líquens <0010121> BISHOP <0010320> justapôs o surgimento das primeiras mechas de cabelo branco em Lota.
1418	<!--L2, S 709--> <0010121> BISHOP <0010320> juxtaposed the growth of the lichens with the appearance of the first streaks of white in Lota's hair.
1423	<!--L1, S 712--> Cautelosamente, no seu jeito oblíquo, <0010141> BISHOP tinha <0010340> anunciado aos amigos que <0010131> Ø tivera que <0010330> adiar a viagem, por causa da doença.
1424	<!--L2, S 712--> Cautiously, in her oblique way, <0010141> BISHOP had <0010340> told her friends that <0010131> she had <0010330> to delay her trip because of illness.
1447	<!--L1, S 724--> Ao lado, é claro, colocaram uma foto de Elizabeth <0010500> BISHOP .
1448	<!--L2, S 724--> Beside her, of course, they'd put a picture of Elizabeth <0010500> BISHOP .
1487	<!--L1, S 744--> Tornou a abrir o jornal e leu: "Caju <0010330> uniu Lota e <0010136> BISHOP ".
1488	<!--L2, S 744--> She came back to the newspaper and read: "A caju <0010310> brought Lota and <0010112> BISHOP together.
1489	<!--L1, S 745--> Lembrou-se nitidamente da primeira vez que <0010320> viu <0010122> BISHOP .
1490	<!--L2, S 745--> She remembered clearly the first time she'd <0010320> seen <0010122> BISHOP .
1491	<!--L1, S 746--> Lota telefonara intimando-a a <0010310> visitar a grande escritora norte-americana Elizabeth <0010112> BISHOP , <0010161> que <0010360> estava hospedada em seu apartamento no Leme.
1492	<!--L2, S 746--> Lota had called, inviting her to <0010310> visit the great North American writer Elizabeth <0010112> BISHOP , <0010161> who was <0010360> staying at her apartment in Leme.
1493	<!--L1, S 747--> Naná nunca tinha <0010320> ouvido falar da grande escritora norte-americana Elizabeth <0010122> BISHOP , mas jamais conseguira recusar nada a Lota.
1494	<!--L2, S 747--> Naná had never <0010320> heard of the great North American writer Elizabeth <0010122> BISHOP , but she was never able to turn Lota down on anything.
1659	<!--L1, S 830--> Mas, devido à ligação com Mary Morse e Elizabeth BISHOP , os Macedo Soares, que tinham ojeriza a Lota, no que aliás eram correspondidos, só se referiam as "americanas" de Samambaia.
1660	<!--L2, S 830--> But because of her connection with Mary Morse and Elizabeth BISHOP , the Macedo Soares, who held a grudge against Lota -- which she returned in spades -- always referred to the "Americans" at Samambaia.
1801	<!--L1, S 901--> -- Bom, de qualquer forma, fiquei muito chocada com a forma como o jornal se <0010330> referiu a Lota e <0010136> BISHOP ..
1802	<!--L2, S 901--> "Well, at any rate, I was quite shocked at the way the newspaper <0010330> referred to Lota and <0010136> BISHOP .
1993	<!--L1, S 997--> Talvez Lota tivesse <0010320> visto em <0010122> BISHOP uma menininha mutilada que ela quis socorrer.
1994	<!--L2, S 997--> Maybe Lota <0010320> saw in <0010122> BISHOP a wounded little girl whom she wanted to save.
1995	<!--L1, S 998--> A verdade é que todos tinham ficado abismados quando Lota anunciou que <0010111> BISHOP estava se <0010310> mudando de mala e cuia para Samambaia.
1996	<!--L2, S 998--> The truth is that everyone was appalled when Lota announced that <0010111> BISHOP was <0010310> moving lock stock and barrel to Samambaia.
2003	<!--L1, S 1002--> Na primeira semana de junho de 52 Lota e <0010111> Bishop <0010310> estavam de volta ao Brasil.
2004	<!--L2, S 1002--> In the first week of June 1952, Lota and <0010111> Bishop <0010310> were back in Brazil.
2007	<!--L1, S 1004--> Para Bishop foi espantoso que em apenas um mês <0010310> ela e Lota estivessem <0010310> mudando para a ala nova, com dois quartos, banheiro e um pequeno living com uma lareira de ferro projetada por Lota e feita sob protesto por um ferreiro local, que garantiu que nunca ia funcionar.
2008	<!--L2, S 1004--> For Bishop , it was amazing that in merely one month <0010111> she and Lota would be <0010310> moving to the new wing, with two bedrooms, bathroom, and a

	small living room with an iron stove, designed by Lota and made under protest by a local ironmonger, who swore it would never work.
2009	<!--L1, S 1005-->Acelerada, Lota, além de começar a construção do estúdio, decidiu represar as águas da cachoeira que passava em frente, para que <0010135> Bishop <0010330> tivesse onde <0010111> Ø <0010310> nadar.
2010	<!--L2, S 1005-->Speedy Lota, besides beginning work on building the studio, decided to dam the water that went by in front of it from the waterfall, so that <0010135> Bishop <0010330> had somewhere <0010111> Ø to <0010310> swim.
2013	<!--L1, S 1007--> E resolveu construir uma nova estrada de acesso a Samambaia, que, no entender de Bishop , reduziria a pó a fama da espiralada estrada de Amalfi.
2014	<!--L2, S 1007-->And she decided to build a new access road to Samambaia that, as <0010121> Bishop <0010320> understood it, would reduce the fame of the spiraled Amalfi road to dust.
2017	<!--L1, S 1009--> <0010111> Bishop ainda não tinha <0010310> terminado o café quando Lota zarpava, de roupão, para supervisionar a construção da piscina.
2018	<!--L2, S 1009--> <0010111> Bishop hadn't <0010310> finished her breakfast when Lota weighed anchor in her bathrobe to supervise the building of the swimming pool.
2021	<!--L1, S 1011-->Lota queria apressar a conclusão daquela fase para restabelecer o silêncio tão caro a Bishop .
2022	<!--L2, S 1011-->Lota wanted to speed up this phase so as to restore the silence so dear to Bishop .
2023	<!--L1, S 1012--> Embora atordoada com o alvoroço, <0010121> Bishop <0010320> sentia-se enternecida com a preocupação de Lota com seu bem-estar e fazia visitas constantes ao canteiro de obras, levando cafezinho.
2024	<!--L2, S 1012-->Although she was dizzyed by the commotion, Bishop was moved by Lota's concern with her well-being and made frequent visits to the work site, bringing coffee.
2029	<!--L1, S 1015-->-- A franqueza de Lota <0010310> escandalizava <0010112> Bishop .
2030	<!--L2, S 1015-->Lota's frankness <0010310> scandalized <0010112> Bishop .
2035	<!--L1, S 1018--> <0010121> Bishop <0010320> sentia-se absurdamente feliz. Morri e fui para o céu sem merecer, achava ela.
2036	<!--L2, S 1018--> <0010121> Bishop <0010320> felt absurdly happy.
2049	<!--L1, S 1025-->Os dias seguiam assim, com Lota às voltas com seus operários e Bishop à volta de Lota.
2050	<!--L2, S 1025-->The days went by this way, with Lota busy with her workers, and Bishop busy with Lota.
2051	<!--L1, S 1026-->No meio de tanta agitação, <0010121> Bishop não <0010320> conseguia o recolhimento necessário para <0010111> Ø <0010310> escrever poesia.
2052	<!--L2, S 1026-->In the middle of so much tumult, <0010121> Bishop couldn't <0010320> find the seclusion necessary to <0010111> Ø <0010310> write poetry.
2065	<!--L1, S 1033--> <0010121> Bishop estava se <0010320> habituando a <0010131> Ø <0010330> ser feliz.
2066	<!--L2, S 1033--> <0010121> Bishop was getting <0010320> used to being content.
2071	<!--L1, S 1036--> Lota também queria convencer os amigos do quanto <0010135> Bishop <0010330> era admirável e capaz.
2072	<!--L2, S 1036--> Lota also wanted to convince her friends of how competent and admirable <0010135> Bishop <0010330> was.
2081	<!--L1, S 1041--> <0010111> Bishop <0010310> terminou de ler Memórias póstumas de Brás Cubas.
2082	<!--L2, S 1041--> <0010111> Bishop <0010310> finished reading The Posthumous Memories of Brás Cubas by Machado de Assis.
2087	<!--L1, S 1044-->Surpreendentemente erudito, fazia citações a cada instante, e <0010111> Bishop <0010310> assinalou, para <0010111> Ø <0010310> pesquisar mais tarde, o que seriam o asno de Balaão e as pegas de Sintra.
2088	<!--L2, S 1044-->Surprisingly erudite, the Brazilian writer cited sources at each instance, and <0010111> Bishop <0010310> queried, to <0010111> Ø <0010310> look up later, what Balaam's Ass and Sintra's magpies could be.
2091	<!--L1, S 1046-->Mas <001021> Bishop bem que <0010320> apreciaria uma leitura mais leve.
2092	<!--L2, S 1046-->But <0010121> Bishop would have <0010320> liked some lighter reading.

- 2097 <!--L1, S 1049-->Mais que um deleite, foi uma revelação para **Bishop**.
- 2098 <!--L2, S 1049-->More than a delight, the book was a revelation to **Bishop**.
- 2115 <!--L1, S 1058--> <0010121> **Bishop** <0010320> apreciava mais que tudo a descrição detalhada do relacionamento da mocinha com pais, irmãos, avó, primos e tios -- as preferências, as picuinhas, as rugas e os desvelos que caracterizam o universo familiar estável e pluriarticulado que <0010121> **Bishop** nunca <0010320> conhecera.
- 2116 <!--L2, S 1058-->Above all else <0010121> **Bishop** <0010320> liked the detailed descriptions of the relationships between the girl and her parents, brothers and sisters, grandparents, cousins and uncle -- the preferences, the taunts, the squabbles and devotions that characterized the world of the kind of stable and extended family that <0010121> **Bishop** had never <0010320> known.
- 2135 <!--L1, S 1068--> <0010131> **Bishop** ainda não <0010330> estava muito habituada à veemência carioca e para ela um linchamento era iminente.
- 2136 <!--L2, S 1068--> <0010131> **Bishop** <0010330> was still unaccustomed to the vehemence of Cariocans; it <0010320> seemed to <0010121> **her** that a lynching was imminent.
- 2137 <!--L1, S 1069-->No entanto, sem que <0010121> **Bishop** tivesse <0010320> captado qualquer transição, logo estavam conversando animadamente sobre uma outra coisa.
- 2138 <!--L2, S 1069-->Then, without <0010121> **Bishop** having <0010320> noticed any transition, suddenly they were talking animatedly about something else.
- 2141 <!--L1, S 1071-->Lota aproveitou para dizer que naquela manhã mesmo <0010141> **Bishop** tinha <0010340> chamado sua atenção para uma notícia equivocada sobre os Estados Unidos publicada num jornal carioca.
- 2142 <!--L2, S 1071-->Lota took the opportunity to say that that very morning, <0010141> **Bishop** had <0010340> drawn her attention to a mistaken report about the United States published in a Rio newspaper.
- 2149 <!--L1, S 1075--> <0010121> **Bishop** <0010320> verificava que cada dia estava mais espinhoso o relacionamento com a turma de Lota.
- 2150 <!--L2, S 1075--> <0010121> **Bishop** could <0010320> see that each day, her relationship with Lota's group was getting spikier.
- 2159 <!--L1, S 1080-->Lota e <0010121> **Bishop** já <0010320> conheciam os pendores artísticos de Edileusa.
- 2160 <!--L2, S 1080-->Lota and <0010121> **Bishop** already <0010320> knew about Edileusa's artistic inclinations.
- 2181 <!--L1, S 1091--> <0010131> <0010121> **Bishop**, que <0010330> estava sempre pronta a <0010131> Ø <0010330> assumir a culpa pelo que acontecia de errado, <0010320> procurou apurar sua responsabilidade na mudança de Edileusa.
- 2182 <!--L2, S 1091--> <0010131> **Bishop**, who <0010330> was always ready to <0010131> Ø <0010330> assume the blame when things went wrong, <0010121> Ø <0010320> tried to determine her responsibility for the change in Edileusa.
- 2185 <!--L1, S 1093-->Mas logo <0010121> **Bishop** <0010320> descobriu a verdadeira razão.
- 2186 <!--L2, S 1093--> But soon <0010121> **Bishop** <0010320> discovered the real reason.
- 2211 <!--L1, S 1106--> Para alfinetar Lota, <0010141> **Bishop** <0010340> comentou que o resultado era até melhor do que o vaso de Portinari que havia em Samambaia.
- 2212 <!--L2, S 1106-->To needle Lota, <0010141> **Bishop** <0010340> remarked that the result was even better than the vase of Portinari's at Samambaia.
- 2241 <!--L1, S 1121-->Mas para <0010142> **Bishop** <0010340> revelou que ia fazer o casamento dos dois, nos termos de Edileusa, casta balzaqueana.
- 2242 <!--L2, S 1121-->But to <0010142> **Bishop** she <0010340> revealed that she was going to arrange their wedding on Edileusa's terms.
- 2249 <!--L1, S 1125-->No dia do casório, ela e <0010111> **Bishop** <0010310> foram para o apartamento do Rio, para que os nubentes e seus convidados se sentissem à vontade.
- 2250 <!--L2, S 1125-->On the day of the wedding, she and <0010111> **Bishop** <0010310> went to the apartment in Rio so that the betrothed pair and their guests could feel at ease.
- 2271 <!--L1, S 1136-->Dessa forma, Lota e <0010111> **Bishop** <0010310> perderam no mesmo dia cozinheira e jardineiro.
- 2272 <!--L2, S 1136-->That was how Lota and <0010111> **Bishop** <0010310> lost a cook and a gardener on the same day.
- 2273 <!--L1, S 1137--> <0010111> **Bishop** <0010310> voltou, um pouco desconsolada, para a

	cozinha.
2274	<!--L2, S 1137--> A bit disconsolately, <0010111> Bishop <0010310> went back to the kitchen.
2281	<!--L1, S 1141--> Lota e <0010111> Bishop <0010310> praticavam assim a arte de tirar das miudezas do cotidiano a graça da vida.
2282	<!--L2, S 1141--> In this way, Lota and <0010111> Bishop <0010310> practiced the art of finding grace in the small rituals of daily life.
2299	<!--L1, S 1150--> A hora de abrir a correspondência era especial, hora em que os amigos de Bishop entravam em Samambaia.
2300	<!--L2, S 1150--> The moment when the mail was opened was special -- the moment when Bishop 's friends came in to Samambaia.
2301	<!--L1, S 1151--> De início, <0010121> Bishop ia <0010320> lendo e <0010141> Ø <0010340> reportando para Lota.
2302	<!--L2, S 1151--> At first, <0010121> Bishop would <0010320> read and <0010141> Ø <0010340> report to Lota.
2303	<!--L1, S 1152--> Com o tempo, Lota passou a abrir ela mesma a correspondência de Bishop .
2304	<!--L2, S 1152--> With time, Lota began to open Bishop 's letters herself.
2305	<!--L1, S 1153--> Reprovava os amigos depressivos - não <0010310> faziam bem a <0010114> Bishop .
2306	<!--L2, S 1153--> She disapproved of depressed friends -- they <0010330> weren't good for <0010139> Bishop .
2307	<!--L1, S 1154--> Escrevia P S nas cartas para Gold & Fitzdale, pianistas americanos que <0010111> Bishop veio a <0010310> conhecer através de Lota.
2308	<!--L2, S 1154-->She wrote postscripts in letters to Gold and Fitzdale, American pianists that <0010111> Bishop had <0010310> met through Lota.
2311	<!--L1, S 1156-->Raramente Lota e <0010111> Bishop se <0010310> separavam.
2312	<!--L2, S 1156-->Rarely did Lota and <0010111> Bishop <0010310> part.
2315	<!--L1, S 1158-->Atravessar a serra era sempre uma experiência e tanto para Bishop , <0010121> Ø que não <0010320> sabia dirigir.
2316	<!--L2, S 1158-->Crossing the mountain range was always an adventure for Bishop , <0010121> who didn't <0010320> know how to drive.
2319	<!--L1, S 1160-->Perdido o encadeamento da paisagem, <0010111> Bishop <0010310> fixava o olhar zarolho nas polivalentes mãos de Lota, ocupadas a um tempo em gesticular, segurar o cigarro e garantir o ângulo perfeito nas curvas.
2320	<!--L2, S 1160-->Lost to the attractions of the landscape, <0010151> Bishop would <0010350> stare fixedly at Lota's polyvalent hands, taken up at once with gesticulating, holding a cigarette, and finding the perfect angle through the curves.
2325	<!--L1, S 1163--> <0010121> Bishop , ciente dos precipícios ocultos na névoa, <0010320> distraía-se inventando cartas para os amigos, <0010121> Ø <0010320> recapitulando a espetacular guinada em sua biografia.
2326	<!--L2, S 1163--> <0010121> Bishop , aware of the sheer cliffs hidden in the mist, would <0010320> distract herself by <0010121> Ø <0010320> making up letters to her friends, <0010121> Ø <0010320> recounting the spectacular alteration of course in her life.
2335	<!--L1, S 1168-->Lota e <0010111> Bishop <0010310> faziam planos, e também dessa forma a relação se solidificava.
2336	<!--L2, S 1168-->Lota and <0010111> Bishop <0010310> made plans, and in this way the relationship grew more solid.
2341	<!--L1, S 1171-->A dificuldade em relação às viagens internacionais é que, embora <0010121> Bishop estivesse <0010320> acostumada a viajar de 3a e <0010111> Ø <0010310> ficar hospedada em pensões, Lota não abria mão da la classe.
2342	<!--L2, S 1171-->The difficulty with international travel was that while <0010121> Bishop was <0010320> used to traveling third class and <0010111> Ø <0010310> staying in pensions, Lota would go nothing but first class.
2345	<!--L1, S 1173-->E como juntar dinheiro, se as despesas com as obras eram astronômicas e se <0010121> Bishop não <0010320> conseguia inventar poemas para o segundo livro?
2346	<!--L2, S 1173-->And how to save money, if the costs of construction were astronomical and <0010131> Bishop <0010330> wasn't able to write poems for her second book?
2347	<!--L1, S 1174-->-- Bicho aqui é que não falta -- comentou Lota, quando <0010141> Bishop <0010340> revelou que a zoologia era uma de suas disciplinas preferidas.

2348	<!--L2, S 1174-->"There's no shortage of animals here," Lota remarked when <0010141> Bishop <0010340> revealed that zoology was one of her preferred subjects.
2359	<!--L1, S 1180--> <0010121> Bishop não se <0010320> cansava de admirar a esplêndida bagagem cultural de Lota.
2360	<!--L2, S 1180--> <0010121> Bishop never <0010320> tired of admiring Lota's cache of cultural lore.
2363	<!--L1, S 1182--> Cativada, <0010111> Bishop <0010310> fez um poema sobre Lota: "Sagacidade".
2364	<!--L2, S 1182--> Captivated, <0010111> Bishop <0010310> wrote a poem about Lota: "The Wit.
2371	<!--L1, S 1186--> </poema> Colocando pedra sobre pedra, Lota ergueu do nada o prometido estúdio de Bishop .
2372	<!--L2, S 1186--> </poema> Setting stone upon stone, Lota built Bishop 's promised studio out of nothing.
2373	<!--L1, S 1187--> Em dezembro <0010111> Bishop <0010310> sentou-se na sua cadeira, no seu canto, <0010151> Ø disposta a <0010350> ficar chorando uma semana sem parar de tanta felicidade.
2374	<!--L2, S 1187-->In December, <0010111> Bishop <0010310> sat down in her chair, in her space, <0010121> Ø <0010320> feeling so happy <0010121> she <0010320> thought she'd weep for a week on end.
2381	<!--L1, S 1191-->E <0010121> Bishop se <0010320> esforçava.
2382	<!--L2, S 1191--> <0010121> Bishop <0010320> struggled.
2387	<!--L1, S 1194-->Manuelzinho, "o pior jardineiro que já veio ao mundo desde Caim", <0010340> apresentou <0010142> Bishop à instituição brasileira do caseiro.
2388	<!--L2, S 1194-->Manuelzinho, "the world's worst gardener since Cain," <0010340> introduced <0010142> Bishop to the Brazilian institution of the tenant.
2389	<!--L1, S 1195-->Fascinada, <0010121> Bishop <0010320> via aquele homenzinho de calças cobertas de remendos e chapéu de palha pintado de verde levar Lota à fronteira da loucura.
2390	<!--L2, S 1195-->Fascinated, <0010151> Bishop <0010350> watched the little man, in pants covered in patches and a straw hat painted green, bring Lota to the edge of madness.
2395	<!--L1, S 1198--> Passava horas parado ao lado do burrico, olhando o vazio, ou o que para Bishop era o vazio.
2396	<!--L2, S 1198-->He'd spend hours standing beside the donkey, looking out at nothing, or at what looked like nothing to Bishop .
2405	<!--L1, S 1203--> <0010121> Ø <0010320> Percebendo em Manuelzinho alguém que resistia à ordem opressora e se mantinha livre através da imaginação, <0010131> Bishop <0010330> dedicou-lhe um longo poema.
2406	<!--L2, S 1203--> <0010121> Ø <0010320> Discerning in Manuelzinho someone who resisted the oppression of order and maintained his freedom through his imagination, <0010131> Bishop <0010330> dedicated a long poem to him.
2413	<!--L1, S 1207-->Muitos eram os apreciadores da comidinha de Bishop , desde Maneco, o sobrinho de Rosinha e Magu, até Manuel Bandeira, cantor de suas geléias gozosas.
2414	<!--L2, S 1207-->Many people appreciated Bishop 's cooking, from Maneco, Rosinha, and Magu's nephew to the poet Manuel Bandeira, who sang the praises of her jams and jellies.
2415	<!--L1, S 1208-->Lota sentia-se acarinhada quando, encerrada a rotina das obras, <0010111> Bishop <0010310> colocava sobre a mesa do chá uma fornada de biscoitos fresquinhos.
2416	<!--L2, S 1208-->Lota felt cherished when, the work routine finished, <0010111> Bishop would <0010310> put a batch of fresh cookies on the tea table.
2421	<!--L1, S 1211-->Antes que <0010141> Bishop <0010340> pudesse dizer rumenique, já tinha se passado um ano.
2422	<!--L2, S 1211-->Before <0010141> Bishop <0010340> could say Worcestershire, a year had gone by.
2425	<!--L1, S 1213-->Agora já era outra vez Natal e <0010121> Bishop <0010320> quis cumprir a promessa de <0010111> Ø <0010310> preparar para a ceia um peru na melhor tradição da Nova Inglaterra.
2426	<!--L2, S 1213-->Now it was Christmas again and <0010121> Bishop <0010320> wanted to keep her promise <0010111> Ø <0010310> to make a turkey for the dinner in the best New England tradition.
2427	<!--L1, S 1214-->Naquela manhã a empregada de plantão, Maria das Dores ou Maria da

	Penha, <0010121> Bishop não <0010320> sabia qual, veio avisar que o peru tinha chegado.
2428	<!--L2, S 1214-->That morning the maid on duty, Maria of the Pains or Maria of the Cliff, <0010121> Bishop didn't <0010320> know which, <0010340> came to inform <0010142> her that the turkey had arrived.
2429	<!--L1, S 1215--> <0010111> Bishop <0010310> desceu do estúdio <0010121> Ø <0010320> arquitetando o que <0010111> Ø <0010310> poderia usar para <0010111> Ø <0010310> substituir o cornbread mix para <0010111> Ø <0010310> fazer o recheio.
2430	<!--L2, S 1215--> <0010111> Bishop <0010310> came down from the studio <0010121> Ø <0010320> planning what <0010111> she could <0010310> use <0010111> Ø <0010310> to substitute for cornbread mix <0010111> Ø <0010310> to make the stuffing.
2433	<!--L1, S 1217-->Aliás, por falar em peru, Lota já tinha explicado que Thanksgiving Day não se traduzia por Dia de Dar Obrigados, conforme <0010141> Bishop tinha <0010340> elucidado uma correspondente.
2434	<!--L2, S 1217-->As well, speaking of turkey, Lota had already explained that Thanksgiving Day was not translated as Dia de Dar Obrigados, as <0010141> Bishop had <0010340> elucidated for one of her correspondents.
2437	<!--L1, S 1219--> <0010121> Bishop <0010320> calculava que fosse demorar umas seis horas para assar.
2438	<!--L2, S 1219--> <0010121> Bishop <0010320> figured that it would take about six hours to roast.
2439	<!--L1, S 1220-->Na porta da cozinha, <0010111> Bishop <0010310> estancou.
2440	<!--L2, S 1220-->At the door of the kitchen, <0010111> Bishop <0010310> halted.
2459	<!--L1, S 1230--> <0010121> Bishop <0010320> achou que a cachaça fosse um ato piedoso, uma espécie de narcótico para que o peru suportasse melhor a execução, coitado.
2460	<!--L2, S 1230--> <0010121> Bishop <0010320> thought the cane liquor was an act of piety, a kind of narcotic so that the turkey would cope with the execution better, poor thing.
2467	<!--L1, S 1234-->De dentro da piscina, <0010111> Bishop <0010319> acompanhou o vôo com os olhos, que acabaram voando até os olhos de Lota.
2468	<!--L2, S 1234-->From the pool <0010111> Bishop <0010319> followed the flight with her eyes, which ended by flying to Lota's eyes.
2477	<!--L1, S 1239-->Tenho quarenta anos, <0010320> pensou <0010121> Bishop , incrédula, diante daquele amor taxativo.
2478	<!--L2, S 1239-->I am forty, <0010320> thought <0010121> Bishop , incredulous at such a singular love.
2483	<!--L1, S 1242-->Lota e <0010111> Bishop <0010310> seguiram seu voo para dentro da mata.
2484	<!--L2, S 1242-->Lota and <0010111> Bishop <0010310> followed their flight into the forest.
2491	<!--L1, S 1246--> Foram para casa abraçadas, e para Bishop era como se fossem patinadoras fazendo círculos lentíssimos.
2492	<!--L2, S 1246--> Embracing, they went to the house; for Bishop it was as if they were skaters making slow, slow circles.
2495	<!--L1, S 1248--> Finalmente Lota achou tempo para concretizar o sonho de Bishop : conhecer Ouro Preto.
2496	<!--L2, S 1248--> Finally Lota found time to realize a dream of Bishop 's: to see Ouro Preto.
2507	<!--L1, S 1254--> Após alguns quilômetros de estrada nova, sob o céu maravilhosamente azul de Minas, Lota e <0010121> Bishop <0010320> embasbacaram.
2508	<!--L2, S 1254--> After some kilometers on the new road, under the marvelously blue sky of Minas Gerais, Lota and <0010131> Bishop <0010330> were bewildered.
2519	<!--L1, S 1260--> Para Bishop , Ouro Preto compensou todas as agruras da viagem, que incluíram um pneu furado e hotéis totalmente inadequados a uma Costallat de Macedo Soares.
2520	<!--L2, S 1260-->For Bishop , Ouro Preto made up for all the hardships of the trip, which had included a flat tire and hotels totally inadequate for a Costallat de Macedo Soares.
2521	<!--L1, S 1261--> <0010121> Bishop <0010320> apaixonou-se pela cidade e <0010111> Ø <0010310> partiu resolvida a <0010111> Ø <0010310> voltar lá muitas vezes.
2522	<!--L2, S 1261--> <0010121> Bishop <0010320> fell in love with the city, with its baroque churches and eighteenth-century colonial houses. She left resolved to there many times.
2525	<!--L1, S 1263-->Com os mil e duzentos dólares que <0010111> Ø <0010310> recebeu pela publicação de No povoado e mais um pouquinho, <0010121> Bishop <0010320> decidiu-se e

	<0010111> Ø <0010310> comprou um MG 52 preto.
2526	<!--L2, S 1263-->With the twelve hundred dollars that <0010111> she'd been <0010310> paid for "In the Village" and a little more, <001021> Bishop <0010320> decided <0010111> Ø <0010310> to buy a black 1952 MG.
2527	<!--L1, S 1264-->Lota adorou, subia ventando a futura estrada de Amalfi, arrepiando os cabelos grisalhos de Bishop .
2528	<!--L2, S 1264-->Lota adored it, flying up the future Amalfi road like the wind, making Bishop 's graying hair stand on end.
2531	<!--L1, S 1266-->Lota e <0010111> Bishop tiveram que <0010310> subir até Samambaia <0010111> Ø <0010310> chafurdando na lama, de mãos dadas no breu.
2532	<!--L2, S 1266-->Lota and <0010111> Bishop had to <0010310> climb up to Samambaia <0010310> sloshing through the mud, <0010111> Ø <0010310> holding hands in the pitch black.
2533	<!--L1, S 1267--> <0010111> Ø <0010310> Chegando em casa, <0010151> Bishop <0010350> deu de choramingar, porque sua linda suéter, que <0010111> Ø nem tinha <0010310> estreado ainda, tinha ficado no carro.
2534	<!--L2, S 1267--> <0010111> Ø <0010310> Reaching home, <0010141> Bishop <0010340> complained because her lovely sweater, which <0010111> she hadn't even <0010310> worn yet, had been left in the car.
2545	<!--L1, S 1273--> <0010131> Bishop <0010330> andava airada, <0010121> Ø sem <0010320> conseguir se concentrar no trabalho.
2546	<!--L2, S 1273--> <0010131> Bishop <0010330> was distracted, <0010121> Ø unable <0010320> to concentrate.
2551	<!--L1, S 1276--> Outras vezes era <0010111> Bishop que, <0010121> Ø <0010320> subjugando-as, <0010310> perdia o interesse, <0010111> Ø <0010319> ia em busca de outras.
2552	<!--L2, S 1276-->At other times it was <0010111> Bishop who, <0010121> Ø <0010320> subduing them, <0010310> lost interest and <0010111> Ø <0010319> went in search of others.
2559	<!--L1, S 1280--> Os poemas que <0010111> Bishop <0010310> engatilhava eram curtos, seriam necessárias dezenas deles para compor o novo livro, que a editora não cansava de cobrar.
2560	<!--L2, S 1280-->The poems that <0010121> Bishop <0010320> struggled with were short; it would take dozens of them to make up the new book, which the publisher asked for constantly.
2561	<!--L1, S 1281--> <0010111> Bishop <0010310> escrevia-lhes que <0010131> Ø <0010330> estava prestes a <0010111> Ø <0010310> terminar meia dúzia dos grandes, aguardassem, estavam na bica.
2562	<!--L2, S 1281--> <0010111> Bishop <0010310> 3that <0010111> she <0010330> was near to <0010111> Ø <0010310> finishing a half dozen of the long ones; wait, they were on the verge.
2577	<!--L1, S 1289-->Lota girava a maçaneta, espalmava a porta, gritava por Bishop .
2578	<!--L2, S 1289-->Lota twisted the doorknob, pounded on the door, screamed for Bishop .
2587	<!--L1, S 1294--> <0010111> Bishop <0010310> deixou-se abraçar, inerte.
2588	<!--L2, S 1294--> <0010111> Bishop <0010310> let herself be hugged.
2595	<!--L1, S 1298--> Quando <0010111> Bishop <0010310> começava a beber, <0010111> Ø não conseguia <0010310> parar.
2596	<!--L2, S 1298--> When <0010111> Bishop <0010310> started drinking, <0010111> she couldn't <0010310> stop.
2607	<!--L1, S 1304--> Se as duas iam à casa de alguém, pedia que não <0010340> oferecessem bebida a <0010142> Bishop .
2608	<!--L2, S 1304--> If the two of them went to someone's house, she asked that <0010142> Bishop not be <0010340> offered anything.
2609	<!--L1, S 1305--> <0010131> Bishop <0010330> era grata por aquela proteção amorosa.
2610	<!--L2, S 1305--> <0010131> Bishop <0010330> was grateful for this loving protection.
2613	<!--L1, S 1307--> Quando Dylan Thomas morreu, em novembro de 53, ele mesmo um alcoólatra incondicional, <0010151> Bishop <0010350> tomou um porre homérico por todos os poetas desgraçados.
2614	<!--L2, S 1307--> When Dylan Thomas died in November 1953, himself a hopeless alcoholic, <0010111> Bishop <0010310> went on a Homeric binge for all disgraced poets.

2617	<!--L1, S 1309--> De uma coisa teve certeza, porém: só com seu amor não conseguiria <0010310> libertar <0010112> Bishop do vício.
2618	<!--L2, S 1309-->She was certain of one thing, however: her love alone was not sufficient to <0010310> free <0010112> Bishop from her addiction.
2619	<!--L1, S 1310-->Lota <0010340> conversou com <0010142> Bishop e, com maternal persistência, <0010320> convenceu <0010122> -a a <0010111> Ø <0010310> buscar tratamento médico para sua dependência.
2620	<!--L2, S 1310-->Lota <0010340>spoke to <0010142> Bishop and, with motherly persistence, <0010320> convinced <0010122> <0010111> her to <0010310> seek medical treatment for her dependency.
2621	<!--L1, S 1311--> <0010121> Bishop <0010320> concordou em <0010151> Ø <0010350> tomar Antabuse, um remédio que fazia com que à menor ingestão de álcool o bebedor vomitasse as tripas.
2622	<!--L2, S 1311--> <0010121> Bishop <0010320> agreed to <0010111> Ø <0010310> take Antabuse, a medication that would make the drinker vomit her guts out at the smallest sip of alcohol.
2629	<!--L1, S 1315--> Os serviços constituíam o maior contato de Bishop com o idioma.
2630	<!--L2, S 1315--> The help constituted the major contact <0010131> Bishop <0010330> had with the language.
2631	<!--L1, S 1316--> <0010111> Bishop <0010310> procurava treinar seu português arrevesado com as manas e joões à mão.
2632	<!--L2, S 1316--> <0010111> Bishop <0010310> tried to practice her tortured Portuguese with the Marys and Johns at hand.
2635	<!--L1, S 1318--> Certa manhã, enquanto um dos rapazes rastelava junto à piscina, <0010141> Bishop <0010340> comentou a lindeza de um caranguejo postado numa pedra.
2636	<!--L2, S 1318-->One morning, while one of the young men was raking near the pool, <0010141> Bishop <0010340> remarked on the beauty of a crab on a rock.
2641	<!--L1, S 1321--> Um dia <0010121> Bishop <0010320> tinha querido saber se Edileusa era um nome comum.
2642	<!--L2, S 1321--> One day <0010121> Bishop <0010320> wanted to know if Edileusa was a common name.
2653	<!--L1, S 1327--> Incomodada, <0010111> Bishop <0010310> enfurnava-se no estúdio, <0010121> Ø ia <0010320> ler Um naturalista no Brasil.
2654	<!--L2, S 1327-->Put out, <0010111> Bishop <0010310> hid herself in her studio, <0010121> Ø <0010320> read A Naturalist in Brazil.
2659	<!--L1, S 1330--> Da janela do estúdio <0010121> Bishop <0010320> via dez ou doze meninos nus pulando das pedras, agitando-se na água, rindo, maluquinhos.
2660	<!--L2, S 1330--> From the window of her study <0010121> Bishop <0010320> saw ten or twelve naked children jumping from the rocks, fooling around in the water, laughing, crazy little people.
2661	<!--L1, S 1331--> <0010121> Bishop , que <0010131> Ø não <0010330> teve infância, <0010320> enterneceu-se.
2662	<!--L2, S 1331--> <0010131> Bishop , <0010131> who had not <0010330> had a childhood, <0010330> was moved.
2665	<!--L1, S 1333--> Feita de momentos modestos era a vida de Lota e Bishop em Samambaia.
2666	<!--L2, S 1333-->Lota and Bishop 's life at Samambaia was made of these modest moments.
2671	<!--L1, S 1336-->Alguns reclamaram que haviam ligado para o Leme e <0010320> achado <0010122> Bishop mais enrolada do que nunca.
2672	<!--L2, S 1336-->Some complained that they'd called Leme and <0010320> found <0010122> Bishop more confused than ever.
2683	<!--L1, S 1342--> Os enormes vidros foram importados da Bélgica, a preços que <0010121> Bishop <0010320> considerava aterradores.
2684	<!--L2, S 1342-->The enormous windowpanes were imported from Belgium at prices that <0010121> Bishop <0010320> thought terrifying.
2687	<!--L1, S 1344--> <0010111> Bishop e Lota tiveram que <0010310> cancelar seus planos de viagem ao exterior, carinhosamente elaborados no aconchego da alcova.
2688	<!--L2, S 1344--> <0010111> Bishop and Lota had to <0010310> cancel their plans to travel abroad, plans carefully thought out in the comfort of their bedroom.
2691	<!--L1, S 1346--> Lota <0010320> achava <0010122> Bishop cainha.

2692	<!--L2, S 1346-->Lota <0010320> thought <0010122> Bishop stingy.
2693	<!--L1, S 1347--> <0010121> Bishop <0010320> achava Lota perdulária.
2694	<!--L2, S 1347--> <0010121> Bishop <0010320> found Lota a spendthrift.
2695	<!--L1, S 1348-->Pois se, na Bienal daquele ano, pronta do jeito que estava, quis a todo pano comprar uma escultura de bronze caríssima. <0010121> Bishop se <0010320> ressentia.
2696	<!--L2, S 1348-->So that in the Biennial of that year, in the face of their money troubles, when Lota wanted to buy an extremely expensive bronze sculpture, <0010121> Bishop <0010320> resented it.
2699	<!--L1, S 1350-->Os mofos da premiada casa continuavam a atuar sobre a árvore brônquica da frágil americana, e <0010131> Bishop <0010330> tinha longas crises de asma.
2700	<!--L2, S 1350-->The mustiness of the prize house continued to afflict the bronchial tubes of the fragile American, and <0010131> Bishop <0010330> had prolonged asthma attacks.
2705	<!--L1, S 1353--> <0010121> Bishop <0010320> resistiu muito mas, após uma crise que <0010112> a <0010310> deixou dez dias seguidos de cama, Lota <0010122> a <0010320> convenceu a <0010121> Ø <0010320> aceitar.
2706	<!--L2, S 1353--> <0010121> Bishop <0010320> resisted this strongly, but after a crisis that <0010310> left <0010112> her in bed for ten straight days, Lota <0010320> convinced <0010122> <0010121> her to <0010320> accept the proposal.
2707	<!--L1, S 1354-->Como dizia Vivinha, a sorte de Bishop era que <0010131> ela <0010330> era <0010132> asmática, mas Lota axiomática.
2708	<!--L2, S 1354-->As Vivinha put it, Bishop's luck was that <0010131> she <0010330> was <0010132> asthmatic, but Lota was axiomatic.
2711	<!--L1, S 1356-->Desde o dia em que o conheceu, <0010111> Bishop <0010310> encontrou Lacerda ocupado em combater com sanha o presidente Getúlio Vargas, através de seu jornal Tribuna da Imprensa.
2712	<!--L2, S 1356-->Since the day she'd met him, <0010111> Bishop had <0010310> found Lacerda caught up in furious combat with President Getúlio Vargas through Lacerda's newspaper, the Tribuna da Imprensa. To Lacerda, Vargas was a corrupt populist. The other versions of Vargas, as "father of the poor" and the man who modernized Brazil, did not resonate at Samambaia.
2717	<!--L1, S 1359-->A <0010121> Bishop <0010320> desgostava um pouco tanta ferocidade.
2718	<!--L2, S 1359--> <0010131> Bishop <0010330> wasn't quite comfortable with all the ferocity.
2731	<!--L1, S 1366--> <0010131> Bishop <0010330> tinha uma aversão ianque por golpes mas, até onde <0010121> Ø conseguia <0010320> entender, a opinião pública estava com Lacerda, bem como a maioria dos políticos e militares.
2732	<!--L2, S 1366--> <0010131> Bishop <0010330> had a Yankee aversion to coups, but as far as <0010121> she <0010320> understood, public opinion, as well as that of the majority of politicians and the army, was with Lacerda.
2737	<!--L1, S 1369--> Oh this incredible country! <0010310> escrevia <0010111> Bishop aos amigos, já que <0010131> não <0010330> tinha coragem de <0010141> Ø <0010340> dizer em voz alta.
2738	<!--L2, S 1369-->"Oh this incredible country," <0010310> wrote <0010111> Bishop to her friends, since <0010131> she didn't <0010330> have the nerve to <0010141> Ø <0010340> say it aloud.
2743	<!--L1, S 1372-->Vivinha recomendou a Lota que <0010310> levasse <0010112> Bishop para <0010151> Ø <0010350> assistir.
2744	<!--L2, S 1372--> Vivinha recommended to Lota that she <0010310> take <0010112> Bishop to <0010151> Ø <0010350> see it.
2747	<!--L1, S 1374-->Lota nem pensaria em ir ver um filme em que Oscarito era Helena de Tróia e sequer <0010340> mencionou a hipótese a <0010142> Bishop .
2748	<!--L2, S 1374-->Lota wouldn't even think of going to see a film in which Oscarito the clown was Helen of Troy and didn't <0010340> mention the notion to <0010142> Bishop .
2749	<!--L1, S 1375--> <0010131> Bishop já estava <0010330> tendo sua dose de Brasil, <0010111> Ø <0010310> trabalhando arduamente na tradução de Minha vida de menina.
2750	<!--L2, S 1375--> <0010131> Bishop was already <0010330> getting her close of Brazil, <0010111> Ø <0010310> working arduously on her translation of My Life as a Girl.
2751	<!--L1, S 1376-->A decisão de dar por encerrada a produção de poemas para o novo livro tinha <0010310> trazido grande alívio a <0010114> Bishop , <0010121> que agora

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- <0010122> se <0010320> devotava intensamente a <0010111> Ø <0010310> acabar aquela tradução.
- 2752 <!--L2, S 1376-->The decision to close off the production of poems for the new book had <0010310> brought great relief to <0010114> **Bishop**, <0010121> who now was <0010320> devoting <0010122> <0010111> herself to <0010310> finishing the translation.
- 2753 <!--L1, S 1377-->Todo o final de tarde Lota conferia as dúvidas de **Bishop**.
- 2754 <!--L2, S 1377-->At the end of each day, Lota copyedited **Bishop**'s work.
- 2773 <!--L1, S 1387-->Lota e <0010111> **Bishop** <0010310> desfizeram o abraço e <0010111> Ø <0010112> se <0010310> levantaram.
- 2774 <!--L2, S 1387--> Lota and <0010131> **Bishop** <0010330> were startled out of their embrace.
- 2777 <!--L1, S 1389--> <0010121> **Bishop** <0010320> verificou que estavam também sem telefone.
- 2778 <!--L2, S 1389--> <0010121> **Bishop** <0010320> found that they had no telephone line either.
- 2779 <!--L1, S 1390--> Quando o dia surgiu, a tribuzana cessou. Lota e <0010111> **Bishop** <0010310> saíram para <0010121> Ø <0010320> conferir os estragos.
- 2780 <!--L2, S 1390-->When day broke, the storm let up, and Lota and <0010111> **Bishop** <0010310> went out to <0010121> Ø <0010320> check the damage.
- 2783 <!--L1, S 1392--></poema> <0010121> **Bishop** <0010320> aproveitou o episódio para <0010111> Ø <0010310> escrever "O temporal" e <0010111> Ø <0010310> celebrar Tobias.
- 2784 <!--L2, S 1392--> </poema> <0010121> **Bishop** <0010320> drew on the episode to <0010111> Ø <0010310> write "Electrical Storm" and <0010111> Ø <0010310> make Tobias famous.
- 2787 <!--L1, S 1394--> Outros animais <0010320> flagrados por <0010121> **Bishop** se insinuavam nos novos poemas gerados no estúdio.
- 2788 <!--L2, S 1394--> Other animals <0010121> **Bishop** <0010320> observed appeared in the new poems <0010121> she <0010320> created in the studio.
- 2795 <!--L1, S 1398--> <0010131> **Bishop** <0010330> tinha paixão pela descrição. Mas, perfeccionista, ficava esmerilhando os versos numa agonia de revisões, revisões, revisões.
- 2796 <!--L2, S 1398--> Perfectionist that she was, she worked through the verses over and again, polishing them in an agony of revision.
- 2797 <!--L1, S 1399-->Quando finalmente <0010111> **Bishop** <0010310> liberava os poemas, contudo, saíam coisas como Uma fria primavera, que estava merecendo os melhores elogios da crítica norte-americana.
- 2798 <!--L2, S 1399-->When <0010111> **Bishop** finally <0010310> set the poems free, A Cold Spring was published, to the highest praise from North American critics.
- 2799 <!--L1, S 1400-->Entre os brasileiros, porém, <0010131> **Bishop** <0010330> continuava solenemente ignorada.
- 2800 <!--L2, S 1400-->Among Brazilians, however, <0010131> **Bishop** continued <0010330> to be solemnly ignored.
- 2801 <!--L1, S 1401-->Inconformada, Lota conseguiu que a revista Anhembi, dirigida por Paulo Duarte, publicasse um poema inédito de **Bishop** e fizesse uma apresentação da poeta aos leitores.
- 2802 <!--L2, S 1401-->Not happy with this, Lota used her influence to have an unpublished poem of **Bishop**'s appear in the magazine Anhembi, edited by Paulo Duarte, with an introduction of the poet to its readers.
- 2805 <!--L1, S 1403-->A apresentação informava que <0010111> **Bishop** <0010310> morava num retiro poético no píncaro de uma montanha, na casa bela e agreste de Lota de Macedo Soares, e que as sugestões que sua sensibilidade vinha recebendo da natureza brasileira já se faziam notar em alguns poemas de Uma fria primavera.
- 2806 <!--L2, S 1403-->The introduction explained that <0010111> **Bishop** <0010310> lived in a poetic retreat on the peak of a mountain, in the beautiful rustic house of Lota de Macedo Soares, and that the suggestions about Brazilian nature being gathered by her sensibility could already be seen in some of the poems of A Cold Spring.
- 2813 <!--L1, S 1407-->Não sabia qual era a posição política de **Bishop**, mas o poema lhe parecera um protesto cáustico contra a injustiça social no Brasil, ao ironizar que, embora destituídas de terra, aquelas crianças surpreendidas por uma tempestade tinham direito inalienável a mansões de chuva.
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- 2814 <!--L2, S 1407-->She didn't know what **Bishop's** political stance was, but the poem seemed to her to be a caustic protest against social justice in Brazil, making the ironic observation that although they were destitute of land, the children surprised by the storm had an inalienable right to mansions of rain.
- 2815 <!--L1, S 1408-->A arte de **Bishop** exigia um domínio da língua inglesa que Naná definitivamente não possuía.
- 2816 <!--L2, S 1408-->**Bishop's** art demanded a mastery of the English language that Naná definitely did not possess.
- 2819 <!--L1, S 1410-->O poema "The shampoo", por exemplo, que encerrava o livro de **Bishop**, supostamente era sobre Lota.
- 2820 <!--L2, S 1410-->The poem "The Shampoo," for example, which closed **Bishop's** book, was supposedly about Lota.
- 2831 <!--L1, S 1416-->Ela sim, saberia decifrar aquilo tudo, como tinha feito com aquela estranhíssima história da infância de **Bishop** publicada na New Yorker.
- 2832 <!--L2, S 1416-->She'd be able to decipher all of at, as she'd done with **Bishop's** very strange story about childhood published in The New Yorker.
- 2833 <!--L1, S 1417-->Naná sabia que Lota <0010320> considerava <0010122> **Bishop** um gênio.
- 2834 <!--L2, S 1417-->Naná knew that Lota <0010320> considered <0010122> **Bishop** a genius.
- 2835 <!--L1, S 1418-->Quando um ou outro amigo levantava as, digamos, inconveniências que <0010111> **Bishop** tinha <0010310> trazido à sua vida, com sua saúde precária, seu temperamento esquisito e sobretudo seu alcoolismo, Lota dizia sempre que <0010131> **Bishop** <0010330> era um <0010132> gênio, como se a um gênio se tivesse que tolerar tudo.
- 2836 <!--L2, S 1418-->When one friend or another raised the issue of the, let us say, inconveniences that <0010111> **Bishop** had <0010310> ought to Lota's life, with her precarious health, her odd temperament, and above all else, her alcoholism, Lota would always say that <0010131> **Bishop** <0010330> was a <0010132> genius, as if with a genius one had to tolerate everything.
- 2841 <!--L1, S 1421--> Se a conversa era em português, <0010111> **Bishop** praticamente não <0010310> participava.
- 2842 <!--L2, S 1421-->If the conversation was in Portuguese, <0010111> **Bishop** hardly <0010310> participated at all.
- 2843 <!--L1, S 1422-->Se era em inglês, a conversa se ajustava ao nível variado de fluência dos participantes, ficava aquela gororoba, <0010111> **Bishop** <0010310> sacudindo a cabeça condescendentemente e Lota fazendo apertes para temperar.
- 2844 <!--L2, S 1422--> If it was in English, the conversation adjusted itself to the varying levels of fluency of the participants; it became a muddle, <0010111> **Bishop** <0010310> shaking her head condescendingly and Lota making asides to smooth things out.
- 2845 <!--L1, S 1423--> Lota dizia que <0010131> **Bishop** <0010330> era terrivelmente tímida.
- 2846 <!--L2, S 1423-->Lota would say that <0010131> **Bishop** <0010330> was terribly shy.
- 2851 <!--L1, S 1426-->Bom, que fazer, se depois de cinco anos no Brasil <0010141> **Bishop** ainda não <0010340> falava português!
- 2852 <!--L2, S 1426-->Well, what could you do if after five years in Brazil <0010141> **Bishop** still didn't <0010340> speak Portuguese!
- 2859 <!--L1, S 1430-->No entanto, <0010121> Elizabeth <0010320> aceitou bem a ressalva da amiga, que estava <0010340> indicando uma nova agente literária para <0010142> ela nos Estados Unidos.
- 2860 <!--L2, S 1430-->However, <0010121> **Bishop** <0010320> took her friend's proviso well; Kazin was <0010340> suggesting a new literary agent for <0010142> her in the United States.
- 2865 <!--L1, S 1433-->Vera tinha se prontificado a <0010310> ir com <0010119> **Bishop** até Diamantina, que <0010121> **Bishop** <0010320> queria conhecer para <0010111> Ø <0010310> escrever uma introdução para o livro.
- 2866 <!--L2, S 1433-->Vera had prepared herself to <0010310> go with <0010119> **Bishop** to Diamantina, which <0010121> **Bishop** <0010320> wanted to see in order to <0010111> Ø <0010310> write an introduction for the book.
- 2867 <!--L1, S 1434-->Lota estava sensibilizada com a dedicação de **Bishop** ao livro mineiro.
- 2868 <!--L2, S 1434-->Lota was aware of **Bishop's** deep commitment to the book set in the state of Minas Gerais.
- 2869 <!--L1, S 1435-->Além de <0010111> Ø ter <0010310> passado anos <0010121> Ø <0010320> aperfeiçoando a tradução, <0010121> Ø <0010320> aceitando até, com incrível

- nonchalance, que o marido da autora "revisse" seu inglês, <0010131> **Bishop** <0010330> estava determinada a <0010111> Ø <0010310> conseguir uma editora para ele.
- 2870 <!--L2, S 1435-->After <0010111> Ø <0010310> spent years <0010111> Ø <0010310> working on the translation -- even <0010121> Ø <0010320> accepting, with incredible nonchalance, the demand that the husband of the author would "revise" **Bishop's** English -- <0010131> **Bishop** <0010330> was determined to <0010111> Ø <0010310> find a publisher for the book.
- 2871 <!--L1, S 1436-->Chegou ao ponto de orientar a nova agente a condicionar a entrega dos originais de seu próximo livro de poemas à aceitação da editora em publicar primeiro The diary of Helena Morley.
- 2872 <!--L2, S 1436-->She even reached the point of telling her new agent that she should make submission of **Bishop's** manuscript for her next book of poems conditional on the publisher's agreeing to publish first The Diary of Helena Morley, as **Bishop's** English translation of My Life as a Girl was titled.
- 2873 <!--L1, S 1437-->Com a introdução, concluía-se o trabalho, que tinha envolvido a própria Lota, analista das soluções que <0010111> **Bishop** <0010310> encontrava para <0010111> Ø <0010310> colocar em inglês particularidades diamantinas, como o cavalo-de-judeu e o caldeirão de diamantes.
- 2874 <!--L2, S 1437-->With the introduction, the work would be finished; it had involved Lota herself, analyst of the solutions <0010111> **Bishop** had <0010310> devised to <0010111> Ø <0010310> render into English some of the phrases particular to Diamantina, such as the "Jew's horse" and the big pot, the caldeirão of diamonds.
- 2883 <!--L1, S 1442--> <0010142> **Bishop** <0010340> foi chamada ao telefone.
- 2884 <!--L2, S 1442--> <0010141> **Bishop** <0010340> was called to the phone.
- 2899 <!--L1, S 1450-->Os amigos brasileiros que duvidavam que <0010131> **Bishop** <0010330> fosse mesmo uma poeta telefonavam sem parar.
- 2900 <!--L2, S 1450-->The Brazilian friends who had doubted that <0010131> **Bishop** <0010330> was really a poet were constantly on the phone.
- 2901 <!--L1, S 1451-->No dia seguinte, Vivinha, que tinha aberto o jornal para verificar em que cinema estava passando Eles e elas, pois queria ver Marlon Brando dançar, deparou com <0010121> **Bishop** <0010320> olhando para ela, com o inconfundível móbile de Calder atrás.
- 2902 <!--L2, S 1451-->The next day, Vivinha, who had opened the newspaper to see where the film Guys and Dolls was playing, because she wanted to see Marlon Brando dance, came upon <0010121> **Bishop** <0010320> looking at her, with Calder's unmistakable mobile behind her.
- 2907 <!--L1, S 1454-->"Em companhia da sra Carlota de Macedo Soares, que a hospeda, miss <0010111> **Bishop** <0010310> leva uma vida austera, <0010131> Ø <0010330> cercada apenas de livros, objetos de arte, um cão e um gato.
- 2908 <!--L2, S 1454-->"In the company of Senhora Carlota de Macedo Soares, who is her host, Miss <0010111> **Bishop** <0010310> lives an austere life, <0010131> Ø <0010330> surrounded only by books, objects of art, a dog and a cat.
- 2913 <!--L1, S 1457-->O jornalista, como soía acontecer, fazia sua contribuição à cultura apondo títulos às declarações de **Bishop**: "Sedução do campo", "Infinito o assunto da poesia".
- 2914 <!--L2, S 1457-->The reporter, as usual, made his contribution to culture by supplying titles for **Bishop's** remarks: "Seduction of the countryside"; "Infinite, the Subject of Poetry.
- 2915 <!--L1, S 1458--> <0010141> **Bishop** <0010340> confessou que era seu costume <0010111> Ø <0010310> escrever hoje uma poesia, <0010111> Ø <0010310> guardá-la e só vários anos depois <0010121> Ø <0010320> relê-la.
- 2916 <!--L2, S 1458--> <0010141> **Bishop** <0010340> explained that it was her habit <0010111> to <0010310> write a poem today, <0010111> Ø <0010310> put it away, and only <0010121> Ø <0010320> reread it years later.
- 2921 <!--L1, S 1461-->Miss <0010141> **Bishop** <0010340> declarou-se surpreendida com a honraria e <0010121> Ø <0010320> calculou que <0010111> Ø <0010310> receber uns cinco mil dólares pelo prêmio.
- 2922 <!--L2, S 1461-->Miss <0010141> **Bishop** <0010340> declared herself surprised at the honor and <0010121> Ø <0010320> guessed that <0010111> she'd <0010310> receive about five thousand dollars for the prize.
- 2937 <!--L1, S 1469-->O verdureiro também reconheceu a foto de **Bishop** no jornal.
- 2938 <!--L2, S 1469-->The greengrocer also recognized the picture of **Bishop** in the newspaper.
- 2951 <!--L1, S 1476-->Lota e <0010111> **Bishop** <0010310> estavam sentadas no sofá, com uma

	manta sobre os joelhos.
2952	<!--L2, S 1476-->Lota and <0010111> Bishop <0010310> were sitting on the sofa with a blanket over their knees.
2957	<!--L1, S 1479--> <0010111> Bishop <0010112> se <0010310> entregava à tranqüilidade suave daquele instante.
2958	<!--L2, S 1479--> <0010111> Bishop <0010310> surrendered <0010112> herself to the soft calm of the moment.
2975	<!--L1, S 1488-->Então poderiam ir juntas para Nova York, para ficar o tempo que <0010121> Bishop <0010320> quisesse.
2976	<!--L2, S 1488-->Then they could go to New York together and stay as long as <0010121> Bishop <0010320> wanted.
2977	<!--L1, S 1489-->Como há quase cinco anos, <0010151> Bishop <0010350> escutava em silêncio, a mão na mão de Lota. A voz de Lota caía bem com aquela penumbra.
2978	<!--L2, S 1489-->As she had for almost five years, <0010151> Bishop <0010350> listened quietly, hand in hand with Lota, whose voice fell softly through the half shadow.
2979	<!--L1, S 1490--> <0010111> Bishop queria <0010310> cantar aquela intimidade, a doçura daquele toque, a pertinência daquela vidinha obscura no meio do mato.
2980	<!--L2, S 1490--> <0010111> Bishop wanted to <0010310> sing the intimacy, the sweetness of that touch -- the real meaning of this seemingly small and obscure life in the middle of the forest.
2983	<!--L1, S 1492--> Nos dias que se seguiram, <0010111> Bishop <0010310> iniciou um poema de louvação àquele amor, louvando aquela casa.
2984	<!--L2, S 1492-->In the days that followed, <0010111> Bishop <0010310> began a poem of praise for this love, praising this house.
2993	<!--L1, S 1497--> Em 57 Lota e <0010111> Bishop <0010310> passaram seis meses em Nova York.
2994	<!--L2, S 1497--> In 1957 Lota and <0010111> Bishop <0010310> spent six months in New York.
2997	<!--L1, S 1499--> Todos os amigos notaram como <0010131> Bishop <0010330> estava mudada: <0010131> Ø <0010330> estava <0010132> feliz, saudável, bem vestida, bem penteada.
2998	<!--L2, S 1499--> All her friends noticed how <0010111> Bishop had <0010310> changed: <0010131> she <0010330> was <0010132> happy, healthy, well dressed, well groomed.
3003	<!--L1, S 1502-->Além de <0010111> Ø <0010310> reencontrar os velhos amigos, <0010111> Bishop <0010310> compareceu a conferências e palestras, nas quais <0010121> <0010122> se <0010320> sentia muito insegura.
3004	<!--L2, S 1502-->Besides <0010111> Ø <0010310> taking up again with her old friends, <0010111> Bishop <0010310> went to conferences and talks, at which <0010121> she <0010320> felt very insecure.
3007	<!--L1, S 1504--> <0010330> Foi <0010135> Bishop <0010136> <0010111> quem <0010310> quis voltar.
3008	<!--L2, S 1504-->It <0010330> was <0010135> Bishop <0010136> <0010111> who <0010310> wanted to return.
3013	<!--L1, S 1507-->Foram dezoito dias reconstituintes para Bishop , <0010121> Ø que <0010320> adorava estar em viagem.
3014	<!--L2, S 1507-->The trip was eighteen days' worth of recovery for Bishop , <0010121> Ø who <0010320> loved traveling.
3027	<!--L1, S 1514-->Por isso, talvez, Lota se impacientou quando <0010141> Bishop <0010340> veio pedir um tucano novo.
3028	<!--L2, S 1514-->Because of this, perhaps, Lota became impatient when <0010141> Bishop <0010340> came to ask for another toucan.
3029	<!--L1, S 1515--> O pobre Sam morreu envenenado quando <0010111> Bishop <0010310> dedetizou a gaiola, <0010121> Ø <0010320> achando que o inseticida -- o homem tinha garantido! -- era inofensivo aos animais.
3030	<!--L2, S 1515--> Poor Sam had died, poisoned, when <0010111> Bishop <0010310> sprayed the cage with DDT, <0010121> Ø <0010320> thinking that the insecticide -- the man had guaranteed it! -- was inoffensive to animals.
3033	<!--L1, S 1517--> Mas logo depois, para consolá-la, Lota desenhou e construiu um esplêndido gabinete para o hi-fi que <0010111> Bishop havia <0010310> trazido dos Estados Unidos.

- 3034 <!--L2, S 1517--> But right after, to console her, Lota designed and built a splendid cabinet for the hi-fi that <0010111> **Bishop** had <0010310> brought from the United States.
- 3035 <!--L1, S 1518--> <0010111> **Bishop** <0010310> passava horas <0010151> Ø <0010350> ouvindo Rosalyn Tureck tocando as partitas de Bach e Gold & Fizardale tocando o concerto para dois pianos de Poulenc.
- 3036 <!--L2, S 1518--> <0010111> **Bishop** <0010310> spent hours <0010151> Ø <0010350> listening to Rosalyn Tureck playing Bach's variations, and Gold and Fizardale playing Poulenc's concerto for two pianos.
- 3041 <!--L1, S 1521--> <0010121> **Bishop** <0010320> lia para Lota os elogios de Marianne Moore para The diary of Helena Morley.
- 3042 <!--L2, S 1521--> <0010121> **Bishop** <0010320> read Lota Marianne Moore's praise or The Diary of Helena Morley.
- 3043 <!--L1, S 1522--> Lota <0010340> lia para <0010142> **Bishop** a descrição da indumentária masculina com que o pintor Flávio de Carvalho tinha desfilado pelo centro de São Paulo, extremamente adequada ao clima brasileiro e de concepção ultraprática: saio com pregas para assegurar liberdade de movimentos, meias de bailarina para esconder as varizes, aberturas debaixo dos braços para ventilação e tecido que dispensava ser passado a ferro.
- 3044 <!--L2, S 1522--> Lota <0010340> read <0010142> **Bishop** the description of the masculine attire in which the painter Flávio de Carvalho had paraded through downtown São Paulo -- an outfit extremely well-adapted to the Brazilian climate and of ultrapractical conception: a petticoat with pleats to guarantee freedom of movement, ballerina's stockings to hide varicose veins, openings under the arms for ventilation, and cloth that didn't need to be ironed.
- 3051 <!--L1, S 1526--> Por sorte ele adorava literatura norte-americana e tornou-se um caro interlocutor para **Bishop** também.
- 3052 <!--L2, S 1526--> Luckily he adored North American literature, and he became a cherished interlocutor for **Bishop** as well.
- 3063 <!--L1, S 1532--> Lota declinou, mas <0010121> **Bishop** <0010320> aceitou na hora.
- 3064 <!--L2, S 1532--> Lota declined, but <0010121> **Bishop** <0010320> accepted on the spot.
- 3065 <!--L1, S 1533--> Quando veio a confirmação de que o sertanista Cláudio Villas Boas os receberia no posto do Serviço de Proteção aos Índios à beira do Tuatuari, <0010121> **Bishop** <0010320> delirou.
- 3066 <!--L2, S 1533--> When it was confirmed that the backcountry specialist Cláudio Vilas Boas would meet them at the station of the Protection Service for Indians on the shore of the Tuatuari, <0010131> **Bishop** <0010330> was <0010132> ecstatic.
- 3069 <!--L1, S 1535--> Simulando preocupação, perguntava se <0010131> **Bishop** <0010330> estava preparada para os nus frontais que haveria por lá.
- 3070 <!--L2, S 1535--> Feigning worry, she <0010340> asked <0010142> **Bishop** if <0010131> she <0010330> were ready for all the frontal nudity <0010111> she'd <0010310> find up there.
- 3073 <!--L1, S 1537--> <0010151> **Bishop** <0010350> ria. Lota, você não presta. .
- 3074 <!--L2, S 1537--> <0010151> **Bishop** <0010350> laughed, "Lota, you're no good.
- 3085 <!--L1, S 1543--> <0010111> **Bishop** <0010310> pôs-se a fazer anotações, como era seu feitio.
- 3086 <!--L2, S 1543--> <0010111> **Bishop** <0010310> took to making notes, as was her habit.
- 3091 <!--L1, S 1546--> Antônio Callado cobriu a viagem de Huxley e **Bishop** para o Correio da Manhã.
- 3092 <!--L2, S 1546--> The respected writer and journalist Antônio Callado covered the Huxley and **Bishop** trip for the Correio da Manhã.
- 3099 <!--L1, S 1550--> Enquanto Callado flagrava um momento de beleza -- o autor de Admirável mundo novo envolto por uma nuvem de pequenas borboletas -- <0010111> **Bishop** <0010310> recebia uma cantada em tucarramãe.
- 3100 <!--L2, S 1550--> While Callado snapped a shot of a lovely moment -- the author of Brave New World surrounded by a cloud of little butterflies -- <0010142> **Bishop** was <0010340> asked for her hand in marriage.
- 3103 <!--L1, S 1552--> <0010111> **Bishop** <0010310> voltou fascinada.
- 3104 <!--L2, S 1552--> <0010111> **Bishop** <0010310> came back fascinated.
- 3151 <!--L1, S 1576--> Foram horas muito agradáveis. Lota e <0010131> **Bishop** <0010330> formavam uma dupla bastante especial.
- 3152 <!--L2, S 1576--> These were very pleasant hours; Lota and <0010131> **Bishop** <0010330>

- made a very special couple.
- 3153** <!--L1, S 1577--> Lota era desembaraçada, <0010131> **Bishop** <0010330> * <0010132> retraída. Mas ambas eram ótimas companhias, inteligentes e espirituosas.
- 3154** <!--L2, S 1577--> Lota was unrestrained, <0010131> **Bishop** <0010330> * <0010132> withdrawn, but both were excellent company, intelligent, and spirited.
- 3161** <!--L1, S 1581--> A tradução de Minha vida de menina, à qual <0010121> **Bishop** havia <0010320> devotado anos, tinha recebido críticas elogiosas, mas não estava vendendo.
- 3162** <!--L2, S 1581--> The Diary of Helena Morley, to which <0010121> **Bishop** had <0010320> devoted years, had received fine reviews, but it wasn't selling.
- 3163** <!--L1, S 1582--> As crises de asma tinham piorado tanto que o médico a fizera voltar à cortisona. Lota não estava conseguindo vender terras, <0010111> **Bishop** não <0010310> conseguia vender palavras. As notícias nos jornais brasileiros não eram animadoras. A inditosa Alda Curi se atirou ou foi atirada do terraço de um apartamento, após ameaça de curra. Lacerda foi apedrejado no seu "Caminhão do Povo". Cacareco, um rinoceronte, foi o vereador mais votado. Era compreensível que <0010151> **Bishop**, 47 anos, poeta de dois livros, sensível, <0010350> tomasse porres para <0010121> Ø não se <0010320> sentir tão lúcida. O grande presente de fim de ano foi a conclusão da biblioteca. Lota e <0010111> **Bishop** <0010310> arrumaram seus livros, que já eram mais de três mil. <0010121> **Bishop** se <0010320> impressionou ao <0010121> Ø <0010320> ver o número de títulos que Lota tinha nas áreas de botânica, história da arte, agricultura, psicologia e especialmente arquitetura e urbanismo. <0010111> **Bishop** <0010310> ia ajudando a colocar na prateleira: Roland Martin, L'urbanisme dans la Grèce antique, Norbert Wiener, The human use of human beings, Eric Larrabee & Rolf Meyersohn, Mass leisure, William Thomas, Man's role in changing the face of the earth. A admiração de **Bishop** por Lota, após sete anos de vida em comum, era vastíssima. Quando "Brasil, 1959" também foi rejeitado, <0010121> **Bishop** <0010320> desesperou de ganhar dinheiro escrevendo.
- 3164** <!--L2, S 1582--> Lota wasn't selling land.
- 3167** <!--L1, S 1584--> <0010121> **Bishop** <0010320> resolveu consultar o presidente do banco americano onde <0010111> Ø <0010310> tinha investimentos, The Agricultural National Bank of Pittsfield, sobre a conveniência de <0010111> Ø <0010310> transferir seu dinheiro integralmente para o Brasil.
- 3168** <!--L2, S 1584--> <0010121> **Bishop** <0010320> decided to consult the president of the U.S. bank that held her investments, the Agricultural National Bank of Pittsburgh, to <0010141> Ø <0010340> inquire about the possibility of transferring her funds to Brazil.
- 3169** <!--L1, S 1585--> Laurence R. Connor respondeu que <0010111> **Bishop** estaria <0010310> cometendo um erro terrível e que ele era terminantemente contra.
- 3170** <!--L2, S 1585--> Laurence C. Connor replied that <0010111> **Bishop** would be <0010310> making a terrible mistake and that he was totally against the idea.
- 3171** <!--L1, S 1586--> <0010121> **Bishop** <0010320> acatou, mas <0010111> Ø <0010310> escreveu aos amigos, deprimida, que <0010111> ela e Lota <0010310> viviam um luxo de falidas.
- 3172** <!--L2, S 1586--> <0010121> **Bishop** <0010320> conceded, but <0010111> she <0010310> wrote to her friends, depressed, that <0010111> she and Lota were <0010310> living in the luxury of bankruptcy.
- 3173** <!--L1, S 1587--> Andava num humor do cão.
- 3174** <!--L2, S 1587--> <0010111> **Bishop** <0010310> went about in a foul mood. Her asthma attacks had worsened so much that her doctor had put her back on cortisone. And the news in the Brazilian papers was not encouraging. The headlines were about the ill-fated Aída Curi. After being threatened with gang rape, the young girl threw herself or was thrown off an apartment balcony. The latest political news reported that Lacerda had been stoned on his "Truck of the Masses" and that Cacareco, a rhinoceros in the Rio zoo, had gotten the most votes for councillor. It was understandable that <0010111> **Bishop**, forty-seven, a sensitive poet <0010111> who had <0010310> published two books, <0010310> got drunk so as not <0010121> to Ø <0010320> feel too lucid. The big gift of the end of the year was the completion of the library. Lota and <0010111> **Bishop** <0010310> organized their books, which already numbered over three thousand. <0010131> **Bishop** <0010330> was <0010132> impressed with the number of titles Lota had collected in the areas of botany, art history, agriculture, psychology, and especially architecture and urban studies. <0010121> **Bishop** <0010320> helped to put them on the shelves: Roland Martin, L'urbanisme dans la Grèce

	antique; Norbert Weiner, The Human Use of Human Beings; Eric Larrabee and Rolf Meyersohn, Mass Leisure; William Thomas, Man's Role in Changing the Face of the Earth. After seven years together, Bishop 's admiration for Lota was vast.
3175	<!--L1, S 1588--> Foi uma bênção quando, em fevereiro de 60, surgiu a oportunidade para <0010111> Bishop <0010310> fazer uma viagem à Amazônia, com Rosinha e seu sobrinho Manoel.
3176	<!--L2, S 1588--> It was a blessing when, in February 1960, an opportunity arose for <0010111> Bishop to <0010310> make a trip to the Amazon with Rosinha and her nephew Maneco.
3183	<!--L1, S 1592-->Embora <0010121> Ø <0010320> sentindo-se culpada por <0010111> Ø <0010310> deixar Lota num momento ruim, <0010111> Bishop <0010310> entregou-se apaixonadamente à experiência amazonense.
3184	<!--L2, S 1592--> Although <0010121> she <0010320> felt guilty about <0010111> Ø <0010310> leaving Lota at a bad moment, <0010111> Bishop <0010310> turned herself over passionately to the Amazon experience.
3197	<!--L1, S 1599--> <0010111> Bishop e Rosinha se <0010310> pegavam comentando: Imagine se Lota nos visse usando estas sandálias com esta bolsa!
3198	<!--L2, S 1599--> <0010111> Bishop and Rosinha <0010310> caught themselves wondering what would Lota think if she saw us in these sandals with this purse!
3207	<!--L1, S 1604--> Por seu intermédio, <0010111> Bishop <0010310> mandou correspondência para Lota.
3208	<!--L2, S 1604--> Through them, <0010111> Bishop <0010310> sent a letter to Lota.
3219	<!--L1, S 1610-->-- Você é injusta com Bishop .
3220	<!--L2, S 1610-->"You're unfair to Bishop .
3240	<!--L2, S 1620-->No one likes doing nothing more than Bishop .
3241	<!--L1, S 1621-->Olha, eu não acredito que <0010111> Bishop estava <0010310> indo para a Patagônia, como diz, e aí o navio parou em Santos e <0010111> ela <0010319> resolveu dar uma descidinha.
3242	<!--L2, S 1621--> Listen, I don't believe that she was going to Patagonia, as she says, and then the ship stopped in Santos and she decided to just have a bit of a look.
3245	<!--L1, S 1623-->Para mim, ela veio para o Brasil intencionalmente, atrás de Lota.
3246	<!--L2, S 1623-->To me, <0010111> Bishop <0010310> came to Brazil intentionally, after Lota.
3269	<!--L1, S 1635-->Além de <0010310> cuidar de <0010112> Bishop , bem entendido.
3270	<!--L2, S 1635-->Aside from <0010310> taking care of <0010112> Bishop , to be sure.
3277	<!--L1, S 1639-->Agora mesmo <0010111> Bishop estava <0010310> ensinando outra Maria a cozinhar.
3278	<!--L2, S 1639--> Right now <0010111> Bishop was <0010310> teaching another Maria how to cook.
3279	<!--L1, S 1640--> <0010121> Bishop também <0010122> se <0010320> inquietava.
3280	<!--L2, S 1640--> <0010131> Bishop <0010330> was also bored.
3285	<!--L1, S 1643--> Pelo menos tinham voltado a Ouro Preto, pérola que <0010121> Bishop não <0010320> cansava de admirar.
3286	<!--L2, S 1643--> At least they'd gone back to Ouro Preto, which <0010121> Bishop never <0010320> tired of admiring.
3287	<!--L1, S 1644--> <0010111> Bishop <0010310> completou a "Canção para a estação das chuvas", que foi comprada pela New Yorker.
3288	<!--L2, S 1644--> <0010111> Bishop <0010310> finished "Song for the Rainy Season," which was bought by The New Yorker.
3289	<!--L1, S 1645--> Aos versos que celebravam a vida cotidiana na casa envolta por uma nuvem particular, <0010111> Bishop <0010310> acrescentou uma advertência premonitória.
3290	<!--L2, S 1645--> To the verses that celebrated daily life in the house under a private cloud, <0010111> Bishop <0010310> added a premonition.
3313	<!--L1, S 1657--> Houve uma grande festa em seu apartamento na praia do Flamengo, à qual, evidentemente, Lota e <0010131> Bishop <0010330> foram <0010132> convidadas.
3314	<!--L2, S 1657--> There was a big party at his apartment on Flamengo beach, to which, obviously, Lota and <0010131> Bishop <0010330> were invited.
3383	<!--L1, S 1692-->Resolveu morar no Leme, e <0010340> pediu a <0010142> Bishop que a acompanhasse, mesmo sabendo da ojeriza que a <0010131> amiga <0010330> tinha à cidade

	maravilhosa.
3384	<!--L2, S 1692-->She decided to live in Leme and <0010340> asked <0010142> Bishop to come with her, even though she knew well her friend's distaste for the "marvelous city.
3387	<!--L1, S 1694--> <0010121> Bishop <0010320> viu renascer a comandante-em-chefe dos primeiros tempos de Samambaia.
3388	<!--L2, S 1694--> <0010121> Bishop <0010320> saw the commander in chief of the early days at Samambaia reborn.
3393	<!--L1, S 1697--> <0010131> Bishop <0010330> ficava <0010132> contente por <0010121> Ø <0010320> vê-la tão disposta, entusiasmada mesmo.
3394	<!--L2, S 1697--> <0010131> Bishop <0010330> was happy to <0010121> Ø <0010320> see her so enthused again.
3395	<!--L1, S 1698--> <0010111> Bishop <0010310> preparava o jantar e <0010111> Ø <0010320> esperava que Lota retornasse para contar, do seu jeito divertido, as peripécias do dia. Chegava em casa atazanada.
3396	<!--L2, S 1698--> She would make dinner and wait for Lota to return and tell her, in her entertaining way, the vicissitudes of the day.
3403	<!--L1, S 1702--> <0010111> Bishop <0010310> procurava tranquilizá-la, com consolos que <0010121> Ø <0010320> sabia inócuos.
3404	<!--L2, S 1702--> <0010111> Bishop would <0010310> try to calm her with consolations <0010121> she <0010320> knew were innocuous. We're still at the beginning.
3427	<!--L1, S 1714-->Com quase dez anos de vida em comum, <0010121> Bishop <0010320> sabia que não era hora de <0010141> Ø <0010340> argumentar com Lota.
3428	<!--L2, S 1714-->After almost ten years of living together, <0010121> Bishop <0010320> knew this wasn't the time to <0010141> Ø <0010340> argue with Lota.
3641	<!--L1, S 1821-->A vida ficou muito ruim para Bishop .
3642	<!--L2, S 1821-->Life got very bad for Bishop .
3655	<!--L1, S 1828--> <0010121> Bishop <0010320> sentia-se muito só.
3656	<!--L2, S 1828--> <0010121> Bishop <0010320> felt very much alone.
3665	<!--L1, S 1833-->Na segunda vez que se viu sentada à mesa posta para o almoço e Lota telefonou, em cima da hora, para dizer que infelizmente não ia poder almoçar em casa, <0010111> Bishop <0010310> desmoronou.
3666	<!--L2, S 1833-->The second time that she found herself sitting at the table set for lunch and Lota phoned, at that very moment, to say that unfortunately she wouldn't be able to eat at home, <0010111> Bishop <0010310> collapsed.
3675	<!--L1, S 1838-->Quando Lota chegou à noite encontrou-a embriagada.
3676	<!--L2, S 1838-->When Lota got home that night she <0010310> found <0010112> Bishop drunk.
3677	<!--L1, S 1839-->-- Elizabeth, você não vai fazer isso comigo agora. <0010141> Bishop não conseguia <0010340> falar.
3678	<!--L2, S 1839-->"Elizabeth, you're not going to pull this on me now. <0010141> Bishop couldn't <0010340> speak.
3691	<!--L1, S 1846-->Sem cogitar do orçamento doméstico, mas pensando no bem-estar de Bishop e em sua própria paz de espírito, propôs que Joana ficasse dormindo no apartamento e trabalhasse em tempo integral.
3692	<!--L2, S 1846-->Without considering the domestic budget but thinking about Bishop 's well-being and her own peace of mind, she proposed that Joana sleep at the apartment and work full time.
3773	<!--L1, S 1887--> <0010121> Bishop estava se <0010320> esforçando heroicamente para <0010151> Ø não <0010350> beber.
3774	<!--L2, S 1887--> <0010121> Bishop was <0010320> making a heroic effort not <0010151> Ø to <0010350> drink.
3781	<!--L1, S 1891--> Mary estava morando na casa de Lota e Bishop , enquanto terminava a construção da sua, pegado.
3782	<!--L2, S 1891--> Mary was living in Lota and Bishop 's house, while construction on hers alongside was finished.
3787	<!--L1, S 1894--> Mesmo <0010121> Bishop , <0010131> Ø que <0010330> era mais reticente com relação a crianças, <0010320> admitia que era uma alegria <0010121> Ø <0010320> ver um bebê sorridente ao seu lado, na cama.
3788	<!--L2, S 1894--> Even <0010121> Bishop , <0010131> Ø who <0010330> was more reticent

	about children, <0010320> admitted that it was a joy to <0010121> Ø <0010320> see a smiling baby in bed at her side.
3789	<!--L1, S 1895--> Sozinha no estúdio, <0010121> Bishop <0010320> refletia que tanto Lota, com seu aterro, quanto Mary, com sua filha, pareciam ter encontrado novas motivações na vida.
3790	<!--L2, S 1895--> All alone in the studio, <0010121> Bishop <0010320> reflected that Lota, with her Aterro, and Mary, with her daughter, had both found new motivation in their lives.
3795	<!--L1, S 1898--> Era um grande desafio, porque seria sua primeira experiência em <0010111> Ø <0010310> escrever um texto jornalístico, e o prazo, em termos da velocidade de quelônio de Bishop , era mínimo.
3796	<!--L2, S 1898--> It was a big challenge, because it would be her first experience <0010111> Ø <0010310> writing a piece of journalism, and the deadline, in light of Bishop's chelonian pace, was draconian.
3801	<!--L1, S 1901--> Mas, além de representar uma oportunidade concreta de ter o que fazer, o contrato <0010310> oferecia a <0010112> Bishop duas coisas fundamentais para ela naquele momento.
3802	<!--L2, S 1901--> But, besides representing a concrete opportunity, the contract <0010310> offered <0010112> Bishop two fundamental things.
3857	<!--L1, S 1929--> <0010131> Bishop <0010330> estava atrasada.
3858	<!--L2, S 1929--> <0010131> Bishop <0010330> was behind schedule.
3863	<!--L1, S 1932--> <0010121> Bishop <0010320> queria que eles fotografassem orquídeas e colibris.
3864	<!--L2, S 1932--> <0010121> Bishop <0010320> wanted them to take pictures of orchids and hummingbirds.
3897	<!--L1, S 1949--> Qual, Lota não tinha culpa se ela não conseguia sequer organizar os dados que já tinha coligido, quanto mais escrever algo novo.
3898	<!--L2, S 1949--> Nonsense. Lota was not to blame if <0010111> Bishop couldn't even <0010310> organize the facts <0010111> she'd <0010310> collected, never mind write something new.
3903	<!--L1, S 1952--> <0010131> Bishop <0010330> estava muito angustiada.
3904	<!--L2, S 1952--> <0010121> Bishop <0010121> felt anguished.
4029	<!--L1, S 2015--> Enquanto se vestia, Lota tentava <0010340> explicar a <0010142> Bishop como era fundamental que Carlos oficializasse a Comissão.
4030	<!--L2, S 2015--> While she got dressed, Lota tried to <0010340> explain to <0010142> Bishop why it was fundamental that Carlos make the commission oficial.
4031	<!--L1, S 2016--> <0010121> Bishop não <0010320> entendia por que Carlos não decidia logo a situação, poupando Lota de tantos aborrecimentos.
4032	<!--L2, S 2016--> <0010121> Bishop didn't <0010320> understand why Carlos couldn't resolve the situation at once, sparing Lota so many annoyances.
4043	<!--L1, S 2022--> <0010111> Bishop <0010310> desligou.
4044	<!--L2, S 2022--> But <0010111> Bishop had <0010310> turned off.
4051	<!--L1, S 2026--> Para o estilo contido de Bishop , Carlos era extremado, estava sempre fazendo discursos intermináveis, "denunciando" coisas.
4052	<!--L2, S 2026--> From the perspective of Bishop with her self-contained style, Carlos was excessive; he was always making interminable speeches, "denouncing" things.
4053	<!--L1, S 2027--> <0010121> Bishop <0010320> descobriu que não <0010121> Ø <0010320> gostava do olhar dele.
4054	<!--L2, S 2027--> <0010121> Bishop <0010320> discovered that <0010121> she didn't <0010320> like his gaze.
4057	<!--L1, S 2029--> -- É bom que você confie nele -- <0010340> disse <0010141> Bishop vagamente.
4058	<!--L2, S 2029--> "It's good that you trust him," <0010340> said <0010141> Bishop vacantly.
4091	<!--L1, S 2046--> <0010121> Bishop a <0010320> viu espirrar da poltrona para o telefone.
4092	<!--L2, S 2046--> <0010121> Bishop <0010320> watched her burst out of the armchair for the telephone.
4109	<!--L1, S 2055--> <0010121> Bishop <0010320> olhou para a página em branco.
4110	<!--L2, S 2055--> <0010121> Bishop <0010320> looked at the white page.
4155	<!--L1, S 2078--> Lota notou que <0010131> Bishop <0010330> estava nervosa, <0010111> Ø <0010310> fumando muito.

4156	<!--L2, S 2078-->Lota noticed that <0010131> Bishop <0010330> was nervous, <0010111> Ø <0010310> smoking a lot.
4159	<!--L1, S 2080--> <0010121> Bishop se <0010320> ressentia de Lota não atinar com o motivo de sua ansiedade.
4160	<!--L2, S 2080--> <0010121> Bishop <0010320> resented Lota's not guessing the motive for her anxiety.
4163	<!--L1, S 2082-->Muitas vezes Lota chegava em casa já com um telefonema encadeado ou com uma papelada para examinar, e mal disfarçava a exasperação enquanto <0010121> Bishop <0010320> lia as parcas linhas que <0010111> Ø tinha conseguido <0010310> escrever.
4164	<!--L2, S 2082-->Many times Lota came home already hooked up to a telephone call or with a pile of papers to study, and she could barely disguise her exasperation while <0010121> Bishop <0010320> read the scanty lines <0010111> she'd managed to <0010310> write.
4165	<!--L1, S 2083--> <0010320> Doía em <0010121> Bishop a diferença entre a natureza dos afazeres das duas.
4166	<!--L2, S 2083--> The difference in the nature of the chores of the two of them <0010320> hurt <0010121> Bishop .
4167	<!--L1, S 2084--> <0010111> Bishop estava <0010310> fazendo por dinheiro um trabalho que <0010121> a <0010320> desgostava. Lota aceitara trabalhar sem receber, para poder realizar uma empreitada que a seduzia.
4168	<!--L2, S 2084-->She was working for money at something she disliked; Lota worked for free, to be able to complete a tough assignment that seduced her.
4169	<!--L1, S 2085--> Será que Lota não percebia que faltavam apenas semanas para que <0010111> Bishop tivesse que <0010310> concluir o livro e <0010111> Ø <0010310> ir para Nova York, <0010111> Ø <0010310> acompanhar a revisão?
4170	<!--L2, S 2085--> Could it be that Lota didn't see that it was only weeks until <0010111> Bishop had to <0010310> finish the book and <0010111> Ø <0010310> go to New York to <0010111> Ø <0010310> work on the revisions?
4181	<!--L1, S 2091--> <0010111> Bishop se <0010310> desarmou.
4182	<!--L2, S 2091--> <0010131> Bishop <0010330> was placated.
4195	<!--L1, S 2098-->Tendo que se ausentar até o final do ano para <0010310> acompanhar <0010119> Bishop , Lota quis deixar um relatório detalhado para o governador, avaliando os oito meses e meio de trabalho no Aterro.
4196	<!--L2, S 2098--> <0010310> Going with <0010119> Bishop meant that Lota would have to be away until the end of the year; she wanted to leave a detailed report for the governor, evaluating the eight and a half months' work on the Aterro.
4237	<!--L1, S 2119-->Lota e <0010111> Bishop <0010310> passaram cinco semanas em Nova York.
4238	<!--L2, S 2119-->Lota and <0010111> Bishop <0010310> spent five weeks in New York.
4243	<!--L1, S 2122--> <0010121> Bishop <0010320> sentia-se demolida.
4244	<!--L2, S 2122--> <0010121> Bishop <0010320> felt as if <0010131> she'd <0010330> been demolished.
4247	<!--L1, S 2124--> <0010141> Bishop simplesmente não <0010340> confirmava a autoria daquele livro.
4248	<!--L2, S 2124--> <0010141> Bishop simply would not <0010340> claim authorship of the book.
4253	<!--L1, S 2127--> O livro foi impresso com o registro de uma co-autoria: Elizabeth Bishop & Editores de Time.
4254	<!--L2, S 2127-->The book was printed with the register of a co-author: Elizabeth Bishop and the Editors of Life.
4257	<!--L1, S 2129--> <0010142> Bishop <0010340> foi aconselhada a <0010111> Ø <0010310> voltar logo para o Brasil, para <0010111> Ø <0010310> evitar o pagamento de mil e quinhentos dólares de imposto de renda.
4258	<!--L2, S 2129--> <0010142> Bishop was <0010340> advised to <0010111> Ø <0010310> return to Brazil right away, to <0010111> Ø <0010310> avoid paying fifteen hundred dollars in income tax.
4259	<!--L1, S 2130--> <0010121> Bishop <0010320> olhava em torno da sala.
4260	<!--L2, S 2130--> <0010121> Bishop <0010320> looked around the room.
4283	<!--L1, S 2142--> <0010121> Bishop tinha <0010320> imaginado que assim que chegassem

	de Nova York iriam direto para Samambaia.
4284	<!--L2, S 2142--> <0010121> Bishop had <0010320> expected that as soon as they returned from New York they'd go straight to Samambaia.
4285	<!--L1, S 2143--> Depois de Brazil <0010121> Bishop <0010320> sentia-se violentada e, como sucede com as pessoas violentadas, desconexa.
4286	<!--L2, S 2143-->After Brazil, <0010121> Bishop <0010320> felt violated and, as happens with violated people, disconnected.
4291	<!--L1, S 2146--> <0010121> Bishop <0010329> sentia muita sede.
4292	<!--L2, S 2146--> <0010121> Bishop <0010329> felt thirsty.
4351	<!--L1, S 2176--> <0010121> Bishop <0010121> gostaria de <0010121> Ø <0010320> entender por que aquela era a única forma da presidente do Grupo de Trabalho se encontrar com o governador.
4352	<!--L2, S 2176--> <0010121> Bishop would have <0010320> liked to <0010121> Ø <0010320> understand why this was the only way for the president of the work group to meet with the governor.
4373	<!--L1, S 2187--> Para desgosto de Bishop , a combinação de que os fins-de-semana seriam sagrados passou a ser descumprida.
4374	<!--L2, S 2187-->To Bishop 's distaste, the agreement that weekends were to be sacred began to be violated.
4379	<!--L1, S 2190--> Combinaram que <0010111> Bishop se <0010310> encontraria com Lota no Barracão e de lá iriam direto para Petrópolis.
4380	<!--L2, S 2190--> They agreed that <0010111> Bishop would <0010310> meet Lota at the Shed and from there they'd go straight to Petrópolis.
4381	<!--L1, S 2191--> <0010111> Bishop queria <0010310> comemorar com um almocinho especial no sábado, coisa íntima, fazia tempo que não tinham um momento só para as duas.
4382	<!--L2, S 2191--> <0010111> Bishop wanted to <0010310> celebrate with a special lunch on Saturday, something intimate; it had been a long time since they'd had a moment for just the two of them.
4391	<!--L1, S 2196--> À tarde <0010111> Bishop <0010310> chegou ao Aterro completamente bêbada.
4392	<!--L2, S 2196-->That afternoon <0010111> Bishop <0010310> arrived at the Aterro completely drunk.
4397	<!--L1, S 2199--> <0010121> Bishop <0010320> resistia, <0010111> Ø <0010310> forçou Lota a um pequeno catch as catch can para entrar.
4398	<!--L2, S 2199--> <0010121> Bishop <0010320> resisted, <0010111> Ø <0010310> forcing Lota into a little game of catch as catch can to get her in.
4399	<!--L1, S 2200--> Na Praça Mauá, <0010111> Bishop <0010310> saltou no meio da rua, <0010141> Ø <0010340> cismando que <0010111> Ø <0010310> queria voltar para o Rio.
4400	<!--L2, S 2200--> On Mauá Square, <0010111> Bishop <0010310> jumped out in the middle of the street, <0010141> Ø <0010340> insisting that <0010111> she <0010310> wanted to go back to Rio.
4409	<!--L1, S 2205--> Lota efetivamente mostrou o livro que <0010121> Bishop <0010320> abjurava.
4410	<!--L2, S 2205--> Lota, in fact, showed the book that <0010121> Bishop had <0010320> renounced.
4415	<!--L1, S 2208--> <0010131> Bishop <0010330> permaneceu recolhida em seus aposentos.
4416	<!--L2, S 2208--> <0010131> Bishop <0010330> remained withdrawn in her quarters.
4417	<!--L1, S 2209--> No dia seguinte, constatando que não conseguia encurtar a distância que a separava de Bishop , Lota decidiu voltar sozinha para o Rio.
4418	<!--L2, S 2209-->The next day, seeing that she wouldn't be able to bridge the distance separating her from Bishop , Lota decided to go back to Rio alone.
4421	<!--L1, S 2211--> Durante a semana, Lota manteve-se ocupada dia e noite, procurando obliterar o fato de que ao chegar em casa não <0010310> encontraria <0010112> Bishop .
4422	<!--L2, S 2211--> During the week, Lota kept herself busy day and night, trying to obliterate the fact that when she came home she wouldn't <0010310> find <0010112> Bishop .
4463	<!--L1, S 2232--> <0010131> Bishop <0010330> estava arrasada com o livro sobre o Brasil.
4464	<!--L2, S 2232--> <0010131> Bishop <0010330> was devastated by the book on Brazil.
4473	<!--L1, S 2237--> <0010121> Bishop <0010320> estranhou: Dona Lota tinha sumido e reapareceu a Lota carinhosa, leve, animada que sempre <0010122> a <0010320> encantara.

4474	<!--L2, S 2237--> <0010131> Bishop <0010330> was taken aback: Dona Lota had disappeared, replaced by tender, lighthearted Lota, the animated Lota who always <0010122> enchanted <0010320> her.
4481	<!--L1, S 2241--> <0010121> Bishop <0010320> sentia-se grata porque, embora trabalhasse no Aterro como todo mundo que cercava Lota ultimamente, hora alguma Magu falou de mudas ou esterco ou carros-pipas.
4482	<!--L2, S 2241--> <0010131> Bishop <0010330> was grateful because, even though Magu was working on the Aterro like everyone around Lota lately, at no time did Magu talk about seedlings or manure or tanker trucks.
4635	<!--L1, S 2318--> <0010121> Bishop <0010320> lia poesia alheia -- João Cabral, Drummond, Cecília Meireles.
4636	<!--L2, S 2318--> <0010121> Bishop was <0010320> reading others' poetry -- João Cabral, Drummond, Cecília Meireles.
4639	<!--L1, S 2320--> <0010111> Bishop , porém, não conseguia <0010310> escrever.
4640	<!--L2, S 2320--> <0010111> Bishop , meanwhile, couldn't <0010310> write.
4645	<!--L1, S 2323--> <0010151> Bishop <0010350> olhou para o mar e <0010121> Ø <0010320> decidiu-se: <0010111> Ø <0010310> ia voltar a <0010131> Ø <0010330> ser tradutora.
4646	<!--L2, S 2323--> <0010151> Bishop <0010350> looked at the sea and <0010121> Ø <0010320> decided: <0010111> she'd <0010310> return to translating.
4657	<!--L1, S 2329--> <0010111> Bishop <0010310> encontrou nos seus contos a capacidade de percorrer e o tom que estavam <0010121> lhe <0010320> faltando.
4658	<!--L2, S 2329--> <0010111> Bishop <0010310> found in her stories the capacity for fluency and the tone <0010121> she herself was <0010320> missing.
4661	<!--L1, S 2331--> <0010121> Bishop se <0010320> deliciava com o humor perspicaz e transgressivo de sua vizinha do Leme.
4662	<!--L2, S 2331--> <0010131> Bishop <0010330> was delighted with the sharp and transgressive humor of her neighbor in Leme.
4667	<!--L1, S 2334--> Quando <0010111> Ø <0010310> escreveu "Brasil, 1º de janeiro de 1502" <0010111> Bishop <0010310> usou imagem semelhante para <0010121> Ø <0010320> retratar as índias perseguidas pelos invasores brancos:
4668	<!--L2, S 2334--> When she wrote "Brazil, January 1, 1502," <0010111> Bishop <0010310> used similar imagery to <0010121> Ø <0010320> portray the Indians pursued by the white invaders:
4671	<!--L1, S 2336--> A iminência da chegada de Robert Lowell <0010310> pôs Lota e <0010112> Bishop mais nervosas.
4672	<!--L2, S 2336--> The imminence of Robert Lowell's arrival <0010310> made Lota and <0010112> Bishop more nervous.
4673	<!--L1, S 2337--> <0010111> Bishop <0010310> rodeava Joana, <0010111> Ø <0010310> procurando alguém com quem <0010141> Ø <0010340> conversar.
4674	<!--L2, S 2337--> <0010111> Bishop <0010310> circled around Joana, <0010111> Ø <0010310> looking for someone to <0010141> Ø <0010340> talk to.
4679	<!--L1, S 2340--> Isso <0010121> Bishop <0010320> constatava com seus próprios olhos: nos dias de jogo do Brasil, todas as empregadas domésticas do edifício, desinteressadas nos tubulões, debruçavam-se sobre o vão central do prédio, atentas à narração dodecafônica do rádio.
4680	<!--L2, S 2340--> This <0010121> Bishop could <0010320> see with her own eyes: on the days when Brazil played a game, all the domestics in the building, not at all interested in the large drainpipes, leaned over into the central courtyard of the building, attentive to the atonal narration on the radio.
4723	<!--L1, S 2362--> Lota ganhava pontos junto a Lacerda, apresentando-o às celebridades que vinham <0010310> visitar <0010112> Bishop , como Robert Lowell.
4724	<!--L2, S 2362--> Lota gained points with Lacerda by introducing him to the celebrities, such as Robert Lowell, who came to <0010310> visit <0010112> Bishop .
4753	<!--L1, S 2377--> <0010131> Bishop também <0010330> ficava intimidada com as imprecisões de Lota.
4754	<!--L2, S 2377--> <0010131> Bishop <0010330> was also intimidated by Lota's imprecisions.
4797	<!--L1, S 2399--> <0010121> Bishop <0010320> olhava aquela mulher que <0010121> Ø

	<0010320> admirava tanto.
4798	<!--L2, S 2399--> <0010121> Bishop <0010320> looked at the woman <0010121> she <0010320> admired so much.
4815	<!--L1, S 2408--> Chegando à casa, <0010310> encontraram <0010112> Bishop de avental, na cozinha.
4816	<!--L2, S 2408--> Arriving at the house, they <0010310> found <0010112> Bishop in an apron in the kitchen.
4821	<!--L1, S 2411--> Lota e <0010121> Bishop <0010320> assumiam a relação com sadia naturalidade.
4822	<!--L2, S 2411--> Lota and <0010121> Bishop <0010320> took up their relationship with a wholesome naturalness.
4825	<!--L1, S 2413--> Havia em <0010500> Bishop uma fragilidade feminina; em Lota, aquela coisa selvagem.
4826	<!--L2, S 2413--> There was in <0010500> Bishop a feminine fragility; in Lota, that savage thing.
4843	<!--L1, S 2422--> Agora, saboreando um cafezinho naquela casa refinada, Bianco <0010320> conjecturava sobre Lota e <0010122> Bishop .
4844	<!--L2, S 2422--> Now, savoring a cafezinho in that refined house, Bianco <0010320> reflected on Lota and <0010122> Bishop .
4847	<!--L1, S 2424--> Mas os olhos aquáticos de Bishop pareciam esquadrihar seu futuro ao lado daquela empreendedora febril.
4848	<!--L2, S 2424--> But Bishop 's aquatic eyes seemed to be scrutinizing her future alongside that feverish entrepreneur.
4855	<!--L1, S 2428--> Bianco achava Lota desatenta aos olhos aquáticos de Bishop .
4856	<!--L2, S 2428--> Bianco thought that Lota was inattentive to Bishop 's aquatic eyes.
4999	<!--L1, S 2500--> Elizabeth Hardwick, que estivera no Brasil com o marido Robert Lowell, <0010111> escreveu para <0010112> Bishop propondo que <0010111> Ø <0010310> mandasse um texto sobre o Brasil para o recém-fundado New York Review of Books.
5000	<!--L2, S 2500--> Elizabeth Hardwick, who had been in Brazil with her husband, Robert Lowell, <0010310> wrote to <0010112> Bishop suggesting that <0010111> she <0010310> send a piece on Brazil to the recently founded New York Review of Books.
5001	<!--L1, S 2501--> Era um gesto de colaboração para que <0010111> Bishop pudesse <0010310> publicar (e <0010111> Ø <0010310> receber) alguma coisa.
5002	<!--L2, S 2501--> This gesture of collaboration was intended so that <0010111> Bishop could <0010310> publish (and <0010111> Ø <0010310> get paid for) something.
5003	<!--L1, S 2502--> <0010111> Bishop não <0010310> escreveu.
5004	<!--L2, S 2502--> <0010111> Bishop didn't <0010310> write.
5007	<!--L1, S 2504--> <0010141> Bishop <0010340> recusou.
5008	<!--L2, S 2504--> <0010141> Bishop <0010340> refused.
5017	<!--L1, S 2509--> A vida de Bishop prosseguia assim, uma mesmice.
5018	<!--L2, S 2509--> Bishop 's life went on in this dull sameness.
5019	<!--L1, S 2510--> Veio mais um 8 de fevereiro, <0010131> Bishop fez <0010330> 52 anos.
5020	<!--L2, S 2510--> Another February 8 came, and <0010131> Bishop <0010330> turned fifty-two.
5027	<!--L1, S 2514--> <0010151> Bishop <0010350> bebia os frascos de perfume.
5028	<!--L2, S 2514--> <0010151> Bishop <0010350> drank perfume.
5037	<!--L1, S 2519--> <0010111> Bishop andava <0010310> fazendo poemas asquerosos, <0010111> Ø <0010310> escreveu a Lowell.
5038	<!--L2, S 2519--> </poema> <0010111> Bishop was <0010310> composing loathsome poems, <0010111> she <0010310> wrote Lowell.
5069	<!--L1, S 2535--> Enquanto Lota se preocupava com a urbanização do Rio, <0010111> Bishop <0010310> ficava na varanda <0010121> Ø <0010320> espiando de binóculos a favela da Babilônia.
5070	<!--L2, S 2535--> While Lota was busy with urbanization in Rio, <0010111> Bishop <0010310> was on the verandah <0010121> Ø <0010320> looking through binoculars at the slum of Babylon.
5073	<!--L1, S 2537--> Quando <0010111> Bishop <0010310> mostrou "O ladrão da Babilônia" para Flávio, o sobrinho de Lota ficou entusiasmado.
5074	<!--L2, S 2537--> When <0010111> Bishop <0010310> showed "The Burglar of Babylon" to

	Flávio, Lota's nephew was thrilled.
5077	<!--L1, S 2539--> Flávio traduziu o poema, sempre <0010340> confabulando com <0010142> Bishop , e acabou publicando-o nos Cadernos Brasileiros.
5078	<!--L2, S 2539--> Closely <0010340> consulting <0010142> Bishop , Flávio translated the poem and ended up publishing it in the Cadernos Brasileiros.
5083	<!--L1, S 2542--> <0010141> Bishop foi <0010340> narrando a ação dos policiais militares:
5084	<!--L2, S 2542--> </poema> <0010141> Bishop <0010340> narrated the actions of the military police:
5111	<!--L1, S 2556--> <0010131> Bishop <0010330> ficou aterrada ao <0010121> Ø <0010320> ver Lota entrar no quarto inconsciente, como morta.
5112	<!--L2, S 2556--> <0010131> Bishop <0010330> was terrified at <0010121> Ø <0010320> seeing Lota brought into the room unconscious, as if she were dead.
5133	<!--L1, S 2567--> <0010111> Bishop e Mary se <0010310> revezavam <0010111> Ø <0010310> entretendo-os.
5134	<!--L2, S 2567--> <0010111> Bishop and Mary <0010310> took turns <0010111> Ø <0010310> entertaining them.
5137	<!--L1, S 2569--> <0010121> Bishop <0010320> sentia raiva, mas <0010131> não <0010330> tinha a intrepidez de <0010111> Ø <0010310> expulsá-los.
5138	<!--L2, S 2569--> <0010131> Bishop <0010330> got angry, but <0010131> she didn't <0010330> have the nerve to <0010111> Ø <0010310> throw them out.
5147	<!--L1, S 2574--> <0010131> Bishop <0010330> ficou muito assustada, a temperatura não parava de subir, as dores de cabeça eram atrozes.
5148	<!--L2, S 2574--> <0010131> Bishop <0010330> became very frightened; Lota's temperature didn't stop climbing, and her headaches were terrible.
5153	<!--L1, S 2577--> Era inconcebível que Lota ficasse doente assim, <0010320> achava <0010121> Bishop .
5154	<!--L2, S 2577--> It was inconceivable that Lota would become ill like this, <0010121> Bishop <0010320> thought.
5173	<!--L1, S 2587--> A voz fanhosa de Robert Johnson cantava no hi-fi de Bishop . Estou pensando em cair fora, detesto deixar você, baby, mas você me maltrata demais.
5174	<!--L2, S 2587--> Robert Johnson's nasal voice twanged out of Bishop 's hi-fi.
5175	<!--L1, S 2588--> <0010121> Bishop <0010320> adorava blues, a paixão desavergonhada dos blues.
5176	<!--L2, S 2588--> <0010121> Bishop <0010320> loved the shameless passion of the blues.
5195	<!--L1, S 2598--> <0010111> Bishop tinha <0010310> ido da "clínica de repouso" direto para lá, e <0010131> Ø <0010330> estava muito feliz.
5196	<!--L2, S 2598--> <0010111> Bishop had <0010310> come there directly from the "rest clinic" and <0010131> Ø <0010330> was very happy.
5203	<!--L1, S 2602--> Estava indócil para voltar à sua lufa-lufa, brigar com Carlos e todo o primeiro escalão do governo e depois voltar para casa exausta, para <0010310> encontrar <0010112> Bishop exausta de <0010111> Ø <0010310> brigar com ela mesma.
5204	<!--L2, S 2602--> She was impatient to get back to the hurly-burly, to fight with Carlos and the whole upper echelon of the government and then come back to the house exhausted, to <0010310> find <0010112> Bishop exhausted from <0010111> Ø <0010310> fighting with herself.
5209	<!--L1, S 2605--> Elizabeth <0010161> Bishop <0010360> estava num apartamento no Leme, <0010121> Ø <0010320> lendo O grupo, de sua ex-colega de Vassar, Mary McCarthy.
5210	<!--L2, S 2605--> Elizabeth <0010161> Bishop <0010360> was in the apartment in Leme, <0010121> Ø <0010320> reading The Group, by her old classmate from Vassar, Mary McCarthy.
5223	<!--L1, S 2612--> Quando <0010121> Bishop ficou <0010320> sabendo da publicação de O grupo, <0010111> Ø <0010310> gelou.
5224	<!--L2, S 2612--> When <0010121> Bishop <0010320> heard of the publication of The Group, <0010111> she <0010310> froze.
5231	<!--L1, S 2616--> Mary McCarthy tinha <0010310> saído com Lota e <0010119> Bishop duas ou três vezes, quando da passagem das duas por Nova York em 57.
5232	<!--L2, S 2616--> Mary McCarthy had <0010310> gone out with Lota and <0010119> Bishop two or three times, when the two of them had been in New York in 1957.
5235	<!--L1, S 2618--> Por isso <0010131> Bishop <0010330> ficou ressentida com a

	caracterização da baronesa como uma mulher masculinizada e não muito inteligente, pronta a usar o revólver contra quem se aproximasse da inescrutável e inteligentíssima Lakey.
5236	<!--L2, S 2618--> For this reason <0010121> Bishop <0010320> resented the characterization of the baroness as a masculine woman, not very intelligent, ready to use her revolver against anyone who got near the inscrutable and highly intelligent Lakey.
5237	<!--L1, S 2619--> Também o fato de o grupo considerar aquela ligação anormal <0010320> incomodava <0010121> Bishop .
5238	<!--L2, S 2619-->Also, the fact that The Group considered this relationship abnormal <0010320> disturbed <0010121> Bishop .
5241	<!--L1, S 2621--> <0010111> Bishop não <0010310> externou seu dissabor para Mary McCarthy.
5242	<!--L2, S 2621--> <0010111> Bishop did not <0010310> make her distaste explicit to Mary McCarthy.
5245	<!--L1, S 2623--> No entanto, quando soube, por vias indiretas, o motivo do afastamento de Bishop , Mary McCarthy negou de pés juntos que algum dia Lota e <0010136> Bishop tivessem <0010330> inspirado suas personagens.
5246	<!--L2, S 2623-->Meanwhile, when she heard, indirectly, the reason for Bishop 's distancing herself, Mary McCarthy denied outright that Lota and <0010136> Bishop had <0010330> inspired her characters.
5323	<!--L1, S 2662--> Mary sabia que na casa não havia uísque, por causa de Bishop .
5324	<!--L2, S 2662--> Mary knew there was no Scotch in the house because of Bishop .
5359	<!--L1, S 2680--> <0010121> Bishop também se <0010320> ressentia da falta de luz elétrica.
5360	<!--L2, S 2680--> <0010121> Bishop also <0010320> resented the lack of electricity.
5363	<!--L1, S 2682--> <0010131> Bishop <0010330> estava muito inquieta com a situação geral do Brasil, assustada com as ameaças que <0010121> Ø <0010320> ouvia de golpe, ora da direita, ora da esquerda.
5364	<!--L2, S 2682--> <0010131> Bishop <0010330> was very uneasy about the general political situation in Brazil, frightened by the threats of a coup that <0010121> she <0010320> heard, now from the right, now from the left.
5367	<!--L1, S 2684--> <0010131> Bishop <0010330> ficava cheia de dedos.
5368	<!--L2, S 2684--> <0010131> Bishop <0010330> became all fingers and thumbs.
5373	<!--L1, S 2687--> Quando <0010111> Bishop <0010310> voltou, Lota já estava dormindo.
5374	<!--L2, S 2687--> When <0010111> Bishop <0010310> got back, Lota was already asleep.
5375	<!--L1, S 2688--> <0010131> Bishop <0010330> estava sem sono.
5376	<!--L2, S 2688--> <0010131> Bishop <0010330> wasn't tired.
5381	<!--L1, S 2691-->Alta madrugada e <0010151> Bishop não tinha <0010350> conseguido dormir.
5382	<!--L2, S 2691--> Early morning and <0010151> Bishop hadn't been able to <0010350> get to sleep.
5383	<!--L1, S 2692--> Se tivesse energia elétrica no Leme, <0010111> Bishop ia <0010310> amanhecer <0010151> Ø <0010350> ouvindo Billie Holiday.
5384	<!--L2, S 2692--> If there was power in Leme, <0010111> Bishop would <0010310> greet the dawn <0010151> Ø <0010350> listening to Billie Holiday.
5439	<!--L1, S 2720--> Tinha inventado aquela corruptela irritante para Cookie. Quando Lota reclamou, Vivinha disse que nada, era só um sotaque, se alguém fosse <0010330> associar <0010135> Bishop a uma cuca era sem dúvida porque <0010131> ela <0010330> era tão intelectual.
5440	<!--L2, S 2720-->When Lota complained, Vivinha said it was just that <0010131> Bishop <0010330> was, without doubt, so-o-o-o intellectual.
5531	<!--L1, S 2766--> Depois dos feriados de fim de ano, Lota e Joana voltaram para o Rio e <0010310> deixaram <0010112> Bishop sozinha em Samambaia.
5532	<!--L2, S 2766--> After the holidays at the end of the year, Lota and Joana returned to Rio and <0010310> left <0010112> Bishop alone at Samambaia.
5627	<!--L1, S 2814--> <0010111> Bishop <0010310> sentou-se no estúdio e durante alguns minutos <0010111> Ø <0010310> ficou de olhos fechados, <0010151> Ø <0010350> ouvindo o barulho da água passando lá embaixo.
5628	<!--L2, S 2814--> <0010111> Bishop <0010310> sat down in her studio and <0010111> Ø <0010310> shut her eyes for a few minutes, <0010151> Ø <0010350> listening to the noise of the water flowing down below.

5635	<!--L1, S 2818--> Há anos Lota e <0010111> Bishop <0010310> passavam o Natal na casa de Manoel Leão em Cabo Frio, cuja beleza agreste <0010320> fascinava a <0010121> poeta.
5636	<!--L2, S 2818-->For years, Lota and <0010111> Bishop had <0010310> spent Christmas at Manoel Leão's house in Cabo Frio, which <0010320> fascinated the <0010121> poet with its wild beauty.
5645	<!--L1, S 2823--> <0010121> Bishop <0010320> examinou os envelopes da correspondência que <0010111> Ø <0010310> recebera.
5646	<!--L2, S 2823--> <0010121> Bishop <0010320> looked over the envelopes of the letters <0010111> she'd <0010310> received.
5651	<!--L1, S 2826--> <0010111> Bishop <0010310> abriu.
5652	<!--L2, S 2826--> <0010111> Bishop <0010310> opened it.
5655	<!--L1, S 2828-->Pow! <0010111> Bishop <0010310> caiu para trás.
5656	<!--L2, S 2828--> <0010111> Bishop <0010310> fell back in surprise.
5663	<!--L1, S 2832--> Mas nos Estados Unidos <0010131> Ø <0010330> tinha uma reputação, <0010131> Ø <0010330> era a <0010132> poeta Elizabeth Bishop .
5664	<!--L2, S 2832--> But in the United States <0010131> she <0010330> had a reputation; <0010131> she <0010330> was the <0010132> poet Elizabeth Bishop .
5665	<!--L1, S 2833--> Se o convite tivesse chegado há uns três anos, <0010121> Bishop sequer <0010320> consideraria a possibilidade de <0010121> Ø <0010320> aceitá-lo.
5666	<!--L2, S 2833--> If the invitation had arrived some three years ago, <0010121> Bishop wouldn't even have <0010320> considered <0010121> Ø <0010320> accepting it.
5683	<!--L1, S 2842--> <0010111> Bishop não ia mais querer <0010310> ficar no Brasil, se fosse para se perpetuar a vida demente que <0010111> ela e Lota <0010310> estavam tendo agora.
5684	<!--L2, S 2842--> <0010111> Bishop wouldn't want to <0010310> stay in Brazil any longer, if it was to prolong the demented life that <0010111> she and Lota were <0010310> living now.
5687	<!--L1, S 2844-->Não ia decidir já.
5688	<!--L2, S 2844--> <0010121> Bishop wouldn't <0010320> decide right away.
5751	<!--L1, S 2876-->Para alegria de Bishop , Lota teve o bom senso de aceitar.
5752	<!--L2, S 2876-->To Bishop 's joy, Lota had the good sense to accept.
5753	<!--L1, S 2877--> <0010111> Bishop tinha <0010310> recebido um cheque do New Yorker por "O ladrão da Babilônia'.
5754	<!--L2, S 2877--> <0010111> Bishop had <0010310> received a check from The New Yorker for "The Burglar of Babylon.
5791	<!--L1, S 2896--> <0010121> Bishop estava <0010320> adorando a viagem.
5792	<!--L2, S 2896--> <0010121> Bishop was <0010320> loving the trip.
5805	<!--L1, S 2903--> <0010121> Bishop <0010320> olhou pela janela e <0010121> Ø <0010320> observou uns pontinhos brancos na estrada.
5806	<!--L2, S 2903--> <0010121> Bishop <0010320> looked out the window and <0010121> Ø <0010320> saw some white spots on the road.
5809	<!--L1, S 2905--> Lota parou o carro e <0010111> Bishop <0010310> foi conferir: sim, era neve!
5810	<!--L2, S 2905--> Lota stopped the car and <0010111> Bishop <0010310> went to check: yes, it was snow!
5825	<!--L1, S 2913--> Às tantas da madrugada -- <0010320> calculava <0010121> Bishop , pelo número de vezes que o sino tinha executado sua partitura -- Lota tinha esquecido todas as maravilhas do dia e estava se perguntando o que estava fazendo ali.
5826	<!--L2, S 2913--> Some time toward dawn -- by Bishop 's calculation, <0010121> Ø <0010320> judging from the number of times the bell had performed its musical score -- Lota had forgotten all the marvels of the day and was asking herself what she was doing there.
5827	<!--L1, S 2914--> De manhã, tresnoitadas, foram visitar o Palazzo Ducale <0010121> Bishop <0010320> viu, pela primeira vez, Jesus mamando contente em Nossa Senhora.
5828	<!--L2, S 2914-->In the morning, sleepless, they went to visit the Palazzo Ducale. For the first time, <0010121> Bishop <0010320> saw Jesus suckling peacefully at the breast of Our Lady.
5831	<!--L1, S 2916--> Mas <0010121> Bishop <0010320> percebia que Lota estava indócil.
5832	<!--L2, S 2916--> But <0010121> Bishop <0010320> saw that she was restless.
5837	<!--L1, S 2919--> Cadê D Elizabetchi? Lota não tinha conseguido suportar a ansiedade em relação ao Aterro e não <0010310> prosseguiu a viagem com <0010119> Bishop .
5838	<!--L2, S 2919-->Where is Dona Elizabetchy?" Lota hadn't been able to stand her anxiety

	about the Aterro and didn't <0010310> continue the trip with <0010119> Bishop .
5839	<!--L1, S 2920--> <0010111> Bishop <0010310> foi para Londres, conforme estava previsto, e Lota regressou ao Rio.
5840	<!--L2, S 2920--> <0010111> Bishop <0010310> went to London, as had been planned, and Lota returned to Rio.
5993	<!--L1, S 2997--> <0010121> Bishop <0010320> lia Emily Dickinson.
5994	<!--L2, S 2997--> <0010121> Bishop <0010320> read Emily Dickinson.
6027	<!--L1, S 3014--> Quando o navio ancorou no porto do Rio, <0010111> Bishop <0010310> desceu as escadas com o coração afoito.
6028	<!--L2, S 3014--> When the ship anchored in the port of Rio, <0010111> Bishop <0010310> descended the stairs with a bold heart.
6055	<!--L1, S 3028--> No fim de agosto, Ashley Brown <0010310> telefonou para Elizabeth <0010112> Bishop .
6056	<!--L2, S 3028--> At the end of August, Ashley Brown <0010310> called Elizabeth <0010112> Bishop .
6059	<!--L1, S 3030--> Marcaram um encontro para a noite seguinte no apartamento de Bishop .
6060	<!--L2, S 3030--> They arranged a meeting for the following evening at Bishop 's apartment.
6061	<!--L1, S 3031--> Chegando lá, <0010141> Bishop <0010340> apresentou-o à dama do camarote.
6062	<!--L2, S 3031--> When he arrived, <0010141> Bishop <0010340> introduced him to the lady from the box seat.
6069	<!--L1, S 3035--> <0010111> Bishop <0010310> fez muitas perguntas sobre Flannery.
6070	<!--L2, S 3035--> <0010141> Bishop <0010340> asked many questions about O'Connor.
6073	<!--L1, S 3037--> Em 57, quando <0010111> Ø estava <0010310> regressando ao Brasil com Lota, <0010111> Bishop <0010310> telefonou para Flannery de Savannah, <0010111> Ø pretendendo ir <0010310> visitá-la, mas não houve tempo.
6074	<!--L2, S 3037--> In 1957, when <0010111> she was <0010310> going back to Brazil with Lota, <0010111> Bishop had <0010310> called O'Connor from Savannah, <0010111> Ø wanting to <0010310> go and <0010111> Ø <0010310> visit her, but there hadn't been time.
6077	<!--L1, S 3039--> <0010141> Bishop <0010340> contou a Ashley que Flannery e ela tinham mantido uma correspondência esporádica, mas gratificante.
6078	<!--L2, S 3039--> <0010141> Bishop <0010340> told Brown that she and O'Connor had maintained a sporadic but gratifying correspondence.
6079	<!--L1, S 3040--> Em 58 <0010111> Bishop <0010310> mandou um exemplar de sua tradução de Minha vida de menina, que levou Flannery a refletir que talvez num país católico brancos e negros convivessem com mais facilidade.
6080	<!--L2, S 3040--> In 1958 <0010111> Bishop had <0010310> sent O'Connor a copy of her translation of My Life as a Girl, which had led O'Connor to reflect that perhaps in a Catholic country whites and blacks could live together more easily.
6083	<!--L1, S 3042--> <0010111> Bishop <0010310> mandou-lhe fotos da Amazônia e também uma garrafa tendo dentro um altar com cálice, missal e castiçais, e uma cruz de madeira com uma escada e os instrumentos da crucificação e no topo um galo.
6084	<!--L2, S 3042--> <0010111> Bishop <0010310> sent her photos of the Amazon region and also a bottle containing an altar, chalice, missal, and candlesticks, and a wooden cross with a ladder and the instruments of crucifixion, with a rooster at its top.
6087	<!--L1, S 3044--> Flannery adorou o presente mas, sendo católica praticante, achou que <0010121> Bishop não <0010320> entendia muito de crucifixos.
6088	<!--L2, S 3044--> O'Connor adored the present but, as a practicing Catholic, thought that <0010121> Bishop did not <0010320> understand very much about crucifixes.
6089	<!--L1, S 3045--> Feitas as apresentações, <0010121> Bishop e Ashley começaram a se <0010121> ver regularmente.
6090	<!--L2, S 3045--> After the introduction, <0010121> Bishop and Brown began to <0010320> see each other regularly.
6091	<!--L1, S 3046--> <0010131> Bishop <0010330> ficava felicíssima por <0010111> Ø <0010310> ter alguém com quem <0010141> Ø <0010340> conversar sobre os poetas contemporâneos, Tate, Auden, Lowell.
6092	<!--L2, S 3046--> <0010131> Bishop <0010330> was delighted to <0010111> Ø <0010310> have someone <0010141> Ø to <0010340> talk to about contemporary poets such as Tate, Auden, and Lowell.

- 6093 <!--L1, S 3047--> Ashley ficava impressionado ao ver como <0010131> **Bishop** se <0010330> mantinha atualizada, não só através de assinaturas das revistas literárias mais importantes, mas através de uma correspondência assídua com figuras proeminentes da inteligência norte-americana.
- 6094 <!--L2, S 3047--> Brown was impressed to see how <0010131> **Bishop** <0010330> kept herself up to date, not only by <0010111> Ø <0010310> subscribing to the most important literary periodicals but through an assiduous correspondence with the preeminent figures of North American intellectual life.
- 6103 <!--L1, S 3052--> <0010141> **Bishop** e Ashley estavam <0010340> conversando e Ashley estava tomando um drinque.
- 6104 <!--L2, S 3052--> <0010141> **Bishop** and Brown were <0010340> talking, and Brown was having a drink.
- 6105 <!--L1, S 3053--> Lota ficou muito aborrecida e repreendeu Ashley severamente, dizendo que <0010151> **Bishop** não <0010350> sabia beber e que ele não devia <0010310> tentá <0010112> -la.
- 6106 <!--L2, S 3053--> Lota got very angry and reprimanded him severely, saying that <0010151> **Bishop** didn't <0010151> know how to drink and he shouldn't <0010310> tempt <0010112> her.
- 6109 <!--L1, S 3055--> <0010131> **Bishop** <0010330> ficou muda.
- 6110 <!--L2, S 3055--> <0010131> **Bishop** <0010330> remained mute.
- 6121 <!--L1, S 3061--> Ashley Brown só soube da extensão do alcoolismo de **Bishop** quando, ao chegar ao apartamento numa noite, foi informado por Lota que o jantar estava cancelado.
- 6122 <!--L2, S 3061--> Brown only learned the extent of **Bishop**'s alcoholism when, arriving at the apartment one night, he was informed by Lota that dinner had been canceled.
- 6123 <!--L1, S 3062--> <0010131> **Bishop** <0010330> estava completamente bêbada.
- 6124 <!--L2, S 3062--> <0010131> **Bishop** <0010330> was completely drunk.
- 6127 <!--L1, S 3064--> Como ambas cozinhavam muito bem, Rachel <0010340> desafiou <0010142> **Bishop** para um torneio culinário, tendo como tema o camarão.
- 6128 <!--L2, S 3064--> Because they both cooked very well, Rachel had <0010340> challenged <0010142> **Bishop** to a cooking tourney, with shrimp as the theme.
- 6137 <!--L1, S 3069--> Quando <0010131> **Bishop** <0010330> voltava a ficar em condições, Lota demonstrava claramente sua decepção com a insistência de **Bishop** em conversar com a garrafa.
- 6138 <!--L2, S 3069--> When <0010111> **Bishop** <0010310> resurfaced in a condition capable of hearing her, Lota would tell her clearly how disappointed she was at **Bishop**'s heavy drinking.
- 6145 <!--L1, S 3073--> Depois que Lota saiu, <0010121> **Bishop** ficou <0010320> pensando.
- 6146 <!--L2, S 3073--> After Lota went out, <0010121> **Bishop** <0010320> reflected.
- 6153 <!--L1, S 3077--> Lota afirmou que <0010131> **Bishop** não <0010330> tinha condições mínimas para <0010131> Ø <0010330> ser professora, que era evidente que aquilo era um erro!
- 6154 <!--L2, S 3077--> Lota asserted that <0010131> **Bishop** didn't <0010330> have the least qualifications to <0010131> Ø <0010330> be a professor, that it was evident this was a mistake!
- 6157 <!--L1, S 3079--> <0010121> **Bishop** procurou <0010320> atenuar as coisas <0010141> Ø <0010340> dizendo que <0010111> Ø não iria <0010310> começar imediatamente, mas só no primeiro semestre de 66.
- 6158 <!--L2, S 3079--> <0010111> **Bishop** <0010310> tried to calm her down, <0010141> Ø <0010340> saying that <0010111> she wasn't going to <0010310> begin immediately, and only for the first semester of 1966.
- 6183 <!--L1, S 3092--> <0010151> **Bishop** <0010350> ouvia Cartola cantar, em meio ao bulício das conversas dos fregueses.
- 6184 <!--L2, S 3092--> <0010151> **Bishop** <0010350> listened to Cartola sing in the midst of the stir of customers.
- 6195 <!--L1, S 3098--> <0010151> **Bishop** nunca <0010350> bebia, <0010111> Ø <0010310> ia para <0010151> Ø <0010350> ouvir música mesmo.
- 6196 <!--L2, S 3098--> <0010151> **Bishop** never <0010350> drank; <0010111> she really <0010310> went to <0010151> Ø <0010350> hear the music itself.
- 6201 <!--L1, S 3101--> Para **Bishop**, que <0010131> Ø <0010330> estava curiosa para <0010121> Ø <0010320> ver o compositor favelado Zé Ketí como ator, foi uma decepção.

6202	<!--L2, S 3101--> For Bishop , who <0010131> Ø <0010330> was curious to <0010121> Ø <0010320> see the composer from the slums, Zé Keti, as an actor, it was a disappointment.
6207	<!--L1, S 3104--> <0010121> Bishop também <0010320> preferia mil vezes o vozeirão de Clementina de Jesus.
6208	<!--L2, S 3104--> <0010121> Bishop also <0010320> preferred Clementina Jesus's magnificent voice a thousand times over.
6215	<!--L1, S 3108--> Para Bishop , significou novas sessões de prestação de serviços, na categoria de americana residente.
6216	<!--L2, S 3108--> For Bishop , this meant new sessions of services rendered in the category of resident American.
6315	<!--L1, S 3158--> <0010121> Bishop <0010320> constatava que não havia indícios de que seu afastamento iminente tivesse representado um dado ponderável para Lota.
6316	<!--L2, S 3158--> <0010121> Bishop <0010320> noticed that there were no indications that her imminent departure represented a real fact to Lota.
6319	<!--L1, S 3160--> Desanimada de <0010111> Ø <0010310> esperar por alguma mudança para as duas, <0010111> Bishop <0010310> foi com Ashley Brown para Ouro Preto.
6320	<!--L2, S 3160--> Discouraged by the hope of <0010111> Ø <0010310> waiting for any change between the two of them, <0010111> Bishop <0010310> went to Ouro Preto with Ashley Brown.
6337	<!--L1, S 3169--> Elizabeth Bishop (Não respondi, mas gostei da balada.
6338	<!--L2, S 3169--> Elizabeth Bishop (I didn't answer, but I liked the ballad.
6397	<!--L1, S 3199--> Quando <0010111> Bishop <0010310> voltou de Ouro Preto, <0010111> Ø <0010310> encontrou Lota em greve.
6398	<!--L2, S 3199--> When <0010111> Bishop <0010310> returned from Ouro Preto, <0010111> she <0010310> found Lota on strike.
6403	<!--L1, S 3202--> <0010131> Bishop <0010330> ficou surpresa, mas <0010121> Ø <0010320> duvidou um pouco que a represália fosse durar uma semana inteira.
6404	<!--L2, S 3202--> <0010131> Bishop <0010330> was surprised but <0010121> Ø <0010320> doubted that the retaliation would last a whole week.
6409	<!--L1, S 3205--> <0010111> Bishop <0010310> ficou em Samambaia.
6410	<!--L2, S 3205--> <0010111> Bishop <0010310> stayed at Samambaia.
6423	<!--L1, S 3212--> <0010111> Bishop estava <0010310> amadurecendo a idéia de fazer seu artigo evoluir das letras de sambas e marchinhas de carnaval.
6424	<!--L2, S 3212--> <0010111> Bishop was <0010310> ripening her idea of making her piece evolve from the lyrics of the sambas and marchinhas of Carnival.
6425	<!--L1, S 3213--> Eis um mérito que <0010121> Bishop <0010320> tributava ao carioca: a capacidade de fazer crítica social através da música.
6426	<!--L2, S 3213--> This was a virtue that <0010121> Bishop <0010320> admired in Cariocans: the capacity to make social critiques through music.
6439	<!--L1, S 3220--> Determinada a cumprir seu compromisso com o New York Times, <0010111> Bishop <0010310> internou-se no estúdio.
6440	<!--L2, S 3220--> Determined to fulfill her commitment to the New York Times, <0010111> Bishop <0010310> imprisoned herself in her study.
6447	<!--L1, S 3224--> Enquanto <0010111> Bishop se <0010310> digladiava com o papel em branco, Tobias lhe roçava a perna langorosamente e <0010310> batia <0010112> Ø com a patinha pedindo cosquinhas.
6448	<!--L2, S 3224--> While <0010111> Bishop <0010310> fought hand-to-hand combat with the blank paper, Tobias rubbed her leg voluptuously and <0010310> batted <0010112> her with his paw, asking for a few tickles.
6449	<!--L1, S 3225--> <0010111> Bishop se <0010310> inclinava e <0010111> Ø <0010310> fazia um cafunezinho. Fuct, fuct, fuct.
6450	<!--L2, S 3225--> <0010111> Bishop <0010310> bent down and <0010111> Ø <0010310> scratched behind his ears.
6451	<!--L1, S 3226--> Você é um "animal de estimação", <0010320> pensava <0010121> Bishop , <0010121> Ø <0010320> achando engraçada a expressão e já <0010111> Ø se <0010310> desviando de seu trabalho para <0010121> Ø <0010320> pensar em mais expressões engraçadas.
6452	<!--L2, S 3226--> You are an "animal of esteem," as they say in Portuguese, <0010320> thought <0010121> Bishop , <0010121> Ø <0010320> finding the expression funny and

	already <0010111> Ø <0010310> veering away from her work to <0010121> Ø <0010320> think of more funny expressions.
6465	<!--L1, S 3233--> Quando Lota telefonou, <0010141> Bishop <0010340> contou o caso.
6466	<!--L2, S 3233--> When Lota called, <0010141> Bishop <0010340> told her the story.
6481	<!--L1, S 3241--> <0010111> Bishop não poderia <0010310> pretender escrever sobre o Rio sem <0010121> ter <0010320> assistido a um desfile das escolas de samba.
6482	<!--L2, S 3241--> <0010111> Bishop couldn't <0010310> aspire to write about Rio without <0010111> having <0010310> been to a samba school parade.
6485	<!--L1, S 3243--> Da primeira vez que Lota e <0010111> Bishop <0010310> foram a um desfile houve um atraso monumental, de quatro ou cinco horas, para que a primeira escola entrasse na avenida.
6486	<!--L2, S 3243--> The first time that Lota and <0010111> Bishop had <0010310> gone to a parade, there had been a monumental delay of four or five hours before the first school entered onto the avenue.
6489	<!--L1, S 3245--> <0010111> Bishop , é claro, <0010310> foi junto.
6490	<!--L2, S 3245--> <0010111> Bishop , of course, <0010310> left with her.
6501	<!--L1, S 3251--> Yes! batucava desajeitado o coração de Bishop .
6502	<!--L2, S 3251--> Yes! Bishop 's heart pounded awkwardly.
6503	<!--L1, S 3252--> O artigo sobre o Rio seguiu a trajetória de todas as encomendas literárias que <0010121> Bishop <0010320> aceitava por dinheiro.
6504	<!--L2, S 3252--> The article on Rio followed the trajectory of all the literary commissions that <0010121> Bishop had <0010320> accepted for money.
6509	<!--L1, S 3255--> Quando <0010111> Bishop <0010310> recebeu seu exemplar, <0010320> desgostou <0010121> -se.
6510	<!--L2, S 3255--> When <0010111> Bishop <0010310> received her copy, <0010131> she <0010330> was dismayed.
6515	<!--L1, S 3258--> Os editores tinham se apropriado do tema de uma das músicas de carnaval que <0010111> Bishop tinha <0010310> traduzido para o artigo, o samba "Juvenal", cantado por Angelita Martinez: <música> Marechal Ilustre Marechal Olha o problema Do subúrbio da Central Eu tenho pena do Juvenal Pendurado o ano inteiro Num vagão da Central Trabalha no Leblon E mora no Encantado Chega sempre No trabalho atrasado Marechal </música>
6516	<!--L2, S 3258--> The editors had appropriated the theme of one of the Carnival songs that <0010111> Bishop had <0010310> translated for the article, the samba "Juvenal," sung by Angelita Martinez: <música> Marshál, Illustrious, Marshál, Consider the problem Of the suburbs on the Centrál! I'm sorry for poor Juvenal, Hanging in the oiá Central All year long... He works in Leblon And lives in Delight And gets to work mornings Late at night. Oh, Marshál! </música>
6517	<!--L1, S 3259--> <0010141> Bishop <0010340> citou o samba dentro de um contexto em que exemplificava, com o drama do usuário da Central do Brasil, como o carioca pobre exprimia através da música seus sentimentos frente à dureza da vida.
6518	<!--L2, S 3259--> <0010141> Bishop <0010340> quoted the samba in a context that exemplified, with the drama of the user of the Central Brazil railway company, how the poor Cariocan expressed his feelings about life's hardships through music.
6527	<!--L1, S 3264--> <0010121> Bishop não se <0010320> conformava.
6528	<!--L2, S 3264--> <0010121> Bishop <0010320> found this unacceptable.
6541	<!--L1, S 3271--> <0010121> Bishop <0010320> achava que as pessoas estavam esquisitas com ela.
6542	<!--L2, S 3271--> <0010121> Bishop <0010320> thought that people were treating her strangely.
6549	<!--L1, S 3275--> <0010151> Bishop <0010350> foi fumar na varanda.
6550	<!--L2, S 3275--> <0010111> Bishop <0010319> went for a smoke on the verandah.
6555	<!--L1, S 3278--> <0010111> Bishop <0010310> foi buscar Lota no outro canto da sala.
6556	<!--L2, S 3278--> <0010111> Bishop <0010310> went to find Lota at the other corner of the room.
6565	<!--L1, S 3283--> <0010121> Bishop não <0010320> quis deixar para lá.
6566	<!--L2, S 3283--> <0010121> Bishop didn't <0010320> want to let it go.
6569	<!--L1, S 3285--> Acostumada a <0010131> Ø <0010330> ser louvada nos Estados Unidos como poeta maior, conquanto bissexta, <0010121> Bishop se <0010320> sentiu ferida à queima-roupa.

6570	<!--L2, S 3285--> Accustomed to <0010131> Ø <0010330> being praised in the United States as an important poet, if not a very productive one, <0010121> Bishop <0010320> felt herself scorched.
6573	<!--L1, S 3287--> <0010131> Bishop <0010330> era vitriólica, racista e ingrata para com o país que <0010112> a tinha <0010310> acolhido.
6574	<!--L2, S 3287--> <0010131> Bishop <0010330> was vitriolic, racist, and ungrateful to the country that had <0010310> given <0010114> her shelter.
6577	<!--L1, S 3289--> Deduzindo que o leitor brasileiro não teria acesso ao texto de Bishop , Castro o citava fartamente, para demonstrar ao povo brasileiro o negativismo e a falta de empatia daquela estrangeira.
6578	<!--L2, S 3289--> Concluding that the Brazilian reader would not have access to Bishop's text, Castro quoted from it excessively, to demonstrate to the Brazilian people the negativity and lack of empathy in this foreigner.
6579	<!--L1, S 3290--> Reagiu indignado aos comentários de Bishop sobre o mau gosto dos desfiles de fantasia no Municipal e sobre o mau costume dos homens brasileiros ficarem na porta dos botequins até as dez da manhã olhando as moças passar.
6580	<!--L2, S 3290--> He reacted indignantly to Bishop's comments on the poor taste of the costume parades in the Municipal Theater and on the bad habit of Brazilian men of standing at the doors of corner bars at ten in the morning, watching the women go by.
6581	<!--L1, S 3291--> Sentiu-se ferido em sua susceptibilidade patriótica quando <0010141> Bishop <0010340> destacou o grande número de traduções de peças de autores norte-americanos e o baixo nível do material da lavra dos autores brasileiros.
6582	<!--L2, S 3291--> He felt himself wounded in his patriotic susceptibility when <0010141> Bishop <0010340> glanced at the large number of translations of North American playwrights and the small amount of material produced by Brazilian playwrights.
6585	<!--L1, S 3293--> E o racismo de Bishop aparecia claramente na sua abordagem de um outdoor em que uma empregadinha preta beijava a patroa branca, radiante de felicidade porque a patroa tinha comprado um fogão novo.
6586	<!--L2, S 3293--> And Bishop's racism showed through clearly in the way she dealt with a billboard on which a little black maid kissed her white boss, radiant with happiness because the lady had bought a new stove.
6587	<!--L1, S 3294--> Que <0010320> sabia <0010121> Bishop da alma de um democrata latino?
6588	<!--L2, S 3294--> What did <0010121> Bishop <0010320> know of the soul of a Latin American democrat?
6591	<!--L1, S 3296--> Ora Mrs <0010111> Bishop não <0010310> precisava ampliar a desinformação de seus patrícios, que ignoravam que a Aliança para o Progresso não era uma expedição filantrópica, e sim um investimento financeiro.
6592	<!--L2, S 3296--> Heck, Mrs <0010111> Bishop didn't <0010310> need to amplify the misinformation of her countrymen, who ignored the fact that the Alliance for Progress wasn't a philanthropic expedition but a financial investment.
6595	<!--L1, S 3298--> Agora, a ofensa maior, a ofensa quatrocentenária, estava na retificação que <0010111> Bishop <0010310> fazia do epíteto do Rio de Janeiro:
6596	<!--L2, S 3298--> Now, the biggest offense, the fourcentenary offense, lay in the correction that <0010111> Bishop had <0010310> made in the epithet for Rio de Janeiro:
6599	<!--L1, S 3300--> Castro <0010340> mandava um recado curto e grosso para Mrs <0010142> Bishop , "trepada nas muletas do seu racismo superioritário": Macaco, olha teu rabo!
6600	<!--L2, S 3300--> Castro <0010340> sent a curt and gross message to Mrs <0010142> Bishop , "stalking on the crutches of her condescending racism": Monkey, mind your own tail!
6601	<!--L1, S 3301--> <0010151> Bishop <0010350> adoeceu.
6602	<!--L2, S 3301--> <0010131> Bishop <0010330> was sickened.
6619	<!--L1, S 3310--> Lota traduziu para o português a defesa de Bishop .
6620	<!--L2, S 3310--> Lota translated Bishop's defense into Portuguese.
6637	<!--L1, S 3319--> Lota está péssima -- <0010310> escrevia <0010111> Bishop à Dra Baumann.
6638	<!--L2, S 3319--> "Lota's in terrible shape," <0010111> Bishop <0010310> wrote to her therapist Dr Baumann.
6831	<!--L1, S 3416--> <0010111> Bishop <0010310> chegou da Bahia bem disposta.
6832	<!--L2, S 3416--> <0010111> Bishop <0010310> came back from Bahia in good spirits.
6839	<!--L1, S 3420--> Naquele momento, no elevador, <0010121> Bishop só <0010320> pensava

	em <0010121> Ø <0010320> rever Lota.
6840	<!--L2, S 3420-->At that moment, in the elevator, <0010121> Bishop <0010320> thought of nothing but <0010121> Ø <0010320> seeing Lota again.
6845	<!--L1, S 3423--> <0010111> Bishop queria <0010310> abrir a porta e <0010111> Ø <0010310> cair num abraço.
6846	<!--L2, S 3423--> <0010111> Bishop wanted to <0010310> open the door and <0010111> Ø <0010310> fall into an embrace.
6853	<!--L1, S 3427--> <0010111> Bishop <0010310> abriu a porta.
6854	<!--L2, S 3427--> <0010111> Bishop <0010310> opened the door.
6859	<!--L1, S 3430-->Com a mão que segurava o cigarro, fez um gesto vigoroso para que <0010111> Bishop <0010310> aguardasse.
6860	<!--L2, S 3430-->With the hand that held a cigarette, she gestured vigorously for <0010111> Bishop to <0010310> wait.
6861	<!--L1, S 3431--> <0010111> Bishop <0010310> colocou a mala no chão e <0010111> Ø <0010310> aguardou.
6862	<!--L2, S 3431--> <0010111> Bishop <0010310> put her suitcase on the floor and <0010111> Ø <0010310> waited.
6865	<!--L1, S 3433-->Caminhava de um lado para o outro, soltando baforadas veementes e escandindo as palavras com movimentos binários da mão, gesto que <0010121> Bishop <0010320> conhecia bem.
6866	<!--L2, S 3433-->She paced from one side to the other, letting loose with vehement blasts and underlining the words with binary sweeps of her hand, a gesture <0010121> Bishop <0010320> knew all too well.
6867	<!--L1, S 3434--> Não tornou a se <0010340> dirigir a <0010142> Bishop , nem por mímica.
6868	<!--L2, S 3434--> She didn't <0010340> address <0010142> Bishop again, not even with a summoning gesture.
6869	<!--L1, S 3435--> Quando Lota esmagou o cigarro no cinzeiro e se preparou para acender outro, <0010111> Bishop <0010310> apanhou a mala e <0010111> se <0010310> retirou para o quarto.
6870	<!--L2, S 3435--> When Lota crushed her cigarette in the ashtray and got ready to light another one, <0010111> Bishop <0010310> picked up her suitcase and <0010111> Ø <0010310> retreated to her room.
6871	<!--L1, S 3436--> No mês seguinte, agosto, <0010111> Bishop <0010310> foi de carona com Lilli para Ouro Preto.
6872	<!--L2, S 3436--> The next month, August, <0010111> Bishop <0010310> got a ride with Lilli to Ouro Preto.
6897	<!--L1, S 3449--> Aconteceu um campeonato de pipas, idéia de Bishop , por sinal.
6898	<!--L2, S 3449-->There was a kite-flying championship -- Bishop 's idea.
6907	<!--L1, S 3454--> <0010111> Bishop não pôde <0010310> repartir esse momento de glória. Continuava em Ouro Preto.
6908	<!--L2, S 3454--> <0010111> Bishop couldn't <0010310> share this moment of glory; she stayed on in Ouro Preto.
7069	<!--L1, S 3535--> De sua janela alta em Ouro Preto, <0010121> Bishop <0010320> via gente e bichos se congregando para beber na bica.
7070	<!--L2, S 3535--> From her high window in Ouro Preto, <0010121> Bishop could <0010320> see people and animals gathering to drink at the fountain.
7081	<!--L1, S 3541--> Lilli não a maternalizava, pelo contrário, impunha sua glacialidade escandinava quando <0010151> Bishop <0010350> teimava e <0010111> Ø ia <0010310> procurar a felicidade fácil no botequim.
7082	<!--L2, S 3541--> Lilli didn't mother her; on the contrary, she put on her glacial Scandinavian demeanor when <0010151> Bishop <0010350> brooded and <0010111> Ø went <0010310> looking for easy happiness in the bar.
7083	<!--L1, S 3542--> Quando <0010131> Bishop <0010330> estava sóbria, Lilli, que era sóbria, virava companhia formidável, as duas riam, falavam de arte, entendiam-se.
7084	<!--L2, S 3542--> When <0010111> Bishop <0010310> sobered up, Lilli, who was always sober, turned into a wonderful companion; the two of them laughed, talked about art, understood each other.
7085	<!--L1, S 3543--> Talvez por causa das paredes maciças da casa de Lilli, talvez por causa da calma voz de Lilli, talvez por causa do azul do céu, talvez por causa das montanhas e seu

- fundamento de realidade, talvez por causa da sensação lânguida que lhe passava a cidade com suas ladeiras de um outro século para serem percorridas sem pressa, talvez por causa de tudo isso ao mesmo tempo, <0010111> **Bishop** incharacteristicamente <0010310> cometeu uma temeridade: <0010111> Ø <0010310> cedeu a um impulso.
- 7086 <!--L2, S 3543-->Perhaps because of the massive walls of Lilli's house, perhaps because of Lilli's calm voice, perhaps because of the blue of that sky; perhaps because of the fundamental reality of the mountains; perhaps because of the languid sensation conveyed to her by the town with its hills from another century to be climbed without hurrying; perhaps because of all of this at once, <0010111> **Bishop** uncharacteristically <0010310> gave in to an impulse.
- 7095 <!--L1, S 3548--> <0010111> **Bishop** ia <0010310> passar seis meses nos Estados Unidos e enquanto isso Lilli cuidaria de restaurá-la.
- 7096 <!--L2, S 3548--> <0010111> **Bishop** was going to <0010310> spend six months in the United States, and during this time Lilli would look after restoring it.
- 7097 <!--L1, S 3549--> Depois de tanto tempo atordoada, sem <0010121> Ø <0010320> saber o que <0010111> Ø <0010310> fazer de si mesma, <0010111> **Bishop** <0010310> fazia planos.
- 7098 <!--L2, S 3549--> After so much time in a daze, without <0010121> Ø <0010320> knowing what to <0010111> Ø <0010310> do with herself, <0010111> **Bishop** <0010310> made plans.
- 7103 <!--L1, S 3552--> <0010111> **Bishop** <0010310> fora para Ouro Preto em agosto para <0010111> Ø <0010310> ficar umas duas semanas, como sempre.
- 7104 <!--L2, S 3552--> <0010111> **Bishop** had <0010310> gone to Ouro Preto in August to <0010111> Ø <0010310> stay for about two weeks, as always.
- 7109 <!--L1, S 3555--> A tranqüilidade de Ouro Preto acentuava o medo que <0010131> **Bishop** <0010330> tinha de <0010111> Ø <0010310> voltar para a Lota do Rio, e <0010111> ela <0010310> adiava o regresso.
- 7110 <!--L2, S 3555--> But the tranquility of Ouro Preto heightened **Bishop's** tear of going back to the Lota of Rio, and <0010111> she <0010310> postponed her return.
- 7111 <!--L1, S 3556-->Naquele dia; no meio da tarde, quando <0010111> **Bishop** <0010310> chegou de um passeio, seu coração disparou.
- 7112 <!--L2, S 3556--> That day, when <0010111> **Bishop** <0010310> came back from a walk in the middle of the afternoon, her heart stopped.
- 7117 <!--L1, S 3559--> <0010111> **Bishop** <0010310> entrou correndo.
- 7118 <!--L2, S 3559--> <0010111> **Bishop** <0010310> came running in.
- 7123 <!--L1, S 3562--> <0010111> **Bishop** começou a <0010310> subir as escadas.
- 7124 <!--L2, S 3562--> <0010111> **Bishop** began to <0010310> climb the stairs.
- 7131 <!--L1, S 3566--> <0010111> **Bishop** <0010310> fez que sim com a cabeça e foram para o quarto.
- 7132 <!--L2, S 3566--> <0010111> **Bishop** <0010310> nodded, and they went to the bedroom.
- 7165 <!--L1, S 3583-->Lota tornou a ler a página de abertura do novo livro de **Bishop**.
- 7166 <!--L2, S 3583-->Lota went back to reading the opening page of **Bishop's** new book.
- 7169 <!--L1, S 3585-->Nos últimos tempos as falas de ambas claudicavam, e às vezes <0010131> **Bishop** <0010330> era uma lengalenga de silêncios.
- 7170 <!--L2, S 3585-->Lately, talk between them had faltered, and at times **Bishop's** missing replies had become a litany of silences.
- 7181 <!--L1, S 3591--> <0010131> **Bishop** <0010330> estava aturdida com o que tinha acontecido em sua ausência.
- 7182 <!--L2, S 3591--> <0010131> **Bishop** <0010330> was amazed at what had happened in her absence.
- 7215 <!--L1, S 3608-->Foi fugaz o alívio de **Bishop**.
- 7216 <!--L2, S 3608-->**Bishop's** relief was fleeting.
- 7245 <!--L1, S 3623--> <0010111> **Bishop** mal <0010310> conseguia dissimular sua consternação.
- 7246 <!--L2, S 3623--> <0010111> **Bishop** could barely <0010310> hide her consternation.
- 7247 <!--L1, S 3624--> Para **Bishop** a situação estava claríssima.
- 7248 <!--L2, S 3624--> For **Bishop** the situation very clear.
- 7253 <!--L1, S 3627--> <0010121> **Bishop** tinha <0010320> esperado por uma mudança.
- 7254 <!--L2, S 3627--> <0010121> **Bishop** had <0010320> hoped for a change.
- 7257 <!--L1, S 3629--> <0010121> **Bishop** <0010320> via muitos pontos em comum entre Lota e Tekyll: senso estético refinado, conhecimento profundo de botânica, temperamento arrebatado.

7258	<!--L2, S 3629--> <0010121> Bishop <0010320> saw that Lota and Jekyll had a lot in common: a refined aesthetic sense, a profound knowledge of botany, an inflamed temperament.
7263	<!--L1, S 3632--> <0010121> Bishop <0010320> achou que assim encorajaria Lota a buscar outras oportunidades para si mesma fora do Aterro.
7264	<!--L2, S 3632--> <0010121> Bishop <0010320> thought that in this way she could encourage Lota to seek other opportunities for herself out of the Aterro.
7271	<!--L1, S 3636--> Outra vez chegava em casa exausta, querendo nada mais do que um pouco de paz, e <0010310> encontrava <0010112> Bishop num estado deplorável.
7272	<!--L2, S 3636--> Again she'd come home exhausted, wanting nothing more than a little peace, and <0010310> found <0010112> Bishop in a deplorable state.
7283	<!--L1, S 3642--> <0010121> Bishop se <0010320> recusava.
7284	<!--L2, S 3642--> <0010121> Bishop <0010320> refused.
7287	<!--L1, S 3644--> Lota segurou o rosto de Bishop com raiva e <0010112> a <0010310> forçou a <0010151> Ø <0010350> engolir.
7288	<!--L2, S 3644--> Lota grabbed Bishop 's face in anger and <0010310> forced <0010112> <0010151> her to <0010350> swallow.
7289	<!--L1, S 3645--> Miss <0010111> Bishop <0010310> dirigiu-se à mesa com passos trôpegos.
7290	<!--L2, S 3645--> Ever since <0010141> Bishop had <0010340> announced her appointment as a professor in Seattle, Lota had proceeded systematically to <0010310> discourage <0010112> her. First she argued that <0010131> Bishop <0010330> had no vocation for teaching, which required that people speak easily in public. Then, because <0010151> Bishop was in fact <0010350> drinking heavily, she fixed on the issue of alcoholism. Now she <0010330> submitted <0010135> Bishop to a hideous caricature. She took the briefcase that <0010111> Bishop had <0010310> bought, made of authentic Brazilian alligator skin, and acted out a perverse little scene. Miss <0010111> Bishop <0010310> directed herself, <0010151> Ø <0010350> staggering, toward the table.
7297	<!--L1, S 3649--> Miss <0010111> Bishop se <0010310> ajoelhou e <0010111> Ø começou a <0010310> catá-los, com as mãos trêmulas.
7298	<!--L2, S 3649--> Miss <0010111> Bishop <0010310> got down on her knees and <0010111> Ø began to <0010310> gather them with trembling hands.
7299	<!--L1, S 3650--> Os alunos estavam perplexos. Aquilo <0010330> era a poeta laureada Elizabeth <0010131> Bishop ? Claudicante, Miss <0010111> Bishop corsegiu <0010310> erguer-se e <0010111> se <0010310> postar atrás da mesa.
7300	<!--L2, S 3650--> Hobbling, Miss <0010121> Bishop <0010320> succeeded in <0010111> Ø <0010310> getting up and <0010111> Ø <0010310> putting herself behind the table.
7301	<!--L1, S 3651--> -- Groul roul -- <0010141> saudou Miss <0010141> Bishop , sempre <0010111> Ø <0010310> abraçada à sua pastinha querida.
7302	<!--L2, S 3651--> "Mumbo jumbo," she mumbled, always holding on to her dear briefcase.
7303	<!--L1, S 3652--> <0010121> Bishop <0010320> odiou Lota por aquilo.
7304	<!--L2, S 3652--> <0010121> Bishop <0010320> hated Lota for this.
7305	<!--L1, S 3653--> Desde que anunciara sua contratação como professora em Seattle, Lota a vinha desencorajando sistematicamente. Primeiro argumentou que <0010131> Bishop não <0010330> tinha vocação para o magistério, que exigia pessoas com desembaraço para falar em público. Depois, como <0010151> Bishop estivesse mesmo <0010350> bebendo muito, passara a se fixar na questão do alcoolismo. Agora <0010330> submetia <0010135> Bishop àquela caricatura hedionda. Apoderara-se da pasta que <0010111> Bishop <0010310> comprara e <0010111> Ø <0010310> fizera aquela encenação perversa. -- Pare com isso!
7306	<!--L2, S 3653--> "Stop that!
7307	<!--L1, S 3654--> -- <0010111> Bishop tentava <0010310> arancar a pasta das mãos de Lota.
7308	<!--L2, S 3654--> <0010111> Bishop tried to <0010310> grab the briefcase from Lota.
7331	<!--L1, S 3666--> -- Lota empurrou a pasta com força para as mãos de Bishop .
7332	<!--L2, S 3666--> Lota threw the briefcase into Bishop 's hands.
7341	<!--L1, S 3671--> -- <0010141> Bishop estava <0010340> pedindo.
7342	<!--L2, S 3671--> <0010141> Bishop <0010340> pleaded.
7383	<!--L1, S 3692--> As duas ficaram estacionadas nos mesmos lugares, Lota com uma mão na cintura, <0010111> Bishop <0010310> segurando a despropositada pasta.
7384	<!--L2, S 3692--> The two of them stayed parked in the same places, Lota with one hand on her hip, <0010111> Bishop <0010310> holding the preposterous briefcase.

7385	<!--L1, S 3693--> <0010111> Bishop começou a <0010310> se dirigir para o quarto.
7386	<!--L2, S 3693--> <0010111> Bishop began to <0010310> head toward the bedroom.
7387	<!--L1, S 3694-->-- Elizabeth.
7388	<!--L2, S 3694-->"Elizabeth.
7389	<!--L1, S 3695--> <0010121> Bishop <0010320> olhou para Lota.
7390	<!--L2, S 3695--> <0010121> Bishop <0010320> looked at Lota.
7399	<!--L1, S 3700--> <0010111> Bishop <0010310> fez um sim inconvincente com a cabeça.
7400	<!--L2, S 3700--> <0010111> Bishop <0010310> gave an unconvincing nod.
7405	<!--L1, S 3703--> <0010111> Bishop <0010310> tomou o avião para Seattle em 27 de dezembro.
7406	<!--L2, S 3703--> <0010111> Bishop <0010310> took the plane to Seattle on December 27.
7413	<!--L1, S 3707--> <0010121> Bishop <0010320> sentia-se esfacelar.
7414	<!--L2, S 3707--> <0010121> Bishop <0010320> felt herself breaking down.
7419	<!--L1, S 3710--> <0010121> Bishop <0010320> achou que era inútil prolongar aquele sofrimento.
7420	<!--L2, S 3710--> <0010121> Bishop <0010320> thought it useless to prolong the suffering.
7435	<!--L1, S 3718--> Durante toda a viagem, que foi muito cansativa, cheia de escalas, <0010121> Bishop <0010320> removeu seu desespero por <0010111> Ø estar <0010310> indo embora.
7436	<!--L2, S 3718--> During the whole trip, which was very tiring and full of stops, <0010121> Bishop <0010320> brooded over her despair at <0010111> Ø <0010310> going away.
7445	<!--L1, S 3723--> Quando fechou a porta do quarto do hotel, <0010111> Bishop <0010310> sentou e <0010151> Ø <0010350> chorou. Chorou, chorou, como São Pedro.
7446	<!--L2, S 3723--> When she closed the door to her hotel room, <0010111> Bishop <0010310> sat down and <0010151> Ø <0010350> cried like Saint Peter.
7459	<!--L1, S 3730--> A solidão de Bishop no quarto de hotel era absurda.
7460	<!--L2, S 3730--> Bishop 's solitude in the hotel room was absurd.
7461	<!--L1, S 3731--> <0010131> Bishop <0010330> estava apavorada com a idéia de dar aulas.
7462	<!--L2, S 3731--> She was terrified at the idea of teaching classes.
7473	<!--L1, S 3737--> Na noite de Ano-Novo, foi <0010310> organizada uma recepção de boas-vindas para <0010114> Bishop .
7474	<!--L2, S 3737--> On New Year's Eve, a reception was <0010310> organized for <0010114> Bishop .
7491	<!--L1, S 3746--> <0010121> Bishop <0010320> morria de saudade.
7492	<!--L2, S 3746--> <0010121> Bishop was <0010320> dying of loneliness.
7495	<!--L1, S 3748--> À última hora, contudo, por absoluta incapacidade de <0010121> Ø <0010320> atinar com uma desculpa, <0010111> Ø <0010310> vestiu o vestido preto que <0010111> Ø <0010310> encomendara a Esmeralda, <0010111> Ø <0010310> calçou os sapatos de saltinho, <0010111> Ø <0010310> colocou a máscara de respeitável Miss Bishop e <0010111> Ø <0010310> foi.
7496	<!--L2, S 3748--> At the last moment, however, absolutely incapable of <0010121> Ø <0010320> coming up with an excuse, <0010111> she <0010310> put on the black dress that <0010111> she'd <0010310> ordered from Esmeralda, <0010111> Ø <0010310> put on high heels, <0010111> Ø <0010310> put on the mask of the respectable Miss Bishop , and <0010111> Ø <0010310> went.
7501	<!--L1, S 3751--> Aquelas pessoas não tinham a mínima noção de quem <0010131> ela <0010330> era, <0010320> constatava <0010121> Bishop , com amargura.
7502	<!--L2, S 3751--> These people didn't have the least idea of who <0010131> she <0010330> was, <0010320> thought <0010121> Bishop bitterly.
7507	<!--L1, S 3754--> <0010111> Bishop <0010310> virou-se, surpreendida.
7508	<!--L2, S 3754--> <0010111> Bishop <0010310> turned, surprised.
7525	<!--L1, S 3763--> <0010121> Bishop <0010320> gostou.
7526	<!--L2, S 3763--> <0010121> Bishop <0010320> liked it.
7529	<!--L1, S 3765--> Devia ter vinte e poucos anos, a idade provável de seus alunos.
7530	<!--L2, S 3765--> She must have been just over twenty, the age of Bishop 's prospective students.
7531	<!--L1, S 3766--> <0010310> Fixava os olhos belos em <0010119> Bishop , sem dó.
7532	<!--L2, S 3766--> She <0010310> fixed her lovely eyes on <0010119> Bishop .
7533	<!--L1, S 3767--> <0010131> Bishop <0010330> teve um calafrio ao <0010121> Ø

	<0010320> imaginar uma dúzia daquelas à sua frente na sala de aula.
7534	<!--L2, S 3767--> <0010121> Bishop <0010320> felt a chill at <0010121> Ø <0010320> imagining a dozen of those <0010310> facing <0010112> her in the classroom.
7537	<!--L1, S 3769--> Porém a anfitriã se acercou e, com um ligeiro aceno para Miss Sapiência e um sorriso encantador para Bishop , <0010310> saiu arrastando a <0010112> professora para <0010111> Ø <0010310> conhecer mais um de seus colegas.
7538	<!--L2, S 3769--> However, me hostess approached them and, with a quick nod at Miss Knowitall and an enchanting smile for Bishop , <0010310> drew the <0010112> professor away to <0010111> Ø <0010310> meet another colleague.
7541	<!--L1, S 3771--> <0010131> Bishop <0010330> estava exausta.
7542	<!--L2, S 3771--> <0010131> Bishop <0010330> was exhausted.
7549	<!--L1, S 3775--> Finalmente <0010111> Bishop se <0010310> viu encaminhando para a porta de saída.
7550	<!--L2, S 3775--> Finally <0010111> Bishop found herself <0010310> walking toward the door.
7555	<!--L1, S 3778--> -- Boa noite, Miss Bishop .
7556	<!--L2, S 3778--> "Good night, Miss Bishop .
7569	<!--L1, S 3785--> De volta ao quarto de hotel, <0010111> Bishop <0010310> arrancou o casaco, vestido, sapatos e máscara.
7570	<!--L2, S 3785--> Back in her hotel room, <0010111> Bishop <0010310> pulled off her coat, dress, shoes, and mask.
7603	<!--L1, S 3802--> <0010111> Bishop <0010310> escreveu sobre o Brasil.
7604	<!--L2, S 3802--> <0010111> Bishop <0010310> wrote on Brazil.
7629	<!--L1, S 3815--> A tudo aquilo somava-se, sem dúvida, o afastamento de Bishop .
7630	<!--L2, S 3815--> To all of that should be added, without doubt, the drawing away of Bishop .
7631	<!--L1, S 3816--> Será que Lota estava <0010310> passando para <0010112> Bishop o reconhecimento de que queria retomar a vida tranqüila em Samambaia?
7632	<!--L2, S 3816--> Could it be that Lota was <0010310> signaling to <0010112> Bishop the recognition that she wanted to resume the tranquil life of Samambaia?
7677	<!--L1, S 3839--> <0010131> Bishop não <0010330> tinha a menor aptidão para o magistério.
7678	<!--L2, S 3839--> <0010131> Bishop didn't <0010330> have the least aptitude for teaching.
7687	<!--L1, S 3844--> Era exasperante o tom com que se <0010340> dirigiam a <0010142> ela, para dizer que sua mecha branca era bár-ba-ra ou para pontificar sandices sobre a poesia da própria Bishop .
7688	<!--L2, S 3844--> The tone in which they spoke to her was exasperating. They said that her white streak was coo-ol, or they pontificated fatuously on Bishop 's own poetry.
7689	<!--L1, S 3845--> O tempo de aula era comprido demais, <0010141> Bishop não tinha o que <0010340> dizer, então <0010141> Ø <0010340> propunha temas para serem versificados.
7690	<!--L2, S 3845--> The classes were too long. <0010141> Bishop didn't have anything to <0010340> say, so <0010141> she <0010340> proposed themes to be versified.
7695	<!--L1, S 3848--> <0010121> Bishop se <0010320> amaldiçoava.
7696	<!--L2, S 3848--> <0010121> Bishop <0010320> cursed herself.
7697	<!--L1, S 3849--> Contudo, como Lota insistia em permanecer fria e desinteressada ao telefone, para ela <0010121> Bishop não <0010320> admitia que <0010111> Ø estava <0010319> comendo o pão que o diabo amassou.
7698	<!--L2, S 3849--> However, since Lota insisted on remaining cold and disinterested on the telephone, <0010121> Bishop did not <0010320> admit to her that <0010111> she was <0010310> having a terrible time.
7737	<!--L1, S 3869--> Naquele dia <0010111> Bishop estava <0010310> saindo do Hall, <0010111> Ø <0010310> carregando desajeitada a pasta de crocodilo, dois livros cheios de marcadores e dois envelopes pardos cheios de folhas de exercício, que <0010111> não conseguira <0010310> enfiar na maldita pasta.
7738	<!--L2, S 3869--> That same day, <0010111> Bishop was <0010310> leaving the classroom building, awkwardly <0010111> Ø <0010310> carrying the crocodile briefcase, two books full of page markers, and two thick envelopes full of student exercises, which <0010111> she hadn't been able to <0010310> fit in the cursed briefcase.
7741	<!--L1, S 3871--> -- Oi -- <0010340> respondeu <0010141> Bishop <0010111> Ø <0010310> dobrando as pernas, <0010111> Ø <0010310> jogando os quadris para trás e

	<0010111> Ø <0010310> agitando as mãos como um equilibrista de bastões.
7742	<!--L2, S 3871--> "Hi," <0010141> Bishop <0010340> replied, <0010111> Ø <0010310> bending her legs, <0010111> Ø <0010310> throwing her hips backward, and <0010111> Ø <0010310> waving her hands like a baton twirler.
7751	<!--L1, S 3876--> <0010141> Bishop ia começar a <0010340> pedir desculpas e <0010141> Ø <0010340> agradecer, mas Adrienne já oferecia: -- Deixe que eu levo sua pasta, Pegou a pasta delicadamente.
7752	<!--L2, S 3876--> <0010141> Bishop was about to <0010340> excuse herself and <0010141> Ø <0010340> thank her, but Adrienne had already offered: "Let me take your briefcase. She took the briefcase gently.
7755	<!--L1, S 3878-->A pergunta rolou na cabeça de Bishop .
7756	<!--L2, S 3878-->The question rolled around in Bishop 's head.
7763	<!--L1, S 3882--> <0010111> Bishop <0010310> deu o nome do hotel.
7764	<!--L2, S 3882--> <0010111> Bishop <0010310> gave the name of the hotel.
7769	<!--L1, S 3885--> <0010141> Bishop <0010340> disse que, ao contrário, <0010121> Ø <0010320> detestava.
7770	<!--L2, S 3885--> <0010141> Bishop <0010340> said that on the contrary, <0010121> she <0010320> hated it.
7777	<!--L1, S 3889-->Era mesmo, <0010320> pensou <0010121> Bishop , <0010121> Ø <0010320> reparando que estava frio.
7778	<!--L2, S 3889-->It was, <0010121> Bishop <0010320> thought, <0010121> Ø <0010320> seeing that it was cold.
7783	<!--L1, S 3892--> <0010121> Bishop tinha <0010320> pensado em <0010111> Ø <0010310> ir para o quarto e <0010151> Ø <0010350> tomar uma latinha de Metrecal, mas quando <0010121> se <0010320> deu conta <0010111> Ø estava <0010310> sentada diante de Adrienne num lugar tranqüilo, <0010151> Ø <0010350> tomando um gostoso chocolate quente, enquanto a mocinha espalhava círculos e círculos de calda grossa em cima de uma panqueca.
7784	<!--L2, S 3892--> <0010121> Bishop had <0010320> thought of <0010111> Ø <0010310> going to her room and <0010151> Ø <0010350> drinking a can of Metrecal, but when <0010121> she <0010320> came to <0010111> she was <0010310> sitting in front of Adrienne in a peaceful place, <0010151> Ø <0010350> drinking a tasty hot chocolate, while the young woman spread circles of thick syrup on top of a pancake.
7789	<!--L1, S 3895--> Tinha um jeito persistente de <0010320> olhar para <0010122> Bishop que <0010112> a <0010310> desconcertava.
7790	<!--L2, S 3895-->She had a way of <0010320> looking persistently at <0010122> Bishop that <0010310> disconcerted <0010112> her.
7791	<!--L1, S 3896--> <0010111> Bishop , porém, procurava não <0010310> deixar transparecer.
7792	<!--L2, S 3896--> <0010111> Bishop , however, tried not to <0010310> show it.
7793	<!--L1, S 3897--> Ao se despedirem, Adrienne ofereceu-se para suavizar a vida de Bishop no que fosse possível, já que conhecia Seattle cosmo a palma da mão.
7794	<!--L2, S 3897-->As they said good-bye, Adrienne offered herself to ease Bishop 's life as far as possible, since she knew Seattle like the back of her hand.
7795	<!--L1, S 3898--> <0010141> Bishop <0010340> disse obrigada, muito obrigada, e <0010111> Ø <0010310> subiu.
7796	<!--L2, S 3898--> <0010141> Bishop <0010340> said many thanks and <0010111> Ø <0010310> went up.
7839	<!--L1, S 3920--> <0010141> Bishop , magoada, <0010340> punha-se a narrar seus estouvamentos pedagógicos.
7840	<!--L2, S 3920--> <0010141> Bishop , hurt, <0010340> began to relate her pedagogical clumsiness:
7845	<!--L1, S 3923--> Sozinha no seu quarto mofento, <0010151> Bishop <0010350> via a neve cair lá fora.
7846	<!--L2, S 3923-->Alone in her moldy room, <0010151> Bishop <0010350> watched the snow fall outside.
7855	<!--L1, S 3928--> Sobre a mesinha, o livro que <0010131> Bishop lhe <0010330> dedicara.
7856	<!--L2, S 3928--> On the side table, the book <0010131> Bishop had <0010330> dedicated to her.
7939	<!--L1, S 3970--> Adrienne <0010310> passou a esperar regularmente por <0010112>

	Bishop no final das aulas.
7940	<!--L2, S 3970--> Adrienne <0010310> began to wait for <0010112> Bishop regularly after classes.
7941	<!--L1, S 3971--> Aquilo fugia aos rígidos padrões de discrição de Bishop , mas <0010111> Bishop <0010310> cedia porque a solicitude e o vigor de Adrienne eram muito bem-vindos ao seu espírito naquela hora.
7942	<!--L2, S 3971--> This strayed from Bishop 's rigid code of discretion, but <0010111> Bishop <0010310> gave in because Adrienne's solicitude and energy were very welcome to her spirit at that time of day.
7943	<!--L1, S 3972--> A rotina passou a incluir um chá no quarto de Bishop .
7944	<!--L2, S 3972-->The routine began to include a cup of tea in Bishop 's room.
7969	<!--L1, S 3985--> <0010111> Bishop não teve que <0010310> mover uma palha.
7970	<!--L2, S 3985--> <0010111> Bishop didn't have to <0010310> do a thing to <0010111> Ø <0010310> help.
7971	<!--L1, S 3986--> Adrienne providenciou o contrato e no dia da mudança <0010310> despachou <0010112> Bishop para longe, para que as pessoas pudessem falar palavrão à vontade.
7972	<!--L2, S 3986--> Adrienne took care of the lease and on the day of the move <0010310> sent <0010112> Bishop far away, so that people could swear at will.
7973	<!--L1, S 3987--> Quando <0010111> Ø <0010310> entrou triunfalmente no novo apartamento, <0010111> Bishop <0010310> encontrou cama, sofá, panelas, até quadros.
7974	<!--L2, S 3987--> When <0010111> she triumphantly <0010310> entered the new apartment, <0010111> Bishop <0010310> found a bed, sofa, pots and pans, even paintings.
7975	<!--L1, S 3988--> Adrienne havia envolvido alguns alunos de Bishop no movimento e lá estavam eles, sorridentes e orgulhosos, perfilados para a revista de Bishop .
7976	<!--L2, S 3988-->Adrienne had involved some of Bishop 's students in the move and there they were, smiling and proud, lined up for Bishop 's inspection.
7977	<!--L1, S 3989--> <0010121> Bishop se <0010320> odiou por um dia <0010121> Ø ter <0010320> pensado mal daqueles amores e <0010111> Ø <0010310> apertou a mão de cada um com sincero reconhecimento.
7978	<!--L2, S 3989--> <0010121> Bishop <0010320> hated herself for once <0010121> Ø having <0010320> thought ill of these loves and <0010111> Ø <0010310> shook each one's hand with sincere thanks.
7979	<!--L1, S 3990--> Mais tarde, em sua primeira noite na casa nova, <0010111> Bishop recomeçou a <0010310> experimentar o que era se sentir feliz, mesmo que só um pouquinho.
7980	<!--L2, S 3990--> Later, on her first night in her new home, <0010121> Bishop began to <0010320> feel happy again, even if only a little.
7991	<!--L1, S 3996--> <0010131> Bishop nunca <0010330> fora reverenciada no Brasil.
7992	<!--L2, S 3996--> <0010131> Bishop had never <0010330> been revered in Brazil.
8107	<!--L1, S 4054--> De mansinho, Adrienne foi entrando na vida de Bishop .
8108	<!--L2, S 4054--> Slowly and gently Adrienne began to enter Bishop 's life.
8115	<!--L1, S 4058--> Naquela tarde, no apartamento de Bishop , estavam sentadas à mesa após a refeição.
8116	<!--L2, S 4058--> That afternoon, in Bishop 's apartment, they were sitting at the table after a meal.
8117	<!--L1, S 4059--> <0010111> Bishop tinha <0010310> feito frango empanado com flocos de milho, um de seus pratos que os brasileiros adoravam.
8118	<!--L2, S 4059--> <0010111> Bishop had <0010310> made chicken fried in corn meal, one of her dishes that Brazilians adored.
8121	<!--L1, S 4061--> Adrienne <0010310> postava em <0010113> Bishop um daqueles olhares.
8122	<!--L2, S 4061--> Adrienne <0010310> fixed <0010112> Bishop with one of those long looks.
8123	<!--L1, S 4062--> <0010121> Bishop <0010320> dissimulava <0010111> Ø <0010310> batendo a rolha mecanicamente na mesa.
8124	<!--L2, S 4062--> <0010121> Bishop <0010320> dissembled, <0010111> Ø <0010310> tapping the cork mechanically on the table.
8131	<!--L1, S 4066--> -- <0010111> Bishop <0010310> batia a rolha na mesa.
8132	<!--L2, S 4066--> <0010111> Bishop kept <0010310> tapping the table with the cork.
8139	<!--L1, S 4070--> <0010111> Bishop <0010310> fez uma vírgula, mas não <0010111> Ø

	<0010310> acrescentou nada.
8140	<!--L2, S 4070--> <0010111> Bishop <0010310> created a pause, but <0010111> didn't <0010310> add anything.
8147	<!--L1, S 4074--> -- Olhe -- <0010141> Bishop <0010340> queria dizer que <0010131> Ø <0010330> estava de passagem, que <0010131> não <0010330> estava disponível mas, zozna, <0010141> Ø <0010340> disse apenas --, <0010131> Ø <0010330> sou <0010132> uma pessoa muito complicada.
8148	<!--L2, S 4074--> "Look --. <0010141> Bishop <0010340> wanted to tell her that <0010111> she was just <0010310> passing through, that <0010131> she <0010330> wasn't available, but, dizzy, <0010141> Ø <0010340> said only, " <0010131> I <0010330> 'm a very <0010132> complicated person."
8151	<!--L1, S 4076--> A impudência sempre tinha exercido fascínio sobre <0010500> Bishop .
8152	<!--L2, S 4076--> Impudence had always <0010320> fascinated <0010122> Bishop .
8163	<!--L1, S 4082--> <0010121> Bishop <0010320> sabia o que viria a seguir.
8164	<!--L2, S 4082--> <0010121> Bishop <0010320> knew what would follow.
8223	<!--L1, S 4112--> <0010121> Bishop <0010320> apreciava a pontualidade. Adrienne era pontual.
8224	<!--L2, S 4112--> <0010121> Bishop <0010320> appreciated punctuality, and Adrienne was punctual.
8225	<!--L1, S 4113--> Por isso, <0010121> Bishop <0010320> estranhou seu atraso naquela tarde.
8226	<!--L2, S 4113--> That's why <0010121> Bishop <0010320> found her lateness that afternoon odd.
8227	<!--L1, S 4114--> O vento soprava flocos de neve para a fachada do prédio onde <0010111> Bishop <0010310> estava plantada.
8228	<!--L2, S 4114--> The wind blew flakes of snow against the facade of the building where <0010111> Bishop <0010310> was standing.
8231	<!--L1, S 4116--> <0010111> Bishop já ia se <0010310> retirando quando Adrienne chegou, esbaforida.
8232	<!--L2, S 4116--> <0010111> She was already <0010310> getting ready to go when Adrienne arrived, out of breath.
8233	<!--L1, S 4117--> Foram arrastando o mau humor de Bishop até o apartamento.
8234	<!--L2, S 4117--> They dragged Bishop 's bad mood with them all the way to the apartment.
8235	<!--L1, S 4118--> Depois de refeitas do frio e tomando um chazinho, <0010141> Bishop <0010340> demandou:
8236	<!--L2, S 4118--> After warming up and having a cup of tea, <0010141> Bishop <0010340> demanded:
8299	<!--L1, S 4150--> <0010121> Bishop <0010320> percebia que toda vez que <0010141> Ø <0010340> mencionava a Universidade de Washington Lota ficava acrimoniosa.
8300	<!--L2, S 4150--> <0010121> Bishop <0010320> noticed that every time <0010141> she <0010340> mentioned the University of Washington, Lota became sour.
8301	<!--L1, S 4151--> Lota achava que <0010111> Bishop estava <0010310> brincando de dar aula.
8302	<!--L2, S 4151--> Lota thought that <0010111> Bishop was <0010310> playing at teaching.
8303	<!--L1, S 4152--> Não tinha paciência para ouvir os relatos interurbanos das minúsculas vitórias de Bishop sobre a insegurança.
8304	<!--L2, S 4152--> She didn't have the patience to hear long-distance accounts of Bishop 's tiny victories over her insecurities.
8305	<!--L1, S 4153--> Talvez porque não pudesse admitir a possibilidade de <0010111> Bishop <0010310> sobreviver um só dia sem ela, Lota teimava que <0010111> Bishop a <0010310> enganava.
8306	<!--L2, S 4153--> Perhaps because she couldn't admit the possibility of <0010111> Bishop <0010310> surviving a single day without her, Lota brooded over <0010111> Bishop <0010310> deceiving her.
8307	<!--L1, S 4154--> Evidentemente <0010111> Bishop só podia <0010310> passar os dias de porre, incapaz de <0010111> Ø <0010310> sair da cama para <0010111> Ø <0010310> ir à universidade.
8308	<!--L2, S 4154--> Clearly <0010111> Bishop could only be <0010310> spending her days drunk, incapable of <0010111> Ø <0010310> getting out of bed to <0010111> Ø <0010310>

	go to the university.
8313	<!--L1, S 4157--> Adrienne era arrebatada, característica que estava fazendo muita falta a Bishop , pois há muito tempo os arrebatamentos de Lota eram só para a Obra.
8314	<!--L2, S 4157--> Adrienne was rapturous, a quality that <0010121> Bishop had been <0010320> missing a lot, since for a long time the only raptures that Lota had felt were for the Aterro.
8315	<!--L1, S 4158--> Adrienne se mostrava <0010320> encantada com <0010129> Bishop , e manifestava isso com ardor.
8316	<!--L2, S 4158--> Adrienne showed herself to be <0010320> enchanted with <0010129> Bishop and showed it with ardor.
8317	<!--L1, S 4159--> Às vezes <0010111> Bishop <0010310> abria um livro em plena aula e <0010111> Ø <0010310> encontrava um bilhete cheio de insinuações.
8318	<!--L2, S 4159--> Sometimes <0010111> Bishop would <0010310> open a book in the middle of a class and <0010111> Ø <0010310> find a note full of little messages.
8319	<!--L1, S 4160--> Outras vezes, Adrienne ia até o extremo oposto de Seattle para encontrar um ingrediente que <0010121> Bishop <0010320> queria para suas travessuras culinárias.
8320	<!--L2, S 4160--> At other times, Adrienne would go to the far side of Seattle to find an ingredient that <0010121> Bishop <0010320> wanted for her cooking adventures.
8321	<!--L1, S 4161--> <0010121> Bishop <0010320> admitiu que <0010131> Ø <0010330> andava precisada dessa reafirmação de sua capacidade em interessar outra pessoa.
8322	<!--L2, S 4161--> <0010121> Bishop <0010320> admitted that <0010131> she <0010330> needed this reaffirmation of her capacity to interest another person.
8343	<!--L1, S 4172--> Fora escrita por ocasião do aniversário de Bishop , no início de fevereiro, e já era março, quase hora do aniversário de Lota.
8344	<!--L2, S 4172--> It had been written for the occasion of Bishop 's birthday, at the beginning of February, and it was already March, almost time for Lota's birthday.
8345	<!--L1, S 4173--> Quando acabou de ler, <0010111> Bishop <0010310> deu com o festejado par de olhos de Adrienne instalado na poltrona em frente.
8346	<!--L2, S 4173--> When she finished reading, <0010111> Bishop <0010310> met Adrienne's celebrated pair of eyes; she was installed in an armchair in front of her.
8349	<!--L1, S 4175--> <0010121> Bishop <0010320> sentia-se duplamente culpada.
8350	<!--L2, S 4175--> <0010121> Bishop <0010320> felt doubly guilty.
8367	<!--L1, S 4184--> <0010121> Bishop precisava <0010320> absolver-se.
8368	<!--L2, S 4184--> <0010121> Bishop needed to <0010320> absolve herself.
8433	<!--L1, S 4217--> <0010131> Bishop <0010330> estava próxima de um esgotamento.
8434	<!--L2, S 4217--> <0010131> Bishop <0010330> was close to a breakdown.
8437	<!--L1, S 4219--> Outros garantiam que tinham feito substanciais revisões, conforme indicação dela, mas <0010141> Bishop <0010340> insistia em dizer que eles <0010113> lhe <0010310> entregavam os mesmos poemas.
8438	<!--L2, S 4219--> Others swore they'd made substantial revisions, as <0010340> indicated by <0010141> her, but <0010141> Bishop <0010340> insisted on saying that they'd <0010310> given <0010113> her back the same poems.
8439	<!--L1, S 4220--> De forma geral, <0010121> Bishop <0010320> sentia que, excetuando um ou dois alunos, os jovens poetas <0010122> a <0010320> achavam um tanto exótica demais, ao <0010141> Ø <0010340> pedir que versejassem sobre as coisas prosaicas que <0010111> Ø ela <0010310> tirava de uma sacola de um supermercado -- um garfo, um pacote de sementes, um batedor de ovos.
8440	<!--L2, S 4220--> In general, <0010121> Bishop <0010320> felt that, with the exception of one or two students, the young poets <0010320> thought <0010122> her a bit too eccentric in <0010141> Ø <0010340> asking them to versify on the prosaic things <0010111> she <0010310> took out of a supermarket bag -- a fork, a pack of seeds, an eggbeater.
8445	<!--L1, S 4223--> Quando <0010141> Bishop <0010340> pediu que cada um lesse seu poema preferido, o diabrete fez a leitura de uma tediosa lista de obscenidades pretendendo, talvez, ofender os cabelos brancos da mestra.
8446	<!--L2, S 4223--> When <0010141> Bishop <0010340> asked that each one read his favorite poem, the imp read out a tedious list of obscenities, hoping, perhaps, to offend the white hairs of the mistress.
8447	<!--L1, S 4224--> Coitado, <0010340> suspirou <0010141> Bishop em português, obscena era aquela droga que eles escreviam, chamando de verso livre.

8448	<!--L2, S 4224--> Coitado, poor thing, <0010340> sighed <0010141> Bishop in Portuguese. The real obscenity was the trash they wrote, calling it free verse.
8449	<!--L1, S 4225--> Seattle, por sua vez, revelava-se daninha à susceptibilidade de Bishop .
8450	<!--L2, S 4225-->Seattle, for its part, revealed itself to be dangerous to Bishop 's susceptibilities.
8455	<!--L1, S 4228--> <0010310> Esperava por <0010119> Bishop encharcada, com um ramalhete na mão.
8456	<!--L2, S 4228--> Soaked, she <0010310> waited for <0010119> Bishop with a bunch of flowers in her hand.
8457	<!--L1, S 4229-->As cartas de Lota, reclamando a presença de Bishop , transtornavam o dedal de serenidade que <0010111> Bishop <0010310> conseguia juntar.
8458	<!--L2, S 4229-->Lota's letters, claiming Bishop 's presence, upset the thimbleful of serenity that <0010111> Bishop had <0010310> managed to collect.
8459	<!--L1, S 4230--> <0010121> Bishop <0010320> sentia raiva de Lota, por tê-<0010112> la <0010310> deixado tão vulnerável àquele novo afeto.
8460	<!--L2, S 4230--> <0010121> Bishop <0010320> got angry with Lota for having <0010310> left <0010112> her so vulnerable to this new attachment.
8701	<!--L1, S 4351-->Em junho encerrou-se o expediente letivo de Bishop .
8702	<!--L2, S 4351-->In June, Bishop 's school term was over.
8703	<!--L1, S 4352-->O diretor do Departamento recebeu alguns alunos, queixosos da qualidade da assistência de Bishop , bem como das notas que <0010111> ela lhes havia <0010310> atribuído.
8704	<!--L2, S 4352-->The head of the department had met with some students who complained about Bishop 's attendance as well as about the marks that <0010111> she'd <0010310> given them.
8707	<!--L1, S 4354-->Miss <0010111> Bishop estava <0010310> passando por um momento difícil, com muitos problemas de saúde. Alergia. Asma.
8708	<!--L2, S 4354-->Miss <0010111> Bishop was <0010310> going through a difficult time, with many health problems. Allergies. Asthma.
8711	<!--L1, S 4356--> <0010151> Bishop se <0010350> comportava como se <0010111> Ø <0010310> tivesse esperado encontrar a fina flor da Academia dos Poetas Americanos na Universidade de Washington.
8712	<!--L2, S 4356--> <0010151> Bishop <0010350> behaved as if <0010111> she had <0010310> expected to find the finest blooms of the American Academy of Poets at the University of Washington.
8715	<!--L1, S 4358-->A única pessoa com quem <0010111> Bishop <0010310> parecia conseguido se associar vagamente fora o também poeta-visitante Henry Reed, autor do muito antologado poema em que o pensamento de um recruta vagueia por camélias e abelhas, enquanto o sargento dá instruções sobre as partes de uma arma.
8716	<!--L2, S 4358--> The only person with whom <0010111> Bishop <0010310> seemed to have vaguely succeeded in associating was another visiting poet, Henry Reed, author of the much-anthologized poem "The Naming of the Parts," in which the thoughts of a recruit wander off toward camellias and bees while the sergeant gives instructions about the parts of a gun.
8717	<!--L1, S 4359--> Como Bishop , Reed tinha um humor cáustico, potencializado quando em estado etílico.
8718	<!--L2, S 4359--> Like Bishop , Reed had a caustic sense of humor, aroused when he'd been drinking.
8721	<!--L1, S 4361--> <0010121> Bishop <0010320> achava que <0010111> não <0010310> deixava saudades, mesmo.
8722	<!--L2, S 4361--> <0010121> Bishop <0010320> thought <0010121> she really wouldn't <0010320> miss it.
8737	<!--L1, S 4369--> <0010121> Bishop sempre <0010320> apreciava livros de relatos de viajantes, como Darwin e Burton.
8738	<!--L2, S 4369--> <0010121> Bishop had always <0010320> liked travel books, like Darwin's or Burton's.
8743	<!--L1, S 4372--> Lota! <0010121> Bishop <0010320> afligia-se.
8744	<!--L2, S 4372-->Lota! <0010121> Bishop <0010320> felt distressed.
8749	<!--L1, S 4375--> Sempre ficara tácito que <0010111> Bishop ia <0010310> voltar para Lota.

8750	<!--L2, S 4375--> It had always been understood that <0010111> Bishop would <0010310> go back to Lota.
8751	<!--L1, S 4376--> Mas agora que o momento tinha chegado, <0010121> Bishop estava <0010320> achando tudo complicado e ambíguo.
8752	<!--L2, S 4376--> But now that the moment had come, <0010121> Bishop was <0010320> finding everything complicated and ambiguous.
8755	<!--L1, S 4378--> <0010121> Bishop resolveu <0010111> Ø <0010310> protelar seu regresso.
8756	<!--L2, S 4378--> <0010121> Bishop decided to <0010111> Ø <0010310> postpone her return.
8763	<!--L1, S 4382--> <0010111> Bishop <0010310> voltou para o Rio em 4 de julho.
8764	<!--L2, S 4382--> <0010111> Bishop <0010310> returned to Rio on July 4.
8849	<!--L1, S 4425--> Quando <0010111> Bishop <0010310> chegou, foram para Samambaia.
8850	<!--L2, S 4425--> When <0010111> Bishop <0010310> arrived, they went to Samambaia.
8853	<!--L1, S 4427--> A comunicação estava emperrada e <0010121> Bishop <0010320> achava que Lota estava ressentida com sua sobrevivência.
8854	<!--L2, S 4427--> Communication was difficult, and <0010121> Bishop <0010320> felt that Lota resented her having survived.
8859	<!--L1, S 4430--> <0010111> Bishop não <0010310> estava há duas semanas no Brasil quando se deu o mafuá.
8860	<!--L2, S 4430--> <0010111> Bishop hadn't <0010310> been in Brazil two weeks when the third-rate park fiasco began.
8861	<!--L1, S 4431--> <0010121> Bishop <0010320> assistia Lota recusar o inevitável, empinando e resfolegando como um cavalo que não quer se deixar laçar.
8862	<!--L2, S 4431--> <0010121> Bishop <0010320> watched Lota fight the inevitable, rearing up and snorting like a horse that won't let itself be roped.
8873	<!--L1, S 4437--> <0010121> Bishop não <0010320> sabia como <0010111> Ø <0010310> encorajá-la, <0010121> não <0010320> sabia como <0010111> Ø <0010310> demovê-la.
8874	<!--L2, S 4437--> <0010121> Bishop didn't <0010320> know how to <0010111> Ø <0010310> cheer her up and <0010121> Ø didn't <0010320> know what advice <0010111> Ø to <0010310> give her.
8875	<!--L1, S 4438--> Quando Lota foi para o Rio, <0010111> Bishop <0010310> permaneceu no inverno de Samambaia.
8876	<!--L2, S 4438--> When Lota went to Rio, <0010111> Bishop <0010310> stayed in the Samambaia winter.
8927	<!--L1, S 4464--> <0010111> Bishop <0010310> ligava diariamente para Lilli.
8928	<!--L2, S 4464--> <0010111> Bishop <0010310> called Lilli daily.
8933	<!--L1, S 4467--> Não tinha coragem de abandoná-la naquela situação, embora não conseguisse fazer nada para atenuá-la. Bem que queria, mas não sabia como.
8934	<!--L2, S 4467--> <0010111> Bishop simply couldn't <0010310> abandon her in that situation, even though <0010111> she could <0010310> do nothing to <0010111> Ø <0010310> ease it.
8937	<!--L1, S 4469--> <0010141> Bishop <0010340> pediu para que Lilli abrisse e lesse.
8938	<!--L2, S 4469--> <0010141> Bishop <0010340> asked Lilli to open it and read it.
8945	<!--L1, S 4473--> Ia mandar a carta para o Rio e <0010121> Bishop que <0010320> lesse.
8946	<!--L2, S 4473--> She was going to send it to Rio and <0010121> Bishop could <0010320> read it herself.
8953	<!--L1, S 4477--> Estava mesmo precisando tratar da reforma da casa, iria até Ouro Preto.
8954	<!--L2, S 4477--> <0010111> Bishop really had to <0010310> take care of the renovation of the house. She'd come to Ouro Preto.
8955	<!--L1, S 4478--> No dia seguinte, <0010111> Bishop <0010310> pegou o ônibus e <0010111> Ø <0010310> foi.
8956	<!--L2, S 4478--> The next day, <0010111> Bishop <0010310> took the bus and <0010111> Ø <0010310> went.
9001	<!--L1, S 4501--> Lilli não tinha muita informação sobre o que estava se passando no Rio, visto que tudo o que <0010121> Bishop <0010320> sabia dizer é que estava uma mixórdia, a mess.
9002	<!--L2, S 4501--> Lilli didn't have much information about what was happening in Rio, since all that <0010141> Bishop <0010340> said was that it was a mess.

9007	<!--L1, S 4504-->Era evidente, porém, que havia desenvolvido uma beligerância em relação a Bishop .
9008	<!--L2, S 4504-->It was evident, however, that a belligerence had developed in relation to Bishop .
9009	<!--L1, S 4505-->Lilli havia convivido com as duas ao longo dos anos e testemunhado os mimos, a proteção quase maternal de Lota em relação a Bishop .
9010	<!--L2, S 4505-->Lilli had lived with the two of them through the years and witnessed Lota's pampering of Bishop , her almost maternal protection.
9011	<!--L1, S 4506-->Agora o tom de Lota era irritadiço, cheio de impaciência para com o jeito furtivo de Bishop .
9012	<!--L2, S 4506-->Now Lota's tone was irritated, full of impatience at Bishop's furtive manner.
9013	<!--L1, S 4507-->Lota não engolia a história da casa.
9014	<!--L2, S 4507-->Lota didn't swallow Bishop's story of buying a house in Ouro Preto.
9021	<!--L1, S 4511-->Lilli tinha observado a cena a uma distância delicada, e vira que <0010111> Bishop <0010310> tampava ambos os ouvidos com as mãos quando Lota berrava.
9022	<!--L2, S 4511--> Lilli had observed the scene from a discreet distance and seen that <0010111> Bishop <0010310> held her hands over both ears when Lota yelled.
9055	<!--L1, S 4528--> Um frio entrou pela porta aberta, arrepiando o corpo nu de Bishop .
9056	<!--L2, S 4528-->A chill came in through the open door, shivering along Bishop's naked body.
9067	<!--L1, S 4534--> <0010111> Bishop <0010310> fechou a toalha, <0010111> Ø <0010310> saiu e <0010111> se <0010310> enrolou numa toalha.
9068	<!--L2, S 4534--> <0010111> Bishop <0010310> closed the tap, <0010111> Ø <0010310> came out and <0010111> Ø <0010310> covered herself with a towel.
9077	<!--L1, S 4539--> <0010121> Bishop tinha <0010320> tomado todas as precauções para que aquilo jamais pudesse acontecer.
9078	<!--L2, S 4539--> <0010121> Bishop had <0010320> taken every precaution to ensure this would never happen.
9083	<!--L1, S 4542--> <0010121> Bishop <0010320> olhava desinspirada para a folha de papel onde estava escrito a mão, de alto a baixo, I love you, I love you, I love you, I love you, I love you, I love you. .
9084	<!--L2, S 4542--> <0010121> Bishop <0010320> looked dejectedly at the sheet of paper with handwriting on it from top to bottom; "I love you, I love you, I love you, I love you, I love you, I love you. .
9101	<!--L1, S 4551--> Durante um instante permaneceram assim, patéticas. Lota com a carta aberta na mão, Bishop abraçada à toalha.
9102	<!--L2, S 4551-->For an instant they stood like that, pathetic, Lota with the letter in hef hand, Bishop wrapped in the towel.
9103	<!--L1, S 4552--> Os olhos de Lota estavam cheios de fúria e incredulidade, mas <0010111> Bishop <0010319> contestava-os com o azul gelado dos seus.
9104	<!--L2, S 4552-->Lota's eyes were filled with fury and incredulity, but <0010111> Bishop <0010319> met them with the icy blue of hers.
9105	<!--L1, S 4553-->De repente, Lota deu meia-volta e saiu, batendo a porta com toda força na cara de Bishop estatelada nua no meio do banheiro.
9106	<!--L2, S 4553-->Suddenly, Lota half-turned and went out, slamming the door with all her strength in Bishop's face. She was left naked and dumbfounded in the middle of the bathroom.
9107	<!--L1, S 4554-->Sem aviso prévio à hospedeira, Lota e <0010111> Bishop <0010310> meteram as malas no carro, <0010111> Ø <0010310> deram um adeus desenhado a Lilli e <0010111> Ø <0010310> partiram.
9108	<!--L2, S 4554--> Without prior notice to their hostess, Lota and <0010111> Bishop <0010310> put their bags in the car, <0010141> Ø <0010340> said a flat goodbye to Lilli, and <0010111> Ø <0010310> left.
9111	<!--L1, S 4556-->Foram direto para Samambaia e lá <0010111> Bishop <0010310> foi direto para o estúdio.
9112	<!--L2, S 4556-->They went straight to Samambaia, and there <0010111> Bishop <0010310> went straight to the studio.
9125	<!--L1, S 4563--> <0010151> Bishop podia <0010350> ouvir a voz afinada de Edileusa cantando "A linda rosa juvenil".
9126	<!--L2, S 4563--> <0010151> Bishop could <0010350> hear Edileusa's tuneful voice singing "Beautiful rose of youth.

- 9145 <!--L1, S 4573--> <0010111> **Bishop** <0010310> usou os subterfúgios e as delongas que os que enganam usam, mas <0010141> acabou <0010340> admitindo a existência de Adrienne.
- 9146 <!--L2, S 4573--> <0010111> **Bishop** <0010310> used the subterfuges and the delays that cheaters use but <0010141> Ø ended up <0010340> admitting the existence of Adrienne.
- 9149 <!--L1, S 4575--> <0010141> **Bishop** <0010340> contestou.
- 9150 <!--L2, S 4575--> <0010141> **Bishop** <0010340> disputed this.
- 9155 <!--L1, S 4578--> Mais que isso, <0010131> **Bishop** <0010330> estava perdida e exausta como uma naufraga, e Adrienne. .
- 9156 <!--L2, S 4578--> More than that, <0010131> **Bishop** had <0010330> been lost and exhausted like one who had drowned, and Adrienne. .
- 9163 <!--L1, S 4582--> <0010111> **Bishop** <0010310> comprimia as mãos contra a boca.
- 9164 <!--L2, S 4582--> <0010111> **Bishop** <0010310> pressed her hands against her mouth.
- 9167 <!--L1, S 4584--> Depois de quinze anos, <0010111> quem se <0010310> aproximou, <0010111> Ø <0010310> abraçou e <0010141> Ø <0010340> propôs uma saída <0010330> foi <0010131> **Bishop**.
- 9168 <!--L2, S 4584--> After fifteen years, <0010111> the one who <0010310> drew close, <0010111> Ø <0010310> hugged her, and <0010141> Ø <0010340> proposed away out <0010330> was <0010131> **Bishop**.
- 9179 <!--L1, S 4590--> <0010151> **Bishop** <0010350> voltou a beber pesado.
- 9180 <!--L2, S 4590--> <0010151> **Bishop** <0010350> went back to drinking heavily.
- 9193 <!--L1, S 4597--> Lota cedeu, então, aos apelos de **Bishop**.
- 9194 <!--L2, S 4597--> Lota gave in then to **Bishop**'s requests.
- 9195 <!--L1, S 4598--> Afastou-se "para gozo de férias" e no dia 23 de outubro <0010310> embarcou com <0010119> **Bishop** para a Europa.
- 9196 <!--L2, S 4598--> She went away "on vacation leave" and on October 23 <0010310> got on a ship with <0010119> **Bishop** for Europe.
- 9201 <!--L1, S 4601--> De Amsterdã foram para Londres, para uma exposição de Kit Barker, amigo de **Bishop**.
- 9202 <!--L2, S 4601--> From Amsterdam they went to London, to an exhibition by Kit Barker, a friend of **Bishop**'s.
- 9209 <!--L1, S 4605--> Uma vez <0010111> **Bishop** foi <0010310> passar o dia sozinha com Kit e sua mulher Ilse.
- 9210 <!--L2, S 4605--> Once <0010111> **Bishop** went to <0010310> spend the day alone with Kit and his wife, Ilse.
- 9211 <!--L1, S 4606--> Foi muito agradável, e os Barker acharam que <0010131> **Bishop** <0010330> parecia aliviada em <0010111> Ø poder <0010310> ficar longe das vistas de Lota.
- 9212 <!--L2, S 4606--> It was very pleasant, and the Barkers thought that <0010131> **Bishop** <0010330> seemed relieved to <0010111> Ø <0010310> be out of Lota's sight.
- 9213 <!--L1, S 4607--> Lota e <0010111> **Bishop** acabaram tendo que <0010310> antecipar seu retorno ao Brasil para o início de novembro.
- 9214 <!--L2, S 4607--> Lota and <0010111> **Bishop** ended up having to <0010310> plan an early return to Brazil, by the beginning of November.
- 9217 <!--L1, S 4609--> Lota estava tendo um colapso nervoso e precisava de tratamento médico, <0010340> explicou <0010141> **Bishop**.
- 9218 <!--L2, S 4609--> Lota was having a nervous collapse and needed medical treatment, <0010340> explained <0010141> **Bishop**.
- 9311 <!--L1, S 4656--> No final de janeiro, <0010141> **Bishop** <0010340> combinou com Lilli descerem de gaiola o rio São Francisco.
- 9312 <!--L2, S 4656--> At the end of January, <0010141> **Bishop** <0010340> arranged with Lilli to go down the San Francisco River in a gaiola, a steamboat.
- 9313 <!--L1, S 4657--> <0010111> **Bishop** <0010310> foi para Ouro Preto mas <0010151> Ø <0010350> passou mal e Lilli <0010112> a <0010310> trouxe de volta ao Rio, para nova internação.
- 9314 <!--L2, S 4657--> <0010111> **Bishop** <0010310> went to Ouro Preto but <0010131> Ø <0010330> became ill, and Lilli <0010310> brought <0010112> her back to Rio, to <0010111> Ø <0010310> be interned again.
- 9315 <!--L1, S 4658--> Em março tanto Lota quanto <0010111> **Bishop** <0010310> foram liberadas.

- 9316 <!--L2, S 4658--> In March both Lota and <0010111> **Bishop** were <0010310> set free.
- 9321 <!--L1, S 4661--> Imediatamente <0010111> **Bishop** se <0010310> instalou no estúdio e <0010111> Ø <0010310> começou a escrever.
- 9322 <!--L2, S 4661--> Immediately <0010111> **Bishop** <0010310> set herself up in the studio and <0010111> Ø <0010310> began to write.
- 9339 <!--L1, S 4670--> Finalmente <0010111> **Bishop** <0010310> criou o caranguejo desgarrado.
- 9340 <!--L2, S 4670--> Finally <0010111> **Bishop** <0010310> created a stray crab.
- 9355 <!--L1, S 4678--> Enquanto <0010111> **Bishop** <0010310> varava os dias enfiada no estúdio, em surto criativo.
- 9356 <!--L2, S 4678--> While <0010111> **Bishop** <0010310> spent her days holed up in her studio, in a creative burst, Lota remained immobile.
- 9357 <!--L1, S 4679--> Lota permanecia imóvel. Era um bicho extraviado, como os que estavam surgindo no papel de **Bishop**.
- 9358 <!--L2, S 4679--> She was a creature gone astray, like those that were rising off **Bishop's** page.
- 9369 <!--L1, S 4685--> Quando falava era para <0010340> recriminar <0010142> **Bishop** pelas "besteiras" que <0010111> Ø tinha <0010310> feito em Seattle e por se <0010121> Ø <0010320> recusar a <0010151> Ø <0010350> tomar Antabuse, <0010121> Ø <0010320> preferindo continuar a <0010131> Ø <0010330> ser uma alcoólatra.
- 9370 <!--L2, S 4685--> When she did speak it was to <0010340> blame <0010142> **Bishop** for the "idiocies" <0010111> she had <0010310> committed in Seattle and for <0010121> Ø <0010320> refusing to <0010151> Ø <0010350> take Antabuse, <0010121> Ø <0010320> preferring instead to <0010131> Ø <0010330> remain an alcoholic.
- 9371 <!--L1, S 4686--> Se remédio resolvesse problemas assim, <0010320> pensava <0010121> **Bishop**, com as caixas e caixas de remédio que tomando Lota já tinha que ter parado de acordar chorando todos os dias e de ser aquela pilha de nervos.
- 9372 <!--L2, S 4686--> If medicine could resolve problems just like that, <0010121> **Bishop** <0010320> thought, with the boxes and boxes of pills that Lota was taking she would have already stopped crying every day and being a bundle of nerves.
- 9373 <!--L1, S 4687--> Mas, para Lota, <0010141> **Bishop** não <0010340> revelava seus sentimentos.
- 9374 <!--L2, S 4687--> But <0010141> **Bishop** didn't <0010340> reveal her feelings to Lota.
- 9379 <!--L1, S 4690--> <0010121> **Bishop** <0010320> cogitava ir para Nova York.
- 9380 <!--L2, S 4690--> <0010121> **Bishop** <0010320> thought about going to New York.
- 9409 <!--L1, S 4705--> <0010121> **Bishop** <0010320> resolveu não adiar mais sua viagem pelo São Francisco.
- 9410 <!--L2, S 4705--> <0010121> **Bishop** <0010320> decided not to postpone her trip on the San Francisco River any longer.
- 9421 <!--L1, S 4711--> <0010111> **Bishop** <0010310> foi e <0010121> Ø <0010320> gostou de <0010111> Ø ter <0010310> ido.
- 9422 <!--L2, S 4711--> <0010111> **Bishop** <0010310> went and <0010131> Ø <0010330> was happy to <0010111> Ø have <0010310> gone.
- 9425 <!--L1, S 4713--> Diligentemente, <0010111> **Bishop** <0010310> tomava notas, na certeza de que o material que <0010111> Ø estava <0010310> coligindo interessaria a alguma revista americana.
- 9426 <!--L2, S 4713--> <0010111> **Bishop** <0010310> took notes diligently, certain that the material <0010111> she was <0010310> collecting would interest some American magazine.
- 9431 <!--L1, S 4716--> <0010121> **Bishop** <0010320> constatou que eram abatidos e era deles a carne que os passageiros comiam.
- 9432 <!--L2, S 4716--> <0010121> **Bishop** <0010320> found out that they were slaughtered and that it was their meat the passengers ate.
- 9435 <!--L1, S 4718--> <0010131> **Bishop** <0010330> ficou impressionada com a miséria da região mas, depois dos aborrecimentos com o texto sobre o Rio, temerosa em <0010111> Ø <0010310> abordá-la.
- 9436 <!--L2, S 4718--> <0010131> **Bishop** <0010330> was struck by the region's misery, but after the annoyances of her article about Rio, <0010131> she <0010330> was fearful of tackling it.
- 9437 <!--L1, S 4719--> De qualquer maneira, a experiência serviu para atenuar os sentimentos de culpa de **Bishop**.
- 9438 <!--L2, S 4719--> Nevertheless, the experience helped to lessen **Bishop's** feelings of guilt.

9443	<!--L1, S 4722--> Quando <0010111> Bishop <0010310> voltou ao Rio, estava armado novo salseiro.
9444	<!--L2, S 4722-->When <0010111> Bishop <0010310> returned to Rio, another squall had formed.
9451	<!--L1, S 4726--> <0010121> Bishop não <0010320> sabia o que Adrienne poderia ter escrito.
9452	<!--L2, S 4726--> <0010121> Bishop didn't <0010320> know what Adrienne could have written.
9457	<!--L1, S 4729--> Uma coisa estava clara: <0010121> Bishop não <0010320> queria mais ficar naquela situação.
9458	<!--L2, S 4729--> One thing was clear: <0010121> Bishop no longer <0010320> wanted to be in that situation.
9463	<!--L1, S 4732--> O Dr. Décio <0010340> chamou <0010142> Bishop ao consultório.
9464	<!--L2, S 4732-->Dr Décio <0010340> summoned <0010142> Bishop to his office.
9467	<!--L1, S 4734--> <0010111> Bishop <0010310> fazia mal a Lota, disse ele, duramente.
9468	<!--L2, S 4734--> <0010111> Bishop was <0010310> harming Lota, he said severely.
9469	<!--L1, S 4735--> Um ano após seu regresso ao Brasil, <0010111> Bishop <0010310> tomou um avião de volta para os Estados Unidos.
9470	<!--L2, S 4735--> One year after her return to Brazil, <0010111> Bishop <0010310> took a plane back to the United States.
9479	<!--L1, S 4740-->Não lembro, mas deve ter havido, <0010320> considerava <0010121> Bishop , <0010111> Ø <0010310> movendo os olhos pelo minúsculo apartamento, empoeirado e com cheiro de mofo, fechado há dois anos.
9480	<!--L2, S 4740--> I don't remember, but there must have been, <0010121> Bishop <0010320> reflected, <0010111> Ø <0010310> casting her eyes around the small apartment, dusty and smelling of mold, closed up for two years.
9481	<!--L1, S 4741--> Com a nova partida de Bishop , outra vez restou Joana.
9482	<!--L2, S 4741-->With Bishop 's new departure, everything fell on Joana again.
9531	<!--L1, S 4766--> Quando Ashley foi para Nova York, Lota pediulhe que <0010310> levasse umas roupas de inverno para <0010113> Bishop .
9532	<!--L2, S 4766-->When Ashley went to New York, Lota asked him to <0010310> take some winter clothes for <0010113> Bishop .
9533	<!--L1, S 4767-->Ashley <0010310> passou uma semana com <0010119> Bishop .
9534	<!--L2, S 4767-->Ashley <0010310> spent a week with <0010119> Bishop .
9573	<!--L1, S 4787--> <0010111> Bishop <0010310> ficava com o apartamento do Leme.
9574	<!--L2, S 4787--> She <0010310> left the Leme apartment to <0010113> Bishop .
9579	<!--L1, S 4790--> Em setembro Lota resolveu que <0010310> ia ao encontro de <0010112> Bishop , contrariando as ordens médicas.
9580	<!--L2, S 4790-->In September Lota decided that she would go to New York to <0010310> meet <0010112> Bishop , against doctor's orders.
9623	<!--L1, S 4812--> <0010111> Bishop a <0010310> esperava no aeroporto.
9624	<!--L2, S 4812--> <0010111> Bishop was <0010310> waiting for her at the airport.
9627	<!--L1, S 4814--> <0010121> Bishop <0010320> avaliou o esforço determinado de Lota em <0010310> ir até <0010119> ela: Lota estava abatida, como a <0010121> companheira jamais havia <0010320> visto.
9628	<!--L2, S 4814--> <0010121> Bishop could only <0010320> imagine the determination of Lota to <0010310> come to <0010119> her: she was weaker than <0010121> Bishop had ever <0010320> seen her.
9633	<!--L1, S 4817--> <0010121> Bishop <0010320> achou melhor <0010111> Ø <0010310> manter Lota fora de casa.
9634	<!--L2, S 4817--> <0010121> Bishop <0010320> thought it better to <0010111> Ø <0010310> keep Lota out of the house.
9641	<!--L1, S 4821--> <0010111> Bishop <0010310> levou Lota a um restaurante e logo foram para casa.
9642	<!--L2, S 4821--> <0010111> Bishop <0010310> took Lota to a restaurant and then they went right home.
9649	<!--L1, S 4825--> <0010151> Bishop <0010350> dormiu pesadamente.
9650	<!--L2, S 4825--> <0010151> Bishop <0010350> slept heavily.
9659	<!--L1, S 4830--> <0010111> Bishop se <0010310> lançou sobre o corpo inerte de Lota.

9660	<!--L2, S 4830--> <0010111> Bishop <0010310> threw herself on Lota's inert body.
9673	<!--L1, S 4837--> <0010111> Bishop <0010310> enviou o telegrama para Magu e Rosinha, que telefonaram aos demais.
9674	<!--L2, S 4837--> <0010111> Bishop <0010310> sent the telegram to Magu and Rosinha, who called the others.
9677	<!--L1, S 4839--> Todos <0010330> ficaram revoltados com <0010139> Bishop .
9678	<!--L2, S 4839--> All of them <0010330> were revolted at <0010139> Bishop .
9697	<!--L1, S 4849--> <0010111> Bishop não <0010310> veio.
9698	<!--L2, S 4849--> <0010111> Bishop didn't <0010310> come.
9699	<!--L1, S 4850--> <0010111> Bishop só <0010310> apareceu meses depois.
9700	<!--L2, S 4850--> <0010111> Bishop only <0010310> appeared months later.
9711	<!--L1, S 4856--> <0010141> Bishop não <0010340> avisou porque <0010111> Ø não <0010310> queria trazer apreensão desnecessariamente, <0010131> Ø tinha <0010330> esperança de que Lota fosse se recuperar.
9712	<!--L2, S 4856--> <0010141> Bishop hadn't <0010340> told them because <0010111> she didn't <0010310> want to worry them unnecessarily; <0010121> she had <0010320> hoped that Lota would recover.
9713	<!--L1, S 4857--> Ismênia ficou penalizada, imaginando o que não teria sido para <0010111> Bishop <0010310> encontrar Lota morrendo no chão.
9714	<!--L2, S 4857--> Ismênia felt full of pity, imagining what it must have been like for <0010111> Bishop to <0010310> find Lota dying on the floor.
9753	<!--L1, S 4877--> Ismênia lembrou-se da menina, uma moça lindíssima que tempos depois <0010141> Bishop <0010340> apresentou como sendo sua secretária.
9754	<!--L2, S 4877--> Ismênia remembered the little girl, a lovely young woman that sometime afterward <0010141> Bishop had <0010340> introduced as her secretary.
9755	<!--L1, S 4878--> Naquela altura <0010111> Bishop já estava <0010310> morando em Ouro Preto, <0010111> Ø tendo <0010310> vendido o apartamento do Leme e <0010111> Ø <0010310> retirado suas coisas de Samambaia, depois de uma briga feia com Mary Morse.
9756	<!--L2, S 4878--> At that point <0010111> Bishop was already <0010310> living in Ouro Preto. She'd sold the apartment in Leme and taken her things from Samambaia, after an ugly fight with Mary Morse.
9759	<!--L1, S 4880--> Mas Lilli, conversando com ela ao telefone, disse que não sabia o que <0010121> Bishop <0010320> via naquela idiotinha.
9760	<!--L2, S 4880--> But Lilli, speaking to her on the telephone, said that she didn't know what <0010121> Bishop <0010320> saw in that little idiot.
9823	<!--L1, S 4912--> <0010111> Bishop <0010310> matou Lota, repetiu para si mesma.
9824	<!--L2, S 4912--> <0010111> Bishop <0010310> killed Lota, she repeated to herself.
9851	<!--L1, S 4926--> Elizabeth <0010121> Bishop <0010320> olha outra vez para a folha de papel.
9852	<!--L2, S 4926--> Elizabeth <0010121> Bishop <0010320> looked at the sheet of paper once more.
9897	<!--L1, S 4949--> <0010151> Bishop <0010350> olha pela janela.
9898	<!--L2, S 4949--> <0010151> Bishop <0010350> looks out the window.

APPENDIX VI

List of Processes aligned by sentence number

Sentence nº	Process Textualized	Sentence nº	Process Retextualized
34	?	34	met*
37	levou	37	took
39	disse	39	thanked
42	olhasse	42	could look out
43	gostava	43	liked
51	querendo	51	?
51	perguntou	51	asked
54	anotou	54	took
54	passou	54	turned
58	quis	58	wanted to know
59	conhecido	59	meeting
69	desculpasse	69	excuse
70	levariam	70	bring
70	conhecer	70	see
72	gostando	72	enjoying
78	reforçava	78	adding
84	estendeu	84	smiled
85	notou	85	remembered
85	recordava	85	saw
86	afagava	86	caressed
87	Olhava	87	?
89	Desacostumada	89	used
89	sabia	89	know
90	sentar	90	sit down
90	determinando	90	motioning
90	?	90	get
95	queria parar	95	wanted to stop
95	saltar	95	jump out
95	era	95	was
95	estava	95	was
95	pedir	95	ask
98	esquivava	98	dodged
98	ocorrido	98	occurred
111	importando	111	worried
117	abriu	117	opened

120	olhou
120	retesou
129	saltou
129	cumprimentada
136	levou
138	Conduzida
138	percorreu
138	pisando
140	continuar andando
141	entendeu
147	mencionar
148	seguiram
150	trazido
150	lamentava
155	ajudando
155	Dava
156	reparou
165	admirava
166	apresenta
169	disse
178	enlaçou
180	estado
185	regateava
188	lesse
188	quis saber
189	recusou
191	pareceu
191	acostumada
195	correu
195	escolheu
196	?
196	/consultava
199	?
204	disse
205	acordou
205	dormiu
215	escrito
215	releu
228	voltou-se

120	glanced
120	tensed up
129	got out
129	greeted
136	took
138	Guided
138	stepping
138	traversed
140	keep moving
141	grasp
147	to mention
148	followed
150	bringing
150	regretted
155	helping
155	gave
156	watched
165	taken
166	introducing
169	said
178	linked
180	been
185	hold
188	to read
188	wanted
189	refused
191	?
191	accustomed
195	leafed
195	read
196	lifted
196	look
199	read
204	?
205	awoke
205	slept
215	written
215	reread
228	came to

230	falava
233	assombrava
255	olhava
261	cansava
261	olhar
265	escolhiam
266	lia
270	ficasse
271	falavam
273	estaria
273	?
278	encantava
280	valorizava
284	estudado
284	ter
285	ver
285	apresentar
288	escreveu
288	situavam
292	espantou
302	Aproximando-se
302	reconheceu
302	ficou
304	estarecia
304	percebeu
306	viu
316	?
319	Contando
319	improvisou
327	estava
332	flechava
333	comer
333	salpicar
336	achava
336	apreciada
336	sabia
344	cozinhas
345	viu
346	estabelecer

230	speak
233	amazed
255	watched
261	tire of
261	watching
265	chose
266	read
270	pay
271	spoke
273	would soon become
273	assured
278	enchanted with
280	valued
284	gone
284	had
285	see
285	introduce
288	wrote
288	situated
292	surprised
302	?
302	hear
302	got
304	startled
304	heard
306	saw
316	told
319	Working
319	improvised
327	was
332	pierced
333	eat
333	sprinkle
336	thought
336	appreciated
336	knew
344	cooked
345	saw
346	tried hard to establish

346	esforçava
351	conhecer
351	tinha
356	ido
356	liberar
358	apresentada
366	tocando
366	admirando
366	registrando
367	gostavam
388	sentia
392	atribuía
421	sabia dizer
421	estava
421	falar
429	ligava
429	era
431	aprendeu
436	foi
438	recordava
438	ficava
439	entrou
441	enlaçou
441	confortando
443	sentiu
447	abraçando
462	sentiu
464	olhava
465	estava
465	ficou
465	disse
467	ficar
467	largar
467	?
471	deter
471	tinha
472	admitia
472	fascinava
479	agradava

346	?
351	knew
351	felt
356	reached
356	trying to write
358	introduced
366	touching
366	admiring
366	registered
367	liked
388	felt
392	attributed
421	know
421	was
421	to talk
429	like
429	was
431	learned
436	went
438	remembered
438	stayed
439	started
441	hugged
441	comforting
443	?
447	hugging
462	felt
464	looked
465	was
465	became
465	told
467	staying
467	giving up
467	counting on
471	to hold back
471	had
472	admitted
472	fascinated
479	pleased

479	agradavam
483	sentia-se
483	?
491	pelejando
491	revelara
496	admitia
506	cheirou
506	gracejou
508	deu
510	percebeu
510	procurava
519	examinar
520	entupiu
521	tinha
522	ir
522	conseguia perceber
522	submetida
523	decidiu
523	estava
524	instalou
524	passou
524	ter
525	desinchado
529	sentiu-se
545	?
546	Parecia
550	ficou
555	escutava
556	construir
556	enxergar
559	distrair
560	via
562	ficaria
569	escutava
578	fez
578	voltaram
585	ficado
587	tentavam assimilar
588	julgava

479	pleased
483	felt
483	were
491	struggling
491	revealed
496	admitted
506	smelled
506	quipped
506	took
510	noticed
510	searching
519	examine
520	stuffed
521	terrified
522	go
522	see
522	to submit
523	decided
523	used to
524	moved
524	began to take care
524	have
525	?
529	felt
545	gathered
546	seemed
550	underwent
555	listened
556	to build
556	see
559	distracted
560	watched
562	be
569	listened
578	did
578	returned
585	stayed
587	tried to take
588	thought

588	?
591	trouxe
592	adorou
592	Batizou-o
595	deu
596	deu
598	ficasse
599	ficaram
601	encontravam
604	constatava
605	conseguindo produzir
607	praticava
612	fazia lamentar
612	?
618	gostava
618	tocava
619	anotando
619	escrevendo
619	prosseguia
619	usar
619	lendo
619	ouvindo
625	concluíram
627	sentia-se
629	impedisse
629	perceber
630	repartia
630	via
638	trocavam
639	confessou
639	bebia
639	?
644	esforçava
645	sentia
679	apresentada
684	sentiam
689	?
690	pensou
693	esqueceu

588	detected
591	brought
592	loved
592	baptized
595	gave
596	gave
598	stay
599	camped
601	found
604	noted
605	was
607	practiced
612	made
612	miss
618	liked
618	touched
619	noting
619	writing
619	proceeded
619	use
619	reading
619	listening
625	concluded
627	felt
629	saved
629	seeing
630	shared
630	saw
638	exchanged
639	confessed
639	drunk
639	was
644	struggled
645	felt
679	presented
684	felt
689	know
690	thought
693	forgot

695	castigasse
695	levou
695	meteu
695	narrando
696	deixou
696	iniciar
697	achou
700	narrando
702	escreveu
702	chegar
704	tentava conjurar
705	enviou
705	ficou
709	justapôs
712	adiar
712	anunciado
744	uniu
745	viu
746	visitar
746	estava
747	ouvido
901	referiu
997	visto
998	mudando
1002	estavam
1004	mudando
1005	nadar
1005	tivesse
1007	?
1009	terminado
1012	sentia-se
1015	escandalizava
1018	sentia-se
1026	escrever
1026	conseguia
1033	habitando
1033	ser
1036	era
1041	terminou

695	punishing
695	took
695	put
695	forcing
696	let
696	begin
696	found
697	narrated
700	wrote
702	came
704	trying to conjure
705	sent
705	was
709	juxtaposed
712	to delay
712	told
744	brought
745	seen
746	visit
746	staying
747	heard
901	referred
997	saw
998	moving
1002	were
1004	moving
1005	swim
1005	had
1007	understood
1009	finished
1012	?
1015	scandalized
1018	felt
1026	write
1026	find
1033	used to
1033	?
1036	was
1041	finished

1044	assinalou
1044	pesquisar
1046	apreciaria
1058	apreciava
1058	conhecera
1068	estava
1068	?
1069	captado
1071	chamado
1075	verificava
1080	conheciam
1091	procurou apurar
1091	assumir
1091	estava
1093	descobriu
1106	comentou
1121	revelou
1125	foram
1136	perderam
1137	voltou
1141	praticavam
1151	lendo
1151	recusou
1153	faziam
1154	conhecer
1156	separavam
1158	sabia
1160	fixava
1163	distraía-se inventando
1163	?
1163	recapitulando
1168	faziam
1171	ficar
1171	acostumada
1173	conseguia inventar
1174	revelou
1180	cansava
1182	fez
1187	sentou-se

1044	queried
1044	look up
1046	liked
1058	known
1058	liked
1068	was
1068	seemed
1069	noticed
1071	drawn
1075	see
1080	knew
1091	tried to determine
1091	assume
1091	was
1093	discovered
1106	remarked
1121	revealed
1125	went
1136	lost
1137	went
1141	practiced
1151	read
1151	report
1153	weren't
1154	met
1156	part
1158	know
1160	stare
1163	distract
1163	making up
1163	recounting
1168	made
1171	staying
1171	used to
1173	wasn't
1174	revealed
1180	tired
1182	wrote
1187	sat down

1187	?
1187	?
1187	ficar chorando
1191	esforçava
1194	apresentou
1195	via
1203	Percebendo
1203	dedicou-lhe
1208	colocava
1211	propôs
1213	preparar
1213	quis deixar
1214	sabia
1214	?
1215	desceu
1215	fazer
1215	poderia usar
1215	substituir
1215	arquitetando
1217	elucidado
1219	calculava
1220	estancou
1230	achou
1234	acompanhou
1239	pensou
1242	seguiram
1254	embasbacaram
1261	apaixonou-se
1261	voltar
1261	partiu
1263	comprou
1263	recebeu
1263	decidiu-se
1266	chafurdando
1266	subir
1266	?
1267	Chegando
1267	estreado
1267	deu de choramingar

1187	feeling
1187	thought
1187	?
1191	struggled
1194	introduced
1195	watched
1203	Discerning
1203	dedicated
1208	put
1211	could say
1213	to make
1213	wanted to keep
1214	know
1214	came to inform
1215	came
1215	to make
1215	use
1215	to substitute
1215	planning
1217	elucidated
1219	figured
1220	halted
1230	thought
1234	followed
1239	thought
1242	followed
1254	were
1261	fell
1261	?
1261	?
1263	paid
1263	to buy
1263	decided
1266	sloshing
1266	climb
1266	holding
1267	Reaching
1267	worn
1267	complained

1273	conseguir se concentrar
1273	andava precisada
1276	ia em busca
1276	perdia
1276	subjugando-as
1280	engatilhava
1281	escrevia
1281	terminar
1281	estava
1294	deixou-se abraçar
1298	começava
1298	parar
1304	obrigando
1305	era
1307	tomou
1309	libertar
1310	buscar
1310	convenceu
1310	conversou
1311	concordou
1311	tomar
1315	?
1316	treinar
1318	comentou
1321	saber
1327	enfurnava-se
1327	ler
1330	via
1331	enterneceu-se
1331	teve
1336	achado
1342	considerava
1344	cancelar
1346	achava
1347	achava
1348	ressentia
1350	tinha
1353	deixou
1353	aceitar

1273	to concentrate
1273	was
1276	went
1276	lost
1276	subduing
1280	struggled
1281	wrote
1281	finishing
1281	was
1294	let
1298	started drinking
1298	stop
1304	offered
1305	was
1307	went
1309	free
1310	seek
1310	convinced
1310	spoke
1311	agreed
1311	take
1315	had
1316	practice
1318	remarked
1321	know
1327	hid
1327	read
1330	saw
1331	was
1331	had
1336	found
1342	thought
1344	cancel
1346	thought
1347	found
1348	resented
1350	had
1353	left
1353	accept

1353	convenceu
1353	resistiu
1354	era
1356	encontrou
1359	desgostava
1366	entender
1366	tinha
1369	escrevia
1369	tinha
1369	dizer
1372	levasse
1372	assistir
1374	mencionava
1375	trabalhando
1375	tendo
1376	acabar
1376	trazido
1376	devotava
1387	desfizeram
1387	levantaram
1389	verificou
1390	saíram
1390	conferir
1392	celebrizar
1392	escrever
1392	aproveitou
1394	flagrados
1394	?
1398	tinha
1399	liberava
1400	continuava
1403	morava
1417	considerava
1418	trazido
1418	era
1421	participava
1422	sacudindo
1423	era
1426	falava

1353	convinced
1353	resisted
1354	was
1356	found
1359	wasn't
1366	understood
1366	had
1369	wrote
1369	have
1369	say
1372	take
1372	see
1374	mention
1375	working
1375	getting
1376	brought
1376	finishing
1376	devoting
1387	were
1387	?
1389	found
1390	went
1390	check
1392	make
1392	write
1392	drew on
1394	observed
1394	created
1398	?
1399	set
1400	to be
1403	lived
1417	considered
1418	ought
1418	was
1421	participated
1422	shaking
1423	was
1426	speak

1430	aceitou
1430	indicando
1433	escrever
1433	ir
1433	queria
1435	conseguir
1435	passado
1435	aperfeiçoando
1435	aceitando
1435	estava
1437	colocar
1437	encontrava
1442	foi chamada
1450	fosse
1451	olhando
1454	leva
1454	cercada
1458	escrever
1458	guardá-la
1458	relê-la
1458	confessou
1461	calculou
1461	declarou-se
1461	receber
1476	estavam
1479	entregava
1488	quisesse
1489	escutava
1490	cantar
1492	iniciou
1497	passaram
1499	estava
1499	estava
1502	compareceu
1502	reencontrar
1502	sentia
1504	quis voltar
1504	foi
1507	adorava

1430	took
1430	suggesting
1433	write
1433	go
1433	wanted to see
1435	find
1435	spent
1435	working
1435	accepting
1435	was
1437	render
1437	devised
1442	was called
1450	was
1451	looking
1454	lives
1454	surrounded
1458	write
1458	put
1458	reread
1458	explained
1461	guessed
1461	declared
1461	receive
1476	were sitting
1479	surrendered
1488	wanted
1489	listened
1490	sing
1492	began to wait for
1497	spent
1499	changed
1499	was
1502	taking up
1502	went
1502	felt
1504	wanted to return
1504	was
1507	loved

1514	veio pedir
1515	dedetizou
1515	achando
1517	trazido
1518	passava
1518	ouvindo
1521	lia
1522	lia
1532	aceitou
1533	delirou
1535	aperfeiçoando
1535	estava
1535	?
1537	ria
1543	fazer
1550	recebia
1552	voltou
1576	formavam
1577	retraída
1581	devotado
1582	arrumaram
1582	conseguiu vender
1582	ia ajudando a colocar
1582	desesperou
1582	impressionou
1582	sentir
1582	ver
1582	tomasse
1584	tinha
1584	?
1584	transferir
1584	consultar
1585	cometendo
1586	escreveu
1586	viviam
1586	acatou
1587	?
1587	?
1587	?

1514	came to ask
1515	sprayed
1515	thinking
1517	brought
1518	spent
1518	listening
1521	read
1522	read
1532	accepted
1533	was
1535	find
1535	were
1535	asked
1537	laughed
1543	making
1550	asked
1552	came
1576	made
1577	withdrawn
1581	devoted
1582	?
1582	?
1582	?
1582	?
1582	?
1582	?
1582	?
1582	?
1584	
1584	inquire
1584	?
1584	consult
1585	making
1586	wrote
1586	living
1586	conceded
1587	got drunk
1587	organized
1587	published

1587	?	1587	went
1587	?	1587	feel
1587	?	1587	helped to put
1587	?	1587	was
1588	fazer	1588	make
1592	deixar	1588	leaving
1592	entregou	1592	turned
1592	sentindo	1592	felt
1599	pegavam	1592	caught
1604	mandou	1599	sent
1621	indo	1604	?
1621	resolveu dar	1621	?
1623	?	1621	?
1635	cuidar de	1623	came
1639	ensinando	1623	taking care
1640	inquietava	1635	teaching
1643	cansava de admirar	1639	was
1644	completou	1640	tired
1645	acrescentou	1643	finished
1657	foram	1644	added
1692	tinha	1645	were
1692	pedir	1657	?
1694	viu	1692	asked
1697	vê-la	1692	saw
1697	ficava	1694	see
1698	preparava	1697	was
1698	esperava	1697	?
1702	procurava tranquilizá-la	1698	?
1702	sabia	1698	try to calm
1714	sabia	1702	knew
1714	argumentar	1702	knew
1828	sentia-se	1714	argue
1833	desmoranou	1714	felt
1838	?	1828	collapsed
1839	falar	1833	found
1887	esforçando	1838	speak
1887	beber	1839	making
1894	admitia	1887	drink
1894	ver	1887	admitted
		1894	see

1894	era
1895	refletia
1898	escrever
1901	oferecia
1929	estava
1932	queria
1949	?
1949	?
1952	estava
2015	explicar
2016	entendia
2022	desligou
2027	descobriu
2027	gostava
2029	disse
2046	viu
2055	olhou
2078	fumando
2078	estava
2080	ressentia
2082	escrever
2082	lia
2083	Doía
2084	fazendo
2084	desgostava
2085	acompanhar
2085	concluir
2085	ir
2091	desarmou
2098	acompanhar
2119	passaram
2122	sentia-se
2122	?
2124	confirmava
2129	evitar
2129	voltar
2129	foi aconselhada
2130	olhava
2142	imaginado

1894	was
1895	reflected
1898	writing
1901	offered
1929	was
1932	wanted
1949	collected
1949	organize
1952	felt
2015	explain
2016	understand
2022	turned off
2027	discovered
2027	like
2029	said
2046	watched
2055	looked
2078	smoking
2078	was
2080	resented
2082	write
2082	read
2083	hurt
2084	?
2084	?
2085	work
2085	finish
2085	go
2091	was
2098	Going
2119	spent
2122	felt
2122	been
2124	claim
2129	avoid paying
2129	return
2129	advised
2130	looked
2142	expected

2143	sentia-se
2146	sentia
2176	entender
2176	gostaria
2190	encontraria
2191	comemorar
2196	chegou
2199	forçou
2199	resistia
2200	queria voltar
2200	cismando
2200	saltou
2205	abjurava
2208	permaneceu
2211	encontraria
2232	estava
2237	encantara
2237	estranhou
2241	sentia-se.
2318	lia
2320	escrever
2323	ia voltar
2323	decidiu-se
2323	ser
2323	olhou
2329	encontrou
2329	faltando
2331	deliciava
2334	escreveu
2334	usou
2334	retratar
2336	pôs
2337	procurando
2337	rodeava
2337	conversar
2340	constatava
2362	visitar
2377	ficava
2399	admirava

2143	felt
2146	felt
2176	understand
2176	liked
2190	meet
2191	celebrate
2196	arrived
2199	forcing
2199	resisted
2200	wanted to go
2200	insisting
2200	jumped out
2205	renounced
2208	remained
2211	find
2232	was
2237	enchanted
2237	was
2241	was
2318	reading
2320	write
2323	return
2323	decided
2323	?
2323	looked
2329	found
2329	missing
2331	was
2334	?
2334	used
2334	portray
2336	made
2337	circled
2337	looking for
2337	talk
2340	see
2362	visit
2377	was
2399	admired

2399	olhava
2408	encontraram
2411	assumiam
2422	conjeturava
2500	escreveu
2500	mandasse
2501	publicar
2501	receber
2502	escreveu
2504	recriminar
2510	fez
2514	bebia
2519	escreveu
2519	fazendo
2535	ficava
2535	espiando
2537	mostrou
2539	confabulando
2542	mencionou
2556	ver
2556	ficou
2567	entretendo-os
2567	revezavam
2569	expulsá-los
2569	sentia
2569	tinha
2574	ficou
2577	achava
2588	adorava
2598	ido
2598	estava
2602	brigar
2602	encontrar
2605	lendo
2605	estava
2612	gelou
2612	sabendo
2618	ficou
2619	incomodava

2399	looked
2408	found
2411	took up
2422	reflected
2500	wrote
2500	send
2501	publish
2501	get paid
2502	write
2504	refused
2510	turned
2514	drank
2519	wrote
2519	composing
2535	was
2535	looking
2537	showed
2539	consulting
2542	narrated
2556	seeing
2556	was
2567	entertaining
2567	took
2569	throw
2569	got
2569	have
2574	became
2577	thought
2588	loved
2598	come
2598	was
2602	fighting
2602	find
2605	reading
2605	was
2612	froze
2612	heard
2618	resented
2619	disturbed

2621	externou
2623	inspirado.
2680	ressentia
2682	ouvia
2682	estava
2684	ficava
2687	voltou
2688	estava
2691	conseguido dormir
2692	amanhecer
2692	ouvindo
2720	era
2720	associar
2766	deixaram
2814	ficou
2814	sentou-se
2814	ouvindo
2818	passavam
2818	fascinava
2823	recebera
2823	examinou
2826	abriu
2828	caiu
2832	era
2832	tinha
2833	aceitá-lo
2833	consideraria
2842	estavam tendo
2842	ficar
2844	?
2877	recebido
2896	adorando
2903	observou
2903	olhou
2905	foi conferir
2913	calculava
2914	viu
2916	percebia
2920	foi

2621	make
2623	inspired
2680	resented
2682	heard
2682	was
2684	became
2687	got back
2688	wasn't
2691	get to sleep
2692	greet
2692	listening
2720	was
2720	?
2766	left
2814	shut
2814	sat down
2814	listening
2818	spent
2818	fascinated
2823	received
2823	looked
2826	opened
2828	fell
2832	was
2832	had
2833	accepting
2833	considered
2842	living
2842	stay
2844	decide
2877	received
2896	loving
2903	saw
2903	looked
2905	went
2913	judging
2914	saw
2916	saw
2920	went

2997	lia
3014	desceu
3028	telefonou
3031	apresentou-o
3035	fez
3037	regressando
3037	telefonou
3037	visitá-la
3037	?
3039	contou
3040	mandou
3042	mandou
3044	entendia
3045	?
3046	ter
3046	ficava
3046	conversar
3047	mantinha
3047	?
3052	conversando
3053	tentá-la
3053	sabia beber
3055	ficou
3062	estava
3064	desafiou
3069	voltava a ficar
3073	pensando
3077	ser
3077	tinha
3079	começar
3079	atenuar
3079	dizendo
3092	ouvia
3098	ia
3098	bebia
3098	ouvir
3101	ver
3101	estava
3104	preferia

2997	read
3014	descended
3028	called
3031	introduced
3035	asked
3037	going
3037	called
3037	visit
3037	go
3039	told
3040	sent
3042	sent
3044	understand
3045	see
3046	have
3046	was
3046	talk
3047	kept
3047	subscribing
3052	talking
3053	tempt
3053	know how to drink
3055	remained
3062	was
3064	challenged
3069	resurfaced
3073	reflected
3077	be
3077	have
3079	begin
3079	tried to calm
3079	saying
3092	listened
3098	went
3098	drank
3098	hear
3101	see
3101	was
3104	preferred

3158	constatava
3160	esperar
3160	foi
3199	encontrou
3199	voltou
3202	duvidou
3202	ficou
3205	ficou
3212	amadurecendo
3213	tributava
3220	internou-se
3224	digladiava
3224	batia
3225	fazia
3225	inclinava
3226	desviando
3226	achando
3226	pensar
3226	pensava
3233	contou
3241	pretender escrever
3241	assistido
3243	foram
3245	foi
3252	aceitava
3255	recebeu
3255	desgostou
3258	traduzido
3259	citou
3264	conformava
3271	achava
3275	foi fumar
3278	foi buscar
3283	quis cumprir
3285	sentiu
3285	ser
3287	acolhido
3287	era
3291	destacou

3158	noticed
3160	waiting
3160	went
3199	found
3199	returned
3202	doubted
3202	was
3205	stayed
3212	ripening
3213	admired
3220	imprisoned
3224	fought
3224	batted
3225	scratched
3225	bent down
3226	veering
3226	finding
3226	think
3226	thought
3233	told
3241	aspire to write
3241	been
3243	gone
3245	left
3252	accepted
3255	received
3255	was
3258	translated
3259	quoted
3264	found
3271	thought
3275	went
3278	went to find
3283	want
3285	felt
3285	being
3287	given
3287	was
3291	glanced

3294	sabia dirigir
3296	precisava ampliar
3298	fazia
3300	mandava
3301	adoeceu
3319	escrevia
3416	chegou.
3420	pensava
3420	rever
3423	abrir
3423	cair
3427	abriu
3430	aguardasse
3431	aguardou
3431	colocou
3433	conhecia
3434	dirigir
3435	apanhou
3435	retirou
3436	foi
3454	repartir
3535	via
3541	procurar
3541	teimava
3542	estava
3543	cedeu
3543	cometeu
3549	fazer
3549	fazia
3549	saber
3552	ficar
3552	fora
3555	adiava
3555	voltar
3555	tinha
3556	chegou
3559	entrou correndo
3562	subir
3566	fez

3294	know
3296	need to amplify
3298	made
3300	sent
3301	was
3319	wrote
3416	came
3420	seeing
3420	thought
3423	open
3423	fall
3427	opened
3430	wait
3431	put
3431	waited
3433	knew
3434	address
3435	picked up
3435	retreated
3436	got a ride
3454	share
3535	see
3541	looking for
3541	brooded
3542	sobered up
3543	gave
3548	spend
3549	do
3549	made
3549	knowing
3552	stay
3552	gone
3555	postponed
3555	?
3555	?
3556	came
3559	came running
3562	climb
3566	nodded

3591	estava	3591	was
3623	conseguia dissimular	3623	hide
3627	esperado	3627	hoped
3629	via	3629	saw
3632	achou	3632	thought
3636	encontrava	3636	found
3642	recusava	3642	refused
3644	forçou	3644	forced
3644	engolir	3644	swallow-
3645	dirigiu-se	3645	directed
3645	?	3645	bought
3645	?	3645	discourage
3645	?	3645	had
3645	?	3645	submitted
3645	?	3645	announced
3645	?	3645	drinking
3645	?	3645	staggering
3649	ajoelhou	3649	got down
3649	catá-los	3649	gather
3650	erguer-se	3650	getting up
3650	postar	3650	putting
3650	era	3650	?
3650	?	3650	succeeded
3651	saudou	3651	?
3651	abraçada	3651	?
3652	odiou	3652	hated
3653	comprara	3653	?
3653	fizera	3653	?
3653	submetia	3653	?
3653	tinha	3653	?
3653	bebendo	3653	?
3654	arrancar	3654	grab
3671	oferecessem	3671	pleaded
3692	segurando	3692	holding
3693	se dirigir	3693	head
3695	olhou	3695	looked
3700	fez	3700	gave
3703	tomou	3703	took
3707	sentia-se	3707	felt

3710	achou
3718	indo
3718	remoeu
3723	sentou
3723	chorou
3731	estava
3737	organizada
3746	morria
3748	colocou
3748	encomendara
3748	calçou
3748	vestiu
3748	foi
3748	atinar
3751	constatava
3751	era
3754	virou-se
3763	gostou
3766	Fixava
3767	?
3767	teve
3767	imaginar
3769	conhecer
3769	saiu arrastando
3771	estava
3775	viu encaminhando
3785	arrancou
3802	escreveu
3816	passando
3839	tinha
3844	dirigiam
3845	dizer
3845	propunha
3848	amaldiçoava
3849	comendo
3849	admitia
3869	carregando
3869	enfiar
3869	saindo

3710	thought
3718	going
3718	brooded
3723	sat down
3723	cried
3731	?
3737	organized
3746	dying
3748	put
3748	ordered
3748	put
3748	put
3748	went
3748	coming up
3751	thought
3751	was
3754	turned
3763	liked
3766	fixed
3767	facing
3767	felt
3767	imagining
3769	meet
3769	drew
3771	was
3775	walking
3785	pulled
3802	wrote
3816	signaling
3839	have
3844	?
3845	say
3845	proposed
3848	cursed
3849	having
3849	admit
3869	carrying
3869	fit
3869	leaving

3871	agitando
3871	dobrando
3871	jogando
3871	reportando
3876	agradecer
3876	pedir
3882	deu
3885	detestava
3885	disse
3889	pensou
3889	reparando
3892	ir
3892	sentada
3892	deu
3892	pensado
3892	tomando
3892	tomar
3895	desconcertava
3895	olhar
3896	deixar transparecer
3898	subiu
3898	disse
3920	pudesse dizer
3923	via
3928	dedicara
3970	passou a esperar
3971	cedia
3985	mover
3985	?
3986	despachou
3987	encontrou
3987	entrou
3988	odiou
3989	apertou
3989	pensado
3990	experimentar
3996	fora
4059	feito
4061	postava

3871	waving
3871	bending
3871	throwing
3871	replied
3876	thank
3876	excuse
3882	gave
3885	hated
3885	said
3889	thought
3889	seeing
3892	going
3892	sitting
3892	came to
3892	thought
3892	drinking
3892	drinking
3895	disconcerted
3895	looking
3896	show
3898	went
3898	said
3920	began to relate
3923	watched
3928	dedicated
3970	began to write
3971	gave
3985	do
3985	help
3986	sent
3987	found
3987	entered
3989	hated
3989	shook
3989	thought
3990	feel
3996	been
4059	made
4061	fixed

4062	batendo
4062	dissimulava
4066	batia
4070	acrescentou
4070	fez
4074	estava
4074	estava
4074	sou
4074	disse
4074	punha-se a narrar
4076	?
4082	sabia
4112	apreciava
4113	estranhou
4114	estava
4116	retirando
4118	demandou
4150	percebia
4150	mencionar
4151	brincando
4153	enganava
4153	sobreviver
4154	ir
4154	passar
4154	sair
4157	?
4158	encantada
4159	abria
4159	encontrava
4160	queria
4161	admitiu
4161	andava
4173	deu
4175	sentia-se
4184	absolver-se
4217	estava
4219	entregavam
4219	?
4219	insistia em dizer

4062	tapping
4062	dissembled
4066	tapping
4070	add
4070	created
4074	passing
4074	am
4074	wasn't
4074	said
4074	wanted to tell
4076	fascinated
4082	knew
4112	appreciated
4113	found
4114	was standing
4116	getting
4118	demanded
4150	noticed
4150	mentioned
4151	playing
4153	deceiving
4153	surviving
4154	go
4154	spending
4154	getting
4157	missing
4158	enchanted with
4159	open
4159	find
4160	wanted
4161	admitted
4161	needed
4173	met
4175	felt
4184	absolve
4217	was
4219	given
4219	indicated
4219	insisted on saying

4220	tirava
4220	achavam
4220	sentia
4220	pedindo
4223	pediu
4224	suspirou
4228	Esperava
4229	conseguia juntar
4230	deixado
4230	sentia
4352	atribuído
4354	passando
4356	tivesse esperado encontrar
4356	comportava
4358	parecia conseguido se associar
4361	deixava
4361	achava
4369	apreciara
4372	afligia-se
4375	voltar
4376	achando
4378	protelar
4382	voltou
4425	chegou
4427	achava
4430	estava
4431	assistia
4437	demovê-la
4437	encorajá-la
4437	sabia
4437	sabia
4438	permaneceu
4464	ligava
4467	?
4467	?
4467	?
4469	pediu
4473	lesse

4220	took out
4220	thought
4220	felt
4220	asking
4223	asked
4224	sighed
4228	waited for
4229	managed to collect
4230	left
4230	got angry
4352	given
4354	going
4356	expected to find
4356	behaved
4358	seemed to have vaguely succeed
4361	miss
4361	thought
4369	liked
4372	felt
4375	go
4376	finding
4378	postpone
4382	returned
4425	arrived
4427	felt
4430	been
4431	watched
4437	give
4437	cheer
4437	know
4437	know
4438	stayed
4464	called
4467	abandon
4467	do
4467	ease
4469	asked
4473	read

4477	?
4478	foi
4478	pegou
4501	sabia
4511	tampava
4534	enrolou
4534	fechou
4534	saiu
4539	tomado
4542	olhava
4552	contestava
4554	deram
4554	meteram
4554	partiram
4556	foi
4563	ouvir
4573	usou
4573	admitindo
4575	contestou
4578	estava
4582	comprimia
4584	abraçou
4584	aproximou
4584	Foi
4584	perguntou
4590	beber
4598	embarcou
4605	passar
4606	ficar
4606	parecia
4607	antecipar
4609	explicou
4656	combinou
4657	foi
4657	trouxe
4657	?
4657	passou
4658	foram
4661	começou

4477	take care
4478	went
4478	took
4501	said
4511	held
4534	covered.
4534	closed
4534	came
4539	taken
4542	looked
4552	met
4554	said
4554	put
4554	left
4556	went
4563	hear
4573	used
4573	admitting
4575	disputed
4578	been
4582	pressed
4584	hugged
4584	drew
4584	was
4584	proposed
4590	drinking
4598	got on
4605	spend
4606	be out of
4606	seemed
4607	plan
4609	explained
4656	arranged
4657	went
4657	brought
4657	be interned
4657	became
4658	set
4661	began

4661	instalou
4670	criou
4678	varava
4685	feito
4685	preferindo continuar
4685	recusar
4685	ser
4685	queria dizer
4685	tomar
4686	pensava
4687	revelava
4690	cogitava
4705	resolveu
4711	foi
4711	ido
4711	gostou
4713	coligindo
4713	tomava
4716	constatou
4718	abordá-la
4718	ficou
4722	voltou
4726	sabia
4729	queria conhecer
4732	chamou
4734	fazia
4735	tomou
4740	movendo
4740	considerava
4766	levasse
4767	passou
4787	ficava
4790	ia
4812	esperava
4814	ir
4814	avaliou
4814	visto
4817	manter
4817	achou

4661	set
4670	created
4678	spent
4685	committed
4685	preferring
4685	refusing
4685	remain
4685	blame
4685	take
4686	thought
4687	reveal
4690	thought
4705	decided
4711	went
4711	gone
4711	was
4713	collecting
4713	took
4716	found
4718	was
4718	was
4722	returned
4726	know
4729	wanted to be
4732	summoned
4734	harming
4735	took
4740	casting
4740	reflected
4766	take
4767	spent
4787	left
4790	meet
4812	waiting
4814	come
4814	imagine
4814	seen
4817	keep
4817	thought

4821	levou
4825	dormiu
4830	lançou
4837	enviou
4839	ficaram
4849	veio
4850	apareceu
4856	queria trazer
4856	tinha
4856	avisou
4857	encontrar
4877	apresentou
4878	morando
4878	retirado
4878	vendido
4880	via
4912	matou
4926	olha
4949	olha

4821	took
4825	Slept
4830	threw
4837	sent
4839	Were
4849	come
4850	appeared
4856	want to worry
4856	Hoped
4856	Told
4857	find
4877	introduced
4878	Living
4878	?
4878	?
4880	Saw
4912	Killed
4926	Looked
4949	looks

* color chart: **red – Material Process; blue – Mental Process; yellow – Relational Process; green – Verbal Process; purple – Behavioral Process; orange – Existential Process.**